

# CAA newsletter

Volume 4, Number 1

March 1979

## 1979 annual meeting report

Approximately 4,500 of us descended upon Washington January 31–February 3 for our annual tribal rite. The gods were kind, our festivities occurring during the week after the first snowstorm partially immobilized the city and the week before the second snowstorm, subsequent floods, and angry farmers immobilized it even further. Coming as it did the year after our quadrennial extravaganza in the Big Apple, the Washington meeting seemed less frantic and less frenzied; there was perhaps less of a sense of excitement but more of a sense of ease. Everyone we spoke to was having a relaxed and a good time; it's possible, of course, that the others just didn't speak to us.

In keeping with the more human/e scale of the Washington meeting, Jean Sutherland Boggs, in her Convocation Address, called upon art historians to practice their discipline with "more spontaneity and joy" and with "a more sensitive response to humanity—the artists', the public's, and their own. (Excerpts from Dr. Boggs' address appear on page 3.)



Jean Sutherland Boggs

### Program

Sessions, somewhat fewer than last year, were all well attended. In the art history program, organized by Alan Fern of The Library of Congress, there was a greater-than-usual emphasis upon national, as contrasted with period, sessions. Other specialized sessions tended to emphasize theoretical and socio-political rather than stylistic approaches. The studio program, organized by Jane Livingston of the Corcoran Gallery of Art, reflected our location at the seat of government (and all those funding agencies!) by relatively heavy reliance on museum directors, critics, administrators and lawyers and relatively light participation by working artists.

Receptions, coordinated by Abram Lerner of the Hirshhorn Museum and Sculpture Garden, were gala and numerous, with four different museums—the Corcoran, N.C.F.A.,

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## CAA awards

Awards for excellence in art historical scholarship and criticism and in the teaching of fine arts and art history were presented at the Convocation ceremonies of the 67th Annual Meeting of the College Art Association, held in the Auditorium of the National Air and Space Museum in Washington, D.C., on Friday evening, February 2, 1979.

The Association's newest award (established in 1977), for Distinguished Teaching of Art History, was presented to **H. W. Janson**, New York University. The Distinguished Teaching of Art Award went to **Louis Finkelstein**, Professor of Art at Queens College, U.N.Y. The CAA's major award for art historical scholarship, the Charles Rufus Morey Book Award for 1977, was presented to **Anne Coffin Hanson**, Yale University, for

her monograph *Manet and the Modern Tradition*. The Frank Jewett Mather Award for Distinction in Art and Architectural Criticism went to **John Russell**, art critic for *The New York Times*. The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1977 in *The Art Bulletin* was awarded to **David Summers**, University of Pittsburgh, for "Contrapposto: Style and Meaning in Renaissance Art."

The citations read as follows:

### Distinguished Teaching of Art History Award

With felicity, the Oxford Dictionary defines the verb "to teach" as "to enable by instruction" and that has certainly been the

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## studio safety guide soon available

The long-awaited manual, *Safe Practices in the Arts & Crafts: A Studio Guide*, is now at the bindery and should be available for distribution by the end of April.

This 72-page handbook, published by the CAA, is an unusual—one might well say inspiring—example of good works brought to reality by a wide constituency of people and organizations that care about artists: the CAA; government (through a grant from the National Endowment for the Arts); higher education (the University of Illinois Chicago Campuses and Cooper Union); corporations (York Typesetting Co., Inc. and Champion Papers) that donated or drastically cut costs on goods or services; and Local No. 1 of the Amalgamated Lithographers of America, which donated lithography.

The list of involved individuals is even longer. It begins with former CAA president George Sadek, Dean of the School of Art at Cooper Union, and Ed Colker, Director of Art and Design at the University of Illinois, Chicago Circle, who jointly first realized the need for this publication, began the project, and never let the ball drop. It includes a hard-working author, Gail Coningsby Barazani, a never-say-die project director, Ann Goodfellow, and a host of other people who concerned themselves with the issue of artist's health long before and throughout the process of this publication.

The purpose of the *Guide* is clearly stated by Ann Goodfellow in her Foreword: "We

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### SAFE PRACTICES A STUDIO GUIDE

**Single Copies:** \$3.00 plus 75¢ each for postage and handling.

**Prepackaged Cartons of 10 Copies:** \$29.00 plus \$3.50 per carton for postage and handling.

**Prepayment required.** Send orders to CAA, 16 East 52 Street, N.Y.C. 10022. N.Y. State residents add applicable sales tax.



H. W. Janson. That sharp eye, that hard head and that soft heart.

goal of all Peter Janson's professional activity in the classroom and beyond. He has taught for 43 years, 30 of them at New York University, at the Institute of Fine Arts and at Washington Square where he was Chairman of the College Department for 25 years. He has been visiting professor at an astonishing number of colleges and universities in this country and abroad. He is as much a touring champion as Buffalo Bill Cody and Mac West. It would in fact be hard to count the members of CAA alone whom he has enabled to develop their gifts and to find a place in professional life. The Jansons' *History of Art*, translated into 15 languages to date, continues to spread his teaching and, with it, the impact of art history all over the world. At the same time, Peter has been ever alert to the development of techniques and organizations that might enable us to gather, use and diffuse art-historical knowledge in new ways.

Peter Janson's teaching, like his scholarship, is the direct expression of a personality of extraordinary dimension. Prodigious resources of energy, generosity and intellectual curiosity are instantly mobilized on behalf of all who call upon him, be they sage or suckling. As deep as his instinct to help is his creative urge to find and to shape facts, ideas and events. And it is perhaps this drive that links his teachings, his writing and his career as an intellectual entrepreneur. He challenges students to discover, with him, new patterns in the flux of history and to seize on pungently singular visual images as though they were truffles. The mixture of vision and shrewdness that makes Peter a consummate master of the art of the possible also has much to do with his success as a teacher. By example and persuasion he empowers students to be confident that they too can vanquish complicated problems and accomplish daunting tasks. In this way he gives the great teacher's

greatest gift: he enables students to achieve autonomy of mind and action. But, ultimately, Peter captures our imaginations because he is the very type of *homo ludens*. His example teaches that a predisposition to free mental play seems to be a necessary condition of profound insight.

