

# CAA newsletter

Volume 12, Number 4

Winter 1987/88

## annual members business meeting

The 76th Annual Members Business Meeting will be held on Thursday, February 11, 1988 at 12:15 p.m. in the Magnolia Room (third floor) of the Hyatt Regency Hotel, Houston.

### Elections

The major item on the agenda of the Annual Members Business Meeting is elections.

**OFFICERS:** The Board of Directors proposes the following to serve as officers for 1988: President: **Phyllis Pray Bober**, Bryn Mawr College; Vice President, **Ruth Weisberg**, University of Southern California; Secretary: **Egbert Haverkamp-Begemann**, Institute of Fine Arts, New York University.

**BOARD OF DIRECTORS:** Candidates to serve as directors are nominated by the Nominating Committee, which is guided by the returns on the preferential ballot. This year, 1478 ballots were received; all ballots received up to December 1, 1987 were counted. The slate reported by the Nominating Committee for election to the Board of Directors in 1988 (to serve until 1992) is: **Van Deren Coke**, Arizona State University; **Ruth E. Fine**, National Gallery of Art; **Audrey Flack**, New York City; **Marcia B. Hall**, Tyler School of Art, Temple University; **Danielle Rice**, Philadelphia Museum of Art; **Larry A. Silver**, Northwestern University.

**NOMINATING COMMITTEE:** Those nominated to serve on the 1987 Nominating Committee (which selects those directors who will be elected in 1989) are: **David Pease**, Yale University School of Art, Chair; **Richard Haas**, New York City; **Maira Roth**, Mills College; **Beatrice Sanchez**, Kansas City Art Institute; **Harvey Stahl**, University of California, Berkeley; **Charles Talbot**, Trinity University, San Antonio.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which was mailed December 12, 1987.

For those who will be unable to attend the Annual Members Meeting, proxies have been included with the Notice of Meeting. ■

## annual meeting update

### GETTY/KRESS GRANT RECIPIENTS:

The following scholars—foreign and interdisciplinary—have been added to the list of those speakers receiving travel grants for the 1988 annual meeting. We urge you to contact the foreign scholars directly to arrange additional speaking engagements while they are in the U.S.; those in the southwest should try to take advantage of the presence of all of these scholars in Houston. Speaker's name and address are given, followed by session chair's name in parentheses. Refer to preliminary program for session and paper title. **Jaynie Anderson**, Ruskin School of Drawing & Fine Arts, Univ. of Oxford, 74 High St., Oxford, OX1 4BG, England (Sheard); **Mieke Bal**, Braamstraat 17, 3581 TK Utrecht, The Netherlands (Bryson); **Andreas Bluhm**, Lachswehrle 7, D-2400 Lubeck 1 (Forster-Hahn); **Vivian Cameron**, Dept. of Art, Acadia Univ., Wolfville, N.S. BOP 1X0 Canada (Kaufmann); **Franca Trinchieri Camiz**, viale Angelico 97, 00195 Rome, Italy (Sheard); **Annie Coombes**, 102 Manor Ave., London SE4 1TE, England (Klein); **William Eisler**, Art Gallery of New South Wales, Art Gallery Rd., Domain, Sydney, New South Wales, 2000 Australia (Schwartz); **Trevor Fawcett**, 25 Northampton St., Bath BA1 2SW, England (Fawcett); **Martha Gever**, 119 Bergen St., Brooklyn, NY 11201 (Lipton); **Inge Hacker**, Thorwaldsenplatz 4, D-6000 Frankfurt, W. Germany (Andersson); **Jonathan Harris**, 77a Denmark Villas, Hove, East Sussex BN3 3TH, England (Hills/Wallach); **Dukok van Heel**, Gemeentearchief, Amsteldijk 67, Amsterdam, The Netherlands (Schwartz); **Milly Heyd**, 23 Habanni St., Jerusalem, Israel 96264 (Silk); **Bogumil Jewsiewicki**, Dept. of History, Univ. Laval, Quebec City, Quebec G1K 7P4, Canada (Prussin); **Juliet Kinchin**, Dept. of History of Art, Univ. of Glasgow, Glasgow G12 8QQ, Scotland (Michie); **Peter Klein**, Institut für Kunstgeschichte, Univ. Regensburg, Universitätsstr. 31, W. Germany (Abou-el-Haj); **Helmut Lorenz**, Schillerstrasse 27, 1 Berlin 45, Federal Republic of Germany (Otto); **Stephen Melville**, Dept. of English, Syracuse Univ., Syracuse, NY 13210 (Bryson); **Stephen Nichols**, Chair, Dept. of Romance Languages, Univ. of Pennsylvania, Philadelphia, PA 19104 (Lyman); **Bernard O'Kane**, American University in Cairo, P.O. Box 2511, Cairo, Arab Republic of Egypt (Bierman);

**John Onians**, Univ. of East Anglia, Norwich, Norfolk NR8 7TJ, England (Powers); **Alexandra Parigoris**, 54 Redcliffe Square, Flat 8, London SW10 9HQ, England (Silk); **Iain Pears**, 46 Bancroft Road, North Hampton, MA 01060 (Wilson); **Christopher Phillips**, International Center for Photography, 1130 Fifth Ave., New York, NY 10028 (Fawcett); **Christopher Prendergast**, The Graduate Center, C.U.N.Y., 33 West 42 Street, New York, NY 10036-8099 (Bryson); **Terry Smith**, Head, Dept. of Fine Arts, Univ. of Sydney, Sydney 20006, New South Wales, Australia (Hills/Wallach); **Lisa Tickner**, 43 Lady Somerset Road, Kentish Town, London NW5 1TY, England (Werckmeister); **Carrie Mae Weems**, Dept. of Film & Photography, Hampshire College, Amherst, MA 01022 (Lipton); **Jens Wollesen**, c/o Stevens, Voc. Colle dell'Oro 5, 05100 Termini/Umbria, Italy (Kessler).

**Save Money. Register in advance for Annual Meeting. Deadline 22 January.**

### N.B. SESSION SPEAKERS AND CHAIRS: "Panel Protocol; or, White Collar Crime in Academia"

After every annual conference informal discussions often include the atrocity report of what went wrong. The "star" of such discussions is frequently the panelist who attempted to hog the whole session, seemingly oblivious of the audience's boredom, the moderator's discomfort, and the anxiety suffered by subsequent panelists who feared time would run out before they could speak. Although the problem has been greatly reduced in the last few years, the fact that it occurs at all is symptomatic of confusion over the purpose of a session.

A session is a collaborative venture involving several individuals for the purpose of bringing certain issues to an audience which shares their interest in the topic. At its best the session is greater than the sum of its parts, each presentation informs and enriches the others, and through discussion and criticism issues are brought out and into focus for the benefit of all.

Sessions do not always attain this goal but all do strive towards it. And yet often even the best sessions become less than the sum of their parts through the inability or unwillingness of the participants to recognize that they are participating in a collective endeavor. What

*Continued on p. 2, col. 1*

we often see on panels is some variant of the naked powergrab seemingly made palatable by being carried out with nonchalance and "good manners." I have yet to hear someone step up to the podium and state "I have decided that what I have to say is infinitely more valuable than anyone else's ideas. I am not interested in the opinions of my fellow panelists, the discussant, or the audience. And so I have appropriated their allotted time and lengthened my presentation accordingly." And yet this is an accurate description of their behavior. What I have heard is infinite varieties of self-serving self-deception: "My paper might be a *little* too long,"—this from individuals with manuscript length texts. "I didn't realize it was *that* long,"—this from the same individual who has just attempted to read the manuscript length text. "I just couldn't cut it down anymore,"—from someone who has just discovered that it is impossible to summarize his or her next book in twenty minutes. "But everybody goes over the time limit,"—this usually resentfully when requested to cut a few chapters from the opus.

One doesn't have to be a mathematical genius to understand that 10 typed double-spaced pages with slides constitutes a twenty minute presentation. Or that a session is a finite unit of time, bound in by meetings, meals, other sessions or hotel regulations. The inelasticity of time intractably demands that

if the panelists at the beginning appropriate more time for themselves, the panelist and/or discussant at the end will not be able to speak, and there will be no audience participation at all. Everyone has been at sessions where the last speaker has been de facto eliminated from the program by the predecessors' appropriation of the time available. Or where the last panelist is forced to quickly summarize a presentation representing months of work; or where an impromptu effort is necessary to find another location to accommodate the last speakers when hotel personnel close down an overtime session. These are horror stories—particularly to the individual who has prepared a presentation and traveled to the conference only to be deprived at the last moment of the right to speak. The insensitivity of this scenario is something like a genteel mugging committed in broad daylight before the eyes of the entire profession.

The most vulnerable member of any panel is the last speaker who is unable to control the schedule and who is victimized by the sum total of petty thefts committed along the way. Often it seems that panelists have simply divided the length of the session by the number of speakers and taken that as the *minimum* length for their papers. In fact sessions rarely start exactly on time, there are introductions and pauses between papers and time must be allotted for at least one mechanical

glitch. If every speaker's paper is "just a few minutes too long" the session is usually over before the last speakers have had a chance. Time is finite and cannot be borrowed from next week to paste onto this afternoon.

In sum, a panel is a particular type of academic exercise; it is orchestral not solo. It is also an exercise in human relations in which abuses of power are possible but not tolerable. Some solutions to these problems have already been applied such as the December 1 deadline for papers. It might also be helpful to schedule papers within a session in inverse order to their length—the longest papers and those who miss the December 1 deadline should come last. To avoid recidivism, egregious violators of time limits might automatically be scheduled last at future conferences—Kant's categorical imperative in action. And, human nature being what it is, perhaps senior scholars—and certainly never graduate students—should be scheduled last on panels so that the weightiness of their reputations should counteract the powerlessness of that position and encourage moderators to keep the session on schedule. Most importantly, we make the society we live in, we create our own sanctions. If we find this kind of behavior unacceptable in our profession it is within our power to end it.

Patricia Mainardi ■

#### ANNUAL MEETING DATES SURVEY

Some concern was expressed at the 1987 Annual Members Business Meeting about the choice of dates for the Annual Meeting. In an attempt to satisfy the majority of its members, the CAA, in response to complaints, requests, and suggestions, moved the date of its annual meeting from late January to late February in 1981 and then to mid-February. The logistics of hotel contract negotiation necessitate fixing dates three to five years in advance. We have, therefore, just signed contracts for 1991

and 1992 (Washington, DC and Chicago) and are investigating possibilities for 1993 and 1994. It is important to note that we do not always get our first choice of dates and therefore *must* have the flexibility to move within a *range* of preferred dates. We do, nevertheless, want to respond to the needs of our members and are, thus, soliciting your opinions in this survey. Number in order of preference and be specific in your reasons, e.g. placement, semester break, etc. Please return form below to the CAA office by February 1st.

#### ANNUAL MEETING DATES SURVEY

Name: \_\_\_\_\_ Affiliation: \_\_\_\_\_

Position: \_\_\_\_\_ Check here if currently unaffiliated ☐

Number in order of preference:

- |  |   |
|--|---|
| <input type="checkbox"/> Last week in January    | <input type="checkbox"/> Third week in February |
| <input type="checkbox"/> First week in February  | <input type="checkbox"/> Last week in February  |
| <input type="checkbox"/> Second week in February | <input type="checkbox"/> Other _____            |

Reason for choices of dates: \_\_\_\_\_

## attention foreign students

#### Grants for Foreign Students To Attend CAA Annual Meeting

The CAA has been awarded a grant once again by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1988 CAA Annual Meeting. Recipients must be citizens of a foreign country who are enrolled as full-time graduate students at a U.S. institution of higher education and they must not be receiving any other U.S. government funds for either academic or travel expenses. Maximum award is \$300. Eligible students who are planning to attend the 1988 CAA annual meeting (Houston, February 10-13) should write for application forms to CAA, 275 Seventh Ave., New York, NY 10001.

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

## a survival kit for academic job hunting in art history

*The author, now a tenured assistant professor, is a veteran of several encounters with the job market at CAA.*

#### BEFORE CAA

1. After receiving CAA meeting forms in December, reserve a room immediately. Hotels get booked up faster than you might think. If you can afford the placement hotel, you'll have a private phone and rest area close to the job and interviewers lists, which come out every few hours. You'll also be in the same building as most of the interviewers. A room in another hotel may mean more walking back and forth or waiting in line to use the hotel phones. In any case, bring a roll of coins for pay phones.

2. Visit your campus career services office for advice on resumes and interviews. They may even be able to give you a practice interview on video. Rather than having your resume typeset, put it on a word processor so you can tailor it to each job.

3. Send for college catalogues and study the programs, faculty, etc. Your library should have most catalogues on microfiche. Contact friends who studied or taught at the schools in question to get inside information. Letting your established friends know where you're applying will bring new advice.

4. Formulate questions in your mind regarding each job in advance. You could make up a standard interview sheet, listing all the important topics. These include: contract length, which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer-graded exams in large courses, size and budget of slide collection, staff to make and refill slides, library size and budget, other local institutions, spouse benefits, administrative duties, interim review procedures for tenure-track positions, sabbatical schedule, school and state research grants, money for conferences and photographs, foreign programs, honors programs, and senior theses. Don't ask about departmental politics and save money questions until the end.

5. Don't schedule interviews back-to-back. They frequently run longer than expected and you may have to get to another hotel for the next one.

6. Bring at least 20 extra resumes and mark your hotel room and phone on them when you arrive. Also bring copies of any publications and/or completed manuscripts, favorable student evaluations, and course materials. A *current CAA card* (membership or subscriber identification) is necessary to use the Candidates' Center.

#### AT CAA

7. Arrive the night before interviewing starts for the orientation session and to unwind (including recovery from jet-lag!). The next day, get the room and phone numbers of the people with whom you've arranged interviews.

8. Make sure your chair and other faculty attending know where you're staying and vice-versa and that they have copies of your resume with your hotel room and phone marked on each.

