

CAA newsletter

Volume 11, Number 1

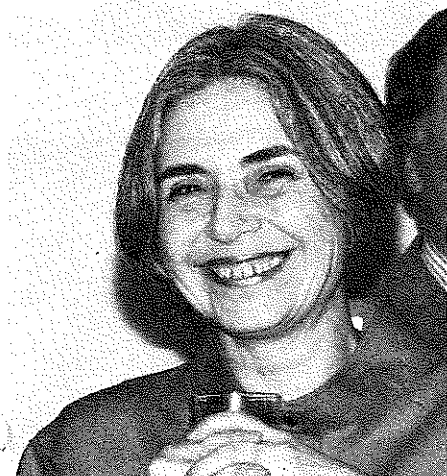
Spring 1986

Rose Weil leaves CAA new executive director named

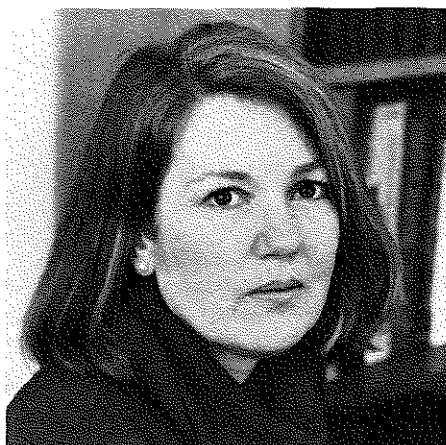
Rose Weil, who for thirteen years so ably steered the CAA's course through a period of great growth and expansion, was bid a warm farewell at the convocation held February 14 at the Metropolitan Museum of Art. Rose, never known for a loss of words, stood quietly as John Martin, amidst a standing ovation, presented her with an honorary life membership in recognition of her long and invaluable service to the Association. We wish Rose well in her next career.

Taking over the helm, is Susan Ball, most recently director of government affairs at The Art Institute of Chicago, where she was responsible for obtaining government funding at all levels for a number of programs for both the Museum and the School of the Art Institute. Prior to that she had served as relationship manager and assistant treasurer for the Chase Manhattan Bank in New York City (1982-85), and as research associate at the Real Estate Board of New York (1981-82). Susan, who is the recipient of UC, Riverside's first M.A. and has a Ph.D. in the History of Art and Architecture from Yale, began her career as assistant professor of art history at the University of Delaware (1978-81). Her appointment as executive director of the CAA interrupted her studies toward an M.B.A. (with a concentration, of course, in not-for-profit management) at the University of Chicago Graduate School of Business. Susan's diverse background will stand her in good stead. We welcome her and wish her well.

MN ■



Rose Weil
Photo: Minerva Navarrete



Susan Ball
Photo: Minerva Navarrete

research resources

A Nationwide Conservation Program For Research Resources in the History of Art

The College Art Association is about to begin a series of meetings to determine the most urgent priorities for the conservation of research collections in the history of art. A committee will be established to receive recommendations from individuals and institutions, and to prepare a preliminary report for wide circulation. Once responses to this report have been received and considered, a plan of work will be developed for submission to the Preservation Program of the National Endowment for the Humanities.

The CAA invites written suggestions about preservation needs. The emphasis of the NEH program is on saving printed materials, archives, and manuscript collections. Also included in the program's guidelines are photographs, maps, architectural records, graphic media collections, film and video resources, and sound recordings. This program is not intended for the preservation of artifacts acquired or valued primarily for aesthetic reasons.

Suggestions should be sent to Alan Fern or Egbert Haverkamp-Begemann, Co-chairs, Committee on the Preservation of Research Resources, College Art Association, 149 Madison Avenue, N.Y.C. 10016. ■

CAA awards

Awards for excellence in scholarship, criticism, and the teaching of art and art history were presented at the Convocation ceremonies of the 74th Annual Meeting of the College Art Association, held on Friday evening, February 14th at the Metropolitan Museum of Art in New York.

The Distinguished Teaching of Art History Award was presented to **Esther Dotson** of Cornell University. The Distinguished Teaching of Art Award went to **Bernard Chaet**, painter and William Leffingwell Professor of Painting at Yale.

Peter Fergusson, of Wellesley College, received the Charles Rufus Morey Book Award for *Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England*.

The Alfred H. Barr, Jr. Award for an Especially Distinguished Catalogue in the History of Art was presented to **Peter Sutton**, then of the Philadelphia Museum of Art and now at the Boston Museum of Fine Arts, for *Masters of Seventeenth Century Dutch Genre Painting*, the catalogue for an exhibition he organized at the Philadelphia Museum of Art.

The Frank Jewett Mather Award for distinction in art criticism was given to **Benjamin Buchloh**, SUNY Westbury.

Finally, the Arthur Kingsley Porter Prize for 1985, for the best article in *The Art Bulletin* by a scholar at the beginning of his or her scholarly career was awarded to **Henry Adams**, of the Nelson-Atkins Museum of Art in Kansas City, for "John LaFarge's Discovery of Japanese Art."

The citations read as follows:

The Distinguished Teaching of Art History Award

The many letters from former students sent on behalf of the nomination of Professor Esther Dotson of Cornell University for a teaching award all emphasize one quality above all others, and that is the immense amount of personal care that she takes with every one of her students, whether the class be a seminar of ten or a lecture course with an enrollment of a hundred. She is praised for articulate and carefully planned lectures, for her breadth of learning, for her demanding standards and for her sense of humor, but it is by the personal attention far beyond that expected of any faculty member that she has distinguished herself. She insists on teaching all the small sections of her large lecture courses

Continued on p. 4, col. 1

special support for 1986 meeting

The CAA annual meeting held in New York City February 13-15 received special support from The Samuel H. Kress Foundation and the J. Paul Getty Center for the History of Art and the Humanities. This financial support supplemented the annual meeting expenditures traditionally allocated by the CAA Board of Directors.

As had been the case last year in preparation for the Los Angeles meeting, the Getty Center and its director, Kurt W. Forster, hosted a planning conference this year for the participants in the symposia scheduled for the New York meeting: *Astronomy, Astrology and the Arts; Homosexuality in the Arts; Broadening Our Critical Perspective; Music and the Visual Arts; Originality as Repetition: A Challenge to Art History?; Portraits, The Limitations of Likenesses, and The Problem of Classicism*. It was planned by the chair for the art history sessions together with the symposia chairs, and all arrangements were handled by the Getty Center staff under the direction of Herbert H. Hymans, assistant director, Visiting Scholars and Conferences. The conference, which took place September 27-29 at the Getty Center in Santa Monica, consisted of lengthy planning sessions for the forty members of the individual symposium groups, as well as general discussion of the aims, content, and form of these sessions. A private visit to the J. Paul Getty Museum in Malibu and a dinner, at the invitation of the director, John Walsh, took place on Saturday night of this intensive weekend.

CAA elections

The new officers elected for one-year terms at the 74th annual members meeting in New York City are **Paul B. Arnold**, Oberlin College emeritus, who will serve as president; **Phyllis Pray Bober**, Bryn Mawr College, vice-president; and **James Cahill**, University of California, Berkeley, secretary.

The new directors elected to serve until 1990 are **Pat Adams**, Bennington College; **Richard R. Brettell**, The Art Institute of Chicago; **Walter B. Cahn**, Yale University; **Ofelia Garcia**, Atlanta College of Art; **Elizabeth Johns**, University of Maryland; and **Irene J. Winter**, University of Pennsylvania.

John Hyland, Jr. was elected by the Board of Directors to serve as honorary treasurer. Hyland, who is vice-chair of Paine Webber, Inc. Capital Markets and who also is president of the American Academy in Rome, succeeds **Richard S. Ravenscroft**. Ravenscroft, president of the Philadelphia National Corporation, had served successfully as treasurer since 1973, overseeing the growth of the CAA's total assets from \$438,500 to over \$2,000,000 (including endowment funds). *Copies of the 1985 financial statement are available from the CAA office.*

The Kress Foundation contributed to another aspect of the 1986 annual meeting by a grant towards the travel expenses of many of the foreign scholars who participated. Thanks to the Foundation and its president, Marilyn Perry, foreign scholars and Americans resident abroad enriched the New York meeting as speakers and as discussants in sixteen sessions. The following foreign scholars appeared:

Christina Danti, Florence
Gaudenz Freuler, Zurich University
Julian Gardner, University of Warwick
Timothy F. Garrard, Great Britain
Ivan Gaskell, Wolfson College, Cambridge University
Michael Hochmann, French Academy in Rome
Deborah Howard, University of Edinburgh
Paul H.D. Kaplan, Venice

Jean-Claude Lebensztejn, University of Paris
Andrew L. McClellan, University of Sussex
Hayden Maginnis, Florence
Nanno Marinatos, Swedish Institute in Athens
Louis Marin, Paris
Livia Morgan, University of Newcastle-upon-Tyne
Giovanna Perini, Rome
Clare Robertson, St. Peter's College, Oxford University
Dierdre Robeson, University College, London
André Rouillé, University of Paris
Gary Schwartz, The Netherlands
Jack Wasserman, Rome

Janet Cox-Rearick, Chair ■
1986 Art History Sessions

pictures at an annual meeting

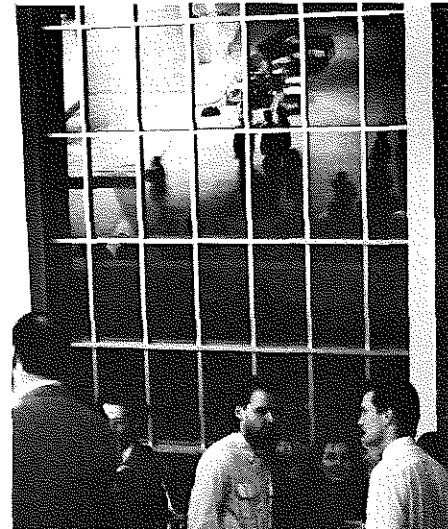
Photos by Gary Ericksen



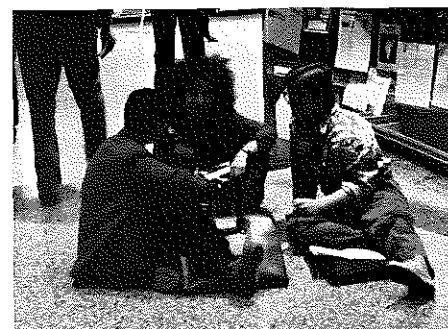
Typical elevator scene at the Hilton



Preparing for an interview



Reception at the Met



What's new around town?

president's statement

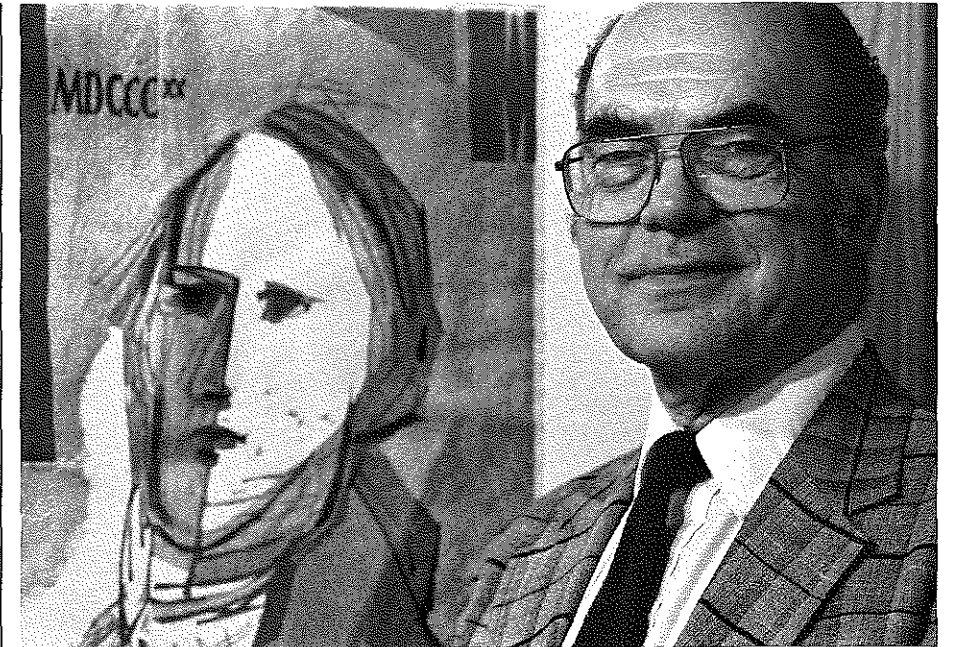
I am honored — and somewhat intimidated — to have been elected to serve as your president for the next two years, after the successful term of Jack Martin.

We are all aware that the president and other officers are not the ones who really keep CAA running. Rose Weil, Executive Director Emerita Extraordinary, who has left us for yet another brilliant career, directed the fortunes of the Association for thirteen eventful years. While Rose will be sorely missed, I am delighted we were able to find Susan Ball to replace her. Susan and I are learning the ropes together, though she already knows a great deal as a result of shadowing Rose for several weeks before and during the New York meetings.

