

Studio Legale
Antonio Filastro
Borgo Santa Croce n° 13
50122 Firenze

Curriculum 137 Marlborough Street
Boston, Massachusetts 02116

5 July 1993

Dear Antonio,

I am at last in Boston, and will be here until mid-August. I am very interested in the Modigliani problem, and believe that a short book on the sculptures will be an attractive publication. I do not foresee any problem getting it published in the United States. I have a very strong literary agent in New York.

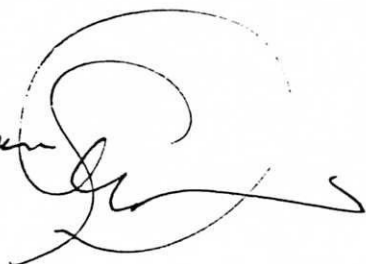
I will come to Florence about 1 September for further discussion. In the meantime, I will write a book proposal for my agent. If you were to send me copies of some of the documentation you showed me, it would be very helpful.

I am enclosing a copy of my credentials.

With best wishes,

Wagne

W. Andersen



I. Education

Ph.D. Columbia University, Department of Art History and Archeology.
Dissertation: *Cézanne's Portrait Drawings: A Study in the Evolution of his Graphic Style*, 1966. Awarded \$5,000 William Bayard Cutting Prize in competition with graduate students from all departments. Dissertation published as *Cézanne's Portrait Drawings*, Cambridge, MIT Press, 1970 // M.F.A. (Honorary) Art Institute of Boston, 1980 // M.A. Columbia University, Department of Art History and Archeology. Thesis: The Art Theory of Gustaf Britsch, prepared under Rudolf Wittkower (published as "A Neglected Theory of Art History," *Journal of Aesthetics and Art Criticism*, XX, 1962). February 1961. Voted by faculty to represent Columbia as the Frick Lecturer, 1961 // B.A. University of California, Berkeley, degree in the General Curriculum, with majors in Biology, Art History, Anthropology and Speech, 1959.

II. Fellowships

Member of the New York Academy of Science, 1992
American Council of Learned Societies Fellow. 1970
Ford Foundation Fellow in the Humanities. 1963-64
Belgian-American CRB Fellow. Summer 1963
William Bayard Cutting Traveling Fellow in Columbia University. 1962-63

III. Academic Positions

Professor of the History, Theory and Criticism of Art and Architecture, Department of Architecture, Massachusetts Institute of Technology. 1964-1986 (tenured 1967) // Visiting Professor of Visual and Environmental Studies, Harvard University. 1975-1977 // Professor of Art History, Harvard University. Summer 1984 // Visiting Lecturer, Yale University. Spring 1969 // Associate Professor of Art History, Columbia University. Summer 1967 // Associate Professor of Art History, Harvard University. Summer 1966 // Visiting Professor, University of Minnesota. 1961-62 // Instructor, Columbia College of Columbia University. Spring 1961

IV. Publications: Books

AT PRESS: *Tellus: Roman Mother of the World* (Chicago University Press).
Transgression: Essays Embracing Art (Chicago University Press).

PUBLISHED: *Phobic Raptures* (essays). Geneva: Fabriart, 1991
My Self (autobiography, essays, correspondence). Geneva: Fabriart, 1990
Scenario for an Artist's Apocalypse. Geneva: Fabriart, 1990
Introduction to *The Writings of a Savage, Paul Gauguin*, ed. Daniel Guérin. New York: Viking, 1978. Reissued, New York: Paragon House, 1992.
American Sculpture In Process: 1930-1970. Boston: NY Graphic Society, 1975

Paperback of *Gauguin's Paradise Lost*. New York: Viking, 1974
Gauguin's Paradise Lost. New York: Viking Press, 1971; London: Secker & Warburg, 1972 (Paperback edition 1974)
Cézanne's Portrait Drawings. Cambridge: MIT Press, 1970

V. Articles, Essays, Reviews, Notes

AT PRESS: "Response to Hiroshi Kawano's 'Empathetic Society of Mind For Abnormal Text'," *Languages of Design*. // "Zola and Horace: Messianic Oracles". *History of European Ideas*.