9. Go for every interview you can get; good interviewing takes practice. Some schools post a list on their hotel doors of who will and won't be interviewed. Others list themselves on the interviewer sheets as "interviewing only those with prior appointments." In these cases, you're either on or off. Other schools have sign-up sheets to schedule interviews at certain times. Try to sign up for a morning slot, when you and the interviewer will be fresh. In general, don't expect anyone to get your message or respond. It may be faster to visit the interviewer's hotel room and wait for a break between interviews. For any new jobs, put your c.v. under the appropriate hotel door as soon as you can, and certainly before the interview.

10. When interviewing, prioritize your talents for each job. Since many interviews are scheduled in 30-minute chunks (or less), keep an eye on the clock and make sure you get your major points across before time runs out. Show as much breadth of interest as you can; most schools are not looking for specialists. Even when they are, they want people with wide-ranging talents capable of teaching exciting survey courses that maintain good departmental enrollments and budget allocations. Interviewers frequently ask questions like the following:

What are your strengths and weaknesses? What are you working on? How will you approach the survey course; what will the first lecture say; what textbook will you choose; what are your ideas for other courses and seminars? Are you prepared to work with studio students and faculty? (Many jobs are in studio departments and studio people will often be interviewing you.) Where do you see yourself in ten years? How do you conceive of art history and its place in a liberal education? What got you into the field in the first place?

11. Keep the interview like a conversation, with information about yourself emerging naturally. Be cheery and outgoing; interviewers are looking for good teaching qualities. In a market full of qualified people, personality is important. Would you hire someone you didn't like to be your permanent colleague?

12. Stay until the end of CAA—some jobs appear at the last minute.

#### AFTER CAA

13. A follow-up letter is important, after both CAA and any subsequent interviews.

14. Within two to four weeks, most schools will invite their top two to five candidates for a campus interview. Study the school catalogue even more carefully for this. After that, it's usually another one to six weeks before you hear, depending on whether they offer the job to someone else first. Although you are a finalist, try to keep your expectations low; there are, after all, at least two other finalists.

15. Some schools can't afford to fly people in for campus interviews, particularly when a one-year job is offered. If you can afford it, you might call and say you'll be in the area on other business and ask if you could stop to see them.

16. When asked to lecture on campus, know what kind of talk is expected and for what audience. A grad level lecture may lose you the job when they want to see you get across to undergrads. This talk is crucial. Lively rhetoric, command of the visual material, and a rapport with your audience are what they look for, i.e., evidence that you can teach. If you read your lecture, as is usual, the question-and-answer session afterwards becomes particularly important in showing how you interact with an audience. Try to anticipate their questions. Some will presumably address the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake.

17. Many schools show their finalists around the local art gallery. This is another way of assessing teaching abilities.

18. When on campus, you're being interviewed all the time, even when drinking a beer. Be interesting, enthusiastic, and visual. Ask to meet with students, and find out what they want from you. Look over the slide collection for your areas. If you take the job, you may be able to order some slides in time to use them in the fall.

19. It's more and more common to get a job only late in the season. Remember, a fair number of jobs open up in May and June as grants and retirements are announced. Even if you are rejected through May, you may well get a better job in the summer when the competition is much easier. If you still have nothing when the last CAA job listing comes out in May, send your resume and a letter describing your situation to all your contacts. Jobs opening up in the summer will come to you only through word of mouth and you need a good network of ears and eyes.

20. A job offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move.

21. Collect course materials, lecture notes, etc. from friends and professors before moving. This will make that first year a little less difficult.

Robert Baldwin ■  
Connecticut College

## grants and awards

### Foreign Scholars in U.S. in March

With the generous support of the Samuel H. Kress Foundation, a number of European museum professionals and historians will be in the U.S. in late March as part of a special working group on the museum as institution of culture. They include: **David Elliott**, Oxford; **Chantal Georgel**, Musée d'Orsay; **Detleff Hoffmann**, Oldenburg; **Dominique Poulot**, Grenoble; **Manfred Schneckenburger**, Kassel. Departments or institutions interested in inviting these scholars to speak may write Ceallaigh Reddy, Harvard Univ. Center for European Studies, 5 Bryant St., Cambridge, MA 02138.

### Whitney Museum 1987-88 Independent Study Program

Twenty-nine young artists and art historians from Australia, Europe, South America and across the U.S. will participate in the Independent Study Program. **Helena Rubinstein Fellows in the Museum Studies Program:** **Mark Bessire** (B.A., N.Y.U.); **Aimee Conlin** (B.A., Lake Forest College); **Thomas Hardy** (B.A., Trinity College, Dublin); **Amy Heard** (B.A., Barnard College, Columbia Univ.); **Natacha Kucic** (B.A., L'Université de Paris, Sorbonne); **Michael Marco** (B.A., Lewis and Clark College); **Mary Jo Peer** (B.A., Univ. of Michigan, Ann Arbor); **Ingrid Periz** (B.A., Univ. of Sydney; Diploma of Art, Queensland College of Art, Australia); **Michael Waldron**, (B.A., Univ. of California, Santa Cruz); **Anne Wrinkle** (B.A., Univ. of Virginia, Charlottesville; M.A. candidate, Hunter College, C.U.N.Y.). **Studio Program:** **Caterina Borelli**, filmmaker, Milan, Italy; **Erin Cramer**, performance artist, (Barnard College, Columbia Univ.); **Ronald Ervolino**, architect (N.Y. Institute of Technology, Old Westbury); **Kate Farrell**, painter (Sydney College of the Arts); **Ull Hohn**, painter (The Dusseldorf Academy); **Katurah Hutcheson**, filmmaker (Univ. of Arizona); **Alexandra Juhasz**, filmmaker and video artist (N.Y.U.); **Tom Kalin**, filmmaker (School of the Art Institute of Chicago); **Cathy Quinn**, performance artist (Nova Scotia College of Art and Design); **Debra Sarlin**, filmmaker and video artist (Hampshire College); **Luis Vera**, architect (N.Y. Institute of Technology, Old Westbury); **Valerie Zars**, painter (Hartford Art School). A significant number of the studio art students are engaged in *interdisciplinary work*: **Nicholas Arbatsky** (School of the Art Institute of Chicago); **Steven Ausbury** (Hampshire College); **Ursula Beimann** and **Thomas Burr** (The School of Visual Arts, N.Y.); **Tony Fisher** (Middlesex Polytechnic, London); **Brian Goldfarb** and **Daniel Wiley** (Cooper Union).

## committee on placement ethics: an update

In a year and a half of existence, the Committee on Placement Ethics has received a few complaints about specific perceived abuses in hiring practices. There seems to be, however, a sense among many seeking academic positions, and among some in positions of authority, that insensitivity by all parties, is frequent and that various forms of discrimination continue to be practiced, even though less openly than in the past.

As we approach the time of the CAA annual meeting in Houston, we thought the following letter would serve to both illustrate a point and as an encouragement to examine one's own practices and those of one's institution in conducting interviews. A report of the Committee will be presented to the CAA board in February.

*Committee: Ofelia Garcia, chair; David Pease, Roger Gilmore, Lauren Soth, Irene Winter*

### Letter to the Editor:

*From young colleagues who have been interviewed for jobs this past season, I've learned to my distress that an insidious form of sexism continues to be practiced. A number of women recently graduated from Yale's doctoral program, and a few others not involved with Yale, have spoken to me with mixed dismay and anger about the questions they've been subjected to in job interviews. I will not cite persons nor institutions, but will simply say that this is not at all an isolated problem. It really is a pattern, and involves several of the best-known institutions in the Northeast and Middle Atlantic states.*

*Despite written warnings circulated by the CAA, many women were asked about their marital status, whether or not they'd commute from their spouse's place of work, etc. Typical questions are phrased: "I realize that*

*I'm not supposed to ask this, but will your husband accompany you here if you get the job?" Obviously the candidate feels that whether she refuses (that takes a lot of courage) or responds, her answer is indeed relevant to her prospects.*

*This kind of questioning violates CAA standards, and those also of the Equal Employment Opportunity Act, and should be stopped. I urge my male colleagues to discuss this among themselves and make sure that no members of their departments are guilty of such sexism (in every instance cited to me, men were the questioners). If they don't, there will eventually be a policing action, and it will come about this way: The women who are victims of such interviews do, indeed, talk with one another, and occasionally with others like myself. In private conversations they name names, and the reputations of the erring departments are tainted. Departments of major universities, I suppose, are convinced that candidates are begging to sign up, and therefore that they'll continue to get the best applicants. I don't believe that will hold true much longer. Now that women outnumber men among the youngest in our profession, their views will become known. An individual woman now cannot easily refuse those unconscionable questions when facing a hiring committee, but increased awareness that young professional women can band together is going to change that. Meantime, their advisers and friends take mental notes.*

*I know that women can fight their own battles (the evidence shows they'll have to!), but I want to go on record as being ashamed of my male colleagues who engage in such sexist questioning.*

Robert L. Herbert ■  
Robert Lehman Professor of  
the History of Art, Yale University

### Japan Foundation Grants

Professional Fellowships: **Louise Cort**, Freer Gallery, Smithsonian Institution; **Byron Earhardt**, Western Michigan University; **Marc Treib**, Architecture, Univ. of California, Berkeley.

### 1986 Montgomery Award and Prize

The Decorative Arts Society, a chapter of the Society of Architectural Historians, announced the winners of the 1986 Charles F. Montgomery Award and Prize. The *Montgomery Award* was presented jointly to **Christopher P. Monkhouse** and **Thomas S. Michie** for *American Furniture in Pendleton House*, published by the Museum of Art, Rhode Island School of Design. The *Montgomery Prize* was presented to **Dianne H. Pilgrim**, **Dickran Tashjian** and **Richard Guy Wilson** for *The Machine Age in America, 1918-1941*, published by The Brooklyn Museum in association with Harry N. Abrams.

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### /solo shows

**Howie Lee Weiss**. C. Grimaldis Gallery, Baltimore, November 5-28. New drawings.

**Katharine White**. Munson Gallery, New Haven, Conn., October 30-November 28. Paintings and drawings.

**Greg Wulf**. Blue Mountain Gallery, N.Y.C., October 23-November 12, Paintings.

**Carol Yeager**. Palais Liechtenstein, Feldkirch, Austria, March 26-April 30, 1987. "Spiegelungen der Zeit-Albany, NY," color photography. Catskill Center for Photography, Woodstock, N.Y., July 4-August 4, 1987. Color photography. ■

## announcements

### CIC Minorities Fellowships Program in the Humanities

Designed to increase the representation of American Indians, Asian-Americans, Black Americans, Mexican-Americans, and Puerto Ricans among PhD recipients in the humanities. Approximately ten fellowships of full tuition plus \$8,000 per year will be available for academic year 1988-89 to be used at any of the eleven Committee on Institutional Cooperation universities: Univ. of Chicago, Univ. of Illinois, Indiana Univ., Univ. of Iowa, Univ. of Michigan, Michigan State Univ., Univ. of Minnesota, Northwestern Univ., Ohio State Univ., Purdue Univ., Univ. of Wisconsin-Madison. A single application form can be used to apply for both the fellowship and admission to up to five of the CIC universities. For complete details and forms: CIC Minorities Fellowships Program, Kirkwood Hall 111, Indiana Univ. Bloomington, IN 47405. Deadline: **8 January**.

### Fellowship Program in Crafts at the Renwick Gallery

The National Museum of American Art, Smithsonian Institution, has a new fellowship program for up to twelve months to support the study of American crafts and craft history by visiting scholars in residence at the Smithsonian, for beginning or advanced scholars. Research Proposals are sought from candidates knowledgeable in the history of 20th-century American art, craft or design. Preference will also be given to those proposals dependent upon Smithsonian resources. Further information and applications forms: SI, Office of Fellowships and Grants, Suite 7300 L'Enfant Plaza, Washington, DC 20560. (202) 287-3271. Deadline: **15 January**.

### Smithsonian Institution Fellowships

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

### Metropolitan Museum Fellowships

1) *The Metropolitan Museum of Art Fellowships in Conservation*: for training in a conservation department of the museum. Applicants should have an advanced level of experience or training. **Deadline: 15 January.** 2) *The Starr Fellowship in Asian Paintings Conservation*, for training in the conservation and mounting of Asian paintings. **Deadline: open.** Information or applications for both: Office of Academic Programs, MMA, Fifth Ave. & 82 St., New York, NY 10028.

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## reader's digest artists at giverny program



Monet on the Path Leading to the House, Giverny ca. 1923

collection of the Musée Marmottan, Paris

## CAA to administer new artist grant program

**READER'S DIGEST** in Pleasantville, New York and its French subsidiary in Paris have established *Reader's Digest Artists at Giverny Program*—a new annual grant to support travel and living expenses for three American artists for six months (April to September) in Giverny, France, where Impressionist Claude Monet painted and gardened the last forty years of his life.

The program is funded by Reader's Digest and administered by the College Art Association. Monet's estate at Giverny is managed by the Institut de France, which awards academic prizes for literature and art and manages about 1,000 foundations and properties. The Institut de France's Académie des Beaux-Arts is hosting American artists at Giverny in tribute to Lila Acheson Wallace, co-founder of Reader's Digest, who was a most generous supporter of the restoration of Monet's gardens at Giverny.

Three artists will each receive fully-paid round-trip airfare, a furnished apartment, \$500 before departure and, again, upon return, a monthly stipend of \$1,500 (in F.F.), a spacious communal studio, and the use of a car while in resi-

dence at Giverny. At the conclusion of the program Reader's Digest will arrange for an exhibition in Paris and New York of selected works completed at and/or inspired by Giverny.

### APPLICATION FOR 1988 ARTISTS AT GIVERNY PROGRAM ARE DUE BY JANUARY 28, 1988.

Announcement of the awards will be made on or before March 1, 1988. The fellowship will commence April 1, 1988.