CAA is in good health, with a strong membership, a vital program, and enviable financial stability. In the months to come, I hope we can be as responsive as possible to the needs and concerns of the membership. Especially, I hope we can study ways of making CAA serve even more specifically and effectively the interest of our artist members.

Susan, the Board, and I will welcome hearing from you and will take seriously all concerns and suggestions that come to our attention.

Paul B. Arnold ■



Paul B. Arnold
Photo: John Harvith

solo shows by artist members

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

Calvin Albert. Ingber Gallery, New York City, November 5-30.

Katherine T. Andrie. Strathmore Hall Arts Center, Rockville, Md., October 9-November 2. Paintings and constructions.

Walter Askin. Office of the Chancellor, The California State University, September 17-October 31. Norman R. Eppink Art Gallery, Emporia State University, September 16-October 10.

Barbara Aubin. President's Gallery, Chicago State Univ. September 18-October 17.

Banerjee. Columbia University, Philosophy Hall, N.Y.C., February 25-March 28. "Fumage."

William A. Berry. Charleston Heights Art Center Gallery, Las Vegas, November 2-December 6. Drawings. Rhode Island School of Design, Palazzo Cenci, Rome, Italy, December 5-12, 1985. Drawings.

Paul Binai. University Art Gallery, University of Pittsburgh, November 17-December 15, 1985. Paintings.

Gayle V. Bradley-Johnson. Carlson Tower Gallery, North Park College, Chicago, October 4-25. "Inner Visions," paintings.

Gloria DeFilipps Brush. Texas Tech University, Lubbock, Texas, October 28-November 10. Photographs. Marsh Gallery, University of Richmond, Virginia, February 13-March 7, 1986. Hand-colored photographs. Art Gallery, Eastern Washington University, Cheney, Wash., March. Hand-colored photographs. Tweed Museum of Art, University of Minnesota-Duluth, April 1-27. Hand-colored photographs.

Ben Cameron. Fine Arts Gallery, University of Missouri-Columbia, October 6-18. Paintings 1965-1985.

Cynthia Carlson. Albright-Knox Art Gallery, Buffalo, November 16, 1985-January 5, 1986. Hallwalls, Buffalo, November 10-December 20, 1985. "The Monument Series," installation.

Bill Chambers. Artists Contemporary Gallery, Sacramento, Calif., June 29-July 24. Dubins Gallery, Los Angeles, September 7-October 4. Both watercolors.

Robert Cronin. Esperanza Galerie, Montreal, Quebec, September 6-October 12. Painted tin and wire sculptures.

Lucius Crowell. Hahn Gallery, Chestnut Hill, Philadelphia, October 18-November 6. Paintings, sculpture, ceramics.

Linda Cunningham. SOHO 20 Gallery, N.Y.C., November 26-December 14. "War Memorial," monumental bronze sequence of sculptures.

Continued on p. 14, col. 1

herself. She tries to learn every student's name. Students' papers are returned with a page of helpful, typewritten suggestions applicable to that research and presentation of that assignment, and to all future college papers. She lends students her own books, and makes herself available to an extent that should preclude any time for preparing classes, let alone advancing scholarship, as she has done in important articles in *The Art Bulletin* and elsewhere. And many of those who wrote to support her nomination for the award—students, colleagues and faculty in other departments—commented on her ability to make complicated ideas "lucid, not simple," as one of them put it. A faculty member who has audited several of her courses, says, "I could listen to her talk all day!"

Her course, Art History 240: Introduction to the Renaissance, is one of the most popular at Cornell. There are testimonials from undergraduates who went on to fields as diverse as law and agronomy that it was one of their most memorable experiences in college. In addition to period courses in European art from the early Renaissance through the eighteenth century, Dotson has given seminars on themes as diverse as Caravaggio and the Caravaggisti, Goya, Michelangelo, Mannerism, 18th Century Art Theory and even interdisciplinary courses such as one on French 16th Century Literature and Art and Meanings of the Garden in Europe after the Renaissance. Dotson's achievement is even more remarkable when you know that her career as an art historian had a long hiatus, for she received her BA (Phi Beta Kappa) from Vassar in 1939, but obtained her PhD from the IFA of NYU in 1973; she has been teaching full-time regularly for less than twenty years. There are almost fifty letters in her file from former students, current students and colleagues all equally enthusiastic about every aspect of her teaching. As one student, now pursuing graduate studies at Columbia, wrote, "In Esther Dotson, one finds the rare combination of scholarly accomplishment, masterful presentation of material and genuine concern for those she teaches." We are honored to present to such an outstanding candidate the CAA's Award for the Distinguished Teaching of Art History.

Committee: Ann Sutherland Harris, chair; Julius Held; David Huntington.

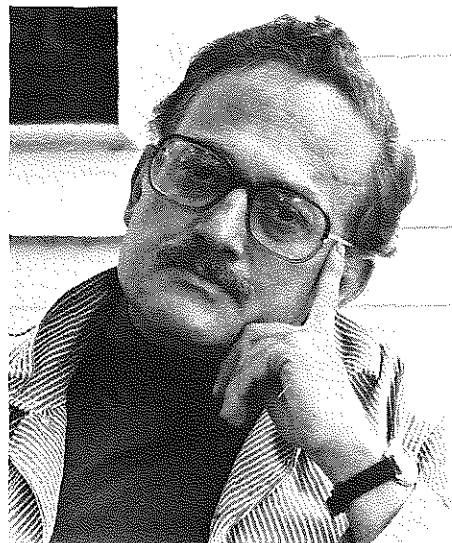
The Distinguished Teaching of Art Award

The recipient of this year's CAA Award for Distinguished Teaching of Art is Bernard Chaet, painter and William Leffingwell Professor of Painting at Yale. Since his first one-man exhibition in 1946, Chaet has shown regularly in New York and Boston. He has been a teacher of drawing and painting at Yale since 1951. Chaet's book, *The Art of Drawing*, first published in 1970, is now in its third edition and continues to influence the teaching of drawing throughout this country.

For over thirty years, Chaet has been a rigorous, inventive, and inspiring teacher. Scornful of the clichés that mark weak teaching, he has persistently developed and fought for courses that provide students with the knowledge, skill, and visual literacy necessary to their continuing artistic development. Chaet's dedication to teaching is exemplary and, most importantly, it has never diminished or diluted his engagement with his own creative work.

Bernard Chaet, through his teaching, painting and writing, continues to aspire to the noblest ideals of the artist/teacher. We take this occasion to praise and congratulate him with this award.

Committee: William Bailey, chair; Pat Adams; Wayne Thiebaud.



Bernard Chaet, Distinguished Teaching of Art Award

Acceptance Statement by Bernard Chaet

Watching the visual arts become part of the entertainment industry these past twenty years prompts me to frame these messages as wishes for the year 2006.

First, to my comrades, the artists—teachers a message from Vincent Van Gogh: "Dear Theo,

I have been to Amsterdam this week. I hardly had time to see anything but the museum. I do not know whether you remember the one to the left of the *Night Watch* as pendant of *The Syndics*, there is a picture by Frans Hals (unknown to me till now) about twenty officers full length (the so called Lean Company). Did you ever notice that??? That alone—that one picture—is worth the trip to Amsterdam—especially for a colorist. There is a figure in it, the figure of the flag-bearer, in the extreme left corner, right against the frame—that figure is in gray, from top to toe, I shall call it pearl-gray—of a peculiar neutral tone—probably the result of orange and blue mixed in such a way that they neutralize each other—by varying that keynote, making it

somewhat lighter here, somewhat darker there, the whole figure is as if painted with one same gray. But the leather boots are of a different material than the leggings, which differ from the folds of the trousers, which differ from the waistcoat—expressing a different material, differing in relation to color—but one family of gray. But just wait a moment! Now into the gray he brings blue and orange—and some white; the waistcoat has satin bows of a divine soft blue, sash and flag orange—a white collar.

"Orange, blanc, blue, as the national colors were then—orange and blue. Side by side, that most splendid color scale, against a background of a gray, cleverly mixed by uniting just these two, let me call them poles of electricity (speaking of colors though) so that they annihilate each other against the gray and white. Further, we find in that picture—other orange scales against another blue, further the most beautiful blacks against the most beautiful whites; the heads—about twenty of them, sparkling with life and spirit, and a technique! a color! the figures of all these people superb and full size.

"But that orange, blanc, blue fellow in the left corner... I seldom saw a more divinely beautiful figure. It is unique."

Next—a scene as described by Jacques Lipchitz of Soutine on the streets of Paris, waving a reproduction of Fouquet's Charles VII, proclaiming that painting the greatest in the Louvre.

And from my own experience, Philip Guston, visiting my school (in Boston) in the forties, on fire with his love for Piero Della Francesca.

My wish here is that we proclaim again that Art does not have a past—the past and present are one.

Second—to my colleagues the Art Historians—a quote from one of your own, Bruce Cole in *The Renaissance Artist at Work*. "The materials of art have their own logic. When an artist of talent makes a painting or a sculpture, he is always aware of the potentials and limitations of his materials; the better the artist, the more likely he is to know just what he can and cannot do with them. The entire creative process, from first idea to last touch, is conditioned by the physical properties of materials."

In sum we can only make meaningful contributions when we look into and share each others disciplines.

The Charles Rufus Morey Book Award

The 1984 Charles Rufus Morey Award is presented to Peter Fergusson for his *Architecture of Solitude*. From meager remains and recalcitrant archival sources, Professor Fergusson has convincingly brought to life the complex forces which fused to produce one of the great arts of western history, English Cistercian architecture. While others have presented



Peter Fergusson, Charles Rufus Morey Book Award

Photo: Wendy Snyder MacNeil

limited revelations of the Cistercian architectural achievement, Fergusson has painstakingly explored the architectural dialectic between France and England during the seventy-five years of the apogee of the movement which yielded a supranational art, and he has discerned the closeness of this art—an art of grand simplicity—to the lofty ideals of the order. From the book's breadth and comprehensiveness, from its pathfinding, contextual method (which includes study of economic, political, social as well as religious and artistic matters), and from its graceful writing with rich, supporting documentation, emerges an original explanation of a "way of life in search of an architecture." We congratulate you, Professor Fergusson.

Committee: Ilene Forsyth, chair; Marianne Martin; Juergen Schulz.

The Alfred H. Barr, Jr. Museum Scholarship Award

Immediately dispensing with mystery, we are pleased to announce the 1984 winner of the Alfred H. Barr, Jr. Award for exemplary museum scholarship: Peter Sutton, then of the Philadelphia Museum of Art, for *Masters of Seventeenth Century Dutch Genre Painting*.

This was an ambitious and significant project which was superbly realized in the exhibition and accompanying catalogue. The weighty catalogue was appropriate to its subject: 127 important and handsome paintings from private and public collections throughout North America and western Europe. In the essays which begin the catalogue, Dr. Sutton introduces the masters and their works and defines the culture in which they worked. His scholarship is thorough, indeed impeccable, and his rich compendium of information and ideas is presented in a clear prose. The catalogue entries on each work, contrib-



Peter Sutton, Alfred H. Barr, Jr. Award

uted by Sutton and five colleagues, are also gems of clarity and relevancy. The reader-viewer is consistently and deftly guided through the intriguing and complex world of Dutch genre painting.

We congratulate Peter Sutton on this masterful publication.

Committee: H. Diane Russell, chair; Joseph Rishel; Sherman Lee.

The Frank Jewett Mather Award

In selecting this year's recipient of the Frank Jewett Mather Award, the Committee looked for a person who has made substantial contributions to the field during the past decade and one who continues to influence the direction of art critical thinking today.

In 1978, the Art Institute of Chicago mounted an important exhibition devoted to aspects of European art in the 1970s. For the American audience, this was the first occasion to view the work of artists who, by 1986, are familiar to all—Daniel Buren, for example, the late Marcel Broodthaers, Mario Merz, and Gerhard Richter. As significantly, the catalogue included a major, nearly book-length, essay, which explored not only the works in the exhibition but sought to place them in their appropriate historical and ideological contexts. The author of this essay, titled "Formalism and historicity—changing concepts in American and European art since 1945," was Benjamin H. D. Buchloh.

Prior to 1978, in his native West Germany, Benjamin Buchloh was first the assistant director of the Rudolf Zwirner Gallery in Cologne, where he organized important shows of, among others, Dan Graham, Richard Tuttle, and Moholy-Nagy. As a freelance curator, he contributed programs to, among others, the Staatliche Kunsthalle in Dusseldorf, the Kunsthalle, Tuebingen, and the Stedelijk van

Abbe-Museum in Eindhoven, including a retrospective devoted to the work of Sigmar Polke. Since 1976, he has also taught art history at the Staatliche Kunstakademie, in Dusseldorf, the Nova Scotia College of Art and Design, and currently, at the State University of New York at Westbury.