IN PRESS: "Leonardo da Vinci and the Slip of Fools", *History of European Ideas* // "Cézanne's Choice of Paris: Schapiro's Amorous Shepherd," *Common Knowledge* // Review of *Albrecht Dürer, A Biography* by Jane Campbell Hutchison, *History of European Ideas*.

PUBLISHED: Review of *The Letters of Peter Paul Rubens*, tr. Ruth Saunders Magurn. *History of European Ideas*, vol. 17, no. 2/3, 1993 // Review of Umberto Eco and others *On the Medieval Theory of Signs in Languages of Design*, vol. I, no. 1, 1992 // "Os Vulvae in Proverbs and the Malleus Malificarum," *History of European Ideas*, vol. 14, no. 5, 1992 // "Professor Chipp Goes to Pearl Harbor," *Languages of Design*, vol. I, 1992 // "Harold Paris: An Epilogue," in *Harold Persico Paris 1925-1979*, edited and introduction by Peter Selz (San Francisco: Harcourt, March 1992) // "Professor Chipp Goes To Pearl Harbor," *The Journal of Art* (December 1991) // "California Funk and the American Express" in *The Journal of Art* (June 1991) // "Cézanne's *L'Eternel féminin* and the Miracle of Her Restored Vision", *Journal of Art*(December 1990) // "Relics of Paul Cézanne", *Drawing XII*, No. 4 (1990) // "Jack Tworokov: A Commentary," in *Jack Tworokov Works on Paper: 1933-1982*. New York, Nancy Hoffman Gallery (1982) // Review of William Rubin (ed.), *Cézanne: The Late Work*, in *Art Bulletin* LXII (1980), pp.498-505 // "The Kites of Richard Smith". Exhibition catalogue, MIT: Hayden Gallery, Chrysler Museum, Walker Art Center (1978) // "Gauguin as Author". Introduction to *Oviri: The Writings of a Savage*, ed. Daniel Guérin (New York: Viking, 1977, reissued by Paragon House, 1992) // "Manet and the Judgment of Paris," *Art News*, LXXII, (February 1973), pp. 63-69 // "Gauguin's Motifs from Le Pouldu," *The Burlington Magazine*, CXII, (September 1970), pp. 615-620 // "American Sculpture — the Fifties," *Artforum*, X, (Summer 1967), pp. 60-67. // "Cézanne, Tanguy, Chocquet," *Art Bulletin*, IL, (June 1967) // "Cézanne's Still-Life with Cherries and Peaches", *Bulletin of the Los Angeles County Museum*, 1967 // "Gauguin and a Peruvian Mummy," *The Burlington Magazine*, CLX, (April 1967), pp. 238-242 // "A Note on Three-Dimensional Quality," *Connection*, IV, No. 1, (1966), pp. 36-38 // "Cézanne's Carnet violet-moiré," *The Burlington Magazine*, CVII, (1965), pp. 313-318 // "Calder at the Guggenheim," *Artforum*, III, (March 1965), pp. 37-42 // Review of C. Gray, *Sculpture and Ceramics of Paul Gauguin*, in *Art Bulletin*, XLVI, (1964), pp. 579-586 // "Watercolor in Cézanne's Artistic Process," *Art International*, VII, (May 1963), pp. 23-27 // Review of Adrien Chappius, *Les dessins de Paul Cézanne...en Bâle*, in *Art Bulletin*, XLV, (1963), pp. 79-82 // "Cézanne's Sketchbook in the Art Institute of Chicago," *The Burlington Magazine*, CIV,

(1962), pp. 196-201 // *Elof Wedin*: exhibition brochure for Walker Art Center (1961) // *Peter Busa*: exhibition brochure for Walker Art Center (1961) // *Review of Anthony Blunt, The Art of William Blake*, in the *Columbia Supplement* (December 15, 1959).

