

CAA newsletter

Volume 11, Number 2

Summer 1986

1987 annual meeting studio sessions

Studio sessions for the 1987 annual meeting in Boston (February 12-14) have been planned by **Natalie Charkow**, adjunct professor, Yale University School of Art. Listed below are the topics she has selected, some of which are subject to final confirmation. Any additional information on any proposed session will be published in the Fall *newsletter*. Those wishing to participate in any open session must submit proposals to the chair of that session by **October 1, 1986**. Note: Art history topics were announced in a special mailing in April. The deadline for those sessions was 31 May.

A Return to the Private. Garth Evans (sculptor), 106 N. 6th Street, Brooklyn, NY 11211.

This panel will address the idea that there has been a shift of interest (back?) to sculpture which is made by an individual and discloses its meanings privately, as distinct from sculpture which engages 'issues.'

Artists in Public Places: Out of the Ivory Studio. John Chandler, public art consultant in Boston. An invitational session.

The re-emergence of public art challenges current attitudes about making art, and may, as some artists have claimed, lead to a redefinition of art in our time. Artists who have worked in the isolation of their studios without any thought of where their work will eventually be installed are suddenly asked to be responsive to the needs of architecture and an often skeptical public, as well as to the demands of specific places.

Panelists will include artists, architects, and art administrators. "Art On The Line" will be discussed and a film shown about this major public project in the Boston subways.

Artists Review Art History. Patricia Mainardi (painter), Art Department, Brooklyn College, C.U.N.Y., Brooklyn, NY 11210.

Artists, freed from the necessity to theorize about art history, often see qualities in the art of the past invisible to historians and critics. As every development in the present interrogates the past, in this sense it is artists who create a new art history of the past as well as of the present. The session will consist of artists discussing specific artists or art forms of the past meaningful to their own work.

Poets' Responses to Pictures (Real or Imaginary). Rosanna Warren (poet, painter), Boston University. An invitational session.

A reading and discussion with slides. Panelists will include John Hollander, Richard Howard, and Mark Strand, and possibly, Gertrude Schnackenberg.

William Tucker. New York sculptor William Tucker will discuss his work.

Art and the Law. Albert Elsen, Walter A. Haas Professor of Art History, Stanford University.

An open session in which artists' questions about legal subjects can be answered, including such topics as recent laws, copyrights, the importance of planning one's estate, contracts, etc.

Giacometti. New York artist Mercedes Matter will discuss her project on the sculptor.

The Spiral of Afro-American Art: Pursuits in Many Directions. Edmund Barry Gaither, Director, Museum of the National Center of Afro-American Art, 300 Walnut Avenue, Boston, MA 02119.

This session will wrestle with the dilemma of artists exercising their artistic freedoms as existential individuals within a social order that places emphasis on groups, minorities, categorizations, etc. Several artists of varying age, experience, and modes of work, will discuss his or her work individually, as well as how each body of work fits into the broader picture of American art, and whether or not its content falls under the category known as Afro-American art.

Pressures: Fame, Skill and Knowledge. Larry Day (painter), Philadelphia College of Art, 19 Philadelphia Avenue, Takoma Park, MD 20912.

The panel will address such questions as what one has to know to be an artist today, how the roles of tradition and traditional learning affect contemporary practice, what freedoms exist for the contemporary artist.

Poetic and Conceptual Interpretations of Systems used in Drawn and Painted Space. Susana Jacobson (painter), Art Department, Yale University, 180 York Street, New Haven, CT 06520.

Historical and contemporary systems from a broad cultural spectrum will be discussed as both formal and poetic investigations into the nature and possibilities of space as depicted in two dimensions.

Photography: Just Another Pencil. Alan Klotz (photographer and gallery director), 740 West End Avenue, New York, NY 10025.

For years artists have been incorporating photographs into their art works in more or less recognizable form while photographers have been raiding the graphic arts for techniques and sometimes, disguises. The single still image is a rarer bird these days if not exactly an endangered species. Media categories are heavily blurred and artists using photography are often deliberately shunning galleries with traditional photographic affiliations. Photography has come to be for today's artist another way of recording an image or appropriating an existing one for a specific strategy. Panelists will discuss their relationship to the photographic image.

Impermanence: What are the problems? Are there any solutions? Hilton Browne, Ralph Mayer Center for Artists' Techniques, University of Delaware, Newark, DE 19716.

An open forum dealing with issues involved in the impermanence of contemporary art in particular. Panelists will include artists, curators, and dealers.

Post-Modern Narrative Painting. Gabriel Laderman (painter), 760 West End Avenue, New York, NY 10025.

Since the 1960's many artists have been excited by the possibilities of narrative painting. New narrative painting in which techniques paralleling those in the modern novel are being consciously produced. These techniques include changes in viewpoint of the artist (equivalent to changing position of the narrator), discontinuous narrative, implied and ambiguous character relationships, mixed levels of meta-

Continued on p. 2, col. 1

morphic reference, etc. Panelists will include David Carbone, James McGarrell, and Sue Morrison.

A presentation of work in mixed media, with sound and narration. Delphine Ziegler (sculptor, filmmaker), University of California, Santa Barbara. An invitational session.

Printmaking: Extensions of the Discipline. Ruth Fine, Curator, Department of Graphic Arts, National Gallery, Washington, DC 20565.

During recent decades monotypes, hand colored prints of all sorts, paper making, artists' books, and sculpture editions have all played a role in what is called printmaking. This panel will explore the impact of these and other aspects of recent printmaking on traditional notions and practice of the discipline.

Symposium on Color. Lois Swirloff, Department of Design, Art, Art History, Dickson Art Center, U.C.L.A., Los Angeles, CA 90024.

The theory of color in art and design is ready for reconsideration. New investigations arise as color is manifested in art and architecture,

and stimulated by discoveries in science and technology. This session proposes to consider the issue of color with a full interdisciplinary perspective; from its current use in art, architecture and design, to developments in visual perception and the devising of computer color systems. Session to take place at the Carpenter Center of Harvard University.

Teaching Art in Rural America. Chair to be announced. Send proposals to Natalie Charkow, 95 Beecher Road, Woodbridge, CT 06525.

This panel will be designed to address problems specifically associated with teaching studio art and art history in rural locations across America. In many areas, first hand exposure to fine art is not readily available, exhibition and career opportunities are non-existent, and student expectations of their art training can be very different from those of urban students. Panelists will be selected from varying geographic regions to discuss their experiences and programs established to answer the special needs of rural teaching.

Crafts. A panel is being assembled. Chair and full details to be announced.

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.

Pat Adams. Zabriskie Gallery, N.Y.C., April 8-May 17. Works on paper.

Katherine T. Andrie. Studio Gallery, Washington, D.C., March 7-April 6. "The Bee Keepers Journal," assemblages-installations.

Robert Berlind. Ruth Siegel Gallery, N.Y.C., February 19-March 8. Recent paintings.

Taffy Besley. Orange County Center for Contemporary Art, Santa Ana, Calif., March 5-28. Sculpture, drawings.

John Thomas Campbell. Gallery Quan, Toronto, Canada, May 31-June 30. "Since New York," paintings and sculpture.

Katharine T. Carter. Henri Gallery, Washington, D.C., January 11-February 5; Hal Bromm Gallery, N.Y.C., April 11-May 31; Union Gallery, University of North Carolina, Chapel Hill, April 14-May 16. Paintings.

Eileen Casey. 80 Washington Square East Galleries, N.Y.C., April 30-May 16. "Windows."

Michael Cook. Janet Steinberg Gallery, San Francisco, April 30-May 31. "Paintings: Suite 71645."

Linda Cunningham. Franklin and Church Streets, N.Y.C., sponsored by the Lower Manhattan Cultural Council, January 1-April 1. "War Memorial II," cast bronze assemblage.

David Detrich. Gallery Jazz, New Haven, May 7-June 1. "New Sculpture."

Sheila Elias. Alex Rosenberg Gallery, N.Y.C., February 1986. "American Icons."

Gary Eriksen. Anytime Gallery, N.Y.C., March 8-April 30. "Basic Life Choices," Sculpture, drawings.

Ming Fay. The Catherine Gallery, N.Y.C., April 4-25. Mixed media.

Terry Gips. Aberdeen Gallery, Washington, D.C., May 23-July 14. Photographs and photo-installation.

Bogdan Grom. Galerija Kulturnog Centra, Belgrade. November 25-December 6, 1985. Cut-outs and tapestries. Galerija Radmicki Univerzitet, Sarajevo. December 9-20, 1985. Mixed media.

Vida Ratzlaff Hackman. Soho 20, N.Y.C., March 18-April 5. Mixed media.

Roger Howrigan. Paul Bridgewater Gallery, N.Y.C., May 15-June 15. "Imperial Progress," paintings.

Patrick Ireland. The National Museum of American Art, Washington, D.C. April 4-August 17. Drawings.

Robert Jessup. Ruth Siegel Gallery, N.Y.C., April 9-May 3. Paintings and drawings.

Don Kimes. Prince Street Gallery, N.Y.C., May 23-June 11. "Popolopen Metaphor," abstract collage/paintings.

Ellen Kozak. Jay Gallery, N.Y.C., May 20-June 28. Paintings and monotypes.

Joyce Kozloff. Boston University Art Gallery, Boston, February 20-April 6; University of New Mexico, Albuquerque, August 1-September 14; College of Wooster, Ohio, October 19-December 7; Hunter Museum of Art, Chattanooga, January 3-February 22, 1987; Moore College of Art, Philadelphia, March 13-April 19, 1987. "Visionary Ornament."

Marion Lerner Levine. Prince Street Gallery, N.Y.C., March 21-April 9. Watercolors and hand-colored aquatints.

Dierdre M. Monk. Herndon House Gallery, Columbus, Ohio, May 22-July 3. Photographs.

Jack Ox. Schreiber/Cutler, Inc., N.Y.C., March 19-April 9. Paintings.

Mel Pekarsky. G.W. Einstein Gallery, N.Y.C., April 1-26. "Larger Work."

Blaylock Peppard. Project Studio, P.S. 1, The Institute for Art and Urban Resources, Long Island City, N.Y., February 2-March 23. Mixed media installation.

Dorothy Provis. Art Space Gallery, Fresno City College, Calif., August 28-September 26. "Houses and Pillars," mixed media sculpture and constructions.

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

Jo Sandman. DeCordova Museum, Lincoln, Mass. November 23, 1985-January 26, 1986. Installation.

Priscilla Bender Shore. Soho 20, N.Y.C., March 18-April 5. Paintings.

Continued on p. 13, col. 2

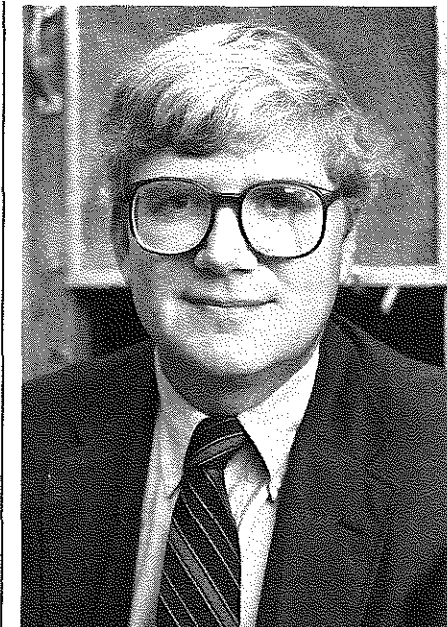
1988 annual meeting: call for session proposals

The 1988 annual meeting will be held in Houston; it's our very first time in Texas! The Hyatt Regency is the headquarters hotel. The dates for sessions are Thursday, February 11 through Saturday, February 13. Those wishing to propose topics for sessions for the 1988 annual meeting should submit them to the appropriate chair by **October 1, 1986.**

Proposals should be submitted in the form of a letter describing the subject of the session and explaining any special or timely significance it may have for your particular field and/or for the discipline in general. Other factors, such as ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or a studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference will be given to the individual from the region in which the meeting will be held. (3) In addition to selecting sessions among these proposals, program chairs will balance and shape the program by inviting individuals to chair general or special sessions. In doing so, program chairs consider a number of factors, including which topics or periods were not covered in recent CAA annual meetings. As above, all other things being equal, preference is given to artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

Art history sessions will be chaired by **Thomas F. Reese**, professor of art history, University of Texas-Austin, on-leave, who will serve as Associate Director of the J. Paul Getty Center for the History of Art and Humanities beginning September 1986. Reese received his B.A. from Tulane University and his M.A. and Ph.D. from Yale. He has been teaching at the University of Texas since 1970. A specialist in the arts of Spain, Portugal, and Colonial Latin America, Reese has published *The Architecture of Ventura Rodriguez* (1976), *Libro de diferentes pensamientos unos imbutados y otros delineados por Diego de Villaneuva* (1980) (facsimile edition with introduction, chronology, and notes), and *Studies in Ancient American and European Art: The Collected Essays of George Kubler* (1985), which he edited, as well as numerous articles. He was a cofounder of the American Society of Hispanic Art Historical Studies, a CAA affiliate society, and was co-editor of the *ASHAH Newsletter* (1974-1976). In 1976-77 he had a Guggenheim Fellowship. Reese has also been active on various advisory committees for the University of Texas Art Museum. Address proposals to: c/o CAA, 149 Madison Avenue, New York, NY 10016.