The verb "to teach" comes from the Old English *tac(e)n* which is cognate with the German "zeigen" (to show) and "Zeichen" (a sign or symbol) and, thus, with the English "token" as well. Your enabling instruction, Peter, what you have shown us, has made us all your students in one way or another and has earned you the admiration and respect of the art-historical world. Today, however, we present this award to you also for something that cannot be earned, only freely given: affection for that sharp eye, that hard head and that soft heart.

**Committee:** Kathleen Weil-Garris, Chair; Leopold Ettlinger; William R. Rearick

#### Distinguished Teaching of Art Award

Louis Finkelstein, artist, author, lecturer, and teacher; a member of the faculty at the Brooklyn Museum Art School, at the Philadelphia College of Art, at Yale University's School of Art; Chairman of the Art Department at Queens College, City University of New York from 1964 till 1969; Professor since 1964.

Professor Louis Finkelstein, familiarly and affectionately known as Louie, you are versed in the lexicon of ideas from physics to Freud to painterly; from mathematics to hermeneutics; from Monet to Merleau-Ponty. A teacher by the accident of passion rather than by design, you are compelled to understand how information is received, how it is ordered and how it may be transmitted. As an artist, the genius of your eye is in your ability to discern strategies of order and ordering. In your explorations into the history of ideas and the mechanics and psychology of perception, you use language, whether of the eye or the tongue, as an instrument of discovery and knowing. Your mode is always transitive: changing, learning, inquiring; you are first of all a practitant and then a professor. In the process of your continuing self-instruction you invite everyone you encounter to share in the joys and the ardors of that rigorous and passionate adventure.

Professor Louis Finkelstein; Louie, it is we, your friends and your students, who are most honored today, as we gratefully and gladly bestow on you the College Art Association's Distinguished Teaching of Art Award for 1979.

**Committee:** Wolf Kahn, Chair; Dore Ashton; Edward Betts; George Bunker; Jason Seley

#### Charles Rufus Morey Book Award

The members of the Committee unanimously acclaim Anne Coffin Hanson's *Manet and the Modern Tradition*. With a painter's insight, the author has captured the full complexity of Manet's work, which juxtaposes symbolism and formalism, boldness and refinement of technique. She has linked these contrasts in turn with the French striving to reconcile reverence for tradition with the pursuit of progress. Her monograph skillfully constructs a new reading for Manet, combining contemporary criticism and latest scholarship, in which the content of his art, the craft of his luminous surfaces, and the poetry of his cool realism are interpreted as reflecting both the optimism and the loneliness of *la vie moderne* in nineteenth-century France.

**Committee:** Alessandra Comini, Chair; Wayne Dynes; John R. Martin

#### Frank Jewett Mather Award

After yawning through reams of gray prose about art, reading John Russell is like a resuscitating whiff of oxygen. Unfettered by abstract ideologies, unconcerned with solemn Last Judgments on artists who are no less mortal than critics, he is a master of empiricism, combining precision and flexibility. In choosing the right words to pinpoint what he sees and in keeping his eyes and mind open to the widest range of experiences, both old and new, he can illuminate everything from the stones of Egypt to the bricks of Carl Andre. His enormous erudition should be the envy of professional academics, and his supple,

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Louis Finkelstein. Practicing what he teaches.

## towards a more humane art history

*Excerpts from the Convocation Address delivered at the 67th Annual Meeting of the College Art Association of America, February 2, 1979.*

One of the virtues in the reinvigorated College Art Association is that it reminds us of the most human element behind works of art—the artists themselves. There have been periods when artists have calculatedly tried to erase their personalities from works of art—and this has been true of certain post-war artists. But at the moment many seem to thrust themselves upon us through video, performance, or the reproductions of their own faces. We cannot escape the essential humanity of works by Vito Acconci, Laurie Anderson, or Chuck Close. The knowledge of their works and the presence of artists all around us at the meetings, as well as their studio sessions, prepare us to look for the man or woman, even when he or she seems to retreat in works as austere as Donald Judd's.

We acknowledge that it is important for art historians to have some direct knowledge of the active artist. We have allowed for it in many college curricula by having studio classes or making use of resident artists. Some others may do what I did this past semester at Harvard—give a seminar on contemporary art in which each student studies the work of a living artist. . . . The students who were able to talk intimately with the artists on whom they worked wrote papers of great feeling and immediacy. I do not think they would ever be guilty of saying or writing "it was painted," as if a work of art were the product of history or destiny instead of a human being.

Whether artists conceal themselves . . . or reveal themselves, there are human qualities which appear in their works. He or she chooses the subject, the point of view spatially and psychologically, the color, the materials, and executes it with his or her eyes and mind and hand. The creation of a work of art is not a passive state, but is a decidedly active one. The artist is responding to the world in which he or she lives—but he or she can fight, challenge, overcome, or sensitively acquiesce to the mores of the time.

There is another part of the more humane conception of art history and that is the consideration of the public—students in our classes, visitors to our museums, readers of our writing. The humanity of the students, their interest or apathy, their passiveness or involvement, is very difficult to ignore. Unhappily it is easier for museum adminis-

trators to forget the museum visitors except as numbers. Even the readers of our books may seem remote, except for the carping editor or the damning critic. And yet these publics are not anonymous. They are intelligent and unexpected. . . . The actual love of art and readiness to draw so much from it is very real. The danger is that we art historians are in positions to discourage it, thwart it, even stunt it, when we should be encouraging it to bloom.

We art historians are the moderators between the work of art and the public. We make it available. We document it. We interpret it. We explain it. . . . But whatever we do we should do with gusto and love. Our own humanity should be apparent. . . . Restraint is possible, even desirable, but impersonality should not be the hallmark of our work as teachers, writers, or museum people.