In all of his work, Benjamin Buchloh has produced and sustained a sensitive critique of the escalating superficiality of the artworld through a consistent and sophisticated examination of artists and artworks often resistant to the mainstream. He has developed a stringent analysis of those manifestations of the dominant culture which have become increasingly oppressive and often reactionary. In articles, essays, reviews, which have appeared in magazines, journals, anthologies, and exhibition catalogues both here and abroad, and just as importantly, in his role as the editor of the Nova Scotia Press from 1978 to 1984, where he published, among others, works by Donald Judd, Carl Andre, Hollis Frampton, Martha Rosler, and Jenny Holzer, Benjamin Buchloh has developed an art criticism which is not merely thoughtful, intelligent, lucid and enlightening but also, in contradiction to most of what is current, is historically motivated, theoretically sound, and socially responsible. In his now classic 1980 essay, "Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting," he wrote: "With the demise of liberalism, its underside—authoritarianism—no longer feels inhibited. And it thus comes to the fore in the guise of irrationality and the ideology of individual expression." With this in mind, it is our pleasure to present Benjamin H. D. Buchloh with this year's Frank Jewett Mather Award for Distinguished Art Criticism.

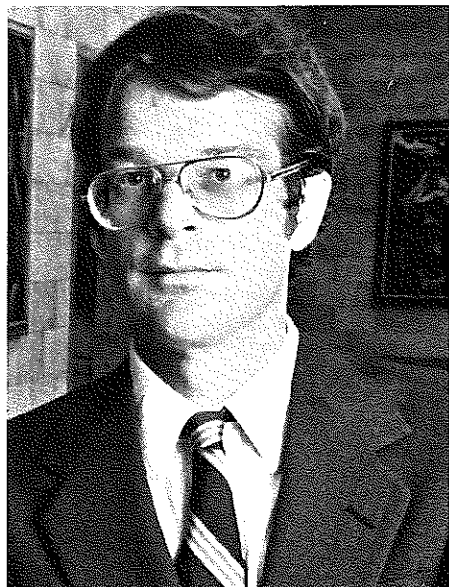
Committee: Melinda Wortz, chair; William Oleander; Moira Roth.

Continued on p. 6, col. 1

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

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

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



Henry Adams, Arthur Kingsley Porter Prize

The Arthur Kingsley Porter Prize

The Arthur Kingsley Porter Prize for 1985 is awarded to Henry Adams of the Nelson-Atkins Museum of Art for his article: "John LaFarge's Discovery of Japanese Art: A New Perspective on the Origins of Japonisme."

In a thoroughly documented and tightly argued text, Mr. Adams discusses the written and visual evidence for LaFarge's early interest in Japanese art, demonstrating that by 1856 he had acquired his first volume of Japanese prints and by 1859 was incorporating Japanese elements in his work. Preserving scholarly objectivity regarding the quality of that work, the author places LaFarge's concerns and practices within the context of international Japonisme and shows that his interest in the Orient paralleled, but did not derive from, contemporary European concerns. Indeed, that interest largely arose from the historical circumstances of America's involvement in the East. From this balanced assessment, Mr. Adams is able to demonstrate that frequently made assumptions about the character and origins of Japonisme stand in serious need of reexamination. Two highly useful appendices document books on Japan and Japanese prints known to have been in LaFarge's possession during the 1860s.

Thus the author brings a refreshing breadth of perspective to American studies, placing his material in an international context and vividly illustrating that such perspective may yield large scale ramifications.

In conclusion, the committee takes particular pleasure in the fact that this year's Porter Prize is awarded to someone from a museum. This is yet another indication of the professional excellence of American museums and galleries. Our congratulations.

Committee: Hayden B. J. Maginnis, chair; Ruth Butler; Catherine Wilkinson Zerner. ■

CAA monographs on the fine arts

Gianlorenzo Bernini. *New Aspects of His Art and Thought* edited by Irving Lavin — the thirty-seventh volume in the CAA Series (formerly Monographs on Archaeology and the Fine Arts) — has been published by Pennsylvania State University Press.

These essays were presented at a symposium that formed part of a series of events organized in Princeton to commemorate the three-hundredth anniversary of Bernini's death on November 28, 1680. The primary intent of the volume is to follow a multidisciplinary path in exploring some little-studied aspects of Bernini's work and its context. The first two investigations extend our perception of Bernini the sculptor into the realms of art theory and studio practice. Rudolph Preimesberger of the University of Zurich focuses on the relationship of Bernini's early work to the heritage of philosophical and critical ideas on art and the nature of sculpture as compared with the other arts; Jennifer Montagu of the Warburg Institute, London, considers the ways in which large-scale decorative projects requiring many different executants were carried out under Bernini's direction.

The following two contributions concern Bernini's activity in the theater, to which he devoted much thought and energy throughout his life, but about which we have little direct evidence. The only original record of Bernini's work in this domain is the comedy herein titled *The Impresario* and translated by Donald Beecher and Massimo Ciavolella, respectively of the Departments of English and Italian at Carleton University, Ottawa, with the generous collaboration of the poet James Merrill. Beecher and Ciavolella have added a new, annotated transcription of the Italian text and an introduction that provides useful background for the play as well as for the somewhat earlier opera production considered in the next essay. Frederick Hammond, Professor of Music at the University of California at Los Angeles, discovered the first documentary proof of a contribution by Bernini to the staging of one of the court spectacles patronized by the family of Pope Urban VIII Barberini. No visual material has come down to us, but contemporary descriptions, together with the music and libretto of the *intermezzo* in question, give the clearest picture we have had so far of such a production involving Bernini. The volume includes a recording of a live performance of the work at the Frescobaldi quadricentennial celebrations, University of Wisconsin, Madison, 1983.

Although some of the major scientific achievements of the modern age took place in Bernini's milieu, we have as yet no concrete evidence that he understood or was even aware of these developments. In the final papers in the volume, William B. Ashworth, Jr., historian of science at the University of Missouri, Kansas City, traces the great helio-

centricity controversy through illustrations in the scientific literature, and Irving Lavin offers a tentative speculation on a work by Bernini that may embody his view of the matter. I.L.



Versailles: The Château of Louis XIV by Robert W. Berger — the fortieth volume in the CAA Series — has been published by Pennsylvania State University Press.

The monograph is concerned with the architecture of Louis XIV's new château — the Enveloppe — and the decoration and official use of its main ceremonial rooms. It offers new solutions to old problems, exploration of new questions, and discussion of artistic forms within art historical contexts broader than those found in previous literature.

The first chapter briefly deals with the historiography of Versailles and the methodology and main conclusions of the monograph. Chapter two traces in detail the building history of Le Vau's Enveloppe, a problem unresolved in previous scholarship. The Château's style and sources, as well as those of Le Vau's 1669 competition project, are discussed in chapter three.

Chapter four is a comprehensive study of the (destroyed) Escalier des Ambassadeurs, documenting its chronology and changes in design. The style and iconography of its extensive fresco decorations (by Le Brun) are analyzed in depth, and the accompanying illustrations present the fullest visual documentation of this lost work found in any modern publication.

Chapter five concerns the *grands appartements du roi et de la reine* (the Planetary Rooms), examining their planetary dedications in the light of possible correlations with seventeenth-century astronomical thought. In chapter six, the Galerie des Glaces and its adjoining salons are discussed, with emphasis on Le Brun's mode of imagery in the vault paintings, the use of glass, and the possible relationship of the gallery to a room in the Alcázar of Madrid. A final chapter gives the contemporary texts of three official ceremonies that vividly reveal how these main ceremonial spaces were used under Louis XIV.

R.W.B. ■

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

announcements

Report on Data Processing Projects

An information service on automated projects in the history of art and related fields has been created through a cooperative agreement between the Scuola Normale Superiore in Pisa and the Getty Art History Information Program. Based in Pisa, the service will gather and disseminate data on projects using the computer as an aid to research in the arts and will provide detailed, indexed information in both online and printed form. For listing form or further information: Marilyn Schmitt, GAHIP, 401 Wilshire Boulevard, Santa Monica, CA 90401.

Fulbright Grants

A number of 1986-87 Fulbright lecturing grants remain available to U.S. faculty in the fields of art and art history. There are specific openings in Ecuador, El Salvador, Japan, Thailand, and Turkey. Faculty in all ranks, including emeritus, and independent scholars are eligible. U.S. citizenship required. For information: Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Suite 300, Washington, DC 20036. (202) 939-5401. When inquiring, indicate countries of interest.

Journal on Posters

The Poster Society is seeking articles on all aspects of poster art, past and present, for its new quarterly journal, *P.S.* Length: 750-1500 words; include list of illustrations. The Poster Society was formed in April, 1985 and published the first issue of *P.S.* — 32 pages, with color reproductions — in January 1986. More than 1000 copies were printed and distributed internationally. Send proposals for articles to: Robert K. Brown, Editor, 120 E. 86th Street, New York, NY 10028.

Monographs on Archaeology

The Archaeological Institute of America announces a new series of monographs and invites the submission of manuscripts for consideration for publication. Manuscripts should follow the guidelines for contributors to the *American Journal of Archaeology*, printed *AJA* 82 (1978) 3-10 and 84 (1980) 3-4. Address inquiries or manuscripts to: Publications Committee, AIA, Box 1901, Kenmore Station, Boston, MA 02215.

Visual Resources: An International Journal of Documentation

This journal is resuming publication after a brief lapse and invites articles on visual formats, reprographic technology, iconography, and related subjects. Submit articles to: Helene E. Roberts, Editor, Fine Arts Library, Fogg Art Museum, Cambridge, MA 02138. For free sample copy: Gordon and Breach, Marketing Dept., 50 West 23rd Street, New York, NY 10010.

The Technology of Historic Architecture

An NEH Summer Institute, to be held 28 July-22 August at Princeton University. Led

by Robert Mark, professor of architecture and civil engineering, the Institute will explore the application of modern engineering analysis to pre-industrial architecture and will focus on how these findings alter historical perception. For further information: Cynthia Windelman, NEH Summer Institute, School of Architecture, PU, Princeton, NJ 08544.

Advanced Research Fellowships in India

For 1987-88, the Indo-U.S. Subcommission on Education and Culture is offering twelve long-term (6-10 months) and nine short-term (2-3 months) awards. Applicants must be U.S. citizens at the postdoctoral or equivalent professional level. Scholars and professionals with limited or no prior experience in India are especially encouraged to apply. Stipend includes \$1,500 per month, of which \$350 per month is payable in dollars and the balance in rupees; an allowance for books and study/travel in India; and international travel for the grantee. In addition, long-term fellows receive international travel for dependents; a dependent allowance of \$100-\$250 per month in rupees; and a supplementary research allowance up to 34,000 rupees. Application forms and further information: CIES, Attn.: Indo-American Fellowship Program, 11 Dupont Circle, Suite 300, Washington, DC 20036-1257. (202) 939-5469. Application deadline: 15 June.

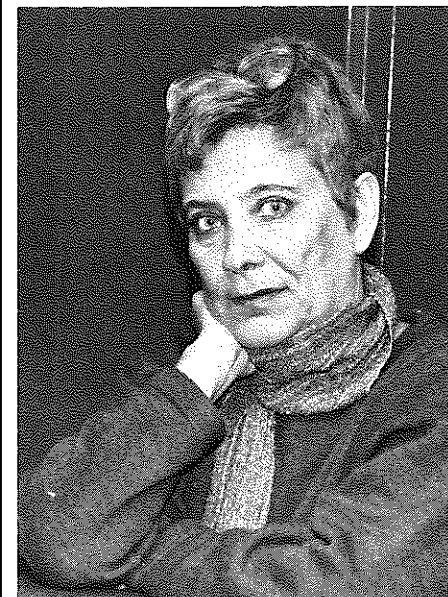
CASVA Senior Fellowships

Limited to those who have held the Ph.D. for five years or more or who possess a record of professional accomplishment at the time of application. A total of five to seven Senior Fellowships are awarded annually, most for a full academic year, although applications for a single term or quarter, or for two years, may be considered. In addition, there are a number of short-term (maximum sixty days) Visiting Senior Fellowships, qualifications the same as for Senior Fellows. Non-stipendary Associate appointments, for those who have obtained funding from other sources and would like to be affiliated with CASVA, are also available. For descriptive brochure and application forms: CASVA, NGA, Washington, DC 20565. (202) 842-6480. Deadline for Senior Fellowships and Associates, 1987-88: 15 October; for Visiting Senior Fellowships and Associates during the period 1 March 1987-31 August 1987: 21 September.

Way to Go! Crating Artwork for Travel

A handbook of principles, techniques and materials used in crating works of art that should prove useful for artists and craftspeople, as well as for museum professionals. Spiral-bound, 55 pp., with 30 drawings and photographs, it is available from Gallery Association, Box 345, Hamilton, NY 13346. Price: \$7.50, includes postage and handling; N.Y. State residents must add applicable sales tax. Quantity discounts available; call (315) 824-2510.