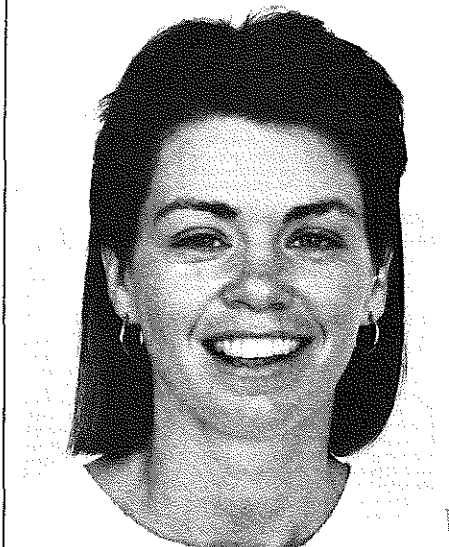
Thomas Reese



Malinda Beeman

Studio sessions will be chaired jointly by **Malinda Beeman**, assistant professor at The University of Houston, and **Karin Broker**, assistant professor at Rice University. Beeman received her B.A. from California State University, San Diego and an M.F.A. in printmaking from the San Francisco Art Institute in 1973. She has been teaching at the University of Houston since 1984; prior to that she was gallery manager at Harris Gallery, Houston, and worked at Kauffman Galleries, Houston. Her work has been exhibited widely, in such exhibitions as "Texas-Visions," a traveling exhibition organized by the Museum of the American West; "Fresh Paint," Museum of Fine Arts, Houston; and a solo exhibition at the Contemporary Arts Museum of Houston. Karin Broker received her B.F.A. from the University of Iowa and M.F.A. from the University of Wisconsin. She has taught at Rice since 1980, with previous teaching experience at the University of Wisconsin and Seton Hall College. Her prints have been seen in solo exhibitions at Hadler-Rodriguez Gallery; Baylor University; Elvehjem Museum; Wellesley College; World Print Council; Philadelphia Print Club; and Studio-Galerie, Rastede, Germany, among others, as well as in numerous group exhibitions. Most recently she received the First Place Jury Award in "New Texas Prints," sponsored by the Texas Print Alliance, and an NEA Fellowship. She has been active in the Southern Graphics Council (coordinating the SGC Conference in 1985), the Texas Print Alliance, and the Houston Women's Caucus for Art.

The work of each of these artists has represented current art from Texas in national and international traveling exhibitions. Beeman, for example, in "About Face," organized by the Art Museum of South Texas; "Houston



Karin Broker
Photo: Todd Malcolm

Art in Norway;" "A Glimpse of Houston," at the Newport Harbor Art Museum; and "Arte EUA, El Sur (Art USA, The South)," traveling to U.S. Embassies in Central and South America—and Broker in the "1986 New Orleans Triennial," "Printmakers and the South, 1860-Present," sponsored by the Southern Arts Foundation, Atlanta; "New American Graphics 3," USIA; and "World Print Four: An International Survey," organized by The World Print Council and the Smithsonian.

Address proposals to Karin Broker and Malinda Beeman, Department of Art, University of Houston, 4800 Calhoun Road, Houston, TX 77004.

write! write! write!

At the CAA Board of Directors Meeting, May 3, it was voted to protest the severe cuts in the budget of the Library of Congress. The following letter, signed by CAA president, Paul B. Arnold, has been sent to the chairs of the Senate and House Appropriations Committee, Legislative Branch Subcommittee, with copies to the other committee members, whose names appear below.

"The Board of Directors of the College Art Association of America (the professional society of artists and art historians which represents more than 9,000 men and women in American colleges, universities, and museums) wishes to express its deep concern over the reductions in service at the Library of Congress that have resulted from recently imposed budget cuts.

"As the de facto national library of the United States of America, the Library of Congress is central to the work of all researchers in the nation. Shortening the hours of service at the Library, limiting the acquisition funds available for the purchase of research materials, and cutting the staff who provide cataloging and reference service, will do great damage to our fields of specialization, indeed, to members of Congress and academic colleagues in many other areas as well. The Library contains many works available nowhere else in the United States; limiting access to these works imposes a great hardship on those who need to consult them, especially those who have come to Washington from other parts of the country and must use their limited time with the greatest efficiency. Foregoing the purchase of current publications, and reducing the purchase of older titles not already in the Library, will work permanent damage on the collections; it is often impossible to secure books at a reasonable price, if at all, once they have gone out of print. Therefore, it stands to reason that if resources are to be used economically, reductions in acquisitions must be avoided at all cost. And if books and periodicals are not

promptly processed for use, they cannot be made available to those for whom they are intended.

"Accordingly, we urge that restoration of the budget of the Library of Congress be made a matter of the highest priority, and we stand ready to assist you and the appropriate committees of Congress in any way we can to bring this about."

We urge you to write. (1) If your state is represented on either subcommittee, direct your letter(s) to those member(s), with copies to your other senator(s) and representative(s). (2) If your state is not represented, write to the chair of each committee and send copies to your home delegation. (This information can be obtained from your local League of Women Voters.)

House Appropriations Committee, Legislative Branch Subcommittee:
Chairman: Vic Fazio, California (Dem)
Arkansas, Bill Alexander (Dem)
California, Jerry Lewis (Rep)
Illinois, John E. Porter (Rep)
Indiana, John T. Meyers (Rep)
Louisiana, Lindy Boggs (Dem)
Massachusetts, Silvio O. Conte (Rep)
Michigan, Bob Traxler (Dem)
Mississippi, Jamie Whitten (Dem)
Pennsylvania, John P. Murtha (Dem)
Wisconsin, David R. Obey (Dem)
Address: House Office Building
Washington, DC 20515

Senate Appropriations Committee, Legislative Branch Subcommittee:
Chairman: Alfonse M. D'Amato, New York (Rep)
Alaska, Ted Stevens (Rep)
Arkansas, Dale Bumpers (Dem)
Oregon, Mark D. Hatfield (Rep)
South Carolina, Ernest Hollings (Dem)
Address: Senate Office Building
Washington, DC 20510

placement issues

In response to complaints from both sides—job applicants and hiring institutions—the CAA Board of Directors has formed an ad hoc committee to review its *Standards for Professional Placement* (adopted 1977; available upon request from the CAA office). The aims of the committee will be discussed at greater length in the Fall newsletter. In the meantime, however, we are including excerpts from two letters of protest. An artist member writes:

"I have been applying for a teaching position for the past three years. I am sure you can imagine how taxing this process is financially, physically, and emotionally. I have noted a trend in the last couple of CAA Placement Listings: hiring institutions are requiring transcripts, both graduate and undergraduate, as part of the initial application packet.

"I must protest this practice. It can more than double the cost in both time and money of an application. If the institution must have verification of credentials, couldn't it be required of the group of finalists for a position? The savings would be considerable. Whatever the purpose I am not sure the schools have considered the hardship that these requirements place on an applicant who is already facing a rigorous and expensive procedure with a bleak employment picture.

"I hope the CAA will consider this protest and try to discourage this practice among its hiring member institutions."

And from the other side, a professor of art history complained about a job candidate who had accepted a short-term offer only to renege when he received a better offer from another institution. The professor argued: 1) for the students who were "totally involved in the selection process . . . Those students were deeply involved and committed. What do you think it meant to them when the candidate they had helped pick reneged? What kind of example do you think was set for them?"; 2) for postponement of the appointment by the second institution: "If the members of the department with the permanent slot are so eager to have 'X' on their permanent staff, could they not wait a year while 'X' fulfilled his/her commitment instead of knowingly or unknowingly conspiring with him/her to dishonor it?" and 3) for the other candidates: "I felt obligated to let them know the position had been filled as soon as our first choice accepted. They thereupon took themselves out of a competition that turned out to be still open." The professor concludes, "In a situation where commitments are meaningless and everyone is out for himself/herself, it will not be senior, tenured professors who suffer. It will be those in positions of weakness, the young professionals."

The AAUP, in response to this professor's complaint, agreed that "the faculty member who accepts a position should honor the commitment, and a later offer for a 'better' position does not present sufficient reason to defeat the commitment."

grants and awards

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation has announced the following grants for 1986:

Art History/Cognate Areas

John Archer, Univ. Minnesota (Humanities): The romantic suburb in Britain and America before 1870; **Petra ten-Doesschate Chu**, Seton Hall Univ.: A critical edition of the letters of Gustave Courbet; **Joseph Connors**, Columbia Univ.: The architecture of Francesco Borromini; **Charlotte Douglas**, Hunter College, C.U.N.Y.: A comprehensive overview of Russian art, 1880-1930; **J.M. Edelstein**, National Gallery of Art: A bibliography of the Cumington Press and Abattoir Editions; **Rona Goffen**, Duke Univ.: Giovanni Bellini and the Renaissance in Venice; **John T. Kirk**, Boston Univ.: The relationship of American art and artifact; **Peter C. Papademetriou**, Rice Univ.: The life and career of Eero Saarinen; **Allan Sekula**, California Inst. Arts: The relationship between instrumental realism and photographic modernism.

Artists

Terry Allen, Fresno, Calif.: visual art; **John Baldessari**, California Inst. Arts: visual art; **Richard Beckett**, N.Y.C.: painting; **James Benning**, N.Y.C.: filmmaking; **Richard M.A. Benson**, Yale Univ.: photography; **Judith Black**, Brandeis Univ.: photography; **Thomas Bohnert**, Charles Stewart Mott Community College: sculpture; **Jed Devine**, S.U.N.Y. College at Purchase: photography; **John Divola**, California Inst. Arts: photography; **Christopher Duncan**, White Creek, N.Y.: sculpture; **Garth Evans**, Brooklyn, N.Y.: sculpture; **Bill Fontana**, Berkeley, Calif.: sound sculpture; **Paul Glabicki**, Univ. Pittsburgh: filmmaking; **Richard Gordon**, Philadelphia: filmmaking; **Frank P. Herrera**, Martinsburg, W. Va.: photography; **Gary Hill**, Cornish Inst. Seattle: video; **Alvin Loving**, Virginia Commonwealth Univ.: painting; **William Miles**, N.Y.C.: filmmaking; **Mary Miss**, School of Visual Arts: sculpture; **Gwynn Murrill**, Agoura, Calif.: sculpture; **Nicholas Nixon**, Mass. College Art: photography; **Enrique Oliver**, Boston: filmmaking; **Stephen Posen**, N.Y.C.: painting; **Art Rogers**, Point Reyes, Calif.: photography; **David Salle**, N.Y.C.: painting for the theatre; **Deborah Shaffer**, N.Y.C.: filmmaking; **Glenn Silver**, Los Angeles: filmmaking; **Bill Stephens**, N.Y.C.: video; **May Stevens**, School of Visual Arts: painting; **JoAnn Verburg**, Minneapolis: photography; **Philip Wofford**, Bennington College: painting; **Al Wong**, College San Francisco Art Inst.: Light and shadow installation.