VI. Readings or Lectures in Conventions or Symposia (Selected)

"*Toward New Historical Paradigms*", plenary lecture scheduled for August 1994, Karl-Franzens-Universität, Graz, Austria, for the International Congress on the History of European Ideas. // "*Leonardo and the Slip of Fools*", International Congress on European Unity, Aalborg University, Denmark // "*Leonardo and the Slip of Fools*," Village Voice Bookshop, Paris. June 18, 1992 (Series with John Ashbery and Tess Gallagher) // "*Convocation in Memory of Rudolf Wittkower*", Department of Art History, Columbia, New York, March 1989 // "*Psychoanalysis and Art History*", Center for Advanced Study in the Visual Arts, Washington DC, February 1988 // "*Understanding the Game of Patronage*," Symposium "Artists & Architects: Humanism Rediscovered" sponsored by The Skowhegan School of Painting & Sculpture and the AIA Committee on Design. The New School of Social Research, New York, March 1982) // "*Art Transitions: Art Support Systems*," MIT (October 1975) // "*What are we? Where are we going? The future of Art History.*" Chairman of panel. College Art Association. San Francisco, 1972 // "*Earth, Air, Fire, Water*," Moderator, Boston Museum of Fine Arts, 1970 // "*Art, Technology and Form-making*," Symposium on Art and Technology: dedication of the MIT Center for Advanced Visual Studies, with Otto Piene, Harold Tovish and Cyril Smith (March 21, 1968) // "*Whither Art History*," Symposium on the Relevance of Art History Today, Columbia University (May 24, 1968) // "*Synaesthetics and Synaesthesia*" series with Lawrence Alloway, Max Kozloff and Susan Sontag, 1966 // "*Modern Sculpture and Modern Architecture*," with Richard Lippold and Jack Tworkov. Department of Architecture, Yale University, January 1964 // "*Gauguin's Symbol for Death and His Concept of Eve*," College Art Association, Philadelphia (January 1964), with Albert Elsen, Ernst Scheyer, Charles Kessler, William Rubin, and Jack Spector // "*Petrarch and the Early Renaissance Concept of Personal Fame*," The Central Renaissance Conference, University of Nebraska, April 1962 // "*The Expansion of Vision*," Illinois State Art Education Convention, Decatur, May 1962 // "*An Iconographic Program for the New American Sculpture*," College Art Association, Minneapolis, January 1961, with Albert Elsen, Harold Tovish and John Rood // "*Cézanne's Sketchbook in the Art Institute of Chicago*," Frick Collection Symposium on the History of Art, New York, April 1961 // "*Sensory-Motor Influences on Art in the Early Stages*," Symposium on Art and Psychology. With Rudolf Arnheim and Henry Schaefer-Simmern. City College of New York, Spring 1960 // "*Reflections on a Polished Sphere: Apparent Simplicity, Actual Complexity*," The American Society for Aesthetics, Western Division, Sacramento State College, December 1957.

VII. Film-Making

"*The Buckshot Rabbit*" (with Connie Fox). 6 minutes. 8mm. 1951

"*Takis: Evidence of the Unseen*". 16mm, 28 minutes. 1968. Shown in Paris, acquired by the French Ministry of Culture, 1974. To be shown at the Musée Jeu de Paume at the Takis retrospective, 1993.

"*Coming and Going*", double-screen, 16mm, 3 minutes. 1974.

"*The Oceans*", 16mm, double projection. length indeterminate. 1974-75.

"*The Grass Square*", 16mm, double-screen, 14 minutes. 1974.

"*The Making of a Mosque*", 16mm, 26 minutes, 1984-85. Commissioned by the Ministry of Defense and Aviation, Saudi Arabia. Shown on Saudia Airlines flights when landing at Riyadh.