Art Journal managing editor



Jane Levin Edelson
Photo: Martha Edelson

Jane Levin Edelson has been named by the editorial board of the *Art Journal* to succeed Rose Weil as managing editor (one of Rose's many hats). She had served as copy editor since 1982. Before coming to *Art Journal*, Edelson had been editor, lecturer on comparative notation systems, and director of education for the Dance Notation Bureau. She took her undergraduate degree in English and is currently working toward an M.A. in art history at the Institute of Fine Arts, N.Y.U. ■

Art Journal Future Issues

The Editorial Board of *Art Journal* welcomes proposals for topics of future issues. Topics should be of contemporary interest and addressed to aesthetic, critical, theoretical, or methodological concerns. Prospective Guest Editors should submit a detailed proposal to the Managing Editor, *Art Journal*, College Art Association, 149 Madison Avenue, New York, NY 10016, for consideration by the Editorial Board, which meets three times a year — Fall, Winter, and Spring.

Welcome to Florence

The Studio Art Centers International, affiliated to the Cleveland Institute of Art, welcomes all visiting artists or scholars stopping in Florence who might be interested in giving a lecture or seminar on their work. They'll also be pleased to assist visitors with personal, medical or professional information in whatever way they can. That's hospitality! For more details: Mary Beckinsale, Dean of Academic Affairs, SACI, Via de Ginori 40, Florence 50120, Italy. (055) 26 39 48.

Continued on p. 14, col. 2

sustaining members

Sustaining membership is a voluntary category for those who wish to contribute to the CAA in excess of their income-based dues. Individual Sustaining Membership is \$100 annually. We are extremely gratified that the total number of members in this category has risen to 150 for 1986, due in part to the continued support of most of the Sustaining Members for 1985, and in part to the decision of 64 members in our highest income-based category (\$60) to "move-up." Our thanks to: **James S. Ackerman**, Cambridge, Mass.; **Emma W. Alexander**, Ann Arbor; **Paul Anbinder**, New York City; **Paul B. Arnold**, Oberlin; **Pamela Askew**, Millbrook, N.Y.; **William Bailey**, New Haven; **Richard Barnhart**, New Haven; **Robert L. Benson**, Los Angeles; **Robert P. Bergman**, Baltimore; **Ilse and Frederick Bennett**, Larchmont, N.Y.; **Sylvia Bialko**, Houston; **Jean S. Boggs**, Ottawa; **Julie M. Boyer**, Lincoln, Mass.; **Richard Brettell**, Evanston, Ill.; **Richard Brilliant**, New York City; **Clifford M. Brown**, Ottawa; **Jonathan M. Brown**, Princeton; **Milton and Blanche Brown**, New York City; **Ladislav Bugner**, Paris; **George R. Bunker**, Houston; **Susan H. Bush**, Cambridge, Mass.; **James Cahill**, Berkeley; **K. Campbell and Patricia Sloan**, Brooklyn; **Peter Chapin**, Mendham, N.J.; **Anna V. Chapman**, Tequesta, Fla.; **Constantine Christofides**, Seattle; **Dale G. Cleaver**, Knoxville; **Kevin E. Consey**, Newport Beach, Calif.; **Joseph L. Cox, III**, Oxford, Ohio; **Karen C.C. Dalton**, Houston; **Robert Dance**, New York City; **Bernice F. Davidson**, New York City; **Sol Alfred Davidson**, Princeton; **Barbara K. Debs**, Greenwich, Conn.; **Elsbeth B. Dusenbery**, Montclair, N.J.; **Samuel Y. Edgerton, Jr.**, Williamstown, Mass.; **Anne Ehrenkranz**, New York City; **Robert Enggass**, Athens, Ga.; **Everett Fahy**, New York City; **Beatrice Farwell**, Santa Barbara; **Alan M. Fern**, Chevy Chase, Md.; **Kurt Forster and Francois Forster-Hahn**, Santa Monica; **Ilene H. Forsyth**, Ann Arbor; **Ella M. Foshay**, New York City; **Richard A. and Judith Pactow George**, Oxford, Ohio; **Felton L. Gibbons**, Hopewell, N.J.; **Mary W. Gibbons**, New York City; **Bruce Glaser**, Fairfield, Conn.; **Mildred L. Glimcher**, New York City; **Edward Goodstein**, Malibu; **Mary Ann Grave-Frantz**, Princeton; **Nancy S. Graves**, New York City; **Eleanor S. Greenhill**, Austin; **Norman B. Gulamerian**, Wat- chung, N.J.; **Lee Hall**, Old Lyme, Conn.; **Evelyn B. Harrison**, New York City; **Christine M. Havelock**, Poughkeepsie; **Egbert Haverkamp-Begemann**, New York City; **Edward B. Henning**, Cleveland; **Robert L. Herbert**, New Haven; **Joel and Judith Herschman**, New York City; **Barbara H. Hess**, Naples, Fla.; **Frederick D. Hill**, New York City; **John Holverson**, Portland, Maine; **Dan F. Howard**, Lincoln, Neb.; **Susan and John Huntington**, Worthington, Ohio; **Nancy R. Huntsinger**, Ventura, Calif.; **Isabelle Hyman**, New York City; **Ir-**

ma B. Jaffe, New York City; **Robert A. Jes- sup**, Ithaca; **Madlyn Kahr**, New York City; **Sandra C. Kasper**, New York City; **Garry N. Kennedy**, Halifax; **Mark A. Kline**, Wylie, Tex.; **Richard Krautheimer**, Rome; **Nancy S. Lambert**, New Haven; **Barbara G. Lane**, New York City; **Irving and Marilyn Lavin**, Princeton; **Thomas W. Leavitt**, Ithaca; **Virginia E. Lewis**, Pittsburgh; **Fred and Meg Licht**, Brookline, Mass.; **William C. Loerke**, Washington, D.C.; **John Lottes**, Minneapolis; **Bates Lowry**, Washington, D.C.; **Roger A. Mack**, Syracuse; **James H. Marrow**, Berkeley; **John R. Martin**, Prince- ton; **Marianne W. Martin**, Milton, Mass.; **Evan M. Maurer**, Ann Arbor; **Forrest Mc- Gill**, Columbia, Mo.; **Constance C. Mc- Phee**, New York City; **J. William Midden- dorf**, Brussels; **Barbara Millhouse**, New York City; **James and Anne Morganstern**, Columbus, Ohio; **Dewey F. Mosby**, Hamil- ton, N.Y.; **Weston J. Naef**, Santa Monica; **Roy R. Neuberger**, New York City; **Victoria Newhouse**, New York City; **E.C. Parry**, Tuc- son; **Melvin Pekarsky**, Shoreham, N.Y.; **Ruth R. Philbrick**, Washington, D.C.; **Cynthia Polsky**, New York City; **John Pope- Hennessey**, New York City; **Barbara G. Price**, Baltimore; **Jules D. Prown**, Orange, Conn.; **Frank J. Rack**, Lakewood, Ohio; **Olga Raggio**, New York City; **Roland Reiss**, Claremont, Calif.; **Virginia Rembert**, Northport, Ala.; **Joseph Rishel and Anne D'Harnoncourt Rishel**, Philadelphia; **Dav- id Rosand**, New York City; **William S. Rubin**, New York City; **Lucy and Irving Sandler**, New York City; **Robert G. and Françoise F. Scheiner**, New York City; **Steph- en K. Scher**, Clifton, N.J.; **Fritz Scholder**, Scottsdale, Ariz.; **Franz Schulze**, Highland Park, Ill.; **Charles Scribner III**, New York City; **Linda Seidel**, New York City; **Alan Shestack**, St. Paul; **Hsio-yen Shih**, Hong Kong; **Ralph E. Shikes**, New York City; **Rob- ert W. Sinclair**, Edmonton; **Richard Spear** and **Athena Tacha**, Oberlin; **Allen Staley**, New York City; **Julien M. Stock**, London; **Marjory S. Strauss**, Norfolk, Va.; **Mary Swift**, Washington, D.C.; **Silvia Tannen- baum**, East Hampton, N.Y.; **Jane M. Tim- ken**, New York City; **Peter A. Tomory**, Bun- doora, Australia; **A. Richard Turner**, Cape May, N.J.; **Evan Turner**, Cleveland Heights; **Jean A. Vincent**, New York City; **A. Bret Waller**, Santa Monica; **John Walsh, Jr.**, Santa Monica; **Robert R. Wark**, San Mar- ino, Calif.; **J. W. Warrington**, Cincinnati; **Mark and Phoebe Weil**, St. Louis; **Kathleen Weil-Garris Brandt**, New York City; **Gab- riel P. Weisberg**, Minneapolis; **Richard V. West**, Santa Barbara; **Ron and Renate Wie- denhoeft**, Littleton, Colo.; **Anne- Marie Wiemer-Sumner**, New York City; **Reba White Williams**, New York City; **Richard E. Williams**, Winnipeg; **John Wilmerding**, Washington, D.C.; **Enid S. Winslow**, Rye, N.Y.; **Henri Zerner** and **Catherine Wilkin- son Zerner**, Cambridge, Mass.; **Jerrold Ziff**, Champaign, Ill. ■

information

A major exhibition and catalogue of work by American illustrator **Howard Pyle** (1853-1911) is being planned by the Delaware Art Museum for the spring of 1987. Information about paintings, drawings, letters or other documents in public or private collections will be appreciated. Elizabeth H. Hawkes, Assoc. Curator, DAM, 2301 Kentmere Parkway, Wilmington, DE 19806. (302) 571-9590.

For an exhibit and catalogue planned for 1987-88, information is requested on the location of paintings, drawings, and corre- spondence by the French artist and writer **Jacques Emile Blanche** (1861-1942). Diane Lesko, Curator of Collections, Museum of Fine Arts, 255 Beach Drive North, St. Peters- burg, FL 33701.

The correspondence of **Piet Mondrian** will be published in 1987. To make this publica- tion as complete as possible (approximately 850 letters and postcards have been assem- bled to date), information is sought concern- ing materials (including photocopies) in North American collections. Yve-Alain Bois, Dept. History of Art, The Johns Hopkins Univ., Baltimore, MD 21218; or Nancy J. Troy, Dept. Art History, Northwestern Univ., Evanston, IL 60201.

For finalization of the late Henry La Farge's catalogue raisonné of **John La Farge** to be published by Yale University Press, informa- tion is sought on any works of art not previous- ly recorded in this catalogue. Confidentiality will be kept. Information on newly discovered archival sources relevant to the artist is also welcomed. James L. Yarnall, c/o La Farge Catalogue Raisonné Project, 721 North Wil- ton Rd, New Canaan, CT 06840.

Professional and personal materials to assist in the preparation of a biography of **John Garth York**, 1914-1980, are sought by his widow. Any opinions expressed about his contributions in architecture, academia, or personality also appreciated. Shirley York, 515 NW 137th, Edmond, OK 73013. (405) 752-0267.

For an exhibition and comprehensive cata- logue of the works of the American artist **Charles Sheeler** (1883-1965), information is sought from anyone owning paintings, draw- ings, or prints, as well as from anyone with correspondence, documents, or personal reminiscences. Owners' identities will be kept confidential. Carol Troyen, Assoc. Curator, American Paintings, Museum of Fine Arts, Boston, MA 02115.

For a PhD thesis/catalogue raisonne of the works of Scottish painter **Henry Raeburn** (1756-1823), information is sought on the location of portraits now in American muse- ums and private collections. Confidentiality will be kept. David Mackie, Univ. Edinburgh, Dept. Fine Art, 29 George Square, Edin- burgh EH8, 9LD, Scotland. ■

people and programs

Material for inclusion in People and Pro- grams should be sent to College Art Associa- tion, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 30 May.

IN MEMORIAM

Herbert Aach, painter, printmaker, art crit- ic, art educator, technical consultant, and authority on Goethe and his color theories, died in October at the age of 62. He was professor of fine art at Queens College, C.U.N.Y., for nineteen years and, during that time was twice voted "Teacher of the Year."

Jose Gudiol, founder and first director of the Instituto Amatller de Arte Hispanico in Bar- celona, died in October at the age of 81. Gudiol devoted his career to preserving and recording works of art and architecture, start- ing the Arxiu d'Arqueologia Catalana in 1925 to provide a systematic photographic inven- tory of works of art. After the start of the Spanish Civil War, Gudiol helped organize the Catalan Regional Committee to save the Artistic Patrimony. He was exiled in France and eventually came to the U.S. where he was appointed Professor at the Institute of Fine Arts, N.Y.U. and Carnegie Professor at the University of Toledo. After his return to Spain in 1941, Gudiol organized the Instituto Amatller, a center for Spanish art historical studies with a library and photographic archive.

The founder of the Metropolitan Museum of Art's Department of Modern American Art, **Robert Beverly Hale**, died in November at 84. Hale, himself a painter, acquired realist, surrealist, and abstract expressionist paint- ings for the collection during his eighteen year tenure (1948-1966), including Jackson Pol- lock's *Autumn Rhythm*.