GETTY POSTDOCTORALS

Eleven of this year's J. Paul Getty Postdoctoral Fellows in the History of Art and the Humanities were named in open competitions, nine others were chosen by universities that are designated centers for research on art history. Stipend is \$25,000, of which \$4,000 goes to the institution.

Open Competition Awards: **Craig Adcock**, Florida State Univ.: James Turrell: Light and Space; **Fran Antmann**, Baruch College, C.U.N.Y. and **Deborah Poole**, independent scholar: The Photographer and the Indian: A Historical Analysis of Photographic Representation in the Andes; **Leslie Brubaker**, Wheaton College: The Homilies of Gregory of Nazianzus in Paris (B.N. gr. 510); **Michael Driskel**, Brown Univ.: The Tomb of Napoleon at the Invalides; **Gail Feigenbaum**, National Gallery of Art: Lodovico Carracci and Bolognese Painting, 1605-1625; **Lynn Garafola**, independent scholar: Dance and the Artistic Avant-garde: Paris and London in the 1920's; **Andre Rouille**, Univ. Paris: Nadar: une chance pour l'histoire de la photographie; **Herman Tull**, independent scholar: The Vedic Background of the Buddhist Stupa in India; **Bonna Westcoat**, Emory Univ.: The Architectural Reconstruction, Sculptural Program, and Historical Significance of the Temple of Athena at Assos; **Aslihan Yener**, Markoe Fellow, Metropolitan Museum of Art: Silver and Tin in Antiquity: The Art of Metals in the Near East.

Institutional Awards (awarding institution indicated in parentheses after project): **Robert Baldwin**, Connecticut College.: The Art of Paradox: A Tradition in Northern European Religious Art, 1400-1700 (Harvard); **Jane Carter**, Tulane Univ.: The Arts of Early Sparta (Yale); **Betty Crouther**, Univ. Mississippi: F.O. Sylvester and Landscape Painting in St. Louis (Stanford); **Stuart Culver**, Univ. Arkansas: Henry James and Photography (Johns Hopkins); **Whitney Davis**, Harvard: The Origins of Art (UC, Berkeley); **Sabine Hake**, William & Victoria Dailey Rare Books & Prints: The Making of the Mass Audience: A Study of Cinema in Weimer (Bryn Mawr); **Andrew Morrogh**, N.Y.U.: Michelangelo's Campidoglio (Princeton); **Marjorie Munsterberg**, Columbia: Mid-19th Century Criticism of the Art of J.M.W. Turner (N.Y.U.); **Lauren Weingarten**, Florida State Univ.: Architecture as Language: Reconnecting Sullivan's Theory and Practice (Univ. Michigan).

GETTY SCHOLARS

Each year the J. Paul Getty Museum sponsors a guest scholar residency program for the advancement of research undertaken by individual scholars. Specialists in fields related to the areas of the Museum collections have been invited to work from one to nine months on

projects best pursued in residence at the Museum and in conjunction with its professional staff. The guest scholars for 1986-87 are: **Luciano Bellosi**, Univ. degli Studi, Siena; **Gino Corti**, Villa I Tatti, Florence; **James Draper**, Metropolitan Museum of Art; **Pontus Grate**, Nationalmuseum, Stockholm; **J. Richard Green**, Univ. of Sydney; **Peter Hughes**, Wallace Collection, London; **Elisabeth Klemm**, Bayerische Staatsbibl., Munich; **Benjamin Lifson**, Bard College; **Annaliese Mayer-Meintschel**, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden; **Jennifer Montagu**, Warburg Inst., London; **Robert Nelson**, Univ. Chicago; **Ann Percy**, Philadelphia Museum of Art; **Anne Poulet**, Museum of Fine Arts, Boston; **Eduard Safarik**, Galleria Doria Pamphilj, Rome; **Erika Simon**, Martin von Wagner Museum, Univ. Wurzburg. For further information about the program: Dept. of Academic Affairs, JPM, P.O. Box 2112, Santa Monica, CA 90406. (213) 459-7611, ext. 254.

GETTY MUSEUM STUDENT PROGRAM

The J. Paul Getty Museum program offers opportunities for undergraduate and graduate students to obtain practical training in art museum work. Appointments for the 1986-87 academic year: **Graduate Student Interns:** **Lesley Beaumont**, Univ. College London, education; **Patricia Butz**, USC, antiquities; **William Diebold**, Johns Hopkins, manuscripts; **Elisabeth Doumeyrou**, Univ. Paris-Sorbonne, antiquities; **Peggy Fogelman**, Brown, sculpture and works of art; **Ariane Haack**, Rheinische Friedrich-Wilhelm Univ. Bonn, drawings; **Sally Thirkettle**, Hamilton Kerr Inst., Univ. Cambridge, paintings conservation; **Godelieve Vandenbulcke**, Rijks-univ. Ghent, antiquities conservation; **Hans Van Miegroet**, Univ. California, Santa Barbara, paintings; **Gwendolyn Walden**, Johns Hopkins, education; **Barbara Wojcik-Glowiak**, Univ. Genève, provenance index. **Undergraduate Student Assistants:** **Susan Brock**, Mount Holyoke, manuscripts; **Catherine Fazekas**, Seton Hall, public information; **Amy Lyford**, Pomona College, sculpture and works of art; **Vanya Tulenko**, Vassar, decorative arts; **Lorna Vartanian**, U.C.L.A., provenance index; **Amy Werbel**, Harvard, drawings; **Joseph Wolin**, Univ. Arizona, antiquities.

ACASA LEADERSHIP AWARDS

The Arts Council of the African Studies Association established this year a Leadership Award to honor those individuals whose accomplishments best exemplify excellence in the study of African art. **William Fagg** and **Roy Sieber** are the first recipients of the award.

Minerva Navarrete, associate director

At its Spring meeting, the Executive Committee of the CAA Board of Directors voted to change Minerva Navarrete's title from Business Manager to Associate Director, a title which more accurately reflects her many responsibilities. Minerva, who has been a key to the smooth running of the CAA for fourteen-and-a-half years, will continue to oversee the administrative functions of the office, membership, placement, advertising, as well as to assist with annual meeting planning, and a myriad of other tasks. **SB**

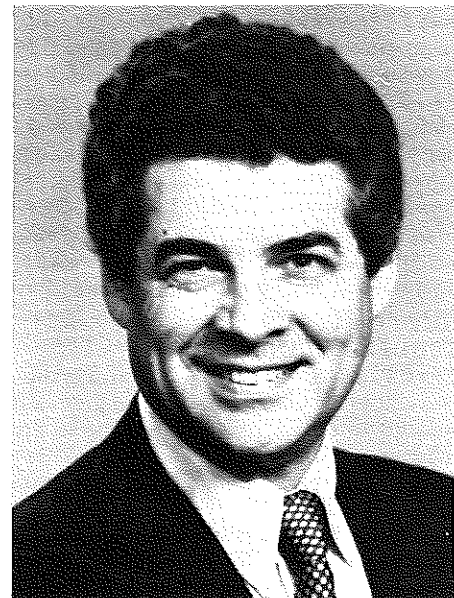


Minerva Navarrete

/grants and awards

FRANCIS J. GREENBURGER FOUNDATION AWARDS

The Foundation (founded in 1986) has announced the recipients of its first annual awards, established to acknowledge artists whose contributions merit wider recognition. The prizes of \$5,000 each were given to painter **Darby Bannard**, Princeton, N.J.; sculptor **Willard Boepple**, N.Y.C.; weaver and painter **Rosemarie Koczy**, New Haven, Conn.; painter **John Register**, Malibu, Calif.; and painter **Anthony Terenzio**, Storrs, Conn. An exhibition of their work will be held June 25-July 12 at Ruth Siegel Limited, N.Y.C.



Darby Bannard

NEH FELLOWSHIPS

The National Endowment for the Humanities has awarded 262 fellowships for up to \$27,500 each, which provide support for independent scholars, and college and university faculty members to undertake full time study, research, and writing. Among the recipients: **Rebecca L. Ammerman**, Colgate: The Mould-Made Goddess: A Study of Votive Terracottas in Magna Graecia; **John Belton**, Columbia: CinemaScope: Technique and Technology; **Vincent Bruno**, Univ. Texas, Arlington: Delos and Pompeii: A Comparative Study of Greek and Roman Painting Techniques; **Wanda M. Corn**, Stanford: Cultural Nationalism in Post World War I American Art; **Keith F. Davis**, Kansas City, Mo.: George N. Barnard: Photographer of Sherman's Campaign; **Michael T. Davis**, Mount Holyoke: Paris, Jean des Champs, and the Development of Rayonnant Architecture in Southern France; **Alfred K. Frazer**, Columbia: The Roman Villa Urbana: 2nd-Century B.C.—2nd-Century A.D.; **Jane F. Fulcher**, Indiana Univ.: Politics, Culture, and Wagnerian Opera in *fin-de-siècle* France; **Michael A. Holly**, Hobart & Williams Smith: The Origins of Art History;

Natalie B. Kampen, Univ. Rhode Island: Historical Reliefs of the Roman Provinces; **Barbara A. Kellum**, Smith College: The City Adorned: Programmatic Decoration in Augustan Rome; **Clayton R. Koppes**, Oberlin (American History): Censorship and the Democratic Art: The Hays Office and Hollywood; **W.J.T. Mitchell**, Univ. Chicago: Word and Image in the Arts; **Maria Teresa M. Moevs**, Rutgers: A Study of the Greek Figurative and Decorative Arts in the 3rd Century B.C.; **John G. Pedley**, Univ. Michigan: Architecture and Sculpture from the Sanctuary of Santa Venera at Paestum; **Jonathan B. Riess**, Univ. Cincinnati: Luca Signorelli's Orvieto Frescoes and the Culture of Apocalypticism in the Late 15th-Century Italy; **Judith C. Rohrer**, Hartford, Conn.: Architecture and Politics in Barcelona, 1880-1920; **Peter M. Rutkoff**, Kenyon College (American Studies): New York Modern: The Arts and the City, 1900-1975; **Paul E. Sprague**, Univ. Wisconsin, Milwaukee: A Documented Catalogue of the Early Work of Frank Lloyd Wright; **Paul J. Staiti**, Mount Holyoke: The Life and Work of Samuel F.B. Morse; **Damie Stillman**, Univ. Delaware: American Neoclassical Architecture: The Federal Period; **Robert F. Storey**, Temple (American Literature): The Symbolist Movement in American Literature and Art; **William E. Wallace**, Washington Univ., St. Louis: The Workshops and Assistants of Michelangelo Buonarroti; **Kendall L. Walton**, Univ. Michigan (Philosophy): A Philosophical Study of Representation in the Arts; **Dora L. Wiebenson**, Univ. Virginia: Interpretations of Vitruvius's Treatise on Architecture from 1450 to the Present; **Brucia Withoft**, Framingham State College: The Artist-Family Smillie in 19th-Century America; **Joanna E. Ziegler**, College of Holy Cross: The Brabantine Gothic Church.

1985 LOGAN GRANTS FOR NEW WRITING ON PHOTOGRAPHY

The Photographic Resource Center at Boston University has announced that twelve writers have been awarded a total of \$10,000 through the Reva and David Logan Foundation Grants in Support of New Writing on Photography. Several of the award-winning manuscripts will be published in upcoming editions of *VIEWS*, the PRC's quarterly journal. The recipients are: **Andy Grundberg**, N.Y.C.; **Diana Schoenfeld**, Goleta, Calif.; **Shelley Rice**, N.Y.C.; **Miles Orvell**, Philadelphia; **Thomas Goodman**, Philadelphia; **Joseph Masheck**; **Edward W. Earle**; **David Herwaldt**, Cambridge, Mass.; **David L. Jacobs**, Tucson; **Jaroslav Andel**, N.Y.C.; **Daile Kaplan**, N.Y.C.; and **Theodore C. Landsmark**, Boston. Guidelines for the Fourth Annual Logan Grants (1986) are now available. Send SASE to: LG, PRC, 602 Commonwealth Avenue, Boston, MA 02215.