There probably also needs to be more self-criticism if we are going to speak humanely to the public. I realize that I am beginning to tread on dangerous ground. Perhaps I need to reassure you that I agree with the concept of elitism expressed by Sherman Lee at the address last year, that I believe in the acquisition and exhibition of the finest if otherwise useless works of art. In the same way I support the most rigorous scholarship as an end in itself. I realize that just as there are courses there are publications for the specialized art historian. . . . But I believe we will also be reaching a broader public, partly by doing new things but also in doing much of what we do now with a greater grace and a sense of humanity (the artists', the readers', and our own).

This grace never condescends. It is rooted in the most serious scholarship. It will not cavalierly dispense with our discipline's preoccupations with footnotes, captions, provenances, exhibition histories, bibliographies. But in a greater awareness of the artists, our publics, and ourselves it will produce—as upon occasions it does now and has in the past—art history in many forms that is varied, personal, and in its consideration of the public courteous as well as graceful.

It has been suggested to me that I am expecting too much—but I hope not. I have also been reminded that Baltasar Gracián Morales, in 1647, ended his *Oracle: A Manual on the Art of Discretion* with an even more demanding and offhand command than my address: "And, by the way, be a saint."

Jean Sutherland Boggs ■  
Philadelphia Museum of Art

## ICAAs awards

sprightly prose a model for every writer. With the Frank Jewett Mather Award for Art Criticism, we honor his free and educated spirit.

**Committee:** Alfred Frankenstein, Chair; Linda Nochlin; Robert Rosenblum

#### Arthur Kingsley Porter Prize

David Summers' article, "Contrapposto: Style and Meaning in Renaissance Art," is an intricate and perceptive examination of a principle of artistic theory that he believes inspired a new stylistic direction in Italian art of the sixteenth century. In a discussion of impressive scope and intellectual endeavor, he

illuminates one of the most difficult questions faced by the art historian, namely why stylistic change occurs, by reexamining the connections between ancient literary theory, Renaissance literary and aesthetic theory and its interpretation in some key works of the High Renaissance and Mannerist period. His provocative and complex system of ideas has many important implications for all students of artistic theory and practice and will stimulate much discussion of these issues in the art of Western Europe after 1500.

**Committee:** Ann Sutherland Harris, Chair; Vincent Bruno; Margaret Frazer; Barbara Stafford ■

## sustaining members

Sustaining membership is a voluntary category for those who wish to make contributions to the CAA in excess of their income-based membership dues. The rate for Individual Sustaining Members is \$100 annually. We are pleased and proud to announce our Individual Sustaining Members for 1979: Ann L. Breeding-Kelso, Miami, Fla.; Sol Alfred Davidson, Bear Creek, Pa.; William Heidrich, Peoria, Ill.; Edgar Kaufmann, Jr., New York City; D. Terrence Netter, Wallingford, Conn.; Cynthia H. Polsky, New York City. ■



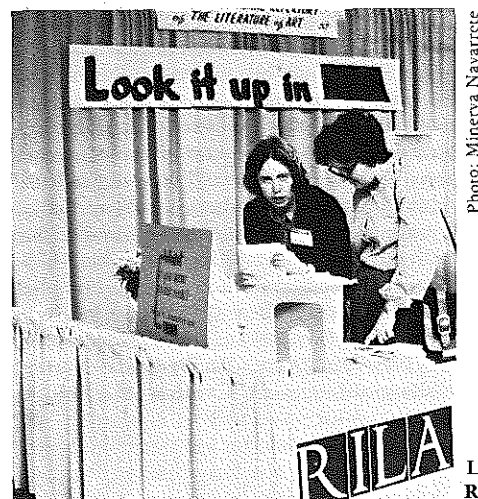
After Convocation, conviviality at the Hirshhorn.

Photo: Minerva Navarrete



At Annual Members Business Meeting, left to right, CAA Secretary Lucy Sandler, Honorary Counsel Gilbert Edelson, President Marilyn Stokstad, and Vice President Joshua Taylor.

Photo: Minerva Navarrete



Like the other exhibitors, CAA-sponsored RILA "shows-off" at the Annual Meeting.

Photo: Minerva Navarrete

the Renwick, and the National Portrait Gallery—holding receptions on Wednesday evening; the new East Wing of the National Gallery opening its doors to, we are told, 4,000 of us on Thursday evening; and a wind-up post-Convocation party at the Hirshhorn on Friday evening. The architectural tour of Washington, conducted by Wolf von Eckhardt on Saturday morning, was an unqualified success; we regret only that we were unable to accommodate all those who wanted to join it.

#### Placement

We won't have final figures until next issue, but our guess is that 1200-1300 applicants used the placement service (last year it was 1643). There were 486 different openings listed: 265 in the Annual Meeting Positions Listing mailed January 2; an additional 231 in the Supplementary Lists distributed *in situ*. It's a pleasure to report that there were no major foul-ups in the operation of placement services: in fact, the most significant malfunction was that the Hilton clean-up staff thought the numbers on our interviewers' tables were just so much more litter and conscientiously removed them each night.

#### Business Meeting

Backtracking a bit, the 67th Annual Members Business meeting was held on Thursday, February 1, at noon. As has become customary at these events, there was a relatively large return of proxies (nearly 1,000) and a relatively small in-the-flesh attendance (approximately 75). The slates proposed for Officers, new Directors, and the 1979 Nominating Committee (see December 1978 newsletter) were all duly and unanimously elected, and the membership unanimously approved a By-Laws change making the term of Executive Committee Members two years.

#### Miscellaneous

As has been the case for as long as we have been keeping count, there were more alumni reunions (24 of them) than ever before. There were 68 exhibitors, with lively traffic through the exhibit area at all times. Film showings, initiated last year, were somewhat less extensive but considerably better attended. (It takes a while for word-of-mouth to get around.) Fourteen films were shown, all but one of them dealing with 20th-century art. Finally: the Hilton got into what it considered the spirit of the occasion by featuring a "Picasso Pizza Special" at its downstairs snack bar. We do not consider it our responsibility to review it.