Former chief librarian of The Museum of Modern Art, **Bernard Karpel**, died in Jan- uary. He was seventy-four years old. Karpel was renowned for his innovations in the field of art librarianship, transforming the Muse- um of Modern Art's library into an inter- nationally recognized resource during his thirty-year tenure at the Museum.

ACADEME

Robert Brown (PhD UCLA) joined the art history faculty at UCLA as an assistant pro- fessor in January. Since 1981 he had served as curator of Indian and Southeast Asian Art at the Los Angeles County Museum of Art.

Eunice Lipton, associate professor of art his- tory at S.U.N.Y., Binghamton, is the Robert Sterling Clark Visiting Lecturer in Art His- tory at the Clark Art Institute and Williams College for the Spring, 1986.

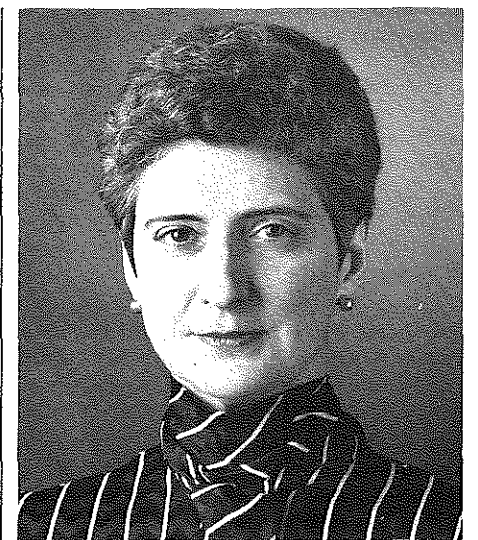
The premier seating in the Kansas City Art Institute's first endowed chair, The Joyce C. Hall Distinguished Professor of Design, was filled by **Ivan Chermayeff**, past president of the American Institute of Graphic Arts. Chermayeff taught advanced graphic design in the fall 1985 semester. The Hall Chair was announced as part of the Art Institute's cen- tennial celebration and will bring to the col- lege and the general public a number of re- nowned design professionals for classwork and for public lectures.

The School of the Art Institute of Chicago has made five full-time appointments, both regu- lar and visiting: **John Greiner**, associate pro- fessor, visual communication; **Pier Marton**, assistant professor, video; **Frances White- head**, assistant professor, sculpture; **James Hugunin**, visiting professor, photography; and **Linda Lee Nelson**, visiting professor, interior architecture.

Visiting appointments at The Ohio State Uni- versity, department of art during 1985-86 in- clude: **Margaret Ford**, ceramics; **Dona Nel- son**, advanced painting; **Steve Heinemann**, ceramics; **Jeffrey Greenberg**, expanded arts; **Jeanette Fintz**, advanced painting; **William R. Hutson**, art and black studies; **Jeffrey Sippel**, printmaking; and **Katherine Ka- dish**, foundation and advanced painting.

Phyllis Pray Bober (on leave from Bryn Mawr) is the Visiting Andrew Mellon Profes- sor for the winter term in the University of Pittsburgh's Frick Fine Arts Department. The department has appointed **Joan Weinstein** as assistant professor of modern art. **Aaron Sheon**, the recipient of a Gould Arts Founda- tion Fellowship, will be on leave in 1986 to complete a book on Van Gogh's understand- ing of his epileptic condition in the context of 1880s neurological research on artistic genius. During the fall 1985 term, **H. Anne Weis** was a Parker Fellow at the Center for Classical and Northern European Archaeology at Brown University.

The Johns Hopkins University reports the fol- lowing developments: **Elizabeth Cropper** has been appointed professor of the history of art and will be coordinating the programs at the Hopkins-owned Villa Spelman in Florence. **Salvatore Comporeale** of the Villa I Tatti has been appointed an associate of the depart- ment and will come to Hopkins regularly to conduct a seminar and work with graduate students. **Sally Price** is director of a new inno- vative interdisciplinary program in art history and anthropology. The program, which will award a joint PhD, will begin accepting graduate applications later this year. **Dorie Reents** who specializes in Pre-Columbian art and archaeology, has also joined the faculty as part of the program, with a joint appoint- ment at Hopkins and Dumbarton Oaks.



Ofelia Garcia

Ofelia Garcia has been appointed president of The Atlanta College of Art, a member of the University Center in Georgia which offers reciprocal study programs with Emory and Oglethorpe Universities. Garcia, who leaves the directorship of the Print Club in Philadel- phia, has an MFA in printmaking and draw- ing from Tufts University/Boston Museum School and has completed course work toward the PhD degree at Duke University. She is active in the College Art Association, having recently been elected to the Board of Directors and is a past president of the Women's Caucus for Art.

Several new or visiting artists and art histor- ians have joined the University of Arizona fac- ulty, including **Robert Colescott**, professor of studio arts, painting; **Kenneth Shorr**, visiting assistant professor in photography; **Annin Barrett**, visiting lecturer in fibers; **Nancy Buchanan**, visiting lecturer in art criticism and performance art; **Judith D'Agostino**, adjunct assistant professor of studio arts, figure drawing; **Peter Hachler**, visiting lec- turer in environmental sculpture; **Christina Jepsen**, visiting lecturer in graphics; **Jessie Lovano-Kerr**, visiting professor of art educa- tion; **Andrew Wood Polk III**, assistant pro- fessor of printmaking; and **Jeryldene M. Wood**, assistant professor of art history.

Robert L. Cardinale (EdD, art ed, Ariz State U.), art historian and artist in jewelry and metalsmithing, has been named president of the San Antonio Art Institute, filling the posi- tion vacated by **George Parrino** who took over the presidency of the Kansas City Art Institute. Cardinale, most recently director of Boston University's Program in Artisanry, will oversee the development of curriculum and faculty for the new college whose building has been designed by "Post Modern" architect Charles Moore.

Continued on p. 10, col. 1

Kathleen Weil-Garris Brandt, professor of fine arts at the Institute of Fine Arts, N.Y.U., was the recipient this past fall of the Alexander von Humboldt Prize, an international prize given in a wide variety of fields. Also this fall, she and **Fabrizio Mancinelli**, of the Vatican Museum, organized the colloquia on the Sistine Chapel sponsored by the Wethersfield Institute, and held in collaboration with the Vatican and I.F.A. at the Metropolitan Museum and Frick Collection.

Humberto Rodríguez-Camilloni has been appointed director of The Center for Theory and History of Architecture of the College of Architecture and Urban Studies at Virginia Tech in Blacksburg, Va.

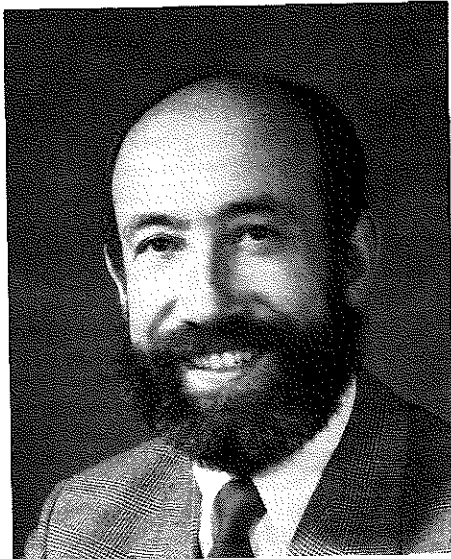
In the Division of Architectural History in the School of Architecture at the University of Virginia, several people are contributing to the expanded offerings in Early American Architecture. In the fall **Egon Verheyen** of Johns Hopkins taught a seminar on Meaning in Early American Architecture and **J. Murray Howard** presented a course on the Origins of Colonial American Architecture and a seminar on Richard Morris Hunt. In the Spring, **Robert Jan Van Pelt** is teaching Early American topics. **Richard Guy Wilson** has returned from his second year of leave, this one supported by a Guggenheim Fellowship.

A number of announcements come to us from the Rhode Island School of Design. New appointments to its full-time faculty are **Dennis Congdon** (MFA Yale), assistant professor of painting; **David Frazer** (MFA Univ. New Mexico), assistant professor and acting head, department of painting; and **Eva Hoffman** (PhD Harvard), assistant professor of art history. **Gracia Melanson**, **H. Lane Smith**, and **Wilbur Yoder** have been promoted to professor. **Michael Beresford**, **Judy-Sue Goodwin Sturges**, **Victor Lara**, **Leonard Newcomb**, **Randa Newland**, and **Robert Reid** have been promoted to associate professor. **Jacquelyn Rice**, with RISD since 1977, and head of the ceramics program, has been appointed acting dean of fine arts while professor of painting **Roland Belhumeur** serves as chief critic for RISD's European Honors Program in Rome this year. **Cornelia McSheehy**, associate professor of printmaking has resumed the headship of the printmaking program. **Baruch Kirschenbaum**, with RISD since 1962 and past chair of the liberal arts department, has been appointed head of the department of art history.

The art department at S.U.N.Y. at Stony Brook is hosting two visiting artists from the People's Republic of China during the spring semester, 1986: **Yang Yenping** from the Beijing Art Academy and **Zeng Shanqing** from the Central Academy of Fine Arts, Beijing.

Associate professor of art **Donald Krueger** (MA KCAI) has been named chair of the department of visual and performing arts at Clark University. A member of the Clark faculty since 1972, Krueger returns to the post he held from 1977-1980.

MUSEUMS



Tom L. Freudenheim

Tom L. Freudenheim, former director of the Worcester Art Museum, was selected as Assistant Secretary for Museums of the Smithsonian Institution in October. Freudenheim, an art historian and museum administrator who has served as director of the Baltimore Museum of Art and director of the museum program of the National Endowment for the Arts, will be responsible for the central planning, coordination and oversight of the Smithsonian's museums and will serve as principal advisor on all museum-related policies and programs.

The National Gallery of Art in Washington has appointed **Nan Rosenthal** as curator of 20th-century art. **Roger S. Wieck** has been appointed assistant curator of manuscripts and rare books at The Walters Art Gallery, Baltimore. The Philadelphia Museum of Art announced two new appointments: **Innis Howe Shoemaker** (PhD Columbia), currently director of The Ackland Art Museum at The University of North Carolina, to senior curator of prints, drawings, and photographs; and **Danielle Rice** (PhD Yale), to curator of education, a post she held at the National Gallery of Art. The Sterling and Francine Clark Art Institute in Williamstown has named **Alexandra Rust Murphy** curator of paintings. Murphy comes to the Clark from the Museum of Fine Arts in Boston where she was assistant curator in the department of paintings.

Newly appointed college museum administrators include **Jan Ernst Adlmann**, director of The Vassar College Art Gallery, Adlmann (MA NYU), a specialist in Austrian art of the turn of the century, was director of the Tampa Art Center, Florida; **Wichita Art Museum**; and **Long Beach Museum of Art**, California. **Marcus Burke** (PhD NYU) has been named assistant director and chief curator for the Spanish Collection of the Meadows Museum and Gallery at Southern Methodist University. **James Cuno** (PhD Harvard), currently assistant professor of art history at Vassar College will assume the position of director of the Grunwald Center for the Graphic Arts at the Wight Art Gallery, UCLA, in July 1986.

Hilliard T. Goldfarb (PhD Harvard), formerly assistant curator of prints and drawings at The Cleveland Museum of Art, is the new curator for European art before 1800 at the Hood Museum of Art, Dartmouth College.

News from the west and southwest includes the appointment of **LaMar Harrington**, author of award winning *Ceramics in the Pacific Northwest: A History* (1979), as director and chief curator of the Bellevue Art Museum in Washington. When **Margaretta M. Lovell** resigned her post to accept a full-time faculty position at the University of California, Berkeley, **Marc Simpson** (PhD Yale) was selected to take her place as Ednah Root Curator of American Art at The Fine Arts Museum of San Francisco. **John E. Coraor**, a recent recipient of a doctoral degree in art education from Penn State, has been appointed executive director of The Fine Arts Center of Tempe in Arizona.

News from the south: **Laurence J. Ruggiero** (PhD Boston Univ.) was elected director of The John and Mable Ringling Museum of Art in Sarasota, Florida. **Bonnie Clearwater**, curator of the Mark Rothko Foundation has been appointed as the first director of art programs at The Lannan Foundation in Palm Beach, Florida. Clearwater will develop the foundation's collections and will be director of the museum and the foundation's new lending service. **Robert D. Kinsman** is leaving his post as director of The Sheldon Swope Art Gallery in Terre Haute, Indiana to become director of the Metropolitan Museum and Art Center in Coral Gables, Florida. **Richard S. Schneiderman** (PhD SUNY, Binghamton), currently director of the Georgia Museum of Art, University of Georgia, Athens, will be succeeding **Edgar Peters Bowron** as director of the North Carolina Museum of Art in Raleigh. **David L. Gilbert** (MA Rutgers) has been named assistant director for curatorial affairs, responsible for overseeing the permanent collection and exhibitions at the Montgomery Museum of Fine Arts, Alabama.