NATIONAL HUMANITIES CENTER

Forty-one scholars will work at the NHC in Research Triangle Park, North Carolina as Fellows or Associates for the academic year 1986-87. Among them: **Rona Goffen**, Duke Univ.: Giovanni Bellini and the Renaissance in Venice; **B.N. Goswamy**, Panjab Univ.: A History of Painting and Drawing in India; **Robert S. Nelson**, Univ. Chicago: Theodore Hagiopetrites, A Late Byzantine Scribe and Illuminator; **Aileen Ward**, New York Univ. (Dept. English): A Critical Biography of William Blake.

SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF AMERICAN ART VISITOR'S GRANTS

Recent recipients of the Short-Term Visitors Grant at SI, NMAA have been: **Peter Beringham**, Univ. Arizona Museum of Art (Oct. 9-20, 1985): Horatio Walker; **Wendy Greenhouse**, Ph.D. cand. Yale (Oct. 28-Nov. 20, 1985): Daniel Huntington and his Contemporaries as Portrayers of British History, 1835-1865; **Peg Weiss**, Syracuse Univ. (Oct. 28-Nov. 28, 1985): NMAA Library Perret Collection and Scheyer Galka; **Laura Meixner**, Cornell Univ. (Dec. 16-Jan. 24, 1986): American Responses to French Avant-Garde Art: 1850-1910; **Michael Dunn**, Univ. Auckland (Mar. 31-Apr. 31): The Influences of Impressionism on American Painting of the Late 19th Century.

1986 BIBLIOGRAPHICAL SOCIETY OF AMERICA RESEARCH FELLOWS

Short-term Fellowships to help support scholars undertaking research associated with the study of the history of books and printing were awarded by BSA. Among the recipients: **Georgia B. Bumgardner**, American Antiquarian Society: The History of the Illustration of American Literature to 1865; **Michael Gullick**, Camberwell School of Art and Crafts, London: English and French Medieval Manuscripts in Medieval Bindings pre-1225 in U.S.A. Collections; **William P. Stoneman**, Victoria College, Univ. Toronto: Anglo-Saxon Manuscripts in North American Collections. Inquiries about the Fellowship program: Executive Secretary, BSA, P.O. Box 397, Grand Central Sta., New York, NY 10163.

ARTISTS FOUNDATION AWARDS

The Boston based Foundation announced the winners of the 1986 Massachusetts Fellowship Program for various fields in the arts. Among the recipients of the \$7,500 Fellowships in Film: **Michael Burlingame**, Boston; **Deborah Lefkowitz**, Cambridge; **Julie Zammarchi**, Boston. Finalist Awards in Film (\$500): **Alexandra Anthony**, Cambridge; **Caroline Avery**, Somerville; **Sean Euson**, South Boston; **Enrique Oliver**, Boston; **Phillip Solomon**, Roxbury. Video Finalist (\$500): **William Seaman**, Cambridge.

Continued on p. 14, col. 1

people and programs

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

IN MEMORIAM

Lotte Brand Philip, died May 2 at the age of 75. Philip was an internationally known expert on northern Renaissance European painting and the author of books and scholarly papers on Jan van Eyck, Hieronymus Bosch and Albrecht Dürer. Born in Germany, Philip received her doctorate from the University of Freiburg in 1938. She came to the United States in 1941 and taught at Bryn Mawr College, N.Y.U., and the New School before joining the faculty of Queens College in 1961, from which she retired in 1980. In recent years, Philip was known for her much publicized identification of a Dürer portrait in Nuremberg as a picture of the artist's mother and was featured on European television explaining her process of identification. In 1985 a festschrift was published in Philip's honor entitled *Tribute to Lotte Brand Philip, Art Historian and Detective* (Abaris Books). A memorial service will be held September 16, at 6 P.M. at the Lotos Club, 5 East 66th Street, N.Y.C.

Henry Plumer McIlhenny, collector and philanthropist, who devoted over fifty years of service to the Philadelphia Museum of Art, died May 11. McIlhenny graduated magna cum laude from Harvard in 1933 and continued with graduate studies in the history of art, studying with Paul Sachs. He was curator of decorative arts at the Philadelphia Museum of Art from 1935 until 1964, taking leaves to serve in the United States Naval Reserve from 1942 to 1946 and to be the resident art historian at the American Academy in Rome from 1947 to 1948. Upon stepping down as curator, McIlhenny was elected a member of the Board of Trustees; he was Chairman of the Board from 1976 until his death. McIlhenny continued his family's impressive tradition of civic leadership and devotion to the arts. Following this tradition, McIlhenny bequeathed to the Museum his collection which is best known for its French 19th- and early 20th-century paintings and drawings, as well as important English pictures and decorative arts and sculpture. McIlhenny also bequeathed to the Museum the sum of \$250,000 to endow a fund to maintain and augment his collection.

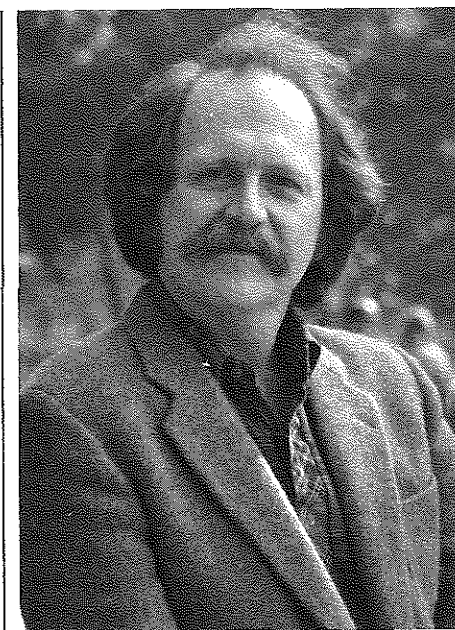
David DuBon, former curator of medieval and renaissance decorative arts at the Philadelphia Museum of Art, died March 16. DuBon joined the Philadelphia Museum as assistant curator of decorative arts in 1958 and became curator of medieval and renaissance decorative arts, serving in that capacity from 1966 until his retirement last year. He continued to act as consulting curator until his death.

Art Bulletin book review editor

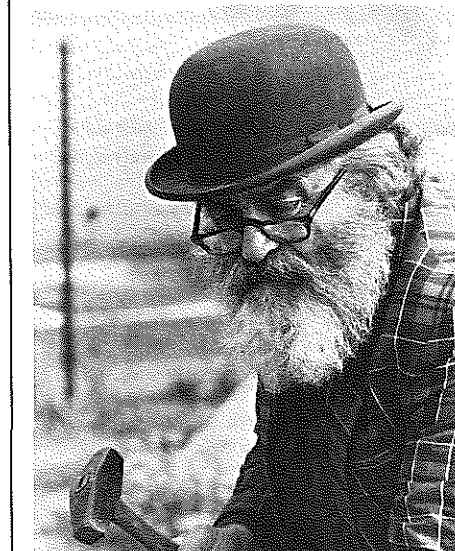
Jim Jordan, professor of art history at Dartmouth College has been named the new book review editor of *The Art Bulletin*, effective July 1. He replaces Malcolm Campbell, University of Pennsylvania, whose three-year term has expired.

Jordan received his Ph.D. in art history from the Institute of Fine Arts, N.Y.U. (1974) where he received the James C. Healy Award for the most outstanding dissertation in the non-sciences for "Paul Klee and Cubism, 1912-1926." He also holds a B.F.A. and M.F.A. in studio painting from the University of Iowa. Jordan has been teaching at Dartmouth since 1980 and has been chair of the departments of art and art history for five years. Prior to that he taught at the Institute of Fine Arts, N.Y.U. from 1974 to 1980.

His publications include *The Painting of Arshile Gorky: A Critical Catalogue* (1982) with Robert Goldwater, which received a Millard Meiss Publication Fund Grant; *Paul Klee and Cubism* (1984); *Gorky: Drawings*, exhibition and catalogue (1969); and numerous articles and reviews on modern art.



Jim M. Jordan



Kenneth Campbell

Sculptor **Kenneth Campbell** died April 18. Campbell was a trustee of the International Sculpture Symposium of Baltimore, and professor emeritus of sculpture at the University of Maryland, where, over a fifteen year period, he taught stone carving to over 2,000 students. He also taught at Columbia University, Queens College, University of Kentucky, University of Rhode Island at Kingston, and the Silvermine Guild.

James Johnson Sweeney, art critic, historian, curator, and controversial museum director, died April 14. From 1945 to 1946 Sweeney served as director of the department of painting at the Museum of Modern Art, where he organized several important exhibitions, including a retrospective of Mondrian. In 1952, he was named director of the Guggenheim, and served during the construction of Frank Lloyd Wright's building, about which he was not enthusiastic. Sweeney, became director of the Museum of Fine Arts in Houston in 1961, a post he held for seven years, after which he served as art adviser and chairman of the executive committee at the Israel Museum in Jerusalem.

ACADEME

The Inaugural Exhibition of The National Museum of Women in the Arts, "American Women Artists, 1830-1930," which opens in April, 1987, will be curated by **Eleanor Tufts**, professor of art history at Southern Methodist University. Tufts was also recently elected corresponding member of the Hispanic Society of America in recognition of her book, *Luis Melendez, 18th-Century Master of the Spanish Still Life*.

We also hear from Texas that **Maurice J. Seigny, Jr.**, will become chairman of the department of art at the University of Texas at Austin, effective September 1. Seigny served as the director of the School of Art at

Continued on p. 8, col. 1

Bowling Green State University, Bowling Green, Ohio, for the past seven years. **George Bunker**, a member of the painting faculty at the University of Houston—University Park and chairman of the art department from 1974 to 1984, has been named professor emeritus of art. Under his guidance the department initiated its MFA Programs, added a major in Photography and Video, and established the Print Study Collection. Before coming to Houston, Bunker held teaching and administrative positions at the Philadelphia College of Art.

News from the Southeast: **Barbara DeConcini** (Ph.D. Emory Univ.) has been named academic dean of The Atlanta College of Art where she has taught since 1976. Duke University reports that **William Noland** (sculptor) is joining the department in 1986–87 as a visiting artist and that **Ann Epstein**, who teaches Byzantine art, has been promoted to the rank of associate professor. **Margaret Gorove**, chair of the art department at the University of Mississippi, and grand prize winner of the Mississippi Artists Competitive, reports an active semester with the offering of their first computer design course and the addition of **Paula Temple** (M.F.A. Tennessee-Knoxville) as assistant professor in charge of visual communications. In addition, **Ron Dale** (ceramics) has had an SAF/NEA Emerging Visual Artist Fellowship; **David Stearns** was elected president of the Tennessee Chapter of ASID and is on the ASID National Board, **Betty Crowther** (Ph.D. Univ. Missouri) has been awarded a Getty Postdoctoral Fellowship for next year, and **Althea Williams**, former head of the Oakland Museum Education Department, has been named Distinguished Lecturer, supervising the graduate seminars and offering a course on Museum Education.

Robert L. Thorp (Ph.D. Univ. Kansas), assistant professor of art and archaeology at Washington University in St. Louis, is co-curating "Son of Heaven: Imperial Arts of China," with Yang Xiaoneng, the chief Chinese curator. Thorp and Yang are working together to select objects, write the catalog and design the exhibit which will open in fall 1987 and travel for a year to four American cities to be selected from the northwest, south, midwest, and east.

The Albert Dorne Visiting Professor at the University of Bridgeport for 1986 is painter and printmaker **George McNeil**. Previous Dorne Visiting Professors have included Robert Motherwell, Barnett Newman, Louise Nevelson, Roy Lichtenstein, Alice Neal, and Red Grooms.

Gerald A. Matlick (M.F.A. Bowling Green State Univ.), coordinator of the department of art at Brescia College, has accepted the position of associate professor and chairper-

son of the department of art at Shippensburg University in Pennsylvania.