Information and application forms will be mailed to all CAA artist-members. If artists who are not members of the CAA would like to apply, contact: Roseann Fitzgerald, Administrator of Reader's Digest Artists at Giverny Program, College Art Association, 275 Seventh Avenue, New York, NY 10001. (212) 691-1051. Please note: application cycle for 1988 is very short due to the program having just been established. Do not despair if previous commitments prevent you from applying for the 1988 program; application forms for 1989 will be available in Spring 1988, with announcement by early fall 1988. ■

## conferences and symposia

### CALL FOR PAPERS

#### Gilding Conservation Symposium

The Wood Artifacts Group with the support of the American Institute for Conservation and the F.A.I.C. is sponsoring a Gilding Conservation Symposium at the Philadelphia Museum of Art, **October 26-28, 1988**. Conservators, conservation scientists and curators are invited to present papers in the areas of connoisseurship, material characterization, the causes of material deterioration and treatment procedures. Submit abstracts of 200-500 words. Speakers will be required to submit a publishable paper one month prior to the symposium. Abstracts should be sent to: Project Director Deborah Bigelow, 177 Grand St., Newburgh, NY 12550. Deadline for abstracts: **15 January, 1988**.

#### Design Forum

The Design Forum: History, Theory and Criticism, formerly the CAA Caucus for Design History, is organizing a session in conjunction with the 1989 CAA annual meeting in San Francisco. Proposals are sought for papers, workshops, panels or sessions from all studio design and design history disciplines as well as other interdisciplinary areas. Send all inquiries: C.C.Y. Lee, Assistant Director, U.C.L.A. Design Research Group, 405 Hilgard Ave., Los Angeles, CA 90024-1516, or electronic mail to: IMC7MRX @ UCLAMVA. Deadline: **1 February 1988**.

#### Graduate Student Symposium

Graduate students are invited to submit abstracts for the 23rd Annual U.C.L.A. Art History Graduate Students Symposium, **April 16, 1988**. Papers will be selected by U.C.L.A. art history graduate students on the basis of an open discussion of all abstracts received no later than **February 18**. Abstracts should not exceed two typewritten pages and presentations will be limited to twenty minutes. A wide range of topics from both non-western and western art historical fields is encouraged. Selections will be made and students notified by March 18. Transportation, food and lodging will be provided for out-of-town students whose papers are selected. Abstracts and/or questions: Lynn Anderson, Jo-anne Berelowitz, Maria Georgopoulou, George Kershaw, Chairpersons, Dept. of Art, Design and Art History, 405 Hilgard Ave., Los Angeles, CA 90024.

#### American Places of Worship

The Society of Architectural Historians and its Philadelphia Chapter are sponsoring a session on American Places of Worship at "Restoring the Faith," a conference on the rejuvenation and preservation of America's historic churches and synagogues. Philadelphia, **April 20-23, 1988**. Abstracts should be one page single-spaced. Churches, SAH, 1232 Pine St., Philadelphia, PA 19107-5944. Deadline: **19 February 1988**.

#### 18th Century Political Prints Symposium

The Univ. of Wisconsin-Milwaukee announces an interdisciplinary symposium, **October 28-29, 1988**, devoted to political prints in the age of Hogarth. The symposium will be augmented by an exhibition of 18th century prints, and a concert. Papers on any aspect of British political imagery in the 18th century are invited. Send abstracts/inquiries: Barry Wind, Dept. of Art History, Univ. of Wisconsin, Milwaukee, WI 53201. Deadline: **1 March 1988**.

#### The Fourteenth Annual U.S. Byzantine Studies Conference

The conference will be held at the Menil Collection and the University of St. Thomas in Houston, Texas, **November 10-13, 1988**. The conference is an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture and is open to all, regardless of nationality or academic status. Abstracts must be submitted by **March 16** (or March 2 for submission from abroad) to: Program Committee Chair, Thalia Gouma-Peterson, Art Dept., The College of Wooster, Wooster, OH 44691.

#### Renaissance Society of America

For the Annual National Meeting celebrating the fiftieth anniversary of the New England Renaissance Conference, 1939-1989, at Harvard University, **March 30-April 1, 1989**, thirty-minute papers are sought on any renaissance subject, as well as papers apropos to a special plenary session chaired by Anthony Molho (Brown): "Renaming the Renaissance?". Other special sessions will be devoted to "Recent Trends in Renaissance Economic History," chaired by Richard Goldthwaite (Johns Hopkins) and "The History of the Renaissance Society in America" (on the occasion of this fiftieth anniversary). Send abstracts and/or full session proposals: Samuel Y. Edgerton, Jr., President, NERC, Dept. of Art, Williams College, Williamstown, MA 01267. Deadline: **30 April 1988**.

#### Medieval Studies Congress

At the twenty-fourth Annual International Congress on Medieval Studies sponsored by the Medieval Institute of Western Michigan Univ., **May 4-7, 1989**, at Kalamazoo, the International Center of Medieval Art will sponsor four sessions on *Italian Medieval Art and Architecture* (ca. 1000-1300). Abstracts of no more than one typed page single-spaced should be sent to all three chairs of the sessions. C.V. Bornstein, Dept. of History of Art, Ohio State Univ., 100 Hayes Hall, 108 N. Oval Mall, Columbus, OH 43210; D.F. Glass, Art History Dept., S.U.N.Y. at Buffalo, 605 Clemens Hall, Amherst, NY 14260; Valentino Pace, via Poli 48, I 00187, Rome Italy. Deadline: **15 July**.

### CALL FOR MSS

#### The Art Institute of Chicago, *Museum Studies*

AIC Museum Studies welcomes short articles (10-15 double-spaced, typed pages including notes) on all aspects of the Art Institute's collections. Illustrations should average no more than one page. Clarity and conciseness are encouraged. For style, see Vol. 13, No. 1, or write to editor. Two copies of each manuscript should be sent to: Elizabeth Pratt, Associate Editor, Publications Dept., Michigan Ave. at Adams St., Chicago, IL 60603.

#### Sacred Art Journal

The St. John of Damascus Association of Orthodox Iconographers, Iconologists and Architects invites the submission of essays, articles, research papers and dissertations for consideration for publication in the quarterly *Sacred Art Journal*. Areas of interest include: orthodox art and architecture, the history and development of iconographic forms and subjects, the theology of the icon, the doctrinal and liturgical role of the icon, techniques and method and related topics. Manuscripts submitted should be in a form suitable for publication. Illustrations should be black and white, clear and suitable for reproduction, although color pictures can be used. Interested authors are invited to send two copies to the editor: Philip Tamoush, St. John of Damascus Assoc., PO Box 1128, Torrance, CA 90505.

*Continued on p. 13, col. 1*

## CAA Board of Directors: nominating procedure

Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors to be elected in 1989. Letters should be addressed to the chairman of the Nominating Committee, copy to the CAA Executive Director, and should contain, the name of the proposed candidate and his/her institutional affiliation, area of specialization and a supporting letter, up to one page in length, all of which will be circulated to the Nominating Committee. To allow adequate time for the Nominating Committee to consider its choices and to contact those candidates it selects before everybody disperses for the summer, all suggestions and letters of recommendation must be received by **March 1, 1988**. Only suggestions from CAA members will be circulated and considered. ■

## people and programs

Material for inclusion in People and Programs should be sent to College Art Association, 275 Seventh Avenue, N.Y.C. 10001. Deadline for next issue: **March 1**.

### IN MEMORIAM

**Peter Fingesten**, a Surrealist artist who founded the art department at Pace University in New York City, died in November. He was 71 years old and lived in Manhattan. Born in Berlin, Mr. Fingesten emigrated to the U.S. from Italy in 1939. In 1950 he persuaded administrators at Pace, then a business-oriented college, to broaden its curriculum to include art and music. He created an art gallery on the New York City campus in 1956, and later one in Westchester. Mr. Fingesten served as chair of the Pace art department until 1986. On September 30 the art gallery at Pace's New York City campus, which is named for him, was dedicated.

**Alden Frick Megrew**, professor emeritus and former chair of fine arts at Boulder, died September 17. Megrew came to Colorado University as chair of fine arts in 1947 and held that position until 1963, when he stepped down to devote more time to teaching. He retired in 1976. He was active in the CAA and the Midwestern and Southwestern College Art Conferences. Contributions may be made to the Conservation of the Colorado Collection, in care of the Fine Arts Department, Campus Box 318, or the Rare Books Room of Norlin Library, Campus Box 184.

**Robert H. "Robin" Glauber**, 67, curator of the Sonnenschein Art Gallery at Lake Forest College, died September 18. An art collector, critic, curator, teacher and Chicago Emmy Award winner, Glauber joined Lake Forest College in 1984 as head of the college's gallery. He was a specialist in American art, particularly 20th-Century drawings, and wrote extensively on art, literature, travel and corporate policy planning.

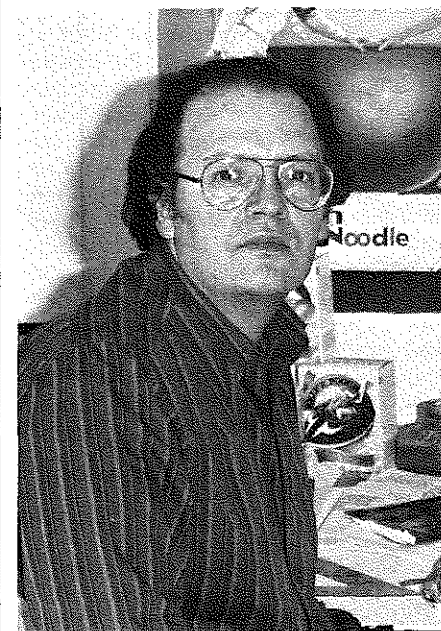
### ACADEME

**West:** **John S. Gordon** has resigned the deanship of the School of Fine Arts at the University of Southern California, effective December 31. On January 1, 1988 he will assume the post of Vice President for Academic Affairs at the California College of Arts and Crafts, Oakland, Calif.

**Southwest:** **Sue E. Devine** has been appointed assistant director of special projects for the Meadows Museums, Southern Methodist University. She is currently staff liaison for Colophon and Development Officer for Central University Libraries, S.M.U. **P. Gregory Warden** (Ph.D., Bryn Mawr) has been named chair of the art history department at S.M.U. A native of Florence Italy, Warden has been a member of the S.M.U. faculty since 1982. Artist **Robert Irwin** has accepted

an appointment as the Cullinan Professor of Art, Architecture and Urban Planning at Rice Univ. for 1987-88. Irwin will visit the campus several times and will present a series of public lectures and informal talks. He has also marked several places on the campus with scrim constructions which will be modified during his visits. These markings are temporary constructions intended to open a dialogue on art.

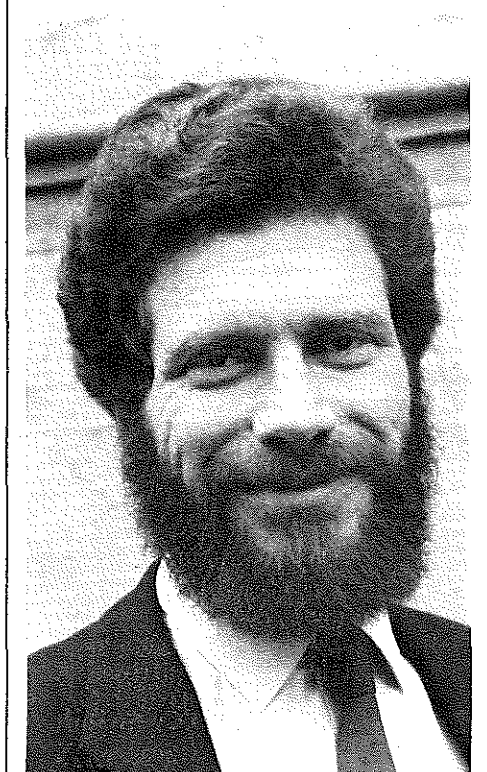
**Northeast:** **Deborah Menaker** (A.B.D., I.F.A.-N.Y.U.) has been named associate curator of exhibitions at the Williams College Museum of Art. **Lucy Flint-Gohlke** has been appointed assistant director of the Wellesley College Museum in Massachusetts. She succeeds **Susan M. Taylor** who held the position prior to assuming the directorship of the museum last fall. **John Wallace**, recently elected chair of the art department at Western Connecticut State University, has announced the appointment of two new faculty for the 1987-88 academic year: noted illustrator **Abe Echevarria**, and photographer **Steven Bliss**. At Columbia University, **Vidia**



Abe Echevarria

**Dehejia**, formerly a senior Mellon fellow, has been appointed associate professor of Indian Art. **David Freedberg**, previously of Barnard College, has joined the Columbia department. **Robin Middleton**, who held the Luce Professorship in 1985 at the university and comes to the department from Cambridge, has been appointed professor of art history. **John Russell** and **Janis Tomlinson** (both Ph.D., Univ. of Pennsylvania) join the faculty as assistant professors. **Beth Moore** has assumed the position of department administrator. The Meyer Shapiro Visiting Professorship will be held by **Hans Beltung** of the Univ. of Munich who will teach in spring 1988. **Gail Levin** (Ph.D., Rutgers Univ.) is the Will and Ariel Durant Professor of the

Humanities at Saint Peter's College in Jersey City, N.J. for 1987-88. In the fall of 1988, she will return to the art department of Baruch College, C.U.N.Y. where she is associate professor. At the University of Delaware, **Wayne Craven** will be acting chair of the department of art history in 1987-88, while **William Innes Homer**, who organized the recent Symposium on Twentieth Century American Art held at the university, is on sabbatical leave prior to resuming the post of chair in September 1988. In Homer's absence, **Irving Sandler** (S.U.N.Y., Purchase) will teach a seminar on recent American art. **Damie Stillman** returns after a year's absence during which he held an NEH fellowship. **Lawrence Nees** will be on leave during the spring term as a visiting member at the Institute for Advanced Study in Princeton, and **Dale Kinney** (Bryn Mawr) will teach an undergraduate honors course in medieval art in his absence. While **H. Perry Chapman** is on leave, courses in baroque art will be taught by **David Stone** (Ph.D. candidate, Harvard) who joins the faculty for the entire year. **Linda Pellicchia** (Ph.D., Harvard), a specialist in Renaissance architecture, was appointed assistant professor, effective September 1987. Early in 1987 the department received a major gift from the Henry Luce Foundation's Luce Fund for Scholarship in American Art, which will help advance graduate students working on dissertations in the American field. The university was also the recipient of the late George M.A. Haufmann's classical library and personal collection. **Alfonz Lengyel**, museologist and



David Freedberg

*Continued on p. 12, col. 1*

placement: 1986-87 annual meeting review

This past year, although the number of positions listed with the CAA reached an all-time high of 1,116 (an increase of 9% over last year), the ratio of applicants to jobs showed only the slightest improvement (1.9 applicants for each position compared to 2.0 last year) due to an increase as well in applicants. Artists fared best with a ratio of 2.5, down from last year's 2.9 bringing them back to the 1984-85 level.