R.R.W. ■

## affiliated societies

*As any careful reader of the 1979 Annual Meeting Program will have noted, a considerable number of sub-disciplinary and other special interest groups have formed or are in the process of formation. Whether this represents a healthy extension of interest or a potentially dangerous splintering of the discipline can—and has been—subject to endless debate. Principle aside, the practical fact of proliferation has made it necessary for the CAA to adopt a more formal procedure than we have had in the past with respect to groups that regularly request annual meeting program time or other services of the Association. The following policy was unanimously adopted by the CAA Board of Directors at its meeting on January 31, 1979.*

#### RELATIONS WITH AFFILIATED SOCIETIES

**I.** To be recognized by the CAA as an affiliated society, a group must be national in scope and must present evidence that:

**A.** It is committed to the serious study, practice and advancement of the visual arts and/or the history of art.

**B.** It possesses a formal organizational structure, *i.e.*, elected officers, an identifiable membership, and such signs of on-going activity as a newsletter, a periodical, a record of exhibitions, or other documentation.

**II.** Applications for affiliated society status will be screened by a standing committee of the CAA composed of the Vice President (as chair), the Executive Secretary, and

two other members of the Board of Directors—one representing art historians and one representing studio artists. The committee's rulings may be appealed to the CAA Board. The committee should report annually to the Board and review the status of affiliated societies every five years.

**III.** The CAA will publish in its newsletter an annual directory of affiliated societies including the following information as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a statement of 25-50 words on the society's nature or purpose.

#### IV. Liaison with Affiliated Societies:

**A. Annual Meeting.** To the extent possible, the CAA will provide each affiliated society with facilities for one meeting lasting up to two and one-half hours during those time slots not reserved for official CAA program sessions and will attempt to provide additional time slots to those groups that request more than one meeting. If audio visual equipment required by the society is already present for CAA sessions, there will be no charge to the society. This meeting will be listed in the final CAA annual meeting program. Additional information relating to affiliated societies may be distributed in the CAA registration area.

**B. On-Going Liaison.** Liaison between affiliated societies and the CAA will be maintained by the President and Executive Secretary of the CAA and the officers of the affiliated societies. The executive officer of an affiliated society or his/her representative may be invited to a CAA Board meeting to act as a resource person when in the opinion of the President of the CAA issues arise on which his/her expertise is required.

**V.** News from affiliated societies of interest to the CAA membership as a whole may be submitted to the editor of the CAA newsletter for possible publication. ■

## comes the resolution . . .

*The last meeting of the CAA Board of Directors was held on Wednesday, January 31, 1979, at the Washington Hilton Hotel. Some highlights:*

**Policy re Affiliated Societies.** The whys, the wherefores, and the guidelines themselves appear on page above.

**Faculty Status for Librarians.** The Board unanimously endorsed the following resolution:

"The College Art Association, through its Board of Directors, recognizes its debt to art librarians and depends—both for academics and for students—upon their professional skills. Accordingly, be it resolved that the CAA endorses the *Joint Statement on Faculty Status of College and University Librarians*, prepared by the Joint Committee on College Library Problems, representing the Association of College and Research Libraries, the Association of American Colleges, and the American Association of University Professors, in circumstances where art librarians do indeed have a faculty function, performing teaching and research roles."

**Reproductions of Works of Art.** The Board unanimously adopted the following resolution:

"The CAA supports the *Guidelines for Re-*

*productions of Works of Art* adopted by the Association of Art Museum Directors at its meeting on January 30, 1979 and recommends their application to all societies and individuals concerned with reproductions of works of art."

The AAMD Guidelines are reprinted on page 16.

Noting that art historians and artist teacher/scholars may have additional concerns about reproductions of works of art that go beyond those of art museum directors, the Board also voted to establish an ad hoc committee to articulate those concerns and, if desirable, to develop supplementary guidelines.

**Standards for B.A. and B.F.A. Degrees in Studio Art.** With a speed to which we would like to become accustomed, the Committee on Standards for the Undergraduate Art Degree, co-chaired by Paul Arnold and George Sadek and appointed on January 25, 1978, was ready to submit its final report just one year later. The Standards, unanimously adopted, appear on pages 13 and 14.

**Resolutions on Language in American Education.** The following resolution was unanimously adopted:

"In view of the pressing need for proficien-

cy in foreign languages for the purpose of study and research and for international interchange among members of this organization and their counterparts in other countries, the College Art Association endorses the spirit of the *Resolutions on Language in American Education* of the Joint National Committee for Languages (approved October 7, 1978) with the added understanding that similar recommendations should be made for Latin, Greek, and other historical languages of importance to the continuation of humanistic studies."

**Some Fun!** Lest tender-hearted members begin to think that all CAA Directors ever get to do is to sit in a smoke-filled room with nothing but dried-out sandwiches and bitter coffee as a reward for their efforts, we hasten to report that the Board meeting was followed by a delightful reception at the Vice President's House, graciously hosted by Joan Mondale. The company, the house, the art, and the food were a genuine pleasure. And not a single resolution was passed!

Editor's Note: Copies of the *Joint Statement on Faculty Status of College and University Librarians* and the *Resolutions on Language in American Education* may be obtained from the CAA office. ■



## conferences and symposia

### The Carracci and Italian Art c. 1600

To be held on Saturday, April 7, in conjunction with the exhibition "Prints and Related Drawings by the Carracci Family" at the National Gallery of Art. Participants will include Carl Goldstein, Catherine Johnston, Stephen Ostrow, Donald Posner, Erich Schleier, Richard Spear, and Clovis Whitfield. Admission is free. For further information: Diane DeGrazia Bohlin, NGA, 6th and Constitution Avenues, Washington, D.C. 20565.