Samuel Beizer, professor of jewelry design at the Fashion Institute of Technology in New York, has been elected chair of the department. A jewelry designer and manufacturer, Beizer founded F.I.T.'s jewelry design program in 1974 and served as the department's first chair. He has been a member of the F.I.T. faculty since 1965.



Antje Bultmann Lemke

Antje Bultmann Lemke, professor at Syracuse University, School of Information Studies, retired in May after thirty-five years of teaching. Lemke, active in the art and library communities since the early 1950's, was awarded the Chancellor's Citation for Exceptional Academic Achievement in 1980, and in 1985, the Post Standard Award for Distinguished Service to Syracuse University Libraries. In recognition of her commitment to excellence, the School of Information Studies is establishing a scholarship fund and book award for outstanding Masters of Library Science Students.

And from the west: **Constantine Christofides** (Ph.D., comparative lit., Univ. Michigan) has been appointed director of the School of Art at the University of Washington, Seattle, where he has served as chair of romance languages and literatures and art history. He succeeds **Richard R. Arnold**, director since 1977, who will continue as professor of art. **Wanda M. Corn**, professor of art history at Stanford University, has been elected to the Council of the American Studies Association to serve through February 1989.



Constantine Christofides

MUSEUMS

The J. Paul Getty Museum announced the appointment of **Lori Starr** (M.A. Univ. Virginia) as head of public information. She comes to the Getty from the University of Southern California's School of Fine Arts, where she served as director of the Visual Arts Program since 1984 and as lecturer in the USC Museum Studies Program. **Anne B. Ayers** (Ph.D. Univ. Southern California), presently a part-time faculty member of the department of fine arts, USC, has been appointed associate curator of exhibitions and collections at the Newport Harbor Art Museum where she will be directly responsible for the Museum's ongoing *New California Artists* series and will assist NHAM curator Paul Schimmel in administering the Museum's changing exhibition program and permanent collection of contemporary art.

The Spencer Museum of Art at the University of Kansas has filled the newly created position of curator of education with **Anne P. El-Omami** (M.A. Univ. Nebraska, Lincoln), who will have a joint appointment as assistant professor of art education. **William J. Chiego** (Ph.D. Case Western Reserve), chief curator of the North Carolina Museum of Art in Raleigh, N.C., has been selected to become director of Oberlin College's Allen Memorial Art Museum, which was founded in 1917 as the first college art museum west of the Alleghenies. Chiego served as associate curator of European paintings at the Toledo Museum of Art from 1974 to 1976 and curator, 1976–1978 and then chief curator of the Portland Art Museum from 1978 to 1982 when he went to North Carolina. The Toledo Museum of Art announces that **Roger M. Berkowitz** has been promoted to deputy director in addition to his on-going positions as chief curator and curator of decorative arts, and **Steve Frushour** has been promoted to assistant curator for exhibitions.

Continued on p. 15, col. 1

conferences and symposia

The Evaluative Process in Contemporary Art

The topic of Mountain Lake Symposium 7 to be held at the Virginia Museum of Fine Arts, 17–18 October. Participants in the conference (organized by Virginia Commonwealth University, Virginia Museum of Fine Arts, Virginia Polytechnic Institute and State University, and S.U.N.Y. at Stony Brook) include Yves-Alain Bois, Suzi Gablik, Allan Kaprow, Donald Kuspit, Annette Michelson, and Wieland Schmied. For further information: Department of 20th Century Art, VMFA, Boulevard and Grove Avenue, Richmond, VA 23221. (804) 257-6479.

Aspects of the Real

Because of recent events, the symposium to have been held 7–9 June at the Chateau de la Napoule on the French Riviera (see Spring 1986 *newsletter*) has been rescheduled. It will now be held at the University of New Hampshire, 11–13 July. For further information: Jack Beal, Paul Creative Arts Center, UNH, Durham, NH 03824. (603) 862-2190.

Victorian Scandals: Decorum and its Enemies

The topic of the Eleventh Annual Meeting of the Midwest Victorian Studies Association to be held in Chicago, 24–25 April 1987. Proposals are welcomed which examine challenges to accepted standards—social, moral, aesthetic, or intellectual—in Victorian Britain. Send eight- to ten-page papers or two-page abstracts to: Kristine Ottesen Garrigan, MVSA Executive Secretary, Dept. of English and Communication, DePaul University, 2323 North Seminary Avenue, Chicago, IL 60614-3298.

National Association of Artists' Organizations 1986 Conference

To be held in Buffalo, 19–21 September. Participants include William Olander, The New Museum of Contemporary Art; painter/sculptor Fletcher Mackey, and Suzanne Lacy. For full details: NAAO, 930 F Street, N.W., Washington, DC 20004.

National Sculpture Conference: Works by Women

This first-time conference to be held 7–10 May 1987, will focus on the accomplishments of American women sculptors, giving special attention to contemporary work in all fifty states. Related topics of interest to sculptors, critics, curators, historians, educators, architects, dealers and patrons will be addressed. Proposals for additional panels are invited. Louise Bourgeois is honorary conference chair. Among the participants already scheduled: April Kingsley, Samella S. Lewis, Eleanor Munro, and Virginia Watson-Jones. For information and proposal forms, send SASE to: NSC:WW, College of DAAP, University of Cincinnati, ML-16, Cincinnati, OH 45221. Deadline for proposals: 1 December.

Rome: Tradition, Renewal and Innovation

An international conference, sponsored by The Canadian Academic Centre in Rome with the collaboration of The Universities Art Association of Canada, to be held in Rome, June 1987, in tribute to Richard Krautheimer (on the occasion of his ninetieth birthday) and to Leonard Boyle, Prefect of the Biblioteca Apostolica Vaticana. Proposals for papers are welcomed in any of the official languages of the conference: English, French, Italian, and German. Proposals, accompanied by a one page typed abstract, should be sent directly to the session organizer. Sessions and organizers:

Rome—A Historical Perspective. Philip Jacks, Dept. Visual Arts, Univ. Western Ontario, London, Ont. N6A 5B7. The urbanization of Rome in light of its classical typography, modern archaeological discoveries and concepts of the ideal city, late medieval to twentieth century.

Rome in the 12th Century. John Osborne, Dept. History Art, Univ. Victoria, P.O. Box 1700, Victoria, B.C. V8W 2Y2, and Malcolm Thurlby, Dept. Visual Arts, York Univ., 4700 Keele St., Downsview, Ont. M3J 1P3. Examination of awakening interest in classical buildings and statues in the city, as reflected both in texts and contemporary artistic production.

Recent Restoration of Roman Monuments. Joseph Polzer, Dept. Art, Univ. Calgary, 2500 University Dr., N.E., Calgary, Alta. T2N 1N4. Technical problems of restorations or with the art historical implications of such work.

Venice and the Two Romes. Debra Pincus, Dept. Art History, Univ. British Columbia, 6333 Memorial Road, Vancouver, B.C. V6T 1W5, and Warren Tresidder, Dept. Art & Art History, McMaster Univ., 1280 Main St., West Hamilton, Ont. L8S 4M2. How and for what reasons is material from Byzantium and/or Rome utilized in both the public and private art of Venice at various points in its long history or affect the way in which the art of Venice is used in other centers?

Collectors, Antiquarians and Dealers after 1500. Clifford M. Brown, Dept. Art History, Carleton Univ., Ottawa, Ont. K1S 5B6. Papers should either deal with individual Italian or Northern European cities or with specific personalities.

Rome as the New Christian Capital. W. Chandler Kirwin, Dept. Art, Univ. Guelph, Guelph, Ont. N1G 2W1. Investigation of the final grand chapter in Christian Rome's artistic development from late 16th to mid-18th century. Papers on all aspects of the city as artifact and symbol, particularly on responses to the Reformation; the arts, religion and science; the old and new worlds.

Submissions of any papers which do not fit into any of the above sessions, as well as any general inquiries, should be made to Clifford M. Brown, head of Organizing Committee. Deadline: submissions must be received by 1 November.

World Art: Themes of Unity in Diversity

The theme of the XXVth International Congress of the History of Art to be held in Washington, D.C., 10–15 August, under the sponsorship of The National Committee for the History of Art, Inc., and with the support of: Andrew W. Mellon Foundation; J. Paul Getty Trust; National Endowment for the Humanities; Robert Lehman Foundation, Inc.; and Samuel H. Kress Foundation. Sessions (to be held at Georgetown University) and chairs: *Center and Periphery: Dissemination and Assimilation of Style:* Enrico Castelnuovo, Scuola Normale Superiore, Pisa, and Vadime Eliseef, Musée de l'Ennery, Paris; *Conceptual Designs: Diagrams and Geometric Patterns:* Kurt Forster, J.P. Getty Center, and Richard Wollheim, Univ. College, London; *The Written Word in Art and as Art:* Klaus Brisch, Free Univ. and Museum f. Islamische Kunst, W. Berlin, and Yoshiaki Shimizu, Princeton Univ.; *The Artist:* Albert Elsen, Stanford Univ., and Matthias Winner, Biblioteca Hertziana, Rome; *Art and Ritual:* John Onians, Univ. East Anglia, and Robert Scheller, Kunsthistorisch Inst., Amsterdam; *Art and National Identity in the Americas:* Francisco Stastny, Univ. Nac. Mayor San Marcos, Lima, and Jules D. Prown, Yale Univ.; and *Preserving World Art:* Francoise Choay, Univ. Paris, and Paul Philippot, Univ. Libre Bruxelles. In addition the Visual Resources Group will sponsor three sessions chaired by Helene Roberts, Harvard Univ.: *Photography: The Basic Record; Technology: The Possibilities;* and *Technology: The Cost.* For complete details: Harriet Mayor, Exec. Secy., XXVth ICHA, CASVA, National Gallery of Art, Washington, DC 20565. (202) 842-6502.

The Scholarly Tradition in Chinese Art

A symposium, sponsored by the Friends of the Chinese University Art Gallery, Hong Kong, to be held at the Academy of Performing Arts, 30 October–1 November. The participating international academics in the field will examine how the scholar class evolved and the profound influence scholarly aesthetics have had on the development of painting, philosophy, calligraphy and the decorative works, focusing especially on the Ming and Qing periods. For further information: Organizing Committee, GPO Box 9861, Hong Kong.

South-Central Renaissance Conference

To be held at Baylor University in Waco, Texas, 2–4 April 1987. Papers are especially invited on: Renaissance Iconography, Melancholia; John Amos Comenius; Renaissance Music in Shakespeare; and Class Discriminants. Papers from outside the region are welcome. Inquiries to program chair: Dorothy Brown, Loyola University Box 14, 6363 St. Charles Avenue, New Orleans, LA 70118. Submission deadline: 31 December.

Continued on p. 15, col. 2

directory of affiliated societies

This directory is published annually on the basis of information provided by the societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art (ACSAA), founded 1966. Membership 150-175. Annual dues: \$15 regular; \$7.50 student and unemployed; \$20 institutional; \$25 or more, contributing. President: Doris Srinivasan, Dept. of Art, George Washington Univ., Washington, DC 20052.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. Membership: 138. Annual dues: \$12.50 regular; \$7.50 students; \$15 institutional. General Secretary: Phyllis Braff, Nassau County Museum, 95 Middleneck Road, Sands Point, NY 11050. Purpose: The encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications, and other means it deems appropriate.

Art Libraries Society of North America (ARLIS/NA), founded 1972. Membership: 1,250. Annual dues: \$45 individual; \$20 student; \$75 institutional and business affiliate. Executive Director: Pamela Jeffcott Parry, 3900 E. Timrod Street, Tucson, AZ 85711. Phone: (602) 881-8479. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The Society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* quarterly, and an annual *Handbook and List of Members*.

Arts Council of the African Studies Association, founded 1982. Membership: 209. Annual dues: \$10 regular and institutional; \$5 student, retired, and unemployed. Secretary-Treasurer: Doran Ross, c/o Museum of Cultural History, UCLA, 405 Hilgard Ave., Los Angeles, CA 90024. Purpose: to encourage and promote the highest standards of ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The Arts Council also organizes the Triennial Symposium on African Art.