Our 1987 annual meeting in Boston brought many new job-seekers, consistent with the theory that the total number of applicants increases or decreases depending upon where the meeting is held. According to our latest statistics, 49% of the membership is in the Northeastern and Mid-Atlantic states. Thus, New York City and other cities in the Northeast have the largest attendance and greatest number of candidates.

POSITIONS

**Areas of specialization.** Thirty-one percent of both studio and art history positions fell into the "unspecified" or "broad" category. This is a 10% increase over 1985-86, bringing this category to just 1% under the 1983-84 level, contributing to the overall improvement of the applicant to position ratio. In studio, painting and drawing (still the worst employment area) slipped somewhat with a ratio of 8.5 compared to 8.3 in 1985-86. Sculpture also slipped to 5.6 candidates per position, with an additional 7 applicants and one job loss compared to 5.2 in 1985-86. Printmaking, with an increase of 10 applicants and 13 positions, has shown the greatest improvement this year with a ratio of 4.1 applicants for each position compared to 5.8 last year. In photography, while there was an increase of only 2 positions, 30 more joined the ranks of job-seekers, bringing the ratio back up to the 1984-85 level of 3.1 applications for

each position (up from 2.5 in 1985-86). Jewelry and metalwork showed a small improvement with a ratio of 2.0 applicants for each position compared to 2.8 in 1985-86. Ceramics, gaining 10 jobs, improved considerably with a 5.0 ratio (still too high) compared to 6.0 for 1985-86. In weaving/textile design, with an increase of 4 candidates and no gain in the number of jobs, the ratio went from 3.9 applicants for each position in 1985-86 to 4.4 this year. The areas in which applicants have the greatest number of choices are in computer graphics (our newest category), 2-D and 3-D design, and video/film/multimedia. Starting out last year with 13 applicants and 9 positions for a ratio of 1.4, computer graphics picked up 6 applicants and 5 jobs, bringing the ratio to .7 applicants for each position this year. In video/film/multimedia, there are actually more jobs than candidates, this year 2.7 positions per applicant compared to .9 positions per applicant in 1985-86. In 2-D and 3-D design there were 2.1 positions per applicant this year compared to 1.7 in 1985-86.

In art history, the only area which shows no change is Modern/contemporary; both applicants and positions increased by 20%, maintaining the ratio at 2.0. In Pre-Columbian/African/Oceanic/Native American (formerly listed as Pre-Columbian/Primitive), there were 4 fewer positions than last year (a 50% decrease) with the number of applicants remaining the same; the ratio rose from 1.9 to 3.8. Ancient/Classical slipped from 2.4 to 3.0 applicants per position due to an additional 13 applicants (an increase of 50%) while only 2 jobs were added. The ratio for Early Christian/Byzantine/Medieval improved mostly because of a 31% decrease in the number of applicants, going from 3.3 last year to 2.1 this year. Renaissance/Baroque also improved, going from 6.7 last year to 5.3 this year (there is still room for improvement).

This was due to a combination of 4 additional positions and a drop of 3 applicants. In the American field, a loss of 4 positions caused a worsening of the ratio: 5.2 applicants for each position compared to 4.0 last year. In History of Film/Photography/Prints and in the Near and Far East fields, the figures are very encouraging. The former went from a 2.2 ratio in 1985-86 to 1.5 this year; and the latter is now 1.7, dropping from 2.7 of last year.

**Rank.** Almost all openings listed with the CAA continue to be at the entry level. For artists, the number of openings at the instructor level has decreased slightly, 23% this year compared to 26% in 1985-86. The assistant professor level has remained fairly constant during the last two years, currently at 43%. The number of positions listed as "open rank" has increased to 24% this year from 21% in 1985-86. In art history, 21 percent of the positions were listed as "open rank," the same as 1985-86. At the instructor level, a small increase of 1% brings the total this year to 22%; and the assistant professor listings remain at 49%.

**Qualifications.** Almost all openings require the terminal degree, or its equivalent, or all-but-dissertation. More positions required experience this year than last. For studio openings, it is currently 30% compared to 21% last year. For art history openings, it is now 27% compared to 24% in 1985-86.

**Track and term.** Tenure track listings for artists accounted for 53% of the positions this year, an increase of 1%. Tenure track openings for art historians dropped by 1% to 49%. Of the non-tenure track listings for artists this year: 47 were for more than one year, 61 for one year, 41 for one semester, and 28 were part-time. Of the non-tenure track listings for art historians: 32 were for more than one year, 53 for one year, 20 for one semester, and 12 were part-time.

**Location.** Of the artist openings, 37% were located in the Northeast or Mid-Atlantic states, 13% in the Southeast, 27% in the Midwest/Central states and 22% in the West, and 1% were outside the United States. For art historians, 51% of the openings were located in the Northeast or Mid-Atlantic states (a 7% shift from the Southeast and Midwest), 8% in the Southeast, 18% in the Midwest/Central states, 17% in the West, and 6% were outside the United States.

APPLICANTS

Fifty percent of studio applicants are female (48% last year); 67% of art historian applicants are female (70% last year). There are 112 minority applicants in both fields this year, a small but continuing increase (101 in 1985-86). The employment figures for applicants with terminal degrees (M.F.A. for studio, Ph.D. for art history) show that 47% of the male pool in studio are employed full time compared to 39% of the female pool; 40% of the male pool and 45% of the female pool are employed part-time; 13% of the male and 16% of the female pools are unem-

ployed. In art history, 52% of the male pool is employed full time, compared to 51% of the female pool; 35% of the male pool and 31% of the female pool are employed part time; 13% of the male pool and 18% of the female pool are unemployed. As in past reports, the vast majority of the applicants with earned terminal degrees earned them during this decade (1980 or later). Of these, 54% of the artists and 70% of the art historians are women.

HIRING REPORTS

We received 585 hiring reports on 1,116 positions listed in 1986-87, a return of 52% (549 on 1,021, 54% in 1985-86). Of the 585 returns, 59 positions were postponed, 20 reported cancelled, and 13 reported still unfilled.

**Applications.** This year the median number of applications per studio position was 66 (83 in 1985-86). Fourteen institutions received more than 200 applications and three institutions received more than 300. Last year, twenty-six institutions received more than 200 applications, four received more than 300, and four received over 400. In art history, the median number of applications per position was 32 (30 last year). Twenty institutions received 50 or more applications and one received 175. In 1985-86, thirteen institutions received 50 or more applications, one received 100. In the "others" category, the median number of applications was 32 (same as last year); eleven institutions received 50 or more; seven received 100 or more.

**Interviews.** In all three categories (studio,

art history, and "others"), the median number of interviews was six this year. For studio positions, only eight institutions reported holding more than 20 interviews, with a high of 35, compared to twenty-four institutions last year (with a high of 109). For art history positions, five institutions held more than 20 interviews; and in the "others" category, only one institution held more than 20 interviews (actually 60 interviews for a short-term internship).

**Male/Female Ratios.** The overall percentage of applications submitted by women continues to be lower than the percentage of women in the relevant population pool. In studio, where 50% of the candidates are women, only 40% of the actual applications were from women (same 10% difference as in 1985-86); 47% of those interviewed were women (same as last year); and 49% were actually hired (an increase of 6%). In art history, where women constitute 67% of the candidate pool (down 3%), they accounted for 50% of the actual applications (up 2%). However, 62% of those interviewed and 66% of those hired were women (compared to 63% and 62% last year). In the "others" category, 71% of the candidates are women (61% last year), 47% of whom actually applied (down 1%). Of these, 57% were interviewed and 62% were actually hired compared to 63% and 62% for 1985-86.

**Rank and salary.** Part-time positions are not included in these figures. **ARTISTS:** Eighteen placements were as instructor, salary range \$10,000 to \$26,000, median \$19,000. One hundred-thirty-eight placements were as assistant professor, salary range \$16,800 to \$40,000, median \$24,000. Salaries for associate professors ranged from \$19,500 to \$47,000, median \$30,000 (21 placements). At the full professor level, there were four appointments ranging from \$22,500 to \$57,000. The eleven placements as visiting artists, "no rank," lecturer, etc. ranged from \$15,000 to \$32,000. **ART HISTORIANS:** There were only six placements as instructor, salary range \$11,000 to \$18,500. Seventy-nine placements were as assistant professor, salary range \$19,000 to \$40,000, median \$25,000. Salaries for associate and full professors ranged from \$28,000 to \$80,000 (4 placements). Fifteen appointments as lecturer, "no rank," etc. ranged from \$11,250 to \$37,000, median \$24,000. MN ■

APPLICANTS AND OPENINGS: 1986 and 1987

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calendar years 1986 and 1987 and on the openings included in the Positions Listings for the academic years 1985-86 and 1986-87.

	Applicants	Openings	Applicants	Openings
	1986	1985-86	1987	1986-87
<b>Artists</b>				
Unspecified or Broad	23	124	27	161
Painting and Drawing	662	80	645	76
Sculpture	215	41	222	40
Printmaking	151	26	161	39
Photography	114	45	144	47
Ceramics	102	17	135	27
2-D and 3-D Design	74	124	66	138
Weaving/Textile Design	31	8	35	8
Video/Film/Multimedia	15	13	10	27
Jewelry/Metalwork	14	5	12	6
Computer Graphics	13	9	19	14
	1414	492	1476	583
<b>Art Historians</b>				
Unspecified or Broad	22	91	17	108
Pre-Columbian/African/ Oceanic/Native American	15	8	15	4
Ancient/Classical	26	11	39	13
Early Christian/Byzantine/Medieval	49	15	34	16
Renaissance/Baroque	120	18	117	22
Modern/Contemporary	100	49	120	59
American	68	17	68	13
Near and Far East	38	17	30	20
History of Film/Photography/Prints	16	6	15	9
Architectural History	20	17	33	13
	474	249	488	277
<b>Others</b>				
Museum Professionals	47	115	60	115
Art Educators	26	19	37	22
Art Librarians/Slide Curators	21	19	14	19
Administrators	20	55	22	44
Miscellaneous (Includes Internships)	18	72	17	56
	132	280	150	256
<b>GRAND TOTALS</b>	2020	1021	2114	1116

FIVE-YEAR OVERVIEW: 1982-1987

	1982-83	1983-84	1984-85	1985-86	1986-87
<b>APPLICANTS</b>					
Artists	1283	1140	1258	1414	1476
Art Historians	470	470	471	474	488
Others	140	134	125	132	150
<b>Total</b>	1893	1744	1854	2020	2114
<b>POSITIONS</b>					
Artists	410	480	510	492	583
Art Historians	190	212	243	249	277
Others	165	196	230	280	256
<b>Total</b>	765	888	983	1021	1116
<b>RATIO: APPLICANTS PER POSITION</b>					
Artists	3.2	2.4	2.5	2.9	2.5
Art Historians	2.5	2.2	1.9	1.9	1.8
<b>Overall</b>	2.5	2.0	1.9	2.0	1.9

Annual Meeting Locations: 1983, Philadelphia; 1984, Toronto; 1985, Los Angeles; 1986, N.Y.C., 1987, Boston.

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are positions received by the CAA office in between publication of Positions Listings, in response to which we sent out copies of relevant curriculum vitae forms. Twenty-seven positions were received (11 artists, 10 art historians, 6 "others"); in 1986-87, 724 curriculum vitae were sent out (319 artists, 290 art historians, 115 "others").

## /people and programs

professor of art history at Eastern College in St. Davids, Pa., was recently installed by President Xie Xide as advisory professor of the museum program of Fudan University in Shanghai, China. Lengyel will also advise the university's museology master degree. The studio art program of the art department has been named a Center of Excellence by the American Univ., Washington, DC. Visiting artists for the spring 1988 semester include: **Charles Cajori**, **Mercedes Matter** and **Kenneth Noland**. This fall, **William L. MacDonald** is Andrew S. Keck Distinguished Visiting Professor of Art History.

**Southeast:** **Emory University** has received an American Institute of Architects' Honor Award for Michael C. Carlos Hall, which houses the Art History Department and the Museum of Art and Archaeology. The extensive renovation of the building was designed by Michael Graves. **Clark V. Poling** has been named chair of art history, after five years as director of the museum. **Judith C. Rohrer** (Ph.D., Columbia) co-curator of the exhibition, "The Catalan Spirit: Gaudi and his Contemporaries," at the Cooper-Hewitt Museum, has been appointed to the faculty to teach modern architecture and critical theory.