### Goodson Symposium on American Art

The second annual GSAA will be held at the Whitney Museum of American Art on Monday, April 23. This year papers will focus on 20th century art and architecture (excluding decorative arts), with special emphasis on the response and reaction to abstract expressionism. Papers will be selected by Dore Ashton, Robert Hughes, and Linda Nochlin, assisted by the Whitney Museum staff.

### SECAC Conference

The Southeastern College Art Conference will hold its 1979 annual meeting in Atlanta, October 25-27. Georgia State University will act as host. In addition to the general studio and art history sessions, there will also be sessions focusing on the art and particular concerns of the region: "Contemporary Art in the Southeast," "Afro-American Art," "Art and Art History: Do They Belong in the Same Department?" and "The Neglected Audience: Art Programs in the Community." Also, a la CAA, sessions sponsored by slide curators and by the regional WCA. For further information: Cathy Fox, Art Dept., Georgia State University, University Plaza, Atlanta, Ga. 30303.

### New Directions in Native American Art

A major three-day symposium, to be held at the University of New Mexico, Albuquerque, October 24-26. Formal papers, panels, and open discussion sessions are planned. For further information: J. J. Brody, Maxwell Museum of Anthropology, or S. G. Kenagy, Art Dept., UNM, Albuquerque, N.M. 87131. Abstracts by May 1.

### 18th-Century Studies Society

East Central Meeting, November 8-10, in Williamsburg, Va. The theme of the conference will be "The Pan-Atlantic Enlightenment." Inquiries and papers to: Robert P. Maccubbin, English Dept., College of William and Mary, Williamsburg, Va. 23185. Deadline for papers: June 1.

### British Studies Conference

October 26-27, at the University of Colorado. Paper proposals to Richard Cosgrove, Dept. History, UC, Colorado Springs, Colo. 80907. Deadline: July 1.

### ARLIS/NA

The national art librarians association, which has decided to meet separately from the CAA every third year, is off to Toronto this March (the 21st to 25th, at the Park Plaza Hotel). The program will include workshops and panels on resource and information-sharing through the computer; writing and publishing in the arts; Canadian art periodicals; research in the decorative arts; creating a bibliography for museum objects; as well as other topics related to research, bibliography and art librarianship. Other highlights are institutes on visual resources and on cataloguing issues as well as visits to local Native Indian and Eskimo collections, the Albright-Knox Art Gallery (Buffalo) and the McMichael Collection (Kleinberg, Ontario). For further information: Joyce Pellerano Ludmer, UCLA Art Library, 405 Hilgard Avenue, Los Angeles 90024.

### Basil the Great and Byzantine Culture

To commemorate the 1600th anniversary of the death of St. Basil, a workshop sponsored by the Committee for Medieval Studies of the University of British Columbia will be held November 16 and 17. The program will be of an interdisciplinary nature. Abstracts (200-250 words, for 20 minute presentation) to Fr. Paul C. Burns, St. Mark's College, UBC, Vancouver, B.C. V6T 1V7. Deadline: May 1.

### America between the Wars: 1918-1941

The topic of the fall meeting of the Ohio-Indiana American Studies Association, to be held October 26-27 at the Toledo Museum of Art and the University of Toledo. Papers should be comparative or interdisciplinary in nature and should not exceed 20 minutes. Among topics invited: "Painting and Graphic Arts in the 1920s and 1930s," "Architecture and Decorative Arts," "Images of American Life in Film," "Images of American Life in Popular Culture." Inquiries and papers to: Guy Szuberla, Dept. English, UT, Toledo, Ohio 43606. Deadline: May 1.

### Jungian Perspectives on Creativity

Conference at Miami University, Oxford, Ohio, June 2-4. Walter Darby Bannard will be one of the lecturers. For additional information: Donald W. Fritz, Dept. English, 234 Upham Hall, MU, Oxford, Ohio 45056.

### Architecture in Canada

May 25-29, at the University of Saskatchewan. Sessions on "Research Resources," "Architecture of the Prairies," "Building Materials," "Townscapes." To present papers or for further information: George Kapelos, c/o Heritage Administration Branch, Ministry of Culture and Recreation, 77 Bloor Street West, Toronto, Ontario M7A 2R9, Canada.

## announcements

### NEH Fellowships

The National Endowment for the Humanities will offer fellowships for 1980-81 in three categories.

Categories A and B offer fellowships for independent study and research in the humanities and carry stipends of up to \$10,000 for six months of tenure, \$20,000 for twelve. Category B is intended for persons engaged primarily in teaching undergraduates; Category A is open to all scholars, teachers, and other interpreters of the humanities. Application deadline for both categories is June 1.

Fellowships in Category C provide teachers in undergraduate and two-year colleges opportunities to participate in seminars directed by distinguished scholars at designated universities and to undertake study and research of their own choosing beyond the work of the seminar. This category is open only to members of departments that do not offer the Ph.D. these fellowships carry stipends of up to \$20,000 for twelve months of tenure. Application deadline is November 12.

One may apply under only one category in any one year. Applicants for NEH fellowships need not have advanced degrees, but must have completed their professional training. Degree candidates may not apply, nor may those seeking support for work leading towards degrees.

Application materials for all three categories will be available by mid-March and may be obtained from the Division of Fellowships, Mail Stop 101, NEH, 806 15th Street, N.W., Washington, D.C. 20015.

### Fulbright-Hays Announcement

The 1980-81 announcement of opportunities for university lecturing and advanced research abroad will be available in March. In recent years about 500 awards have been made annually, 6 to 8 of them to artists and art historians. Registration for personal copies of the F-H announcement is open to all U.S. citizens with university or college teaching experience. For forms: Council for International Exchange of Scholars, Suite 300, 11 Dupont Circle, Washington, D.C. 20036.

### Rutgers Art Review

A new journal for graduate research in art history; the first annual issue was scheduled to appear in February. Manuscripts (*The Art Bulletin* footnote format) are welcome for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, N.J. 08903.