Foundations in Art: Theory and Education (F.A.T.E.), founded 1977. Membership: 250. Annual dues: \$20. President: Adrian R. Tio', School of Art, Bowling Green State University, Bowling Green, OH 43403-0211. Phone:

(419) 372-2786. Purpose: A national organization concerned with introductory college level art courses in both studio and art history. F.A.T.E. aims to promote discussion, analysis, focus and understanding of this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art. The *F.A.T.E. Newsletter* and regional conferences provide a platform for exchange and publication. (The organization has its own handbook on how to organize local conferences.) Services also include participation in national conferences.

Historians of Netherlandish Art, founded 1983. Membership 200. Annual dues: \$15. President: Laurinda S. Dixon, Dept. Fine Arts, 441 Hall of Languages, Syracuse University, Syracuse, NY 13210. Purpose: to foster communication and collaboration among historians of northern European art. Society holds an annual meeting and program in conjunction with the CAA annual meeting; publishes two newsletters per year and a Directory of Members; holds such scholarly symposia as may be funded, ideally once every 3-4 years.

The International Center of Medieval Art, founded 1956. Membership: 950. Annual dues: \$30 active (U.S. only); \$35 active (all other countries); \$15 students (all countries); \$50 institutional; \$100-\$499 contributing; \$500-\$999 sustaining; \$1,000+ benefactor. Secretary: Linda Morey Papanicolaou, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 928-1146. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes, symposia; and supports excavations.

Visual Resources Association (VRA), founded 1982. Membership: 520. Annual dues: \$10. President: Christine L. Sundt, 20 West 31st Avenue, Eugene, OR 97405-3326. Purpose: to establish a continuing forum for communication of information and ideas and to further research and education in the profession of visual resources administration. VRA publishes a quarterly newsletter, *International Bulletin for Photographic Documentation of the Visual Arts* (formerly *MACAA Slide and Photograph Newsletter*); a scholarly journal, *Visual Resources: An International Journal of Documentation*; and has taken over sponsorship and production of the former MACAA-VR Guide Series, starting

with *Slide Buyers' Guide*, 5th edition (published by Libraries Unlimited, Inc.). The Association sponsors and organizes conference programs, workshops, and tours.

Women's Caucus for Art (WCA), founded 1972. Membership: 3,500. Annual dues: \$30 members-at-large and institutions; \$20 plus chapter dues individuals. President: Annie Shaver-Grandell, Dept. of Art, City College, C.U.N.Y. National office: WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103. Phone: (215) 854-0922. Purpose: dedicated to promoting the professionalism of women in the visual arts. Members include: artists, art historians, journalists, museum and gallery personnel, agents, art librarians, publishers, administrators, conservators, art educators, collectors, students and friends of art. Annual conference, exhibitions, catalogs, quarterly newsletter, annual directory and *Hue Points*, annual membership magazine. National network of chapters.

Note: **The Caucus for Marxism and Art**, founded 1976, as reported to us is "currently in indefinite recess."

DIRECTORY OF TERMINAL MASTER DEGREE PROGRAMS IN ART HISTORY AND RELATED AREAS

This directory is based on a survey prepared by a committee headed by Gabriel Weisberg, University of Minnesota. Serving with Weisberg were Petra ten-Doesschate Chu, Seton Hall University; Selma Holo, University of Southern California; and Edward J. Olszewski, Case Western Reserve University. The committee sought to identify those departments/programs that offered terminal M.A. degrees with a significant component in art history and related areas. The programs included in the Directory are in art history, museum studies, conservation, and arts education.

Price: \$3.00 (postage and handling included)

Prepayment required. Send orders to CAA, 149 Madison Avenue, New York, NY 10016. Please allow 2-4 weeks for delivery on domestic orders; 4-6 weeks on foreign orders.

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

announcements

Jewish Museum Metalwork Fellowships

Two fellowships of \$500 each are available annually to artists with experience in silver-smithing, metalwork, or metal sculpture who are interested in creating contemporary Jewish ceremonial objects. Fellowships run either November through February or March through June and offer an opportunity to work with master silversmith Moshe Zabari. Prior knowledge of Jewish ritual not essential. For more information: Chava Wolpert Richard, Tobe Pascher Workshop Fellowship Program, JM, 1109 Fifth Avenue, New York, NY 10028. Application deadline: 7 September.

Mid-Atlantic Association of Museums

Nominations are being accepted for the 1986 Katherine Coffey Award, which is given annually to an individual in the mid-atlantic region "for distinguished accomplishment in the museum profession." Nominations will be considered based on the following qualifications: professional accomplishments in particular roles within a museum or museums; service to an individual museum; general public service through museum work; service on a regional, national or international level; and service to the profession. Letters of nomination, reflecting these guidelines, should be sent to: KCA Committee, Attn: Charles Hummel, Deputy Dir. for Collections, Winterthur Museum, Winterthur, DE 19735. Nominations deadline: 1 August.

MAAM offers eight fellowships to enable students, interns, and entry-level professionals to attend the Association's annual meeting, which this year will be held in Scranton, Pa., 19-22 October. Fellows receive a \$200 stipend, waiver of registration fee, tickets to other meeting events and a one-year complimentary membership in MAAM. Housing and transportation are the responsibility of the recipient. Applications should consist of a professional resume, two letters of recommendation, a statement of financial need, and a statement addressing how the applicant would benefit from the fellowship. Send to Hope Z. Schladen, Exec. Dir., MAAM, P.O. Box 817, Newark, DE 19715-0817. Deadline: 1 September.

Columbia University Fellowships

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Keenan Trust, will appoint a number of post-doctoral fellows (Ph.D. completed between 1 January 1985 and 1 July 1987) in the humanities for the academic year 1987-1988, with the expectation of renewal for a second year. Stipend \$26,000, one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds are available to support research. For application forms: Director, SFH, Heyman Center for the Humanities, Box 100 Central Mail Room, CU, New York, NY 10027. Application deadline: 15 October.

Dumbarton Oaks Fellowships

The Studies in Landscape Architecture program at DO offers research fellowships for students working on dissertations or other final projects for their degrees. In addition, postdoctoral fellowships are available for advanced research. Subject areas include History of Gardens and Landscape Architecture, Garden Ornament and Sculpture, Literature and Gardens, and History of Botanical Illustration and Horticulture. For further information: Asst. Dir., DO, 1703 32nd Street, NW, Washington, DC 20007.

Architectural History Prize

The newly established Isaac Perry Prize in Local Architectural History is being offered by the Turpin Bannister Chapter of the Society of Architectural Historians. Named after Isaac Perry who was New York's first State Architect, the prize of \$1,000 complements the student level Phillip Hooker Prize of \$250, which has been offered for several years by the same chapter. Architecture to be studied for these prizes must be located in upstate New York (more than twenty-five miles from Times Square), Vermont, or western Massachusetts, including Springfield. Competitors need not reside in the area. For details of submission requirements: Perry Prize, School of Architecture, Rensselaer Polytechnic Institute, Troy, NY 12180-3590. Submission deadline for 1986-87 competition: 30 September 1987.

University of Edinburgh Fellowships

Approximately twenty-five visiting research fellowships at UE's Institute for Advanced Studies in the Humanities are available for 1987-89. Open to both established and younger scholars (with Ph.D. or equivalent), fellowships last between one and six months. Residency in or near Edinburgh is required, and fellows are expected to hold one or two seminars and to submit a report on work done during the tenure of their fellowship. Occasionally stipends are available to a value not exceeding £500. For full details and applications: David Daiches, Director, UE, IASH, 17 Buccleuch Place, Edinburgh EH8 9LN, Scotland. Application deadline: 28 Nov. 1986.

Contemporary Graphic Artists

A new comprehensive reference series is in preparation under the editorship of Maurice Horn. The series will provide biographical and career information for a wide range of contemporary graphic artists, including illustrators, animators, cartoonists, designers, and other graphic artists whose work appear in books, newspapers, magazines, film, and other media. Artists who would like to be considered for inclusion may request a questionnaire from: Maurice Horn, Editor, CGA, c/o Gale Research Co. 150 East 50th Street, New York, NY 10022.

Nikolaus Pevsner Memorial Appeals

In recognition of the extraordinary range of the late Sir Nikolaus Pevsner's energies and achievements, two complementary appeals are being launched this year to commemorate his name. The Department of History of Art at Birkbeck College (University of London), of which Pevsner was the first Professor from 1959 to 1969, has established a fund to create a Nikolaus Pevsner Memorial Library within the British Architectural Library at the Royal Institute of British Architects. This fund will be used to purchase archival and antiquarian material which the BAL would not otherwise be able to acquire.

In addition, a Pevsner Memorial Trust is being set up to provide a fund to rescue outstanding works threatened or in decay. The first project is to conserve the Clayton & Bell wallpaintings at the church of St. Michael, Garton-on-the-Wolds. The target figure is £100,000.

Contributions to these memorials are being solicited. For further information on the NPML, contact Dr. Francis Ames-Lewis, Dept. History of Art, BC, Malet Street, London WC1E 7HX, U.K.; checks should be made payable to the British Architectural Library Trust (and marked 'Pevsner Fund' on the reverse), and sent to the Librarian, BAL, RIBA, 66 Portland Place, London W1N 4AD, U.K. For information about the Pevsner Memorial Trust: John Newman Esq., Courtauld Institute of Art, 20 Portman Square, London W1H 0BE, U.K.

Harvard Mellon Fellowships

For non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching as assistant professors. Special consideration will be given to candidates who have not recently had access to the resources of a major research university. Ph.D. required and received prior to June 30, 1985. One year appointment, July 1987-June 1988, with limited teaching duties, departmental affiliation, opportunity to develop scholarly research. Stipend \$25,000. For further information: Dr. Richard M. Hunt, Program Dir., HU Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

National Humanities Center Fellowships

Approximately 35-40 fellowships, for both younger (three to ten years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but also sciences, the arts, and the professions. Most fellowships are for the academic year, a few for a single semester. Stipends based on usual academic salary. For application material: Kent Mullikin, Asst. Dir., NHC, 7 Alexander Drive, Research Triangle Park, NC 27709. Application deadline: 15 October.

Continued on p. 12, col. 1

/announcements

Getty Museum Interns and Assistants

Opportunities for undergraduate and graduate students to obtain practical training in art museum work. Undergraduate assistants, participating for thirteen weeks, learn some of the operations of the Museum through involvement in the daily activities of a single department. Graduate interns, participating for nine or twelve months, gain training in a broad range of one department's activity and educational experience for entry into the museum profession. Information and application instructions for the 1987-88 Student Programs will be available in October: Dept. of Academic Affairs, JPGM, P.O. Box 2112, Santa Monica, CA 90406. (213) 459-7611, ext. 254. Applications are due the previous fall for assignments beginning in the summer, fall, or winter.

Aperture Work-Scholar Program

Opportunities to become involved with the writing, editing, design, production, distribution, and marketing of significant photographic publications, to be directly involved in the development of an exhibition space and program including major traveling exhibitions, to work with the Paul Strand photographic archive, and to learn business practices associated with a non-profit organization. Stipend is \$250 per month for periods of six to nine months. Starting dates flexible. For information: Susan M. Colitan, W-SP, Aperture, 20 East 23rd Street, N.Y.C. 10010.

National Arts Week '86

Following the success of the 1985 celebration of the arts which culminated the National Endowment for the Arts' twentieth anniversary, a National Arts Week has been designated for the period November 17-23, 1986. Preliminary steps have been taken towards mobilizing a public/private consortium of both the creators and supporters of the arts: the public sector as represented by the NEA, the National Assembly of State Arts Agencies, and the National Assembly of Local Arts Agencies; the private sector, as represented by the newly organized committees of artists, corporations and arts service organizations. Arts institutions and their supporters are urged to plan and implement some sort of active public participation during November 17-23. For further information: Marvin Liebman, NEA, NAW '86, Room 605, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. (202) 682-5439.

NEA Inter-Arts Program

National Endowment for the Arts grants are available for interdisciplinary projects. For guidelines and application: NEA, IAP, 1100 Pennsylvania Ave., N.W. Washington, DC 20506. (202) 682-5444. Application deadline: 8 August.