**Midwest:** Recent appointments in art history at the University of Chicago include: **Michael Camille** (Cambridge Univ.) to teach medieval art and **Ann Jensen Adams** (Harvard) to teach baroque, new assistant professors in 1985-86. New in 1986-87 were **Martha Ward** (Johns Hopkins), assistant professor in modern, who came from the California Institute of Technology, and **Katherine Taylor** (Harvard), appointed an instructor in the history of modern architecture. **Helen Evans** (I.F.A.-N.Y.U.) will be visiting assistant professor offering courses in Armenian medieval art in spring 1988. Also in spring, **Benjamin Buchloh**, from S.U.N.Y. at Westbury, will be the Beatrice Cummings Mayer Visiting Professor of Contemporary Art. **Robert Nelson** is back in Chicago after a year away with a J. Paul Getty Museum Fellowship in summer 1986 and a fellowship at the National Humanities Center in North Carolina for academic 1986-87. **Ira Mark** will be at C.A.S.V.A. in Washington in 1988. **Carol Bolon** has received a Getty Fellowship for 1988-89. **Ann D. Hedeman**, from the Univ. of Illinois at Urbana-Champaign, will be visiting the Univ. of Chicago faculty during 1987-88 as a Getty postdoctoral fellow. The Committee on Art and Design has appointed **Herbert George** associate professor and **Scott Rankin** assistant professor. George works primarily in large scale sculpture and portraiture, Rankin, in video. **Barry Blinderman** (M.A., Univ. of Pennsylvania) has been appointed Director of the Center for the Visual Arts Art Gallery at Illinois State Univ., Normal, Ill., effective July 1, 1987. He was the Director of the Semaphore Gallery, N.Y.C.,

from 1981-87. In addition to his curatorial duties, Blinderman will teach seminars on contemporary art in the art history program. **Roy C. Behrens** has been appointed to the position of chair of communication design at the Art Academy of Cincinnati. Behrens has been professor of art at the Univ. of Wisconsin-Milwaukee since 1976, served as head of their design department from 1978-82 and most recently has been a visiting professor of graphic design and illustration at the Savannah College of Art and Design. **Gabriel P. Weisberg** has been elected chair of the department of art history at the Univ. of Minnesota effective July 1987. Recent temporary appointments for faculty members on leave from the university include **Corine Schleif** (Ph.D., Univ. of Bamberg, 1986) for medieval art; **John Wetenhall** (Ph.D., Stanford Univ., 1987) to teach Art Since 1945 and **Andrea Staskowski** (Ph.D., Univ. of Iowa, 1987) to teach the History of Film. The department will be co-hosting the Mid-West Art History Society Meeting, in spring 1988. Any questions about this event should be directed to **Michael Stoughton**. The Painting Department at the Univ. of Illinois has established a visiting artists and critics program. Participants in 1987 have included **James Yood**, **John Yau**, **David Tannous**, **Peter Plagens**, **John Hull**, **Fred Escher**, **Lynn Gumpert**, **George Cohen**, **Jim Finnegan**, **Vera Klement**, **Martin Ries**, **Judd Tulley**, **Sue Taylor**, **Don Baum**, **John Hultberg**, **Susan Hapgood**, **Hudson**, **Ken Baker**, **Susanna Coffey**, **Mike Parr**, **Barry Blinderman**, **Peter Frank**, **John Neff**, **Gladys Nilsson**, **Jim Nutt**. Scheduled for 1988 are **Neil Benezra**, **Bruce Guenther**, **Oliver Jackson**, **Theodore Wolfe**. The School of Art and Design has also sponsored lectures by **Robert Hughes** and **Dore Ashton**.

### MUSEUMS

**West:** **Patterson Sims**, associate curator of the permanent collection at the Whitney Museum of American Art in New York, has been appointed associate director for collections and exhibitions of the Seattle Art Museum effective November 1, 1987. Sims succeeds **Henry Trubner** who retired on June 30. **Barbara L. Phillips** has been appointed as deputy director for administration of the San Francisco Museum of Modern Art effective November 2. Phillips has been assistant director for administration at the Carnegie Museum of Art, Pittsburgh since 1981. The Long Beach Museum of Art announces that **Jacqueline Kain** has joined its curatorial staff with special responsibility for media exhibitions and ancillary programs. Currently co-producer of KCET's 18-hour tribute to the Los Angeles Festival and research assistant in computer graphics with **James Blinn** of the California Institute of Technology, Kain works in an area defined by the convergence of art, technology and cultural history.

**Miguel Angel Corzo** has been appointed to the newly created position of director of special projects for the Getty Conservation Institute. **William Otton** (Ed.D., Illinois State Univ.) has resigned as director of the Laguna Art Museum to accept the position of president at the Art Institute of Southern California. He was formerly associate professor of art at Corpus Christi State Univ. prior to his seven-year tenure at the museum.

**Midwest:** **Kathy Kelsey Foley** has been named director of the Leigh Yawkey Woodson Art Museum, Wausau, Wisc. Foley was director of the Mary and Leigh Block Gallery, Northwestern Univ., Evanston, Ill. from 1979 to 1986. **Elizabeth Breckenridge** (M.A., Univ. of California, Berkeley) has been appointed chair of the Department of Liberal Arts at the Cleveland Institute of Art.

**Southwest:** **Linda L. Cathcart** resigned as director of the Contemporary Arts Museum in September. Cathcart served as director since September 1979. Previously she was curator of the Albright-Knox Art Gallery, Buffalo, N.Y. Acting co-directors have been named while a national search is conducted to recruit a new director. **Pamela A. Riddle** has been appointed co-director for administration and **Marilyn A. Zeitlin** has been named curatorial co-director. Riddle was named deputy director earlier this year and has served as development officer since 1981. **Thomas W. Southall** has been appointed curator of photographs at the Amon Carter Museum. He currently teaches art history at the Univ. of Kansas, where he also serves as curator of photography at the Spencer Museum of Art. His appointment at the Amon Carter Museum begins January 18.

**Southeast:** **Patricia Phagan** (Ph.D. candidate, C.U.N.Y. Graduate Center) joined the Georgia Museum of Art staff as visiting curator of prints and drawings this September. Phagan previously worked as research assistant at the High Museum of Art in Atlanta. **Suzanne Foley** joined the staff as curator of the Bayly Art Museum at the Univ. of Virginia.

**Northeast:** New appointments at Memorial Art Gallery, Rochester: **Kim Hallatt** has joined as manager of financial and support services; she replaces **Edmund Pease** who has accepted a position at the Montclair Art Museum, N.J. **Margaret S. Hubbard** has assumed her duties as director of development effective September 1. **Christine Garland**, acting director of development during the past year, has been serving as assistant director of development since September. **Patricia A. Junker** has been appointed chief curator, in addition to her duties as curator of American Art. **Mark Donovan**, formerly manager of exhibitions and facilities, is now associate director for administration and art services.

*Continued on p. 18, col. 1*

## /conferences and symposia

### TO ATTEND

**Mid-19th Century American Architecture**  
In conjunction with the exhibition "Thomas Alexander Tefft: American Architecture in Transition, 1845-1860," there will be a symposium on Saturday, **February 6**, at Brown University entitled, "The Emergence of a National Identity: Mid-19th-Century American Architecture" which will examine various themes which emerge in American architecture in the years 1845 to 1860. Further information: Dept. of Art, Box 1861, Brown Univ., Providence, RI 02912, Attn: Tefft Symposium.

**Rembrandt Symposium**  
Trinity University in San Antonio will sponsor a one-day symposium, **February 6, 1988**, on determining authenticity of Rembrandt paintings. Information: Charles Talbot, Dept. of Art History, TU, San Antonio, TX 78284.

**Women and the Constitution**  
"Women and the Constitution: A Bicentennial Perspective" coincides with the exhibition of "American Herstory: Women and the U.S. Constitution" at The Atlanta College of Art. The conference is convened by Rosalynn Carter, Betty Ford, Lady Bird Johnson and Pat Nixon and sponsored by The Carter Center of Emory Univ., Georgia State Univ. and The Jimmy Carter Library. It is scheduled for **February 10-12, 1988** and will feature speakers such as Coretta Scott King, Sandra Day O'Connor, Barbara Jordan and Geraldine Ferraro.

**Design Forum Symposium**  
The Design Forum in cooperation with the Museum of Fine Arts, Houston will hold an all day symposium entitled "After Modernism: The Challenge to 'History' and the Traditional Boundaries of Cultural Activity," Saturday, **February 13**, at the time of the CAA annual meeting, from 9:00 A.M. to 4:30 P.M., at the Brown Auditorium of the MFA, Houston. Further information: John Montague, Design Dept., State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222. (608) 878-6032 or 878-4803.

**May Stevens Symposium**  
Kenyon College is sponsoring an interdisciplinary symposium: "Art and Political Activism: Recent Works of May Stevens" on **February 28, 1988**. The symposium is in conjunction with the exhibition "Rosa Alice • May Stevens • Ordinary Extraordinary" which focuses on Rosa Luxemburg and Alice Stevens. Further information: (614) 427-5158.

**Seventeenth Century Dutch Landscape Painting**  
Organized in conjunction with the exhibition at the Museum of Fine Arts, Boston (February 3-May 1, 1988), this one-day symposium on **March 12** will explore such themes as land-

scape in Dutch art and literature, cultural context of the images, limits of interpretation, and Rembrandt's landscape paintings and drawings. Fee: \$25, students \$15, lunch \$6 (limited availability). To register: send check payable to the Museum of Fine Arts with SASE to Dutch Symposium, Dept. of Education, MFA, Boston, MA 02115.

**Modern Art in Chicago 1910-1940**  
"The Coming of Modern Art to Chicago, 1910-1940," a symposium to be held **March 18-19, 1988** at the Art Institute of Chicago. Sponsored by the Archives of American Art in conjunction with the Art Institute, the symposium will draw upon archival materials discovered during the course of the Archives' Chicago Documentation Project and will bring together scholars who have independently studied various aspects of art and culture in Chicago. Information and registration: Sue Ann Kendall, Archives of American Art, 8th & F Streets NW, Washington, DC 20560. (202) 357-2781. Or Betty Blum at (312) 443-7266.

**Art of the Western Fan**  
The Museum of Fine Arts, Boston is organizing an international symposium on the art of the western fan, **April 8, 1988** held in conjunction with the exhibition "Unfolding Beauty: The Art of the Fan." For detailed program contact the Dept. of Textiles and Costumes at MFA. Registration fee: \$20 members, senior citizens, students; \$30 general admission. Send a check made payable to the Museum of Fine Arts, Boston with SASE to Fan Symposium, Dept. of Education, MFA, Boston, MA 02115.

**La Reverie Esthetique: Symbolist Works on Paper**  
The Allen Memorial Art Museum at Oberlin College will sponsor a one day symposium **April 16, 1988** in conjunction with an exhibition of drawings, prints and pastels by major Symbolist artists including James Ensor, Paul Gauguin, Gustave Moreau, Edvard Munch and Odilon Redon. Information: Jeannette Lawson, Allen Memorial Art Museum, OB, Oberlin, OH 44074. (216) 775-8665.

**Cast Iron Conference**  
The National Conference on Contemporary Cast Iron will be held at Sloss Furnace National Historic Landmark, Birmingham, Alabama, **April 27-30, 1988**. It will bring together artists, scholars, and students for four days of lectures, discussion, demonstrations, and exhibitions. The three exhibitions being sponsored by the conference are an exhibition of contemporary cast iron sculpture, of historical cast iron architectural fragments, and of 19th century and early 20th century cast iron toys. Registration and information: Sloss Furnace, PO Box 11781, Birmingham, AL 35202.

**Ancient Near East Symposium**  
A symposium entitled "Investigating Artistic Environments in the Ancient Near East" will be held in Washington on **15-16 April 1988**, under the sponsorship of the Arthur M. Sackler Gallery, Smithsonian Institution. Presenting current research by scholars representing a variety of disciplines. For further information: Ann C. Gunter, Asst. Curator of Ancient Near Eastern Art, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC 20560.

**F.A.T.E. National Conference on Art Foundations**  
On April 20-23, "Foundations Education at a Crossroad—A Dialectic of Diverse Disciplines" will take place at the Univ. Mass. Amherst. Mutual concerns about teaching, philosophy, curriculum and new technologies will be addressed, as well as the dichotomy of adhering to the traditional while striving for the alternative. Further information: F.A.T.E., 610 Goodell, Univ. of Massachusetts, Amherst, MA 01003. (413) 545-0474.

**Late Antiquity and Byzantium**  
In the spring semester **1987-88** at the Univ. of Wisconsin-Madison Peter Brown of Princeton Univ. will present the Merle Curti Lectures, Robert Browning of Birbeck College (London) will be an NEH-sponsored Visiting Byzantinist, and Anthony Cutler of Penn State will chair a symposium entitled "Meaning in Byzantine Art." Information: F.M. Clover, Dept. of History, Univ. of Wisconsin, Madison, WI 53706.

**Santo Domingo de Silos**  
The International Center of Medieval Art will sponsor three sessions on "Silos in 1088" at the 23rd International Congress on Medieval Studies at Western Michigan Univ., Kalamazoo, **May 4-8, 1988**. The 900th anniversary of the consecration of the romanesque church of Santo Domingo de Silos will provide the occasion to examine the monastery's place in the history and culture of the Iberian peninsula at a crucial moment in its history. The program is organized by Constancio and Elizabeth del Alamo. For information: Elizabeth Valdez del Alamo, Dept. of Art, Vassar College, Poughkeepsie, NY 12601.

**Mannerist Italy and Beyond: Debates in Honor of Eric Cochrane**  
The Newberry Library Center for Renaissance Studies announces the 1988 Renaissance Conference to be held **May 13-14, 1988** at the Newberry Library. In tribute to Eric Cochrane's impact on his discipline, the program will focus on issues and methodologies important to him, including the Counter Reformation and historiography. Further information: CRS, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

*Continued on p. 19, col. 2*

## /grants and awards

### Smithsonian Fellowships

The Smithsonian Institution awards for research in art history. *Senior Postdoctoral Awards:* Herbert Cole, Columbia Univ.; The Rev. Peter John Powell, Seabury-Western Theological Seminary; Barbara Ann Broderick Day, Univ. of California-Irvine. *Predoctoral Awards:* Emmie Donadio, Columbia Univ.; Patricia Joan McDonnell, Brown Univ.; John Siewert, Univ. of Michigan; Susan Marchesa Sivard, Columbia Univ. *10-Week Graduate-Student Awards:* Susan Elise Landauer, Yale Univ.; Jill Pearlman, Univ. of Chicago.