### Exhibition Opportunities Abroad

A list of such opportunities is available from Artists Talk on Art, Inc., 15 East 10th Street, 2F, N.Y.C. 10003. Send 50¢ and a self-addressed stamped envelope. Information on performance opportunities abroad is available from Mimi Johnson at Artservices, 463 West St., N.Y.C. 10003.

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## CAA travel grants to Bologna

The need for travel grants by CAA members participating in the International Congress for the History of Art to be held in Bologna, September 10-23, 1979, is expected to be so great as to far exceed the limited funds available through the American Council of Learned Societies—which must, of course, cover all the disciplines in the humanities.

Therefore, the CAA has set aside a special fund to provide additional travel subsidies. CAA subsidies will be provided only to invited participants.

Because CAA travel funds also are limited, preference will be given to (1) those who are ineligible to apply for ACLS travel grants (e.g., graduate students and those who are not citizens of the United States or Canada), and (2) those who have submitted applications for travel grants to the ACLS but have been turned down.

Those wishing to apply for CAA travel subsidies should *write immediately* to the CAA office for an application form. The deadline for receipt of applications is **MAY 15**. CAA will attempt to announce decisions by June 15. (Note: ACLS Travel Grants will be announced on or about May 1. In no case will an applicant be awarded travel grants both from ACLS and CAA.)

## visiting artists and scholars

**Cecile Abish.** Visual and environmental studies. At Harvard University. Spring 1979.

**Joyce Tenneson Cohen.** Visiting artist. Corcoran School of Art. Spring 1979.

**Donald McCallum.** Japanese art history. At U.C.L.A. 1979-80.

**Labelle Prussin.** University of Washington, Seattle. Historic preservation of West Africa's cultural heritage. At Institut National de Recherche et de Documentation de Guinee, Conakry, Guinea. Aug. 1979-May 1980.

**Jo Sandman.** Studio. At the School of the Art Institute of Chicago. April 2-May 4.

**Srihadi Sudarsono.** Bandung Institute of Technology. Modern American art. At Ohio State, April-Dec., 1979.

## new CAA monograph

**Niccolò di Giovanni Fiorentino and Venetian Sculpture of the Early Renaissance** by Anne Markham Schulz—the thirty-third volume in the CAA Series of Monographs on Archaeology and the Fine Arts—has just been published by N.Y.U. Press.

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Outside a small group of Yugoslav art historians, the name of Niccolò di Giovanni Fiorentino is virtually unknown. Yet Niccolò was indisputably the major sculptor of the Renaissance in Dalmatia where his art effected a total transformation, determining the style of sculpture there for at least a century. Since documents concerning him were first discovered and his works were first described, no one has doubted that he came from Florence and had long and intimate acquaintance with Donatello's sculpture of the 1440s and 1450s. But no one has ever thought to seek his works in Italy. In this book the author aims to prove that, after an apprenticeship in Donatello's Paduan shop in the late 1440s and early 1450s and before Niccolò's arrival in the Dalmatian city of Trogir in 1468, Niccolò di Giovanni was active for at least a decade in Venice where many of the most important works of sculpture executed between 1457 and 1468 can be attributed to him.

These works include the Tombs of Doge Francesco Foscari and of the Generals, Orsato Giustiniani and Vittore Capello, plus several statues from the Arco Foscari in the courtyard of the Ducal Palace and the figure of St. Christopher from the main portal of the Madonna dell'Orto. None of these works is completely documented and their authorship forms one of the most vexed questions confronting the student of Quattrocento sculpture. Not only have these monuments never been perceived as all belonging to a single stylistic group, but the most famous of them, the Foscari Tomb, parades as the work of an artist whose very existence has never been confirmed by any document. Schulz shows that its putative author—Antonio Bregno—is probably an invention of the sixteenth-century cicerone Francesco Sansovino.

In pursuit of the identity of the sculptor of these monuments, scaffoldings were erected at several sites and a battery of photographs, which show several views of all the details of the relevant works, were newly made. Acquaintance with the monuments at first hand made possible several startling discoveries of both a technical and iconographical nature. New archival material bearing on the monuments was brought to light. All this new information provided Schulz with tools, hitherto lacking, for the attribution of these monuments. Numerous stylistic and iconographic resemblances, never remarked before, between the Venetian sculptures and documented or otherwise assured works by Niccolò



Niccolò di Giovanni, *Justice and Prudence*, Foscari Tomb, Santa Maria dei Frari, Venice.

di Giovanni in Trogir, Sibenik and Dubrovnik, form the basis for the attribution to Niccolò of the Venetian monuments mentioned above. In the course of her stylistic demonstrations, the author publishes and reproduces for the first time many superb Dalmatian sculptures.

In the final chapter of the book Schulz integrates this new body of Venetian work and the facts that can be deduced from it within the biography of Niccolò di Giovanni Fiorentino. Niccolò's Venetian sojourn is examined historically within the context of his documented career. (An appendix to the book's text records all the known documents regarding Niccolò—most of them published in virtually inaccessible Serbo-Croatian books and journals—and gives extensive paraphrases in English of each.) The style of Niccolò's Venetian works is related to that of his Dalmatian sculpture in order to define the course of his artistic evolution over half a century. From this analysis of Niccolò's oeuvre there emerges the figure of a sculptor who was the most faithful and worthy epigone of the expressive and monumental art of Donatello. **A.M.S.**

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Publication of this monograph has been aided by a grant from The Samuel H. Kress Foundation. Copies may be ordered from N.Y.U. Press, 113-115 University Place, N.Y.C. 10003. Price: \$22.50; for CAA members: \$16.87.

## people and programs

**Eugenia S. Robbins**, who has compiled and edited *PEOPLE AND PROGRAMS* since the inception of the CAA newsletter in 1976 and has served as *News Editor of the Art Journal* since 1973, is resigning from both positions immediately after the current issues. We shall miss her contributions!