NEA Design Arts Program

Design advancement project grants for individuals. Final application for Distinguished Designer Fellowships: 2 September; nominations due 1 July. For guidelines and application NEA, DAP, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (202) 682-5437.

New York Foundation for the Arts Fellowships

Artists' fellowships are available in film, graphics, photography, and crafts. Application deadline: 2 September. Fellowships are also available in painting and sculpture. Application deadline: 15 September. For guidelines and application: NYFA, Artists' Fellowship Program, 5 Beekman St., New York, NY 10038. (212) 233-3900.

Institute for Advanced Study Fellowships

The School of Historical Studies offers fellowships for research in the history, thought, and culture of the western world. Ph.D. (or equivalent) and publications are required. Qualified candidates of any nationality may apply for one or two terms. Some travel funds are available. For further details: Administrative Officer, SHS, IAS, Olden Lane, Princeton, NJ 08540. Application deadline for 1987-88: 15 October.

Asian Cultural Council Fellowships

Two new fellowships will enable Americans concerned with the study of Asian art and culture to travel and conduct research in Asia. One program will assist scholars, doctoral students, and specialists in the humanities to undertake research, training, and study in Asia in the following fields: archaeology; conservation; museology; and the theory, history, and criticism of architecture, art, design, film, and photography. It also allows ACC to support American and Asian scholars participating in conferences, exhibitions, visiting professorships, and similar projects. Grants provide for international travel, maintenance, per diem, and related research expenses and range in duration from one to twelve months.

The second program is for American scholars, curators, and conservators of Asian art to conduct research and travel in East and Southeast Asia. Eligible for support are individual research projects, visits to Asian institutions in connection with proposed exhibitions of Asian art in the United States, and observation tours to collections, sites, and conservation facilities in Asia. Grants provide for travel, research, and related costs and range in duration from one to three months.

In addition, ACC offers assistance to Americans engaged in cultural activities in Japan through its Japan-United States Arts Program and awards an annual fellowship to a student of Asian art history for dissertation research in Asia. For further information: ACC, 280 Madison Avenue, N.Y.C. 10016. (212) 684-5450.

Electronic Arts Bulletin Board

Newly established *FINEART* is dedicated to the advancement of the electronic arts. This bulletin board is accessible from various networks, including ARPANET, BITNET, CSNET, MAILNET, UUCP, and INTERNET. Those who do not have access to any networks may dial in directly to the local UNIX site: (415) 545-0376. Log in as 'fineart' to be initiated into a local mail system which will allow you to leave a message. Paths are being established to additional networks on a world-wide basis. Information about any networks or other bulletin boards which can be connected is requested. For further information: Ray Lauzzana, (366 FAC), Univ. of Massachusetts, Amherst, MA 01003; electronically: LAUZZANA@UMASS.BITNET.

ACLS Program Booklet

Aids to Individual Scholars, the booklet describing all fellowships and grant competitions to be held in 1986-87 by the American Council of Learned Societies, is now available, ACLS, 228 East 45 Street, New York, NY 10017.

IIE 1987-88 Graduate Study Grants

Fulbright and other grants are available for study abroad in architecture, design, film/video, graphic arts, painting, photography, and sculpture. Opportunities for study abroad in most other fields are also available. Applicants must be U.S. citizens, have a B.A. or equivalent. Deadlines are set by the college or university Fulbright Program Adviser. Deadline for "At-Large" students is 31 October. For full details and brochure, *Fulbright and Other Grants for Graduate Study Abroad, 1987-88*: Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

Smithsonian Workshop Series

The Office of Museum Programs offers a new series of museum professional development workshops during the period June, 1986-September, 1987 to introduce, examine, and improve professional skills and practices for individuals employed in museums. Opportunities also exist to visit exhibitions, facilities, collections, and staff specialists in the thirteen museums and offices of the Smithsonian Institution. For further information and descriptive booklet: Workshop Series, OMP, Arts & Industries Bldg., Room 2235, SI, Washington, DC 20560. (202) 357-3101.

Directory of Medallist Artists

Published by the American Medallist Sculpture Association, this directory is now available for \$3.00 prepaid from Coutts Library Services, 736 Cayuga St., Lewiston, NY 14092 or directly from AMSA, Thelma Beckermann, Treasurer, 62 Brighton First Terrace, Brooklyn, NY 11235

Continued on p. 13, col. 1

/announcements

Smithsonian Short-Term Visits

Appointments are for visits to the Institution for research, collaboration, consultation, or participation in seminars. Funding allows for financial support up to a maximum of \$2,000 to help defray travel and living expenses. Any student or scholar not residing or attending school near the Smithsonian facility he or she wishes to visit is eligible to apply. For complete details and application form: Office of Fellowships and Grants, SI, L'Enfant Plaza, Suite 3300, Washington, DC 20560.

Sculpture Space

Ongoing workstays without stipends are offered. For more information: Sylvia DeSaen, SS, 800 Whitesboro St., Utica, NY 13502. (315) 724-8381.

Ruth Chenven Foundation

Cash awards of not more than \$1,000 to crafts artists engaged in or planning a project. For application and further information: RCF, Inc., 7 Park Avenue, Room 103, New York, NY 10016. Application deadline: 31 July.

Howard Lester Cooke Foundation

Grants to mid-career visual artists (over 40 years old). For more information and application form: The Cooke Foundation, c/o Beale, Rt. 2, Box 314, Martinsburg, WV 25401. Application deadline: 15 September.

General Services Art Commissions

Funds are available from the General Services Administration for commissions for public art at federal sites throughout the United States. For more information: Don Thalacker, GSA Art in Architecture Program, 19th and F Streets, Washington, DC 20205.

NEH 20th Annual Report

The National Endowment for the Humanities report contains brief descriptions of Endowment programs as well as a complete listing of all Endowment grants for fiscal year 1985 (October 1, 1984-September 30, 1985). For a free copy: NEH 1985 Annual Report, Room 409, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

Bulletin of the Asia Institute

Publication of the international journal has resumed under the editorship of Carol Altman Bromberg, Wayne State University; Bernard Goldman; and Richard N. Frye, Harvard University. George Masterton will serve as bibliographer. The *Bulletin* is devoted to the arts and architecture, the archaeology and history, the religion and culture of greater Iran and its interconnections with neighboring lands of Asia, the Mediterranean, and Europe. Inquiries, scholarly contributions and books for review are invited: Carol Altman Bromberg, BAI, The Jacob House, Dept. Art and Art History, WSU, Detroit, MI 48202.

Hill Library Travel Grants

The Hill Monastic Manuscript Library in Minnesota announces a two-year program of travel grants to support post-doctoral research by younger scholars in art history and musicology/music history which would use the resources of its over 64,000 medieval and early modern manuscripts on microfilm, and its Bush Center reference holdings. The travel and subsistence grants averaging \$500 will be awarded for periods of between one and four weeks. For further information and application procedure: Julian G. Plante, Exec. Dir., HMML, Bush Center, St. John's University, Collegeville, MN 56321. (612) 363-3514. Deadlines: 1 July 1986 and 1 July 1987.

Ucross Foundation Residencies for Artists

Residencies may run from two weeks to four months. A complete etching facility is included. There is no charge for room, board, or studio space, though contributions are welcome. For more information: SASE to Residency Program, UF, Ucross Route, Box 19, Clearmont, WY 82835. Application deadline for Spring 1987 session: 1 October.

Study Abroad Guides

Over 2,000 study abroad opportunities in hundreds of subjects open to Americans are described in the new 1986/87 series published by the Institute of International Education. The new guides are *Vacation Study Abroad 1986* (\$15.95); *Academic Year Abroad 1986/87* (\$15.95); and *Study in the United Kingdom 1986/87* (\$9.95). The publications are available (prepaid) from: Publications Service, IIE, 809 United Nations Plaza, New York, NY 10017 ■

/solo shows

Ann Sperry. The Jerusalem Theatre, Crown Hall, Jerusalem, April 1986. Permanent installation: "In the Garden II," welded and painted steel.

Beth Ames Swartz. Multicultural Art Center, San Diego, March 28-May 25; "A Moving Point of Balance," multi media. The Elaine Horwitch Galleries, Scottsdale, Ariz., April 6-23. "Trans - Illumination Series," paintings.

Biron Valier. Avago Gallery, Paddington, Australia, February 18-March 1. "Beach Signals," paintings.

Timothy Van Laar. Artemisia Gallery, Chicago, April 29-May 31. Recent paintings.

James Weinstein. The Gallery of Photographic Art, Elgin Community College, Ill., February 24-March 24. Photographs.

Ruth Weisberg. Fisher Gallery, University of Southern California, February 4-March 4. "Circle of Light," paintings. ■

information

For a catalogue raisonné of all the single-sheet prints by **Katsushika Hokusai** (1760-1849) any information about prints, paintings, drawings, illustrated books (particularly albums), and outright copies of woodblock prints by Hokusai or attributed to him will be appreciated. Some prints may be signed: Iitsu, Manji, Shunro, Sori, or Taito. All help will be acknowledged in print (or will be kept confidential, if preferred). Peter Morse, P.O. Box 22759, Honolulu, HI 96822.

For a catalogue raisonné of the works of post-impressionist **Henri Lebasque** (1865-1937), any information regarding the artist, his paintings, letters, or any ephemera pertaining to his life is sought. Lisa A. Banner, Montgomery Gallery, 824 Montgomery Street, San Francisco, CA 94133. (415) 788-8300.

In connection with the Belgian-Finnish Cultural Agreements, a descriptive catalogue of the works of **A. Willy Finch** (1854-1930) is being prepared. Any information from collectors who have in their possession any of his works (paintings, etchings, drawings, pottery, furniture) or archives about the Maison d'Art de Bruxelles (Toison d'Or) will be appreciated. Danielle Derrey, Centre International pour l'Etude du XIXe Siecle, 1 rue de la Régence, B-1000 Brussels, Belgium.

For a 1988 exhibition at the Victoria and Albert Museum and catalogue on **Richard Redgrave**, any information on paintings or correspondence concerning the artist will be welcomed. Information on paintings in private collections would be especially useful. Susan P. Casteras, Asst. Curator of Painting, Yale Center for British Art, 1080 Chapel Street Box 2120 Yale Station, New Haven, CT 06520.

For an edition of the basic writings, published and unpublished, of **Waldo Gifford Leland** (1879-1966), noted for his contributions to the development of international cultural relations since the end of World War I and who had served as director of the American Council of Learned Societies, any information on the location of his papers is sought. Also, information on whether anyone has worked on or is presently studying Leland's career, as well as any recollections would be appreciated. Lewis Hanke, 8 Amity Place, Amherst, MA 01002.

For a thesis/catalogue raisonné of sixteenth-century Ligurian sculptor and poet **Danese Cattaneo** (ca. 1509-1572), information is sought concerning unpublished (within the last forty years) works attributed to him or to artists of the workshop of Jacopo Sansovino. Confidentiality will be kept. Adrienne DeAngelis, P.O. Box 2023, Los Gatos, CA 95031. ■

/grants and awards

AWARDS IN THE VISUAL ARTS

The AVA program, administered by the Southeastern Center for Contemporary Art, selects ten American artists each year who receive a \$15,000 stipend and whose work is included in a major (and catalogued) traveling exhibition. Each museum which presents the exhibition receives \$10,000 in purchase awards for selection of one or more works by AVA recipients. The recipients this year are: sculptor **Clyde Connell**, Louisiana; sculptor **Heide Fasnacht**, New York; painter **Robert Helm**, Washington; painter **Michael Kessler**, Pennsylvania; sculptor **Jin Soo Kim**, Illinois; photographer **Mark Klett**, Arizona; filmmaker and video artist **Doreen Kraft**, Vermont; sculptor **Gordon Newton**, Michigan; sculptor **Allen Ruppertsberg**, California; and sculptor **Alan Stone**, District of Columbia.