VIII. Lectures (Selected)

"*Art et l'avenir de technoculture*", Centre Européen de Technoculture, Université de Paris-Dauphine, June 1993 // "*When Objectivity Takes Over.*" L'Ecole International, Paris, April 1991 // "Isolating Mechanisms in Style Formation." *Lecture in honor of the 20th anniversary of the retirement of the retirement of Rudolf Wittkower.* Columbia University, 4 March 1989 // "*Scenario for an Artist's Apocalypse*" The Studio School, New York, July 1987 // "*The Myth of Heroic Personages*," Art History Conference of Land Grant Colleges, University of Massachusetts, Amherst, May 1986 // "*Impressionism and the Modern Vision*," The High Museum of Art, Atlanta, June 1982 // "*The Infusion of Unique Personality Traits into the General Style of Art History*," Louisiana State University, Baton Rouge, January 1980 // "*A New Look at Gauguin in Tahiti*," The Baltimore Museum of Art, May 1980 // Commencement Address, Art Institute of Boston, May 1980 // "*The Disassociation of the Aesthetics of Art from that of the Feminine*," Haverford College, Pennsylvania, April 1979 // "*Post-Modernism and Mediocrity*," (with Rosalind Krauss as interrogator), Hunter College, New York, December 1979 // "*The Insertion of Unique Personality Traits into the Art Historical Process*," Psychiatry Division, Mount Auburn Hospital, Cambridge, December 1979 // "*Cézanne's Bathers*," (series on "*Cézanne: The Final Decade*," with John Rewald and Lawrence Gowing) Museum of Fine Arts, Houston, February 1978. // "*The Psychodynamics of Creativity*," Harvard Medical School, Psychiatry Division, June 1977 // "*Cézanne's Bathers*," Museum of Modern Art, New York, October 1977 (series of evening lectures on "*Cézanne, The Final Decade*" with Lawrence Gowing, Theodore Reff, John Rewald, William Rubin, Meyer Schapiro) // *Five lectures on the perception of architecture and urban form, and five lectures on modern art*, Sociedad Colombiana de Arquitectos, Medellín, Colombia (with Imre Halasz), January-February 1976 // "*Cézanne, Gauguin, Matisse and Picasso in the Hermitage*," Museum of Fine Arts, Houston, March 1976 // "*Cézanne's Eternal Feminine, His Erotic Motifs*," Dartmouth University, 1975 // "*Cézanne Erotica*," University of Pennsylvania, 1975 // *Three lectures on Impressionism*, State University of New York and Albright-Knox Gallery, Buffalo, 1972 // "*The Woman in the Mirror*," Boston Public Library, January 1974 // "*Zola, Noah and the Waterworks of Aix-en-Provence*," Tufts University Medical School, Department of Psychiatry, February 1974 // "*Problems in Art Historical Methodology*," Boston University, with Naomi Miller, October 1973 // "*The Artist's Use of Sex Energy*," University of Michigan, Ann Arbor, March 1973 // "*Place and Space in Architecture*," Yale University, Department of Architecture, March 1972 // "*Manet's Déjeuner sur l'herbe: The composition as symbol.*" University of Chicago, November 1971 // "*Philosophical or*

Clinical? A Trait of Genius or a Symptom of Disease?" Columbia University Medical School, Department of Psychiatry, April 1970 // *"Sensory-motor Influences on Art in the Early Stages"*, Harvard Medical School, Child Psychology Group, March 1971 // *"Surrealist and Neo-Plastic Fusion in Sculpture of the 40s and 50s,"* Museum of Modern Art, New York, April 1969, series "American Art Since WW II" with Leo Steinberg, Lawrence Alloway, Robert Rosenblum, Harold Rosenberg, Robert Goldwater, Clement Greenberg and Eugene Goossen // *"French Painting After World War II,"* Museum of Fine Arts, Boston, May 1968 // *"Commencement Address,"* Massachusetts College of Art, June 1968 // *"Modern American Sculpture in Historical Tradition: Sculpture as Geology,"* The Guggenheim Museum, New York, 1967 // *"Japanese Prints and Impressionism,"* Wheaton College, March 1966 // *"Space and Time in Italian and Russian Futurism,"* Carpenter Center, Harvard University. Benefit lecture for the Committee to Rescue Italian Art, series of evening lectures, with James Ackerman and Horst Janson, 1966 // *"Gauguin's Symbolism,"* Fogg Art Museum, Harvard University, 1965 // *"The Artist and the Museum,"* Round Table Discussion, Minneapolis Institute of Arts, February 1962 // *"The Modern Artist Looks at Art History"* (three lectures), Northrop Collegiate School, Minneapolis, June 1962 // *"Modern Art in Transition: The Neo-Dada and New Figurative Movement,"* Walker Art Center, Minneapolis, June 1962 // *"Gauguin's La perte du pucelage,"* Walker Art Center, Minneapolis. Symbolism in Modern Art series with Lorenz Eitner, Theodore Reff, Rudolf Arnheim and Martin Friedman, May 1961 // *"Italian Sculpture of Today,"* Walker Art Center, Minneapolis (October 1961) // *"A Concept of Peace, A Concept of War: The Ara Pacis Augustae and the Guernica,"* American Association of University Women, Minneapolis (October 1962) // *"Sensory-Motor Influence on Children's Scribbles in the Early Stages"*, City College of New York, with Rudolf Arnheim and Henry Schaefer-Simmern, April 1960