### Center for Advanced Study in the Visual Arts 1987-88 Appointments

Craig H. Smyth, Harvard Univ. emeritus, *Samuel H. Kress Professor*; Jaroslav Pelikan, Yale Univ., *Mellon Lecturer*; Carl R.G. Nylander, Swedish Institute of Classical Studies, Rome, *Paul Mellon Senior Fellow*. *Paul Mellon Visiting Senior Fellows:* Mary Tompkins Lewis, independent; Naomi Miller, Boston Univ.; Margaret A. Alexander, Univ. Iowa; Aicha Ben Abed-Ben Khader, Musee National du Bardo, Tunisia. *Ailsa Mellon Bruce Senior Fellows:* Barbara Goldberg Abou-El-Haj, S.U.N.Y., Binghamton; Meredith Parsons Lillich, Syracuse Univ.; Gerald D. Silk, Temple Univ. *Ailsa Mellon Bruce Visiting Senior Fellows:* Silvia Bordini, Univ. Rome; Anna Ottani Cavina, Univ. Bologna; Tomas Vlcek, Czech Acad. of Science. *Samuel H. Kress Senior Fellows:* Colin Eisler, NYU-IFA; Ira S. Mark, Univ. Chicago. *National Gallery Pre-Doctoral Fellows:* Marc Godlieb, Johns Hopkins Univ., (*Samuel H. Kress Fellow*); Jennifer Kilian, NYU-IFA, (*Robert H. and Clarice Smith Fellow*); Ewa Lajer-Bucharth, CUNY, (*Chester Dale Fellow*); Annette Leduc, Johns Hopkins Univ., (*David E. Finley Fellow*); Sarah Schroth, NYU-IFA, (*David E. Finley Fellow*); Thelma Thomas, NYU-IFA, (*Chester Dale Fellow*); Wendy Wegener, Princeton Univ., (*Mary David Fellow*); Jeffrey Weiss, NYU-IFA, (*Paul Mellon Fellow*). *Associate Appointments:* Mardges Bacon, Trinity Col.; Alan Sekula, Calif. Inst. of Arts. *Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow:* Arthur K. Wheelock, Jr.

### Winterthur Museum and Gardens Fellowships 1987-88

Louise du Pont Crowninshield Fellowship to support scholarly catalogues in American decorative arts: Leslie Greene Bowman, Los Angeles County Museum of Art; Feay Shellman Coleman, Telfair Academy of Arts and Sciences, Inc., Savannah, Ga.; Thomas Michie, R.I.S.D. Museum of Art. *Benno H. Forman Fellowship* to support research in American material culture: Judith S. Barr, Architectural Review Board, Village of Larchmont, N.Y.; Michele H. Bogart, S.U.N.Y. at Stony Brook, N.Y.; Christine Casey, Visual Resources Library, National

College of Art & Design, Dublin, Ireland; Susan L.F. Isaacs, Univ. of Pennsylvania; Charles Saumarez Smith, Victoria and Albert Museum, London. *H.F. du Pont Research Fellowship* to support research in American material culture: Rodney Olsen, National Museum of American History, Smithsonian Institution. *Robinson Doctoral Research Fellowship:* Kenneth Hawkins, Univ. of Rochester, N.Y.

### Cintas Fellows Named for 1987-88

Ten Cintas Fellowships have been awarded for 1987-88 to creative artists of Cuban citizenship or lineage in the fields of architecture, creative writing, and the visual arts. The fellowships carry a \$10,000 stipend each for a 12-month period. *Architecture:* Jose Gelabert-Navia, Coral Gables, Fla. *Visual Arts:* Manuela de la Revuelta Izquierdo, Miami; Juan Carlos Garcia-Lavin, Miami; Aramis O'Reilly, Leisure City, Fla.; Alicia Deya Cobb, Baton Rouge, La.; Mario Carreno, Santiago, Chile. Write for application for 1988-89 (deadline 1 March 1988): Associate Program Officer, Arts International Program, Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

### Arts Endowment Awards to Visual Artists

The NEA announced fellowships totalling \$2.325 million to 251 American professional artists of exceptional talent and demonstrated ability. The following CAA members received awards: \$15,000: Pat Adams, Michele Amateau, Phillip Ayers, Malinda Beeman, Cynthia Carlson, Cora Cohen, Fontaine Dunn, Raymon Elozua, Stephen Fleming, Mary Heilman, Harriet Korman, Ellen Lanyon, Ada Medina, John Miller, Robin Mitchell, Dona Nelson, Susan Shatter, Al Souza, Michael Young. \$5,000: Mi Ahn, Elizabeth Awalt, Richard Bloes, Karin Broker, Kimberly Burleigh, Stephen Derrickson, Elen Feinberg, Jeanne Finley, Karen Finley, Michael Flanagan, Nancy Friese, Jack Hanley, John Hull, Jonathan Imber, Charlene Knowlton, Samuel Losavio, Mary Lum, John Moore, Alex O'Neal, Susanne Slavick, Philip Smith, Patrick Webb, Phyllis Yes.

### Fulbright Awards

Following are the names of U.S. graduate students in archaeology, art history and design. *Archeology:* Ellen Hardy, Univ. of California-Los Angeles, Costa Rica; Diane Harris, Princeton Univ., Greece; Eric Lapp, College of Wooster, West Germany; Rebecca Mersereau, Bryn Mawr College, Greece; Gretchen Umholtz, Univ. of California-Berkeley, Greece; Bruce T. Berhaaren, Univ. of Chicago, Turkey. *Art History:* Maria E. Bentel, Harvard Univ., Japan; James Berry, Brown Univ., Austria; Hilary Braysmith, Ohio State Univ., West Germany; Debra Cashion, Univ. of California-Berkeley, West Germany; Carol Fresia, Yale Univ., Nether-

lands; Gerard Goodrow, Rutgers Univ., West Germany; Roy W. Hamilton, Washington, Indonesia; Valerie L. Hedquist, Univ. of Kansas, Netherlands; David K. Holz, Northwestern Univ., West Germany; Emily Jayne, Yale Univ., Italy; Garrett Kam, Univ. of Hawaii-Manoa, Indonesia; Julie L. McGee, Bryn Mawr College, Netherlands; Elizabeth Peterson, Univ. of Pittsburgh, France; Michael Rabens, Princeton Univ., France; Francesca Rogier, New York, West Germany; Joseph Schwarzer, Univ. of Pennsylvania, Turkey; Shana Stuart, Univ. of Kansas, Netherlands; Oscar E. Vazquez, Univ. of California-Santa Barbara, Spain; Laura Weigert, Swarthmore College, West Germany. *Design:* Brian S. Benefield, Louisiana State Univ.-Baton Rouge, Sweden; Colleen Cavin, Oregon, United Kingdom; William Dyer, Univ. of Washington, Italy; Robert Ely, Univ. of North Carolina-Greensboro, South Korea; James Hill, Cranbrook Academy of Art, Finland; Daniela Venezia, New York, France. *Painting:* Peter Roos, School of the Art Institute of Chicago, Denmark.

### Fulbright Scholar Program Awards

The following people in art, art history, and archaeology were among the 900 recipients of Fulbright awards: Richard Adams, archaeological research, Univ. of Texas-San Antonio, Mexico; Barbara B. Kling, classical archaeology, Univ. of Penn, Cyprus; Arthur B. Knapp, archaeology, Univ. of Sydney, Cyprus; Glenn M. Andres, Middlebury Col., United Kingdom; Lori Christmastree, S.U.N.Y. at Buffalo, Yugoslavia; Daniel L. Collins, Arizona State Univ., Malaysia; Virginia S. Dofflemyer, Occidental Col., India; Nan B. Freeman, Wellesley Col., Turkey; Cynthia J. Hahn, Florida State Univ., multi-country award; Jerome B. Meadows, Univ. Col. of Maryland, Pakistan; Erika B. Michael, Univ. of Washington, West Germany; Ronald D. Mills, Linfield Col., Costa Rica; Olimpia Ogilvie, Ripon Col., Costa Rica; Linda D. Schele, Univ. of Texas-Austin, Honduras; Raymond A. Silverman, Univ. of Calif-Santa Cruz, multi-country award; Priscilla Soucek, NYU, Turkey; Constantino M. Torres, Florida International Univ., Chile; Robert C. Twombly, City College of C.U.N.Y., Netherlands; Ray G. VarnBuhler, Univ. of the Pacific, Turkey; Gayle Wimmer, Univ. of Arizona, Israel.

### Long Beach Museum of Art 1987/88

#### Artist Access Awards

Thirteen artists have been granted free access to the production and post-production equipment and facilities at the LBMA Video Annex for development and/or completion of works: Stuart Bender, Morgan Thomas, John Arvanites, Nancy Buchanan, Erika Suderburg, David Jacobson, James Seligman, Harry Kipper, Pat Kelley, Cheri Gaulke, Sue Maberry, Kathleen Forrest, Doug Henry.

### Metropolitan Museum Interns and Fellows

*1987 Summer College Interns:* Macky Alston, Columbia Univ.; Paula Birnbaum, Bowdoin Col; Michael Clark, Indiana Univ. of Pennsylvania; Leslie Gardner, San Diego State Univ.; Mercedes Giovinazzo, Univ. of Rome; Jeffrey King, Univ. of Richmond; Ami Jah, Reed Col; Mary Munn, Rhodes Col; Patricia Murphy, NYU; Timothy Nye, Cornell Univ.; Mary Lee Schell, S.U.N.Y. at Purchase; Sarah Schenck, Bryn Mawr Col; Eric Vialard, Ecole Supérieure d'Arts Graphiques; Ellen Zieselmann, Brown Univ. *1987 Summer Graduate Assistants:* Pattaratorn Chirapravati, Ohio State Univ.; Heidy Fogel, Yale Univ.; James Ganz, Williams Col; Marlene Hamann, Syracuse Univ.; Rebecca Leuchak, Columbia Univ.; Heping Liu, Southern Methodist Univ.; Deborah Mitchell, Univ. of Utah; Jenni Schlossman, Rutgers Univ.; Margaret Stanek, Columbia Univ.; Barbara Stanton-Hirst, Cooper-Hewitt Museum/Parsons School of Design; Floyd Sweeting, Univ. of South Florida; Julie Zelman, Univ. of Arizona.

Three college seniors were selected to participate in a 6-month training internship at the Metropolitan Museum for Black and Hispanic Students. These were funded by grants from the N.E.A. and the Metropolitan Life Foundation. *1987 6-month training interns:* Kymberly Pinder, Middlebury Col, The Cloisters; Deborah Roldan, Baruch Col, C.U.N.Y.; Deirdre Scott, Hunter Col, C.U.N.Y., Dept. of 20th Century Art. *Fellowships for art history research:* *Chester Dale Fellowships:* Andrea Bayer, Princeton Univ.; Andrew Butterfield, I.F.A.-N.Y.U.; Julie Ann Harris, Univ. of Pittsburgh; Michael Norris, Univ. of California-Santa Barbara; Carrie Reborn, C.U.N.Y.; Gail Stavitsky, I.F.A.-N.Y.U. *J. Clawson Mills Fellowships:* Christine Hoelzl (Ph.D., Univ. of Vienna); Richard Kent (Princeton Univ.); Valerie Lloyd (Univ. of New Mexico). *Andrew W. Mellon Fellowships:* Sevim Buluc (Ph.D., Ankara Univ.), Middle East Technical Univ.; Malcolm Daniel, Princeton Univ.; Roberta Ferrazza, Univ. degli Studi, Florence; Michelle Gilbert (Ph.D., Univ. of London), Peabody Museum; Deborah Kahn (Ph.D., Courtauld Institute); Jan Pieter Filedt Kok (Ph.D., Univ. of Amsterdam); Linda Norden, Columbia Univ.; Hans Van Miegroet, Univ. of California-Santa Barbara; Keith Wilson, Princeton Univ. *Theodore Rousseau Fellowships:* Christopher Reed, Yale Univ.; Majorie Wieseman, Columbia Univ. *The Hagop Kevorkian Fund Fellowship:* Sussan Babaie, I.F.A.-N.Y.U.; Erica Ehrenberg, I.F.A.-N.Y.U. *The Norbert Schimmel Fellowship for Mediterranean Art and Archaeology:* Suzanne Heim, I.F.A.-N.Y.U. *Fellowships for Museum Professionals:* John J. McCloy *Fellowships for Study in West Germany:* Barbara Drake

Boehm, M.M.A.; Marie-Therese Brinard, African-American Institute; Erika Esau, Lawrence Univ. Art Collection. *Fellowships for Study in Conservation:* Andrew W. Mellon *Fellowships in Conservation:* Ruth Barach Cox, Univ. of Delaware/Winterthur Museum; Hazel Croome, Queens Univ., Kingston, Ontario; Ann Heywood, I.F.A.-N.Y.U.; Claudia Santamaria, International Museum of Art, Florence. *Charles and Frances Atkins Fellowship in Paintings Conservation:* Charlotte Hale, Courtauld Institute. *Starr Fellowships:* Karen Gottloeber, Museum of Far Eastern Art, Berlin; Duyen Nguyen, Univ. of Saigon.

### INDIVIDUAL AWARDS

Bonnie Fuoco (M.F.A., Parsons School of Design) received a grant from the Greenbrier Valley Arts & Humanities Council to lecture on painter Raoul Dufy.

Donald M. Stadtner (Univ. of Texas, Austin) received a grant from the Smithsonian Institution and approval from the Burmese Ministry of Home & Religious Affairs to conduct research in Burma for two months.

Stephen C. Cappelli (Alabama State Univ.) was awarded a \$5,000 visual arts fellowship from the Alabama State Council for the Arts & Humanities.

Janet Simpson has been awarded an Assistantship in Collaboration Lithography by the Lawrence Arts Center and the Lawrence Lithography Workshop (funded by the Kansas Arts Commission and the NEA). The assignment allows the recipient to produce a lithographic print with the help of professional printer, Michael Sims.

Charlene V. Knowlton (San Diego State Univ.) received an NEA, Visual Artists Fellowship in Painting.

Christina Sandra Lopez-Isnardi was awarded a \$4,500 Individual Artists Grant from the Ohio Arts Council for the 1988 fiscal year.

James Marrow (Univ. of California Berkeley) received an award for 1987-88 from the NEH, Division of Research Programs: Reference Materials, in support of "A Descriptive and Analytical Catalogue of Dutch Illustrated Manuscripts of the 14th-16th Centuries."

Linda W. Nochlin (Ph.D., N.Y.U.), Distinguished Professor in the Graduate School and University Center of the City University of New York, became the first art historian to receive an honorary degree from Colgate University during commencement ceremonies in May. She was presented for the Doctor of Fine Arts, *honoris causa*, by Dewey F. Mosby (Ph.D., Harvard), director of the Picker Art Gallery.

Mary J. Rosiak, CAA member since 1979, received the "Pennsylvania Art Education Association Outstanding Art Educator Award" at the Annual Conference, October 22-24. Rosiak was one of seven outstanding educators who were honored.



Mary J. Rosiak

David Miller, senior conservator of paintings for the Indianapolis Museum of Art, was recently elected a Fellow by the American Institute for Conservation (A.I.C.).