HONORARY DEGREES

The Maryland Institute, College of Art awarded honorary degrees to ceramic sculptor **Rudy Autio**, Univ. Montana, Missoula; documentary photographer **Roy DeCarava**, Hunter College, C.U.N.Y.; and painter **Elaine deKooning**.

INDIVIDUAL AWARDS

Alessandra Comini (Ph.D. Columbia) has been named Meadows Distinguished Teaching Professor at Southern Methodist University. The rotating chair, established to recognize outstanding teaching at the Meadows School of Art, carries a \$5,000 cash award, plus \$5,000 in professional support funding. Comini also holds the title of University Distinguished Professor of Art History, having been so honored in 1983.

Bay Area photographer **Marion Post Wolcott** received the Dorothea Lange award from the Oakland Museum. The award honors distinguished women photographers and includes a Museum purchase of the honored photographer's work.

Surrealist artist **Peter Fingesten**, a member of the Pace University faculty for 35 years, received the University's Humanitarian Award for his exceptional service to the university, its students and faculty. Fingesten founded and has been chair of the art and music department, and also instituted an art collection for the University's campuses.

Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, N.Y.U., was decorated with the Order of Isabel la Catolica by the Government of Spain in recognition of contributions to the study of Spanish art, of which the most recent is *Velazquez, Painter and Courtier* (Yale Univ. Press, 1986).

Margia Kramer (M.A. I.F.A., N.Y.U.) received two grants for a new video installation and videotape based on the opera *Wozzech*, one from the Jerome Foundation and one from the New York State Council on the Arts, Visual Artists Sponsored Project Program through Franklin Furnace. Her work will be included in the exhibition, "Cinema Object," in September at the City Gallery of the New York Department of Cultural Affairs, N.Y.C.

Daniel Reiff, chair of the Art Department, S.U.N.Y. College at Fredonia, received an Architectural Heritage Honor Award from the Preservation League of New York State for his "significant contributions to the body of knowledge on the 19th- and 20th-century architecture of western New York."

Jean Locey, photographer and assistant professor of art at Cornell University, received the John Hartell Distinguished Teaching Award given by the College of Architecture, Art, and Planning at Cornell.

Painter, sculptor, filmmaker, and CAA Board Director **Nancy Graves** was in residence at Vassar College in April as an honored alumna in the President's Distinguished Visitor Program which was inaugurated in 1982 by author Mary McCarthy to honor Vassar alumnae and alumni and to offer students the example of persons of genuine achievement.

Henry John Drewal, along with his colleagues **Margaret Thompson Drewal** and **John Pemberton**, will be a Visiting Research Affiliate at the University of Ife, Nigeria while conducting fieldwork under a national Endowment for the Humanities grant. In December, he will return to The Metropolitan Museum of Art for the renewal of his Andrew W. Mellon Fellowship.

Annie Van Fossen Storr (Ph.D. cand. Univ. Delaware) has been named a recipient of a National Graduate Fellowship by the U.S. Department of Education. The fellowships, of which less than 100 were awarded among 5,000 applicants, are granted under a new program to support outstanding doctoral students in the humanities and social sciences.

The Asian Cultural Council has named **John M. Rosenfield** the first recipient of the Council's John D. Rockefeller 3rd Award which honors outstanding professional achievement and commemorates Rockefeller's life-long interest in the cultural traditions of Asia. As recipient, Rosenfield is on leave from Harvard during the 1985-1986 academic year to pursue several research projects in Asia, including a study of the Japanese monk Shunjobo Chogan, who lead the campaign to reconstruct Todai-ji monastery in the late 12th century.

Lucy Der Manuelian (Ph.D. Boston Univ.), holder of the Lectureship in Armenian Art and Architecture at Tufts Univ., has been named to the Academy of Distinguished Alumni by Boston University.

William H. Jordy (Ph.D. Yale), professor of art history at Brown University and author of two volumes of *American Buildings and Their Architects*, plus essays on Louis Sullivan and other architects, has been selected to receive a 1986 Institute Honor from The American Institute of Architects.

The Gunther Stamm Prize for Excellence was awarded to **Charlotte Daly** (M.A. cand. Florida State Univ.) for her paper, "The Stephens Log House in Grand Ridge, Florida," presented at the fifth Annual Graduate Symposium in the History of Art sponsored by the Art History Department of Florida State University.

Illustrator **Gerry Gersten**, N.Y.C., and architect **Bernard Rothzeit** received Cooper Union's Augustus Saint Gaudens Award, the highest honor bestowed by the Alumni Association for professional achievement.

ERRATUM

In the announcement of **Rudolf Arnheim's** honors, the Massachusetts College of Art, from which he received an honorary doctorate, was incorrectly listed as the Massachusetts School of Art.

Continued on p. 15, col. 3

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.

/people and programs



Katherine B. Crum

Katherine B. Crum (Ph.D. Columbia) has been named director of the Baruch College Gallery (C.U.N.Y.). Previously, Crum was deputy director and curator of exhibitions at the Institute for Research in History, New York; before beginning graduate studies she was a founder of the Nicholas Wilder Gallery in Los Angeles. **Harriet Senie**, formerly associate director of The Art Museum of Princeton University, has been appointed director of museum studies and associate professor at C.U.N.Y. Senie went to Princeton in 1983 from the State University of New York, Old Westbury where she held a position that combined teaching and directing the University art gallery.

At The Art Museum of Princeton, **Pao-Chen Chen** (Ph.D. candidate Princeton) has been appointed assistant curator of far eastern art as well as curator of the far eastern seminar of the department of art and archaeology. **Robert Baron** (Ph.D. candidate I.F.A., N.Y.U.), whose appointment is sponsored by the J. Paul Getty Museum, is computer consultant working on the Getty's prototype computer project which will create a merged data base of paintings in eight museums. In addition to working on the Getty project, Baron will create a prototype system for the management of the administration of objects in The Art Museum of Princeton.

Edward Harrison Able has been named executive director of the American Association of Museums, succeeding Lawrence L. Reger, who has been AAM director since 1978. Able comes to the AAM from the American Society of Landscape Architects where he has served as executive vice-president since 1977. Prior to that, Able was assistant director of the Resident Associate Program of the Smithsonian Institution.

/conferences and symposia

African Studies Association Annual Meeting

The Arts Council of ASA will present a number of sessions at the annual meeting to be held in Madison, Wis., 30 October-2 November. Sessions include: *Approaches to Art Patronage in Africa*; *Intimate Objects: Snuff, Tobacco, and Hemp Paraphernalia in Central and Southern Africa*; *Contemporary African Art*; *ACASA Museology in West Africa Roundtable*; *Women's Funerals as Performance*; *Recent Research on African Art History*; *Imaging the Spirit*; *Sculpture of the Benue River Valley, Northern Nigeria*; *African Art: The Methodological Dilemma*; and *Recent Research on African Art*. For further information: Doran Ross, Secy.-Treas., ACASA, c/o Museum of Cultural History, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024.

American Association for the Advancement of Slavic Studies

Their eighteenth national convention, hosted by the Southern Conference on Slavic Studies, will be held in New Orleans, 20-23 November. For further information: AAASS, 128 Encina Commons, Stanford University, Stanford, CA 94305. (415) 723-9668.

How is Art History?, A Conference on a Variety of Problems in the History of Art

Sponsored by the art historians of the New England Land Grant Universities, the sessions were held 4-6 April at the University of Massachusetts, Amherst. Twenty-six papers were presented on topics including art and politics, feminist criticism, issues of patronage, biography, art theory, iconography, semiotics, and other subjects. Abstracts of all papers have been compiled and are available from: Council of Presidents, NELGU, New England Center, 15 Garrison Avenue, Durham, NH 03824.

The Use of the Wheel/Circle in the Middle Ages: Technological and Iconographic

The topic of session(s) to be sponsored by the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science and Art at the twenty-second International Congress of Medieval Studies at Kalamazoo, Michigan, 7-10 May 1987. Papers are invited—send one-page abstract to: Yoshio Kusaba, Dept. of Art, California State Univ. Chico, CA 95929. Deadline: 1 September.

Lloyd E. Herman, director of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution since 1972, has resigned to pursue independent curatorial and consulting projects. Herman joined the Smithsonian twenty years ago to help administer the National Museum Act and assisted in the restoration of the Arts and Industries Building.

/grants and awards

INSTITUTIONAL AWARDS

The **Metropolitan Life Foundation** has awarded \$100,000 to eight museums for minority arts programs in the third year of its three-year, \$300,000 competition. The museums involved are:

The Mexican Museum, San Francisco: \$15,000 to purchase works by contemporary American artists of Mexican descent, expanding the museum's permanent collection.

San Jose Museum of Art, San Jose, Calif.: \$15,000 to present a ten-year retrospective exhibition of the works of Robert Colescott, an internationally known black artist from the Oakland area.

Art Center of Battle Creek, Mich.: \$15,000 to purchase works by twenty to twenty-five black artists from the state of Michigan to be added to the permanent collection of the museum. An exhibition resulting from the new acquisitions will travel to other museums.

Grand Rapids Art Museum, Mich.: \$15,000 to present the work of four minority artists to city school children through a series of lectures, workshops, and an exhibition.

Minnesota Historical Society, St. Paul: \$10,000 to develop a traveling exhibition of North American Indian art in association with the American Indian Institute.

Burchfield Art Center, Buffalo, N.Y.: \$10,000 to introduce the works of five local Latino artists to both Anglo and Latino audiences in the Buffalo area through an exhibition and lecture series.

The Jamaica Center for the Performing and Visual Arts, Jamaica, N.Y.: \$15,000 to examine how black artists in New York developed their talents from the years 1900-1980. The project will include videotaped interviews with artists, an exhibition scheduled to open in December, 1986, and a book on the subject to be published in 1988.

Metropolitan Museum of Art, N.Y.C.: \$15,000 to augment programming in conjunction with the new Southwest Wing for Contemporary Art. The Museum is planning programs built around the theme, "The Black Artist and the Museum: Tradition and the Avant-Garde." Activities will include black artist forums in the community and black-artist-led gallery tours of the permanent collections in the museum.

Sandra S. Phillips (Ph.D. C.U.N.Y.) has been appointed the curator of the Vassar College Art Gallery. Her fields of expertise are the history of photography and American art history. She has taught both art history and the history of photography at Parsons School of Design, Mills College, and S.U.N.Y. at New Paltz.

CAA statements and guidelines

The CAA office frequently receives requests for copies of its *Standards for Studio Faculty: A Resolution* and for *The Art Bulletin's Notes for Contributors and Style Sheet*; and most institutional chairs are familiar with the *Standards for Professional Placement*. In addition to these, the CAA has adopted several statements, resolutions, and guidelines, which our readers may find just as useful and informative. Following is a list of these statements and guidelines, which you may request by sending us a note with a stamped, self-addressed envelope:

The Art Bulletin—Notes for Contributors and Style Sheet

Art Journal—Style Sheet

A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (adopted 11/3/73, revised 1/23/74, 11/1/75)

Grievance Procedures (adopted 1/25/78)

A Guide to the New York Print and Photograph Law (of 1977)

Guidelines for Part-Time Employment (adopted 2/1/76)

Millard Meiss Publication Fund Guidelines and application forms

Printmakers' Contracts (adopted 10/28/78)

Professional Practices for Artists (adopted 10/22/77)

A Quick Guide to Artists' Rights under the New Copyright Law (of 1977)

Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries (adopted 4/28/73)

Resolution Concerning the Sale and Exchange of Works of Art by Museums (adopted 11/3/73)

Standards for the BA and BFA Degrees in Studio Art (adopted 1/31/79)

Standards for Professional Placement (adopted 10/22/77)

Standards for Studio Faculty: A Resolution (adopted 1/30/70) and *Standards for the MFA Degree (Visual Arts)* (adopted 4/16/77)—[these are printed together]

A Statement on Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze (adopted 4/27/74)

Status of Women in Ph.D. Granting Institutions (Report of the Committee on the Status of Women, 1980) ■

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.

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.

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.

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

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. The Exhibit Planners, Box 55, Delmar, NY 12054.

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

CAA newsletter

© 1986

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

Editor: Susan L. Ball

Associate Editor: Minerva Navarrete