Material for inclusion in the next newsletter should be sent directly to the College Art Association, 16 East 52 Street, N.Y.C. 10022, by April 15.—R.R.W.

### IN MEMORIAM



**Andrew Carnduff Ritchie**, director of the Yale University Art Gallery from 1957 until 1971 and director emeritus since his retirement, died late last summer. His distinguished career was largely devoted to museums, but he was also much sought after in the academic world. Born in Scotland, Ritchie came to the U.S. at the age of fifteen, earning both his A.B. and M.A. from the University of Pittsburgh, which also awarded him an honorary Doctor of Fine Arts degree many years later. His earned doctorate was from the Courtauld Institute. The Frick Collection was the first museum to employ Ritchie's many talents, and he simultaneously taught at N.Y.U. and Johns Hopkins while he was research assistant and lecturer at the Frick. He then served as director of the Albright Art Gallery in Buffalo and, later, as director of the department of painting and sculpture at the Museum of Modern Art. Since his retirement Ritchie had been visiting professor at Williams and at the University of Sydney. A former director of the CAA, Ritchie also served on the editorial boards of *The Art Bulletin* and the *Art Journal* during the 'forties. He was the author of numerous books and important exhibition catalogues and was decorated by the governments of France and the Netherlands for his work with the Monuments and Fine Arts Section of the U.S. Army during World War II.

### TEACHING

Department chair at the University of Pittsburgh **Millard F. Hearn** has stepped down after five years. He is currently on sabbatical, writing a monograph on Ripon Minster in the 12th century. Acting chair this year is **Aaron Sheon**, whose splendid exhibition (and catalogue) of paintings by Monticelli is now touring and is scheduled to spend the summer at the Van Gogh Museum in Amsterdam. A newcomer to Pitt in the fall was **Jeffrey Chipps Smith** (Ph.D. Columbia), who joined the faculty to teach late Gothic painting. **Barbara Novak** was Visiting Mellon Professor for the fall term. Recent publications by Pitt faculty members include **John Williams' Early Spanish Manuscript Illumination** (1978, Braziller). **David Summers**, who is at the Institute for Advanced Study this year, expects that his volume on Michelangelo's art theory will soon be published by Princeton.

At Wake Forest University, **Robert Knott** is the new department chair. With the aid of a grant from the Mellon Foundation, the department is growing in both studio and art history. Among recent additions to the faculty are **Andrew Polk**, printmaking, and **Victor Faccinto**, the new gallery director. The department has also received a grant from the Rockefeller Foundation to support a visiting artist program. During the past year, participating artists have included **Joan Snyder**, **Douglas Huebler**, **Peter Plagens**, **Robert Maki**, **Doris Leeper**, **Tom Palazzolo**, **Elizabeth Dworkin**, **Dan Kiacz**, **Alan Siegel**, and **Elin Elisofon**.

**Jane P. Davidson** has been appointed to teach baroque and renaissance art history at the University of Nevada, Reno. Farther west, at UCLA, **Albert Boime** has joined the department as professor of modern art. **Martin Powers**, a Chicago graduate, has also gone to Los Angeles to teach in the new Chinese art history program. Temporary appointments include **Josephine Gear** to teach modern while **David Kunzle** is on leave and **Jean Peppers** to teach classical while **Susan Downey** is on leave—a leave originally planned for field excavation in Iran!

Leadership of the CUNY graduate art history program has changed hands, with **Milton Brown** retiring as executive officer although he will continue in the program as resident professor. **William Gerdts** has assumed the position until September 1980.

In the "changing times" department, we note that the department of applied art at **Iowa State University** has officially changed its name to the department of art and design.

State officials thought the new name would indicate more clearly the breadth of department offerings in drawing, painting, and art history, along with its programs in crafts, advertising and interior design.

New faculty at the University of Connecticut are **William Majors**, printmaking, and **Rudy Serra**, sculpture. A new fine arts facility for the 270 art majors is under construction, scheduled for completion in 1980.

**Churchill Lathrop**, known to generations of colleagues and former students as Jerry, joined the Dartmouth College faculty more than fifty years ago. To celebrate that event, Dartmouth mounted an exhibition titled "Churchill Lathrop Collects 1934-1974," documenting the growth of Dartmouth's holdings from virtually a handful of dignified portraits to a significant collection of thousands of works, many superb. As director of the Dartmouth museum and galleries (even before they existed physically) for forty years, Lathrop attracted major gifts, such as an Abby Aldrich Rockefeller donation of over 100 works in 1935 and works by Leger and Juan Gris, and was an astute dispenser of meager acquisition funds. Perhaps his most famous contribution: the Baker Library frescoes by José Orozco.

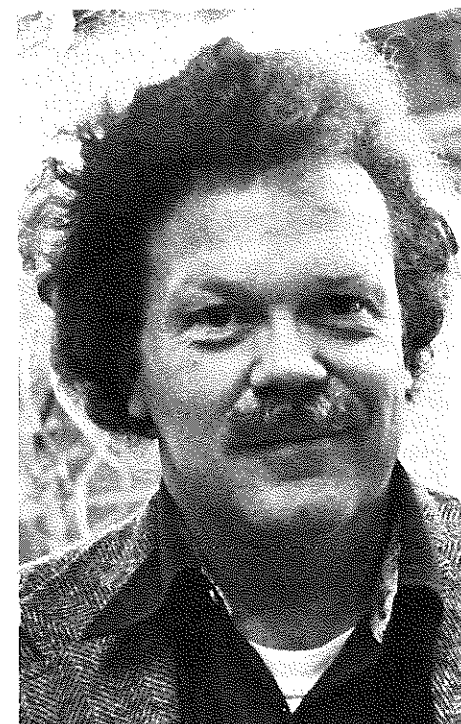
Harvard's Busch-Reisinger Museum, which celebrates its 75th anniversary this year, is honoring its former leader **Charles Kuhn** by renaming the Renaissance Hall Kuhn Hall. The Busch, which began as a museum of plaster casts, only began to acquire original works during the 1930s under Kuhn's leadership. Because of his policies, it now has major holdings of both art and archival material, with especially strong collections of 20th-century German works.