IX. Museum and Related Positions

Chairman, M.I.T. Committee on the Visual Arts. 1965-77 // Director, Hayden Gallery, Massachusetts Institute of Technology, 1965-74 concurrent with full-time teaching. Organized many exhibitions including "Miscellaneous Motions of Kinetic Art", "Takis: Evidence of the Unseen", "Hans Haacke, Phenomena Art", "The Moon Show" (first public exhibition of moon-dust), "Images of the Feminine in the Belle Epoch", "The Park Place Group", Harold Paris' *Souls*"; organized, with Minor White, three shows on photography: "Light?", "The Nude" and "Octave of Prayer" // organized with Billy Kluver and Robert Rauschenberg the New England Experiments in Art & Technology (EAT), 1965 // Organized East Coast: West Coast sculpture exhibition for American Express Pavilion, New York World's Fair, 1964 // Paris correspondent for the Museum of Modern Art's Rodin exhibition, 1962-63 // Senior Curator, Walker Art Center, Minneapolis, 1961-62

X. Professional Consulting / Art and Architecture

(1979-1986) *Government of the Kingdom of Saudi Arabia*. Consultant to the Ministry of Defense and Aviation for International Airports Projects planning the architecture and art program and the art commissioning strategy for the

three airports in Saudi Arabia: Jeddah, Riyadh and Damman. Prime architect for Landscape Design, Mosque Interior Design, and Special Lighting for the King Fahad International Airport, Eastern Provinces. Prime contractor for the design of the interior and integral art for the King Khaled mosque at Riyadh. Consultant to architects on design of Eastern Provinces International Airport. Developed for the Kingdom a comprehensive program for the modern mosque and for the integration of modern Islamic art into religious and civic architecture // *Bechtel Corporation*. Consultant to Bechtel on the King Khaled International Airport project in Riyadh. Responsible for commissioning the design and fabrication of integral art. Consultant on Islamic social and religious customs and decorum // *Parsons-Daniel Company*, Consultant on art and design of the King Abdulassiz International Airport at Jeddah // *American Telephone and Telegraph*. General Consultant for AT&T's stewardship of the arts (1979-1985) // *IBM Corporation*. Working member of the Corporate Art Committee. Consultant on cultural support programs (1979-1987), arbiteur and consultant for Place Pascal, La Défense, Paris // *Saudi Basic Industries Corporation*. Consultant on the promotion of art as an industry in Saudi Arabia, 1982 // *Robert H. Goddard Memorial*, Clark University, Worcester, Massachusetts. Consultant to the selection committee and site designer // *Cardinal Cushing Memorial* for Cardinal Cushing Park, Government Center, Boston, Massachusetts. Consultant to the Roman Catholic Archdiocese of Boston for selection of sculptor and site design // *Boston Redevelopment Authority*. General Consultant on art projects done under one percent for art program throughout Boston, 1967-1970.

XI. Other Professional Activities

Current member of the editorial board of *Languages of Design for Word, Image and Sound* (Elsevier, Amsterdam). Member of the board of *Leonardo* (MIT Press).

Mather Award Committee (with Tom Hess and Irving Sandler) of the College Art Association to grant award for excellence in art criticism, 1972, 1973 // College Art Association's Rufus Morey Book Award Committee (with Oleg Grabar and Haverkamp-Bergman) to award prize to best book on art history published during previous year, 1973, 1974 // Skowhegan School of Art Awards Committee, 1973 // Consultant to the Vice President for Academic Administration of the State University of New York at Binghamton on the development of a graduate program in Art History and on graduate school facilities, 1973 // Consultant to Massachusetts State Board of Education for selection of president for Massachusetts College of Art, 1969 // Member of Mayor's Art Advisory Committee, Boston, 1969-70 // Advisor to the Director of the Institute of Contemporary Art, Boston, during a reorganization phase, 1968 // Member of Brandeis Creative Arts Award Committee, 1966 & 1967 // Consultant to Newton Public School System on development of an art education program, 1965 // Consultant on Cézanne drawings for exhibition of French drawings in Dutch collections at the Institut Neerlandais, Paris, 1964 // Consultant and Paris Correspondent to Museum of Modern Art on the Rodin Show, 1962-1963.