Continued on p. 15, col. 1

grants and awards

FULBRIGHT FELLOWSHIPS

The following American artists and art historians received 1985-86 Fulbright awards to teach or conduct advanced research abroad: **Charles M. Adelman**, Univ. Northern Iowa, research in archaeology: Uppsala Univ., Sweden; **Garó A. Antreasian**, Univ. New Mexico, lecturing in fine arts: Univ. Sao Paulo, Armando Alvares Penteado Foundation, Sao Paulo, Brazil; **Elizabeth R. Beede**, Northampton, Mass., research in Hungarian felt-making: Neprajzi Museum, Budapest, Hungary; **Michael E. Bishop**, California State Univ., Chico, lecturing in sculpture: Hacettepe Univ., Ankara, Turkey; **Suzanne P. Blier**, Columbia Univ., research in art history: Univ. Benin, Cotonou, Benin; **Sean K. L. Brown**, Univ. Hawaii, Manoa, research in art—stone sculpture: Japan; **Caroline A. Bruzelius**, Duke Univ., research in art history: Univ. Naples, Italy; **Susan M. Canning**, Univ. North Carolina, Greensboro, research in art history: Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium; **Arthur E. Carpenter**, Bolinas, Calif., lecturing in furniture making: Crafts Council of New Zealand, Wellington; **Che Chuang**, Univ. Michigan, Ann Arbor, lecturing in fine art—theory and technique: National Inst. Arts, Taipei, Taiwan; **Donald Cooper**, Atlanta, Ga., arts fellowship: United Kingdom; **Karen M. Gunderman**, Univ. Wisconsin, Milwaukee, lecturing and research in ceramics curriculum and preparation of technical manual: Lima, Peru; **Sam Hernandez**, Univ. Santa Clara, artist-in-residence, lecturing in sculpture: Univ. Belgrade, Yugoslavia; **Marcella B. Nesom**, Sonoma, Calif., research in modern painting in Pakistan: National College of the Arts, Lahore; **John Orentlicher**, Syracuse Univ., lecturing in communications: Javeriana Univ., Bogota, Colombia; **Dolores M. Pacileo**, U.S. Dept. Education, N.Y., research in educational design for children: Univ. Trondheim, Norwegian Center for Child Research; **Anthony C. Parker**, Mt. Hood Community College, research in art—glasspainting on 3D crystal objects: Univ. Bucharest, Romania; **Anton W. Rajer**, Texas Conservation Center, lecturing in museology: Brazil; **Ann M. Roberts**, Univ. Iowa, research in history of art: Belgium, France, Austria; **Grant Romer**, George Eastman House, lecturing and consulting at International Photographic Preservation Seminar: National Inst. Photography and National Library, Rio de Janeiro, Brazil; **Barbara A. Rossi**, School of the Art Institute, Chicago, research in the Indian painting tradition: Crafts Museum, New Delhi, India; **Farley Tobin**, New York City, research in Jain work, as found in Mughal architecture and related Jain and Hindu buildings: National Inst. Design, Ahmedabad, India; **Lisa Vergara**, Hunter College, C.U.N.Y., research in art history: Univ. Amsterdam, Netherlands; **Livingston V. Watrous**, SUNY, Buffalo, research in Anatolia and Crete in the bronze age: Istanbul, Turkey.

The following U.S. graduate students have received Fulbright Hays awards for 1985-86.

Art History: **Christine E. Buckingham**, California: France; **Nancy Deffenbach**, Louisiana Tech. Univ.: Mexico; **Charles Doherty**, Univ. Wisconsin, Madison: United Kingdom; **Frances Edwards**, Michigan: Pakistan; **Lucinda J. Friend**, Univ. Kansas: West Germany; **Ethan M. Kavalier**, NYU: Netherlands; **Jane C. Long**, Columbia: Italy; **Denise McColgan**, Yale: Austria; **Patricia Meilman**, Columbia: Italy; **Neil Morgenstern**, Univ. New Mexico, Albuquerque: Norway; **Michelle M. Murray**, Columbia: Italy; **Dianne W. Pittman**, Johns Hopkins: France; **Regina C. Stefaniak**, Univ. California, Berkeley: Italy; **Sophia Wallace**, Univ. Kentucky: West Germany.

Film Studies & Photography: **Maren Erskine**, New York: Morocco; **Reed Erskine**, New York: Morocco; **Nietzchka Keene**, UCLA: Iceland; **Maria del C. Martinez-Canas**, School Art Inst. Chicago: Spain; **Jane Wolff**, Harvard: Finland.

Painting & Sculpture: **Brett Bigbee**, Penn. Acad. Fine Arts: Italy; **Mary Dajnak**, Pennsylvania: Poland; **Donald A. Fels**, Washington: Italy; **Melissa Harris**, New York: France; **David Loeb**, Boston Univ.: France; **Margaret H. McCann**, Yale: Italy; **Susan Nichter**, Massachusetts: Italy; **Petra Socse-mann**, Illinois: Peru.

ARLIS AWARDS

The sixth annual George Wittenborn Awards for excellence in publishing were given to publishers of art books with 1984 imprints by the Art Libraries Society of North America. The recipients are: University of Nebraska Press and the Joslyn Art Museum, Omaha for *Karl Bodmer's America*; MIT Press for *Herbert Bayer: the Complete Work* by **Arthur A. Cohen**; University of Chicago Press and Dumbarton Oaks for *The Mosaics of San Marco in Venice* by **Otto Demus**; Yale University Press for *the Société Anonyme and the Dreier Bequest at Yale University: a Catalogue Raisonné* edited by **Robert L. Herbert**, **Eleanor S. Apter** and **Elise K. Kenney**; and to **Kevin Osborn**, author of *Vector Rev*, an artist's book. The 1985 Gerd Muehsam Award recognized two outstanding students this year. The Award was given to **Alison Chipman**, graduate of Dalhousie Univ., Halifax, for *Providing Access to Picture Collections: Applying PRECIS to Slides and Photographs*. Honorable mention was awarded to **Linda Zoehler**, Grad. School of Library & Information Science, UCLA, for *Artist's Books: Their Significance, Acquisition, Cataloging and Curatorial Care in Museums and Libraries*. The Distinguished Service Award was given posthumously to **Bernard Karpel**, who distinguished himself as a bibliographer of modern art and as an energetic promoter of visual art librarianship during his tenure at the Museum of Modern Art Library, 1942-1973.

MEISS PUBLICATION GRANTS

The Millard Meiss Publication Fund has awarded subvention grants to **Lucy Freeman Sandler**, New York University, for *English Gothic Manuscripts: 1285-1385* (Harvey Miller Publishers), and to **Stephen Murray**, Indiana University, for *Building Troyes Cathedral: The Late Gothic Campaigns* (Indiana University Press).

SMITHSONIAN INSTITUTION FELLOWSHIPS

The Smithsonian Institution awarded approximately one million dollars in graduate student, pre-, and postdoctoral fellowships for 1985-86. They include thirteen in-residence research appointments in the area of the history of art.

Postdoctoral. **Maria Bartko**, Adam Mickiewicz Univ., Poznan, Poland: *Noological aspects of Panofsky's theory of art*; **Alan Wallach**, Columbia Univ.: *Thomas Cole's patronage*; **Richard Wilson**, Univ. Kansas, *Problems in connoisseurship: ceramics and painting attributed to Ogata Kenzan (1663-1743) in the Freer Gallery*.

Predocctoral. **Rebecca Bedell**, Yale Univ.: *Geology and American landscape painting, 1850-1875*; **Elizabeth Brame**, Univ. North Carolina-Chapel Hill: *Portraits of virtue and genius: the hall of fame and civic portraiture in the early American republic, 1780-1820*; **Barbara Frank**, Indiana Univ.: *Horsetrap-pings of the Western Sudan: a study of style, technology and history*; **Janet Headley**, Univ. Maryland: *The influence of English art and aesthetics on American sculptors in Italy from 1825 to 1875*; **Michael Panhorst**, Univ. Delaware: *Monumental sculpture dedicated on Civil War battlefields before 1920*; **Richard Powell**, Yale Univ.: *William H. Johnson: expressionist and artist of the blues aesthetic*; **Suzanne Tise**, Univ. Pittsburgh: *Le Moderne: French design and architecture 1910-1935, the Therese Bonney Collection—Cooper-Hewitt Museum*.

Graduate students. **Blyth Follett-Colon**, Univ. Connecticut: *East African art history, personal art as code: age, gender and women's beaded jewelry*; **Kimberly Kroeger**, George Washington Univ.: *The iconography of the barn in nineteenth-century American art*; **Elisha Renne**, Univ. Minnesota: *A taxonomy of handwoven West African textile: classification by material, design motif, weave, and finish*.

Rockefeller Residency Program in the Humanities (Postdoctoral). **Labelle Prussin**, Univ. Washington: *Nomadic African women as placemakers: the arts and architectures of nomadism in Africa*; and **James L. Westcoat, Jr.**, Univ. Chicago: *In gardens watered by running streams: the meanings of water in Mughal gardens at Agra*.

Continued on p. 12, col. 1

CASVA FELLOWSHIPS

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

Senior Fellows for the full academic year 1985-86. **W. Stephen Gardner**, Columbia Univ.: Re-evaluation of the issues involved in the transition from the Romanesque to Gothic styles in architecture; **Jack Jerome Spector**, Rutgers Univ.: The place of Freudian and Hegelian thought in the formation of Breton's surrealism between 1924 and 1932; **Fikret K. Yegül**, Univ. California, Santa Barbara: The architectural development of Roman baths and their seminal role in the construction of other classical building types; **R. Tom Zuidema**, Univ. Illinois (Anthropology): Ethno-historical and iconographic analysis of royal dress in pre-Spanish Peru; **Louis Hawes**, Univ. Indiana, Bloomington: The British vision of Switzerland in the early romantic era from 1770 to 1810; **Lawrence Nees**, Univ. Delaware: Revised interpretation of the art of Charlemagne's court; **Patricia Joan Netherly**, Univ. Massachusetts (Anthropology): Symbolic expressions of social organization in the art of the central Andean region; **Diane M. De Grazia**, National Gallery of Art: Jacopo Zanguidi, called Bertola, a Parmesan artist of the mid-sixteenth century.

Predoctoral Fellows. **Frederick Bohrer**, Kress, 1985-87, Univ. Chicago: Studies in the reception of Mesopotamian art in London, Paris, and Berlin from the mid-nineteenth century to World War I; **Alan Chong**, Robert H. & Clarice Smith, 1985-86, NYU, IFA: Social meanings in the paintings of Aelbert Cuyp; **Mark Jarzombek**, Chester Dale, 1985-86, MIT: "De Pictura" and the cultural philosophy of Leon Baptista Alberti; **Mary Alice Lee**, Mary Davis, 1985-87, Johns Hopkins: Problems of criticism, style, and iconography in Roman monumental decoration; **Michael Leja**, Chester Dale, 1985-86, Harvard: The ideology of the New York School; **Louise Marshall**, Chester Dale, 1985-86, Univ. Pennsylvania: "Waiting on the Will of the Lord": The imagery of the plague; **Jeffrey H. Rosen**, Chester Dale, 1985-86, Northwestern Univ.: Lemercier et Cie: the advent of photolithography and the transformation of print production during the second empire; **Elizabeth Streicher**, David E. Finley, 1985-88, Columbia: The graphic work of Max Klinger.

Visiting Senior Fellows. These appointments are for a maximum of sixty days. For fall-winter 1985-86: **Nicole Dacos Crifo**, Fonds National Rech. Sci. Belgique, and Brussels Univ.: Peeter de Kempeneer; **Ulrich W. Hiesinger**, painting from c. 1780-1830; **Adele M. Holcombe**, Bishop's Univ., Canada: The formation of Anna Jameson as a critic and art historian; **Paul M. Mylonas**, professor emeritus, National Acad. Fine Arts, Athens: Translation into Greek of the late first-century B.C. treatise "De Architectura" attributed to Vitruvius.

YALE CENTER FOR BRITISH ART

Eight Visiting Fellows have been appointed for 1986-87. The purpose of these grants is to enable scholars engaged in postdoctoral or equivalent research related to British art to study the Center's holdings and to make use of its photographic archive and art reference library. Among the recipients: **David Mannings**, King's College, Univ. Aberdeen: research on Sir Joshua Reynolds for a monograph; **Martyn Anglesea**, Ulster Museum: preparation of a full catalogue of the English and Irish watercolors and drawings at that museum, as well as an exhibition of topographical draftsmen in Ireland from 1600 to 1850; **Hugh Belsey**, Gainsborough's House, Sudbury, Norfolk: to continue his study of the work of Thomas Gainsborough and his followers and Thomas Patch.