Milton W. Brown (C.U.N.Y.) has been appointed a Phi Beta Kappa Visiting Scholar for 1987-88. He will travel to nine institutions: the Univs. of Miami and Wisconsin-Milwaukee; Trinity, St. Lawrence and Michigan State Univs.; Kenyon, Sweet Briar, and Grinnell Colleges; and S.U.N.Y., Buffalo.

Peter McLean (Hartford Art School, Univ. of Hartford) was awarded the first prize in a 1987 international drawing show in England for his drawing entitled "Warhawk" which depicts an airplane covered with dead calvary figures in cocoon shapes.

Grace Hartigan, Bowdoin David, Jr. and Norman Carlberg received the Trustee Award for Excellence in Teaching from the Maryland Institute.

Pearl Greenberg, professor of fine arts at Kean College of New Jersey, was cited Oct. 27 for contributions to the cultural enrichment of the community by the New York State Art Teachers Association.

Richard Lerman (Boston Museum School) received a Guggenheim Fellowship this past year in Sound Art for 1987/88.

Harrie Vanderstappen, who received the CAA award for Distinguished Teaching of Art History in 1985, was honored again with the Burlington Northern Award for outstanding graduate teaching in spring 1987. ■

## /announcements

### NEH Travel to Collections

The Travel to Collections program of the National Endowment for the Humanities provides grants of \$750 to assist American scholars' travel to research collections of libraries, archives, museums, or other repositories. Application deadlines are **January 15 and July 15**. Information and application: Travel to Collections Program, Div. of Fellowships & Seminars, Room 316, N.E.H., 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (202) 786-0463.

### Fellowship for Study in Holland

The Friends of the Mauritshuis Foundation annually awards fellowships enabling students to study an aspect of Dutch art from the sixteenth through the eighteenth century in Holland. Applicants must hold an M.A. in the history of art and must be working towards a Ph.D. Stipend \$7,000, including travel expenses, for six months. Recipients will be affiliated with the Mauritshuis. Send applications with description of project, academic background, and two letters of recommendation to the selection committee chair: E. Haverkamp-Begemann, Inst. of Fine Arts, 1 East 78 St., New York, NY 10021. Deadline for 1988-89 year: **1 February**.

### Rockefeller Foundation Humanities Fellowships

A program of fellowships for writers and scholars in the humanities whose research furthers understanding of contemporary social and cultural issues. For 1988-89 individuals can apply for resident fellowships at selected institutions. Applications must be received by **February 1**. Information and application: Fellowships in the Humanities, RF, Arts & Humanities Div., 1133 Avenue of the Americas, New York, NY 10036.

### Artists Interdisciplinary Project Grants

New Langton Arts grants for individual artists and groups of artists working in interdisciplinary and collaborative art forms. Artists must live in Oregon, Washington, or Northern California. For application, guidelines, and a list of last year's recipients, send a SASE (legal-size): New Langton Arts, 1246 Folsom St., San Francisco, CA 94103. Deadline: **6 February**.

### United States Capitol Fellowships

Applications are invited for the third year of the U.S. Capitol Historical Society Fellowship designed to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods of one month to one year for a stipend of \$1,250 per month. Information: Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515. (202) 225-2700 or 1222. Deadline: **15 February**.

### NEH Summer Seminars for College Teachers

The National Endowment for the Humanities will offer in 1988 a number of Summer Seminars for College Teachers that are of particular interest to teachers of art and art history. Professor Anna Balakian, of New York University, will conduct a seminar on "**Dada/Surrealism Revisted**," in close conjunction with Hofstra University's Weingrow Collection of Avant-Garde Art and Literature. This seminar will explore the documents, drawings, prints, collages, and pamphlets of Dada and Surrealism to deepen participants' understanding of these two explosive movements. Larissa Bonfante, Professor of Classics at New York University, will lead a seminar at the American Academy in Rome, Italy, entitled "**The Religious, Political, and Social Significance of Roman Costume**." Participants in this interdisciplinary seminar will study statues, reliefs, paintings, terracotta and bronze works, and sarcophagi in order to gain a greater understanding of the social and cultural history of ancient Rome. Professor John A. Brinkman of the University of Chicago will direct a seminar at the University's Oriental Institute on the political and cultural history of the **Assyrian and Babylonian Empires** (745-539 B.C.). Among the seminar's topics will be the empires' epics and folk tales, architecture, and narrative and decorative art. Finally, Professor W. J. T. Mitchell of the University of Chicago will explore "**Verbal and Visual Representation**" with his seminar, examining the interaction of visual and verbal modes of representation in various art forms and media, with an eye to how their interaction can articulate social conflicts. Applications are invited from prospective participants; twelve are selected to attend each seminar. Participants in the eight-week seminars receive a stipend of \$3,500 to help cover travel, living, and research expenses; those in six-week seminars receive \$2,750.

The Endowment also invites applications from scholars in art and art history to direct seminars in the summer of 1989. As a unique teaching experience, the seminars offer distinguished scholars and teachers an opportunity to work with colleagues who share their intellectual concerns and who are anxious to pursue their study and writing despite heavy teaching or administrative loads. Proposed topics should focus on enduring issues, seminal works, or current scholarship in art and art history. Scholars wishing to discuss seminar ideas are welcome to call or write the staff of the Endowment.

Those interested in participating in, or in directing, a Summer Seminar can write for further information to N.E.H., Division of Fellowships & Seminars, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. (202) 786-0463. The deadline for participants in 1988 seminars, and for directors of 1989 seminars, is **1 March 1988**.

### Culture and Society in Victorian Britain

The Yale Center for British Art (supported by a grant from NEH) will host a four-week institute, June 26-July 23, 1988. Resident faculty: George P. Landow, Brown Univ.; Linda H. Peterson, Yale Univ.; Frank M. Turner, Yale Univ.; Anthony Wohl, Vassar College. The aim is to provide university teachers in several humanistic disciplines with an opportunity to carry out a program of collaborative research within the context of Yale's unparalleled collections of the Victorian period. Faculty and participants will work together to develop interdisciplinary units of undergrad instruction in Victorian studies. The Institute will be limited to twenty-five participants, each of whom will receive a \$2,500 stipend. Further information: Duncan Robinson, Director YCBA, Box 2120 Yale Sta., New Haven, CT 06520. (203) 432-2822. Application deadline: **1 March**.

### 1988 Summer Institute in Italian Archival Sciences

The Newberry Library Center for Renaissance Studies announces its 1988 summer institute, June 27-August 5, led by Armando Petrucci, Institute of Paleography, Univ. of Rome, who will provide intensive training in the reading, transcribing and editing of Italian vernacular manuscripts (1300-1650) as well as a thorough orientation in the organization of Italian archives, libraries and manuscript collections. Full time faculty members and librarians with instructional responsibilities employed in institutions of higher learning in the U.S. are eligible to apply for stipends up to \$3,000 provided by the N.E.H. Faculty, research scholars and advanced graduate students at universities affiliated with either Newberry or the Folger Institute are eligible to apply for special funds available from the Institute. The course will be conducted in Italian. Application form and information: Center for Renaissance Studies, NL, 60 West Walton St., Chicago, IL 60610. (312) 943-9090. Deadline: **1 March**.

### Dante Study

The Stanford Dante Institute (supported by the NEH) will provide a program of intensive study of the *Divine Comedy* for non-specialist college and university teachers. The participants will work in close collaboration with major scholars in the field of Dante studies during a six-week series of seminars, lectures, and colloquia designed to enrich the teaching of Dante. The institute will be held at Stanford University, June 27-August 5, 1988. Participants will receive a stipend of \$3,000 towards the cost of room, board and travel to and from Stanford. Information and application: Stanford Dante Institute, Stanford Humanities Center, Stanford, CA 94305-8630. Or call: Rachel Jacoff, (617) 235-0320, ext. 2616. Deadline: **1 March**.

### Camargo Foundation Fellowships

The Foundation maintains a center in Cassis, France for the benefit of scholars and creative artists who wish to pursue projects in French studies. The Foundation offers, at no cost, a dozen furnished apartments, a reference library, an artist's studio and a composer's studio. The normal term of residence is one semester, early September to mid December or mid January to May 31st, precise dates being announced each year. Applicants may include university and college faculty who intend to pursue special studies while on leave from their institutions; graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation; visual artists, photographers, composers and writers with specific projects to complete. Information: CF, Box 669, Rockport, ME 04856. Application deadline: **1 March**.

### The American Numismatic Society Fellowships

(1) *Frances M. Schwartz Fellowship* to educate qualified students in museum practice and to train them in numismatics, as well as to provide for curatorial assistance in the Greek, Roman and Byzantine departments. Candidates must have completed the BA or equivalent. The stipend will vary with the term of tenure, normally the academic year, but will not exceed \$2,000. Deadline: **1 March**. (2) *Graduate Fellowship, 1988-89*, in support of a doctoral dissertation which employs numismatic evidence. Applicants may be from the fields of classical studies, history, archaeology, art history, economic history, or related disciplines and must have attended one of the Society's graduate seminars prior to the time of application. The fellowship may be held in addition to any other support the applicant may receive. The stipend for 1988-89 is \$3,500. Application deadline: **1 March**. For information and applications for both fellowships: ANS, Broadway at 155th St., New York, NY 10032.

### Walter Read Hovey Memorial Fund Award

The Fund of the Pittsburgh Foundation has been established to help advance the professional career of graduate students in the field of the visual arts. It offers one graduate level fellowship in art history or a related field. For applications forms contact: The Pittsburgh Foundation, 301 Fifth Ave., Suite 1417, Pittsburgh, PA 15222. (412) 391-5122. Application deadline: **1 March**.

### American Studies Association Publication Prize

Books published during calendar year 1987 in American Studies for consideration for the John Hope Franklin Publication Prize. For guidelines only: ASA, 309 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6303. (215) 898-5408. Deadline: **1 March 1988**.

### Columbian Quincentenary Planning Grants

The 500th anniversary of Christopher Columbus's first voyage to the New World will be observed internationally in 1992. In honor of this occasion the NEH announces a special competition for planning grants of up to \$20,000 in Public Humanities Projects. Projects should focus on the scholarly issues raised by the Columbian Quincentenary. Public Humanities Projects offers support for symposia, film series with colloquia, debates, reading and discussion groups, and panel exhibits that bring the humanities to the general public. Nonprofit organizations or institutions—with resources in the humanities and the ability to reach general audiences—are eligible to apply. For information, guidelines, and application forms contact Public Humanities Projects, Columbian Quincentenary, Planning Grants, Division of General Programs, Room 426, N.E.H., 1100 Pennsylvania Ave., N.W., Washington, DC 20506. Application Deadline: **18 March 1988**.

### Arts Therapy Expo

The Pratt Creative Arts Therapy Annual Expo will be on Saturday, **March 19, 1988**. Theme: Transitions and Transformations. Lectures, workshops, and movies will be presented. The Annual Creative Arts Spring Institute is also scheduled to take place **March 14-19**, featuring special workshops and courses. The 11th Annual Pratt Summer Creative Arts Institute will take place **June 26-July 19**, in Lincoln, NH. Information: Leslie Abrams, Chair, Creative Arts Therapy Dept., 200 Willoughby Ave., Brooklyn, NY 11205. (718) 636-3428.

### The Getty Center for Education in the Arts DBAE Report

"Discipline-Based Art Education: What Forms Will It Take?" was the theme for the Jan. 15-17, 1987 conference in Los Angeles. DBAE integrates content and skills from four disciplines which contribute to creating, understanding, and appreciating art; art production, art history, art criticism, and aesthetics. The Center is disseminating 10,000 copies of the report at no charge. To receive the report write: GC, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

### Overview of Endowment Programs

The NEH's guide for those who 1) want to know about NEH grant programs, 2) are thinking of submitting an application, 3) need to know how to get through to the right NEH office and 4) want information about NEH application deadline dates through July 1988. For copy, write: *NEH Overview*, Room 409, 1100 Pennsylvania Ave., NW, Washington, DC 20506. (202) 786-0438.

### NEDCC Subsidized Preservation Surveys

The Northeast Document Conservation Center announces the continuation of its subsidized surveys under a grant from the NEH Libraries, Archives, museums, record repositories, and historical organizations in New England, New York, and New Jersey with collections of documents, books, photographs, or works of art on paper are invited to apply for a survey. The cost of a survey is \$250 plus travel expenses, and surveys are awarded competitively. Selections are made periodically and applications are reconsidered on a regular basis. Contact Karen Motylewski, Director of Field Services, NEDCC, 24 School St., Andover, MA 01810. (617) 470-1010.

### Guide to Graduate Degree Program in Architectural History

The Society of Architectural Historians Education Committee is preparing an updated guide. Schools or departments with a graduate program in architectural history who wish to be included, write Dora Wiebensohn, Chair, Education Committee, 103 MacDougal St., New York, NY 10012. Any program wishing to participate in a confidential review and evaluation of undergraduate and graduate architectural history programs should submit a questionnaire request to the SAH main office.

### NEH Media Catalog

*Media Log*, a comprehensive catalog that lists more than 500 NEH funded dramas and documentaries over a 15 year period, provides summaries of each program or series, production information, program length, and major cast members. *Media Log* lists all film, video and radio programs under one of the following eight sections: U.S. history; archaeology and anthropology; folk traditions and local history; world culture and history; history, theory and criticism of the arts; the humanities in literature; philosophy, religion and ethics and children's programs. Single copies are available free of charge while supplies last; multiple copies may be purchased from the U.S. Government Printing Office for \$9.50 each. Further information: NEH, Office of Publications & Public Affairs, Room 409, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

### New Brunswick Craft School Workshops

The New Brunswick Craft School announces seventeen workshop presentations for 1987-88 by artists from Canada, Europe and the U.S. in eight media as well as the business end of artists' concerns. For brochure and full details: NB Craft School, Box 6000, Frederickton, NB, Canada E3B 5H1. (506) 453-2305.

*Continued on p. 19, col. 1*

## /museums, northeast

**Reggie Dyche**, formerly Donovan's assistant, has assumed the position of manager of facilities. **Carol Malt** (Ph.D. museum studies, Univ. of Miami), was named director of the Albany Museum of Art. She comes from the Folk Art Center of the Americas in Miami, where she was administrator and curator. **Susan Lubowsky** has been appointed director of the Whitney Museum of American Art at Equitable Center. **Karl Willers** has been appointed director of the Whitney Museum of American Art Downtown Branch at Federal Reserve Plaza. Lubowsky joined the staff of the museum in 1982 as the first director of the Philip Morris branch; she is an adjunct associate professor in the School of Continuing Education at N.Y.U. and was formerly assistant director of the Queens Museum. She replaces **Kathleen Monaghan**, director of the Equitable Center branch since 1985, who will continue her association with the museum as guest curator. Willers will be responsible for the development of operations and programs at the Whitney Downtown Branch at Federal Reserve Plaza, a new facility which is scheduled to open at 33 Maiden Lane. **Josephine Gear** (Ph.D., I.F.A., N.Y.U.) has been appointed director of the Whitney Museum of American Art at Philip Morris. Gear is responsible for operations, exhibitions and educational and performance programs at the facility which opened in 1983. **Thomas M. Messer**, director of the Solomon R. Guggenheim Foundation and of its two museums in New York and Venice, has announced his intention to retire by July 1, 1988, after twenty-seven years of service. He has directed the museum since 1961 and the Peggy Guggenheim Collection since 1980. **Cheryl McClenney-Brooker** will assume the new position of vice president for external affairs at the Philadelphia Museum of Art beginning October 15, 1987. She has served as assistant director for the program since February 1, 1983. In her new role, McClenney-Brooker will act as liaison with the city of Philadelphia, the commonwealth of Pennsylvania, and with various federal agencies. **Anne Schuster** has been appointed director of The Print Club in Philadelphia. She was previously assistant to the director of the Philadelphia Museum of Art. **William S. Ayres** (Ph.D. candidate, Univ. of Delaware) resigned as director of development at Winterthur Museum and Gardens effective October 31. Ayres has been named director of Fraunces Tavern Museum in N.Y.C. **Christina Orr-Cahall** (Ph.D., Yale) was appointed director and chief executive officer of the Corcoran Gallery and School of Art. She is chief curator of art and director, art division, of the Oakland Museum in California, a position she has held since 1981. She will assume her post at the Corcoran in February 1988. **Barbara Shissler Nosanow**, who joined the National Museum of American Art in 1979 as curator of education and has been assistant director for muse-

um programs since 1962, is taking a year's leave of absence to be a research scholar at the Univ. of California-Irvine. **Judith O'Sullivan**, deputy assistant director for museum programs since January 1984, has been appointed acting assistant director. **Richard Murray**, director of the Smithsonian Institution's Archives of American Art since 1983, has resigned that position to pursue several art history research projects at the Archives. **Sir Lawrence Gowing** assumed the chair of the reorganized curatorial department of The Phillips Collection on September 8, 1987. Gowing spent the 1986-87 academic year in Washington as Kress Professor at the National Gallery of Art. Gowing was previously keeper of the British Collection and deputy director of the Tate Gallery, professor of fine arts at Leeds Univ., Slade Professor of Fine Arts, University College, London, and adjunct professor at the Univ. of Pennsylvania.

**Canada:** **Shirley L. Tomson** (Ph.D., McGill Univ.) became the eighth director of the National Gallery of Canada in Ottawa on September 21, 1987. She has recently worked for UNESCO and was director of the McCord Museum of Canadian History at McGill Univ., Montreal. In May 1988, the National Gallery will move into its new home designed by world renowned architect Moshe Safdie, after 108 years of temporary quarters.



Shirley L. Tomson  
Photo: Lynn Ball

## ORGANIZATIONS

**Marsha Semmel** has been appointed assistant director for museums and historical organizations at the National Endowment for the Humanities. Semmel, who joined the NEH as a program officer in 1984, will be in charge of reviewing all museum funding proposals within the endowment's division of general programs.

**Rome:** **Joseph Connors** (Ph.D., Harvard), professor of art history at Columbia Univ., has been appointed the twentieth director of the American Academy in Rome. He will serve a three-year term as the academy's director and principal spokesman of its Rome facility. Connors will succeed **James Melchert** who has directed the academy since 1984. Following the end of his term, Melchert will return to the U.S. to resume his post as professor of art at the Univ. of California, Berkeley, and to continue his work as a sculptor.

## information

For a catalogue and exhibition about the **American artists who participated in the 1889 World's Fair in Paris**, information is sought on the whereabouts of paintings exhibited in the Fine Arts Section of this Exposition Universelle. Annette Blaugrund, Guest Curator, The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, PA 19102.

Feminist art historian researching **women artists' groups and galleries** seeks information on history of and existence of any such organizations in the U.S. from 1970s to the present. Judith Beckman, Dept. of Art History, Ohio State University, 100 Hayes, 108 N. Oval, Columbus, OH 43210.

The Herbert F. Johnson Museum of Art, Cornell University, seeks paintings by **Daniel Ridgway Knight** and **Louis Aston Knight**, or other archival materials concerning their lives, in preparation for an exhibition scheduled for May 1989. Pamela Beecher, Herbert F. Johnson Museum of Art, Cornell Univ., Ithaca, NY 14853-4001. Telephone: (607) 255-6464.

For a book and catalogue raisonne on the American painter **Albert Pinkham Ryder** (1847-1917), co-authored by Lloyd Goodrich and William Innes Homer, information is sought from anyone with paintings, letters, photographs or other pertinent information. W.I. Homer, Dept. of Art History, University of Delaware, Newark, DE 19716.

## /announcements

## Smithsonian Institution: Museum Workshop Series

The Office of Museum Programs a new series of professional development workshops for individuals employed in museums through September 1988. Workshops are open to employees of museums and related institutions and are held at the Smithsonian. Letters must be received at least eight weeks prior to the workshop. Financial assistance is available under the Awards for Minority Museum Professionals Program. For full details: Office of Museum Programs, Arts & Industries Bldg. Room 2235, Smithsonian Institution, Washington, DC 20560.

## /conferences and symposia

## International Conference on Sculpture

The Sculptors' Society of Ireland invite participants to an international sculpture conference in Dublin **August 29-31, 1988** as part of the Millennium Celebrations in Dublin City. This major conference will be the culmination of a six-week sculpture symposium aided by the city authorities. Major discussion topics will include sculpture and urban renewal and assessment of the contribution of symposia to the development of modern sculpture. Further information: ICS, 44 Northumberland Road, Dublin 4, Ireland. ■

## /classifieds

**APARTMENT IN ROME**, 3 rooms, near American Academy, furnished, sleeps two, rent 800,000 lire monthly, available from August 20 to December 20, 1988, and January 15 to May 15, 1989. Contact Carolyn Valone, Department of Art History, Trinity University, San Antonio, Texas 78284.

**ROMANESQUE ART AND THE MEDIEVAL PILGRIMAGE ROUTES** from southern France to Santiago de Compostela directed by William Melczer, Professor of Comparative Literature, Syracuse University (May 26-June 10), 3 undergraduate, graduate credits; mature learners welcome. This traveling seminar retraces the artistic and cultural history of Medieval Europe's most important pilgrimage road from Arles in southeastern France to Santiago de Compostela near the Atlantic shore of northwestern Spain. A bus provides transportation along the 2500 kilometer route with stops at the sixteen major artistic historical sites and monuments to be studied. At particularly scenic, as well as artistically meaningful points of the route, participants may make the last few kilometers of the road on foot. A complete English translation of the *Guide of the Pilgrim* prepared by the director of the program, serves as the daily primary text to the participants as they proceed towards Santiago de Compostela. For further information contact Syracuse University, Division of International Programs Abroad, 119 Euclid Avenue, Syracuse, NY 13244-4170, Tel (315) 423-3471.

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

**GIANBETTINO CIGNAROLI** (1706-1770). The Kress sponsored Ambrosiana drawings project is cataloging the 400 drawings by Cignaroli in the Ambrosiana, Milan. Interested persons are encouraged to contact Robert R. Coleman, Medieval Institute, Univ. of Notre Dame, Notre Dame, IN 46556. (219) 239-6603.

The following, our **NEW CATALOGUES**, will be sent, **FREE**, upon request. No. 12: *Classical Studies: Greek & Roman Cultures* (inclusive of art); No. 14: *American Art*; No. 15: *European Art: 19th & 20th Centuries*. Please specify and write to: Dr. Y. Mashiah, P.O. Box 20063, Cherokee Station, New York, NY 10028-9991. Phone: (212) 879-6037. ■

## news from art journal

## Art Journal: Artists' Writings

The Editorial Board of *Art Journal* is pleased to announce the appointment of **Judith Rusi Kirshner** as Editor of a new section of the *Journal* to be called **Artists' Writings**. Kirshner, Associate professor of Art History, Theory, and Criticism in the School of the Art Institute of Chicago, writes: "For each issue, artists will be invited to comment on their own work, document concepts, events, and programs, summarize philosophies, offer opinions and criticism, clarify and define positions, review the past, predict the future, and explore new ideas and directions. This section should provide an important verbal context for the production of visual art."

"In addition to sharing insights into procedures and aesthetic conceptualization, **Writings** will chart the development of current ideas, encourage discussion and stimulate exchange. Not confined to either aesthetic or theoretical investigations, this forum will also accommodate pieces that address politics, regionalism, and institutional issues of significance to artists working throughout the United States in areas that lie outside the publishing and gallery capitals. The section will also promote dialogues that cross boundaries from one medium to another, with contributions from photographers, painters, sculptors, printmakers, performers, and video artists."

The format for this section will be variable and flexible. For example, one issue of **Artists' Writings** might be devoted to a "roundtable discussion" on a particular topic such as public sculpture or funding policies. Others, more analytical and exploratory, might examine visual and textual representation from an interdisciplinary point of view. Still another section might be devoted to poetry, fiction, or artists' journals or survey statements from Hispanic artists working in the United States. Although arguments and even controversy are encouraged, this cannot be a space for complaints or grievances; the expectation is rather that **Artists' Writings** will

function as a vital clearinghouse, bridging the distances among art historians, critics, and contemporary artists.

"Acknowledging the crucial voice that artists have found in the history of modernism, **Artists' Writings** might initiate another narrative of aesthetic attitudes, thoughts, and feelings. It will serve as an active arena where artists texts will be read and appreciated for both their intrinsic and documentary value. An information resource and critical forum, **Artists' Writings** should also articulate a vivid record that parallels contemporary art-making."

## Art Journal issue on 19th-century France

For a special issue of *Art Journal* on art institutions of nineteenth-century France, please send abstracts, proposals or articles by 1 April 1988 to Patricia Mainardi, Guest Editor, c/o Art Department, Brooklyn College, City University of New York, Brooklyn, NY 11210. Articles should focus on subjects such as the Government art administration, Government patronage, the exhibition system (Salons, Universal Expositions, artists' societies, competitions) art education, academies of art, and architecture, museums, art periodicals, or individuals who directed any of the above institutions. The focus of the issue is to explore not works of art *per se* but the institutions that produced, supported, interpreted, and disseminated them.

## Proposals for Future Issues of Art Journal Invited

The Editorial Board of *Art Journal* welcomes proposals for topics of future issues. Topics should be of contemporary interest and addressed to aesthetic, critical, theoretical, or methodological concerns. Prospective Guest Editors should submit a detailed proposal to the Managing Editor, *Art Journal*, College Art Association, 275 Seventh Avenue, New York, NY 10001, for consideration by the Editorial Board, which meets three times a year—Fall, Winter, Spring. ■

## classifieds

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

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

**ROBERT BEVERLY HALE**—Now, on videotape, Hale's famous series of 10 original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS, Beta, call/write: Jo-An Pictures Ltd., P.O. Box 6020, NY, NY 10022. (212) 532-5003.

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

**HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar** directed by William Melczer, Professor of Comparative Literature, Syracuse University (June 17-July 21), 6 credits, undergraduate/graduate; mature learners welcome. Renaissance Italy is the uncompromising stage for this intensive interdisciplinary traveling seminar offered for the twelfth consecutive year. All lectures are delivered in situ at artistic and historical sites, monuments, galleries, museums, cathedrals, and cloisters. The group has been granted access to major museums and galleries, including the Vatican Museum at times normally closed to visitors. About one-third of the program is taken up by field trips in and around historic Florence, and about two-thirds, by travel to Pisa, Siena, Perugia, Assisi, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Naples, Pompeii, Venice (three days), and Rome (five days). For further information, contact Syracuse University, Division of International Programs Abroad, 119 Euclid Avenue, Syracuse, NY 13244-4170, Tel (315) 423-3471.

**PUBLIC ART COMPETITION.** Coe College Campus. \$30,000. Phase I (Artist resume, 10 slides) due: February 1, 1988. For prospectus contact: John Beckelman, Coe College, Art Department, Cedar Rapids, IA 52402. (319) 399-8564, 399-8486.

Select photo archive of **WESTERN ARCHITECTURE** (principally but not exclusively Italian). Images available as slides, archivally treated prints for study collections, or reproduction prints. For further information, contact Ralph Lieberman, 1015 State Road, North Adams, MA 01247.

*Continued on p. 19, col. 3*

### POSITION OPEN AT CAA

**ASSISTANT DIRECTOR.** Responsibilities include financial management, accounting, office systems, personnel, membership, and placement. Reports to and assists Executive Director with CAA programs and publications. Seeking conscientious, detail-oriented person with demonstrated management experience, excellent interpersonal skills, excellent problem-solving ability, and computer experience. Membership promotion, development, and public relations experience a plus. Salary competitive/commensurate with experience. Starting date **February 1, 1988**. Send resume, salary history, and list of references to Assistant Director Search, CAA, 275 Seventh Avenue, New York, NY 10001. *No telephone calls, please.*

## CAA newsletter

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College Art Association of America  
275 Seventh Avenue, New York, N.Y. 10001  
Editor: Susan L. Ball  
Associate Editor: Minerva Navarrete

Material for inclusion in the Spring 1988 issue should be sent to CAA Newsletter, 275 Seventh Avenue, N.Y.C. 10001. Deadline: 1 March.