METROPOLITAN MUSEUM FELLOWSHIPS

Forty-one were awarded to graduate students and scholars for study and research at the Metropolitan or abroad for a period of four weeks to a year for 1985-86. The recipients include: **Marie Busco**: *The Sculptor Sir Richard Westmacott (1775-1856): Life and Works*; **Leslie Bussis**: *Romanesque and Gothic Sculpture from the Church and Cloister of Saint-Pons-de-Thomieres*; **Elizabeth Childs**: *Daumier and the Ethnographic Vision: Themes of Exoticism in the Lithographs of the 1840s-1860s*; **Lauretta Dimmick**: *The Sculpture of Thomas Crawford (American, 1813-1857)*; **Samuel Heath**: *The Choir of the Cathedral of Toledo, 1535-1548*; **Francesca Consagra**: *The de Rossi-Print Publishing House: 1615-1739*; **Henry Drewal**: *Art of the Yoruba and Their Neighbors: Visual Traditions in the Kwa Linguistic Group*; **Jonathan Hay**: *Shih-tao's Late Work (1693-1707): Thematic Principles of a Praxis Painting*; **Ludvik Kalus**: to study inscriptions on Islamic arms and armor; **Diane Mott**: *A Method for Dating 15th-17th-Century Ottoman Velvets, Distinguishing Them from Their Italian Counterparts*; **C.P. Kanellopoulou**: to prepare a publication on the rich find from the South Slope of the Acropolis; **Elizabeth Prelinger**: *The Sources and Historical Context of Edvard Munch's Graphics: A Technical Consideration*; **Patricia Berman**: *The Late Work of Edvard Munch*; **Robert Harist, Jr.**: *"The Lung-mein Mountain Villa" by Li Kung-Lin (ca. 1049-1106)*; **Gertrude Helms**: *Donatello at the Santo*; **Thelma Thomas**: *A Repertorium of Coptic Sculpture in North American Collections*; **Reva Wolf**: *Francisco Goya and the Impact of British Art and Aesthetics on Late Eighteenth-Century Spain: A Chapter in the History of Taste*; **Emily Braun**: *Mario Sironi: 1914-1939*; **Christine Buckingham**: *Louis Michel Van Loo and 18th-Century Portraiture*; **Peter Flagg**: *The Neo-Impressionist Landscape*; **Chiyo Ishikawa**: *The Polyptych*

of Isabel the Catholic; **Jennifer Kilian**: *Nicholas Berchem in Context*; **Robert Lubar**: *Joan Miró, 1915-1925: The Barcelona and Early Paris Years*; **Thomas Willette**: *The Seventeenth-Century Neapolitan Painter, Massimo Stanzione*; **Michelle Marcus**: *The Seals and Sealings Excavated at Hasanlu, Iran*; **Zainab Bahrani**: study and inventory of Ancient Near Eastern ivories and pottery; **Deborah Schorsch**: to study in Dept. Objects Conservation; **Susan White**: to study oxidative process of gold surfaces; **James Coddington**, **Gwen Tauber**, **Isabel Aguirre de Biedma**, **Charlotte Hale**, and **Alexander Shedriensky**: to study in Dept. Paintings Conservation; **Peter Barnet**: to study polychrome sculpture in Germany; **Maureen O'Brien**: to study the art by William Merritt Chase in German collections; **Frank Dabell**: to research and study Florentine paintings; **Jeanne Jordan**: *Attic Eye-Cups of the Archaic Period*; **Maura Kehoe**: apprenticeship—conservation and mounting of Far Eastern paintings; **F. Aslihan Yener**: *The Production, Exchange and Utilization of Silver and Lead Metals in Ancient Anatolia*.

INDIVIDUAL AWARDS

Otto Demus won the 1985 Mitchell Prize for the History of Art for his four-volume study *The Mosaics of San Marco in Venice*, published by the University of Chicago Press for Dumbarton Oaks. The \$10,000 prize has been awarded annually since 1977 to the authors of outstanding contributions in English to the study and understanding of the visual arts.

Muriel Magenta has been awarded a \$15,000 grant by the University Research Fund of Arizona State University to pursue her proposed new media art work. In addition to video/performance and installation sculpture, this work will feature computer art imagery in the form of wall murals on canvas and computer generated video effects.

Thomas F. Hedin, associate professor of art history at the University of Minnesota, Duluth, has received the Jean G. Blehart Distinguished Teaching Award for 1985. The award, now in its third year at UMD, is presented to a full-time faculty member who has demonstrated excellence in teaching, advising, academic program development, and educational leadership.

James Bonelli of Philadelphia was awarded the Silver Medal and \$600 for oil painting in the Allied Artists of America's 72nd annual exhibition. The exhibit was shown in New York City, December 5, 1985-January 1.

Continued on p. 15, col. 2

conferences and symposia

Life and Death in Renaissance Florence

An interdisciplinary conference to be held at Duke University, October 9-11. The conference is being organized by Marcel Tetel and Rona Goffen for the Duke University Committee for Medieval and Renaissance Studies. Among the scheduled speakers are Creighton Gilbert and Alberto Tenenti. For additional information: Rona Goffen, DU, Dept. Art and Art History, East Duke Bldg., Durham, NC 27708.

Speaking Stones: The Language of Architecture

The second Annual Conference organized by the Philadelphia Chapter of the Society of Architectural Historians to be held in Philadelphia, November 22, will be devoted to the architecture of all periods and its ability to communicate meaning and embody ideas. Speakers are invited to interpret this theme broadly. Presentations will be limited to 30 minutes. Send one-page abstracts to David B. Brownlee, Dept. History of Art, Univ. Pennsylvania, G-29 Meyerson Hall, Philadelphia, PA 19104-6311. Deadline: 30 May.

Aspects of the Real

A symposium to be held June 7-9 at the Chateau de la Napoule on the French Riviera. The discussions and exchange of ideas will focus on representation in art today. Participants will include James McGarrell, Jerrold Maddox, Jack Beal, Walter Erlebacher, John Manning, Martha Mayer Erlebacher. For information, until May 15: Linda Blumberg, Exec. Director, La Napoule Art Foundation, 10 East 87th Street, New York, NY 10128; after May 15: CDLN, 06210, France.



Harold Olejarz, pictured here at MOMA, repeated his performance, *Life Imitates Art, Self Installation*, at the CAA 74th Annual Meeting.

Computer Art and Design

The Association for Computer Art and Design Education (ACADE) will hold its annual workshop/conference (CADE 86) June 18-22 at Sheridan College, Oakville, Canada, near Toronto. CADE 86 will bring together educators, artists and industry representatives who are involved in all facets of computer art and design. For further information: Mrs. Johnson, Exec. Secretary, ACADE, 88 Garfield Avenue, Madison, NJ 07940.

Victorians Abroad

The topic of the 10th annual meeting of the Midwest Victorian Studies Association, to be held in Cincinnati, 25-26 April. For further information: Kristine Ottesen Garrigan, MVSA Executive Secy., Dept. English, DePaul University, 2323 North Seminary Avenue, Chicago, IL 60614.

Medievalism

The first general conference, organized by *Studies in Medievalism* will be held October 23-25, 1986 at the University of Notre Dame. Send abstracts, proposals, and inquiries to Leslie J. Workman, Editor, *SIM*, 520 College Ave., Holland, MI 49423. Deadline: 30 June.

Landscape in Renaissance Art

Papers are requested for this session, to be held at the *Sixteenth Century Studies Conference*, October 23-25, 1986, in St. Louis. Send detailed description to Robert Baldwin, Connecticut College, Box 1411, New London, CT 06320. Deadline: 15 May.

Health Hazards in the Arts: Problems and Solutions

A conference to be held at North Seattle Community College, June 7. Speakers at the conference, sponsored by the Northwest Center for Occupational Health and Safety at the University of Washington, include Michael McCann, Center for Occupational Hazards, N.Y.C.; Dr. Julian Waller, Univ. Vermont, and author of CAA's second edition of *Safe Practices in the Arts and Crafts*; Dr. Woodhall Stopford, Duke Univ.; and Bridget McCarthy. For additional information and registration materials: Jan Schwert or Sharon Morris, NCOHS, SC-34, UW, Seattle, WA 98195. (206) 543-1069.

Art/Culture/Future

The theme of a national, interdisciplinary conference sponsored by the American Craft Council to be held in Oakland, California, June 4-7. Panel topics include *The Artist in Society, Museums and Crafts, Architectural Craft/Architectural Art, History (and Future) Through Exhibitions*, and others. Spiro Kostof, University of California, Berkeley, will be the keynote speaker. For full details: Fred Schultz, ACC Conference Office, P.O. Box 30756, Oakland, CA 94604. (415) 272-0600.

Erratum

The title listed for the paper presented by Weston J. Naef at the Photo-History Symposium at the International Museum of Photography, Rochester, was incorrect. The correct title is "The New Getty Museum Department of Photographs."

preservation news

Death and Transfiguration

Karel Yasko of the United States Government General Services Administration died last spring. This public administrator actively worked to save and restore public murals in government buildings—particularly murals commissioned under government programs of the 1930s—when few were interested or concerned. Numerous works in public buildings covered by later renovations and changes in taste, or destined for destruction, were saved and conserved under his guidance. He supported regional efforts and fostered public awareness of such works.

It is too bad Yasko did not live to see the reinstallation of Thomas Hart Benton's landmark ten-panel mural, *America Today*. The mural did not fall under his jurisdiction, for it was originally painted for the New School for Social Research in New York in 1930-31. After several years of concerted effort to find a new home that would keep all ten panels intact, they were sold to the Equitable Life

Assurance Society in 1984 for the new marble and limestone Equitable Tower addition (completed in New York City in late 1985). The panels, painted in egg tempera on gesso board, range in width from eight to thirteen feet and are seven feet high. They covered the walls of the fifth floor Board Room of the New School.

America Today was the first effort by an American artist to paint a panoramic overview of American life in mural form. The work established Benton's reputation as a regionalist painter and contributed significantly to the growing interest in murals as an artistic form of the period. Although the project was not begun at the height of the Depression or for the government, it cleared the way for the programs that followed under federal patronage—the commissions that Yasko worked so hard to conserve and restore.

Annabelle Simon Cahn ■

Public Information Officer
Committee for the Preservation of Art

/solo shows

Kevin Donahue, Barridoff Galleries, Portland, Maine. August 30–September 21. Paintings and drawings.

Judith Godwin, Mukai Gallerie, Tokyo. September 2–14. Paintings.

Judy Graham, University of Wisconsin's Main Gallery, Madison, October 4–November 3. Paintings.

Roberta Griffith, Art Center Gallery, Endicott College, Beverly, Mass., November 24–December 20, 1985. Clayworks and drawings.

Lynn S. Hall, Hokin/Kaufman Gallery, Chicago, November 15–December 10. Sculpture.

Mimi Holmes, University of North Alabama Gallery, Florence, Ala., September 27–October 11. Mixed-media sculpture.

Joyce Kozloff, Boston University Art Gallery, Boston, February 20–April 6. "Visionary Ornament."

Sidney Lawrence, Gallery K, Washington, D.C., November 12–December 7. "Recent Works," mixed media.

Jacqueline Lima, Blue Mountain, New York City, February 7–26. Paintings and drawings.

Marla Lipkin, Rainbow Connection Art Gallery, N.Y.C., December 14, 1985–January 14, 1986. "Art for Africa."

Rod MacKillop, Jerald Melberg Gallery, Charlotte, N.C., February 7–March 1. Recent paintings and sculpture.

Babette Martino, Suzanne Gross Gallery, Philadelphia, October 1985. University of Scranton, February 9–March 18. Representationalism.

Gerald A. Matlick, Owensboro Area Museum, Owensboro, Ky., January 6–31. Watercolors and mixed-media.

Richard Emery Nickolson, Patrick King Contemporary Art, Indianapolis, September 13–October 4. "Architectural Realism," paintings.

Karen Norwood, Ida Green Gallery, Austin College, Sherman Texas, October 2–30.

Laura Higgins Palmer, AIR Gallery, Annapolis, Md., January 10–February 3. Paintings.

Philip Pearlstein, Sawhill Gallery, James Madison University, Harrisonburg, Va., January 13–February 12. "Personal Selections."

Siena Porta, 14 Sculptors Gallery, N.Y.C., October 22–November 9. Sculpture and drawings.

Florence Putterman, State Museum of Pennsylvania, Harrisburg, June 1985–January 1986.

/announcements

Library Research Grants

The Council on Library Resources is expanding its research program to encourage individuals from many disciplines to investigate topics related to the characteristics and use of information and the structure of library service and information systems, especially in the context of teaching, research, and scholarship. Its intent is to supplement the technology-centered research of information science by asking individuals involved in teaching and research to consider their needs and address the questions and issues that will affect the technological setting in which academic work will be done. During the next three or four years, CLR anticipates making ten to fifteen grants annually of \$5,000 to \$25,000 each to cover at least the incremental costs of research and analytical studies by individuals from various academic disciplines. For a descriptive brochure and application procedures: CLR, 1785 Massachusetts Avenue, N.W., Washington, DC 20036.

Carol Pylant-Backus, Trustman Art Gallery, Simmons College, Boston, September 30–November 1. Paintings.

Janice Koenig Ross, Kennedy Gallery, Birmingham-Southern College, Birmingham, Ala., October 13–November 8. Paintings and drawings.

Judith Rudnick, Inroads Gallery, N.Y.C., January 30–February 16. Paintings.

Susan Schwalb, Trustman Art Gallery, Simmons College, Boston, November 6–27. Silverpoint drawings.

Alvin Sher, Leeds Gallery, Earlham College, Richmond, Ind., January 6–24. MacKenzie Art Gallery, College of Wooster, February 10–March 7. Sculpture and drawings.

Priscilla Bender Shore, P.S. 1, Long Island City, N.Y., February 2–March 23. "Water Frieze."

Brad Thorstensen, Gross McCleaf Gallery, Philadelphia, November 20–December 11. Paintings.

Burton Wasserman, Vodra Hall Art Gallery, Jersey City State College, December 4–20. Relief constructions and hand-screened monoprints.

Joyce Ellen Weinstein, Salve Regina Hall, Catholic University, Washington, D.C., October 14–November 2. Works on paper.

Adell Westbrook, Henri Gallery, Washington, D.C., September 7–October 2. Paintings.

Beth Wicker, Florence Museum, Florence, S.C., October 4–30. New monoprints.

Ellen Yetvin, University of Massachusetts Medical Center Gallery, Worcester, Mass., September 1–30, 1986. Paintings. ■

1987–88 NEH Fellowships

Applications may be made to the following programs: *Fellowships for University Teachers*—open to faculty members of departments and programs in universities that grant the Ph.D. and faculty members of post-graduate professional schools; *Fellowships for College Teachers and Independent Scholars*—open to faculty members of two-, four-, and five-year colleges, university faculty members in departments that do not grant the Ph.D., individuals affiliated with institutions other than colleges and universities, and scholars and writers working independently. These programs modify the former programs of *Fellowships for Independent Study and Research* and *Fellowships for College Teachers*. Applicants need not have advanced degrees, but neither candidates for degrees nor persons seeking support for work toward a degree are eligible to apply. Tenures are for six to twelve months, and stipends are up to \$27,500. For further information and application materials: Div. Fellowships & Seminars, Rm. 316, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20560. Application deadline: 1 June.

Fulbright Awards

For 1987–88 there are ca. 300 grants in research and 700 grants in university lecturing for periods ranging from three months to a full academic year, with openings in more than 100 countries and, in some instances, the opportunity for multi-country research. Basic eligibility requirements are U.S. citizenship; the Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected assignments, proficiency in a foreign language. Application deadlines range from June 15, 1986 (for Australia, India, Latin America and the Caribbean) to February 1, 1987. For more information and applications: Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Washington, DC 20036–1257. (202) 939–5401.

Hudson River Reference Collection

The collection, available since January at The Alice and Hamilton Fish Library, includes over 400 slides and photographs of paintings representing the Hudson River, as well as information obtained from museum collections, galleries and private collectors. Access to the reproductions is provided through a comprehensive database located at the Library. Standard works on the Hudson River School of painters, a comprehensive group of catalogs of exhibitions of their works, and out-of-print books are an additional part of the Collection. The Collection is available to all interested persons by appointment. The slides may be borrowed or may be viewed at the Library; the books do not circulate. For information: Pamela Read or Geraldine Baldwin, A&HFL, P.O. Box 265, Garrison-on-Hudson, NY 10524. (914) 424–3020. ■

/people and programs

In New York we note: **Jean E. Feinberg** has joined the staff of Wave Hill, Bronx, N.Y. as director of visual arts and will oversee all contemporary exhibition programs, including reactivating Wave Hill's acclaimed outdoor sculpture exhibitions. The Metropolitan Museum of Art has appointed Atget scholar **Maria Morris Hambourg** (PhD Columbia) associate curator of the department of prints and photographs where she will bear principal responsibility for researching, exhibiting, caring for and enlarging the Museum's collection of over 12,000 photographs. **Linda Konheim Kramer** (MA NYU), formerly expert, modern drawings department of Sotheby's, has been named curator of prints and drawings at The Brooklyn Museum, overseeing a collection of some 35,000 works. **Kathleen Monaghan** (MA UC Santa Barbara), formerly director of the Akron Art Museum, is the branch director of the Whitney Museum of American Art's fourth and largest branch which is opening in the new headquarters of the Equitable Life Assurance Society. **Robert Murdock** (MA Yale), chief curator of the Walker Art Center, Minneapolis since 1983, has accepted the position of program director of the IBM Gallery of Science and Art.

Midwestern museums report: **Holliday T. Day** (MA Univ. Chicago) has been appointed curator of contemporary art at the Indianapolis Museum of Art. Day served as curator of American Art at the Joslyn Museum, Omaha, Nebraska, where she organized fourteen exhibitions by contemporary artists. Indiana University Art Museum appointed **Trudy Victoria Hansen** (MA Univ. Wisconsin-Milwaukee) curator of 19th- and 20th-century art. The Cincinnati Art Museum has appointed **John T. Spike** (PhD Harvard) to study the Museum's Italian paintings from the 14th century to modern. The appointment is made possible through a grant from The Andrew W. Mellon Foundation. The Nelson-Atkins Museum of Art in Kansas City, Missouri appointed **Robert Cohon** (PhD NYU) as curator in charge of art of the ancient world. **Henry Adams** (PhD Yale) also joined the Nelson-Atkins last year as Samuel Sosland Curator of American Art.

And from Canada, the Canadian Centre for Architecture, which will open to the public in September 1988, announced the appointment of **Myra Nan Rosenfeld** (PhD Harvard) as research curator, **Lori E. Gross** as head registrar, and **Siegfried Rempel** as consultant conservator. In addition, **Edward Neidle Kaufman** (PhD Yale), who is on leave from the Columbia University Graduate School of Architecture, is co-curating the Canadian Centre for Architecture's opening exhibition with **Eve Blau** (PhD Yale), CCA curator of exhibitions and publications. ■

/grants and awards

One of twelve Arnold L. Graves and Lois S. Graves Awards for outstanding accomplishment in teaching in the humanities by younger faculty members went to **Susan Rankaitis**, art department chair at Chapman College, Orange, California. Rankaitis will use the award to study and document modern painting and photography in European art centers during the summer of 1986.

Petra ten-Doesschate Chu, Seton Hall University, received a \$10,000 grant from the New Jersey Department of Higher Education to develop a course on Art and Technology in the Modern Era, 1750–present. A potential outcome of the grant may be an anthology, co-edited with Miriam Levin.

The Guggenheim Museum has chosen **Robert Lawrance Lobe** as the first recipient of The Guggenheim Museum Sculptor-in-Residence Grant at Chesterwood, a property of the National Trust for Historic Preservation and formerly the summer estate of sculptor Daniel Chester French, in Stockbridge, Mass. The new program provides a grant to support an outstanding American or European sculptor each year to live and work in one of French's studios on the grounds of Chesterwood. This is the first collaboration between the National Trust for Historic Preservation and a contemporary art museum.

Thomas F. Mathews, Institute of Fine Arts, N.Y.U., was awarded a travel grant by the American Council of Learned Societies to read his paper *Transformation Symbolism in Byzantine Architecture* at the Twentieth Spring Symposium of Byzantine Studies: Church and People in Byzantium, in Manchester, England, March 1986.

The Social Sciences and Humanities Research Council of Canada has awarded major funding to **Warren Sanderson**, professor of art history at Concordia University, Montreal, for the next three years to complete the research for and writing of *The Frescoes of St. Maximin at Trier and Late Carolingian Art in Lotharingia*.

Naomi Boretz has been awarded a 1985 Artists Fellowship grant by the New Jersey State Council on the Arts.

William Benson, printmaker and professor of art at the University of Wisconsin-Eau Claire, has been awarded a \$500 Travel to Collections Award from the National Endowment for the Humanities to study a comprehensive print collection at the National Gallery of Art in Washington. Benson plans to study selected landscape etchings and woodcuts to determine varieties of spatial illusions.



Sophie Chandler Consagra

Sophie Chandler Consagra, the president of The American Academy in Rome, was honored by her alma mater, Smith College, in February when she was presented with a Smith College Medal. The award is given annually to "those who exemplify in their lives ... the true purpose of liberal arts education."

George Alexander Kubler (PhD Yale), a distinguished historian of the art of Latin America's Pre-Columbian and colonial cultures, has been appointed Samuel H. Kress Professor at the National Gallery of Art for the academic year 1985–86. Kubler, currently Senior Research Scholar at Yale University, joined the university's faculty in 1938. During his tenure at the Gallery, he will continue work on a major publication devoted to the aesthetic recognition of ancient American art, a recognition which became general in North America and Europe only after 1950. ■

NOTICE OF REVISED EDITION OF MFA PROGRAMS IN THE VISUAL ARTS

The CAA Directory on *MFA Programs in the Visual Arts*, last published in 1982 will be revised and updated during the summer of 1986. Any institution not listed in the 1982 edition, but desiring to be included in the 1986 version should write the CAA immediately for a questionnaire. The deadline for completed questionnaires is 30 May 1986.

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.

SUMMER STUDY IN CRETE, GREECE. July 6–August 20, 1986. Courses: Art History, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577. (914) 694-2200, ext. 331 or 337.

ARTISTS' COOPERATIVE GALLERY in Soho presently selecting new artists for membership. Exhibitions are available for Spring 1986 through Summer 1987 dates. Please send SASE for application guidelines and membership information to: Rina Goodman, Director, Ward-Nasse Gallery, 178 Prince Street, New York, NY 10012.

SUMMER ART PROGRAM: Study art in Italy, June–July '86 at Villa Maria Center for the Arts, Perugia. Sculpture, watercolor, drawing. Contact Vincent Ricci, Director, CFA, 791 Tremont Street, Boston, MA 02118. (617) 536-6423.

BOOKS ON ARCHITECTURE and its allied arts, landscape architecture and garden history, city planning and urban design. Catalogues issued. Also interested in buying good books in these areas. Nancy Sheiry Glaister, Fine and Rare Books, 45 East 89th Street, New York, NY 10128. By appointment (212) 348-5284.

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

DON'T BE COMPLACENT. TOAR can blow your mind. Send number 10 SASE for free sample to Box 1641, Chicago, IL 60690.

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

TREASURES TOUR, FLORENCE/SIENA. First ever behind-the-scenes tour to museums, restoration workshops, sites. Re-discover the Italian Masters with noted art historians/restorers. Meet restorer of *Last Supper*. October 19–31, 1986. Tiberti Travel, 1-800-227-6772; NY 212-427-5913.

ART BOOKS, EXHIBITION CATALOGUES, MONOGRAPHS, SALES CATALOGUES. Our catalogue 35, over 500 titles, all o.p., sent upon request. Your list of desiderata is welcome. Andrew Washton Art Books, 411 East 83rd Street, New York, NY 10028. (212) 861-0513. (212) 751-7027.

RESEARCH AVAILABLE in Art History by qualified professional who is a permanent resident in Madrid. Professional experience includes Print Dept., National Library, Spanish Museum of Contemp. Art & exhibitions curator of Ministry of Culture, translations, etc. Please contact Catherine Coleman, Alberto Alcocer 8-3ºA, Madrid 28036, Tel. (91) 259 0293.

ROOM TO RENT in Brownstone. \$250 mo., vic. Brooklyn Hts. Good transportation. Non-smoker. Prefer student/artist. Call Ned 718-624-3502.

NOW AVAILABLE: *The Seminar on Jewish Art: Proceedings*, published by The Jewish Theological Seminary of America and The Jewish Museum. To meet the growing need of specialists in Jewish art, art historians, historians, and museum curators joined in monthly discussions on the nature of Jewish art, issues specific to different periods, and the shape of a proposed graduate program. 32 pp., illus., paperbound. \$6.00. Order from Publishing Center, 625 Broadway, NYC 10012.

RUSSIA FOR ARTISTS and art professionals. A three week visit to the Soviet Union departs August 5, returns August 25. Inclusive price \$2,500. Call (212) 714-5539 or write: Russia for Artists, Finnair, 10 E. 40th Street, NY, NY 10016.

EXHIBITION DIRECTORY 8TH EDITION. The working resource of selected juried art and photographic competitions. This edition expanded to include festivals and exhibit screenings. September 1986–87. \$10.00 includes shipping. Pre-paid. Available July, 1986. The Exhibit Planners, Box 55, Delmar, NY 12054.

LONDON. Newly furnished one-bedroom flat with "mod. cons." in excellent South Hampstead apartment building convenient to British Museum and National Gallery. Available on monthly basis January to June. Sandler (212) 533-7447.

FIRST ANNUAL INTERNATIONAL EXHIBITION OF MINIATURE ART, Juried Show, \$4,000 in prizes. Entry forms now available from Del Bello Gallery, 363 Queen's Street, West, Toronto, Canada M5V2A4. (416) 593-0884. ■

CAA newsletter

© 1986

College Art Association of America
149 Madison Avenue, New York, N.Y. 10016
Editor: Susan L. Ball
Associate Editor: Minerva Navarrete