Moore College of Art has appointed **James Striby** to its newly-created position dean of faculty. **Hilda Schoenwetter**, formerly dean of the college, is now dean of administration. Striby, who comes from the Maryland Institute, where he taught since 1965 and more recently served as chairman of the art education department and director of the graduate art education department, will be responsible for areas related to Moore's instruction and curriculum.

New appointments at the University of North Carolina, Chapel Hill, are **Richard Shiff** for 20th-century art history and **Steven Mansbach** to teach 19th century. Visiting faculty this year are **Jerrilynn Dodds** and **Keith Crown**.

## /people and programs

In January, Smith College hosted a conference and exhibition on "Contemporary Women in the Visual Arts." Organized by **Debbe Goldstein** and **Donald Keyes**, the day-long event was part of Smith's interterm project on Women in the Arts. Participants were artists **Janet Fish**, **Harmony Hammond**, **Beryl Korot**, **Sylvia Sleigh**, **Hannah Wilke**, and **Martha Wilson**; critic **Rosalind Krauss**, and dealer **Paula Cooper**.



Leif Brush, University of Minnesota, Duluth.

**Leif Brush**, assistant professor of art at the University of Minnesota, Duluth, has been named one of five recipients of a \$10,000 fellowship from the Minnesota State Arts Board. Brush said his plans for using the fellowship money include further work on his Terrain Instruments structure series, a three-dimensional tool used in recording sounds of leaves, winds, snow/sleet, and other natural phenomena.

The new department chair at Central Michigan University is sculptor **Richard Graham**. Graham came to the Mount Pleasant campus from the Minneapolis College of Art.

From **Babette Martino** comes news of her usual appointment as drawing instructor at Mohawk Valley College and as painting and drawing instructor at the School of Art, Munson-Williams-Proctor Institute.



Jeanne Stump, University of Kansas.

New chair of the department of the history of art at the University of Kansas, Lawrence, is **Jeanne Stump**. A specialist in modern European art, Stump has been on the Kansas faculty since 1971, a year before earning her Ph.D. from the same institution. She replaces **Chu-ting Li**, who has been named the first Judith Harris Murphy Distinguished Professor of Art History. As faculty curator of Oriental art for the Spencer Museum, Li organized the recent exhibition "Paintings by Hung Hsien."

**Kenneth Prescott**, chairman of the art department at the University of Texas, Austin, organized the currently travelling Jack Levine retrospective for the Jewish Museum. He is currently preparing a Burgoyne Diller retrospective and would appreciate information on unpublished works or biographical information.

Newcomb College's printmaking professor **James Louis Steg** is the subject of a retrospective show organized by the New Orleans Museum of Art and presently touring museums and art centers throughout Louisiana. "Thirty Years of J. L. Steg: 1948-1978" was organized by NOMA curator **Valerie Loupe Olsen**, and its catalogue contains an essay by **Alan M. Fern** of the Library of Congress.

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

### NEW ACTIVITIES

The University of Michigan's old *Bulletin of the Museum of Art* has reemerged as an annual *Bulletin of the Museums of Art and Archaeology*. Jointly sponsored by the Kelsey Museum of Archaeology, the Museum of Art, and the department of the history of art, the new publication is edited by **Marvin Eisenberg** and **Jacquelynn Slee**. In addition to scholarly articles relating to works in the collections, lists of accessions by the two museums will be published regularly. Scholars interested in submitting articles for future publication are invited to contact the editors, care of the University Museum of Art.

Also new at Michigan is the establishment of a special fund for medieval studies. Among activities sponsored by this fund in 1978-79 was a visiting lectureship by the noted French scholar **Léon Pressouyre**, whose recent discovery of the early Gothic sculptures of the cloister of Notre-Dame-en-Vaux, Châlons-sur-marne, was the subject of a public lecture on February 19. Professor Pressouyre was on campus for several weeks, during which time he led a number of seminars on topics of early Gothic sculpture in France.

Southern Methodist University has announced an endowed annual **Algur H. Meadows Award**, in honor of the arts patron and benefactor of SMU's Meadows School of the Arts who died last year. Intended to recognize "the highest level of international achievement in the creative and performing arts," the award consists of \$25,000 and a small, specially commissioned art work. The \$1 million endowment will also be used to fund public events appropriate to the field of the award recipient.

Creation of a **biographical microfiche index of photographers** is the purpose of a major grant from the NEH to the International Museum of Photography, Eastman House. Project director **Andrew Eskind**, who is assistant director of the museum, expects to concentrate first on photographers whose work is represented in the Eastman House collections—estimated at some 5,000. Using the computer as a storage facility, data will be sorted into individual entries of name, life dates, place and period of activity, nationality, and relevant bibliographic information. The resulting microfiche index, under project editor **Susan Dodge Peters**, will eventually be available to scholars at a nominal cost.

The **Friends of the Neuberger Museum**, SUNY, Purchase, have received a grant from the New York State Council on the Arts to establish an intern program in museum education. It is expected that one graduate student, on the master's level, will be selected

Continued on p. 10, col. 1



each semester. The program, which will be directed by **Kathleen Zutter**, has been developed in cooperation with NYU's Museum Studies Program and the Bank Street College of Education.

**Bowdoin College** is the recipient of a \$750,000 gift from the Charles Dummer and Ida Morton Barry Foundation to establish and maintain a chair of history and criticism of art. By its terms, the **Barry Chair** will be a rotating professorship, which will mean greater flexibility and variety in the art history courses that Bowdoin will be able to offer.

The **UCLA Museum of Cultural History**, which now has its own permanent exhibition gallery, received a \$200,000 endowment from the Ahmanson Foundation. Income will be available for program support, including research, lectures, and exhibitions. This extremely nice shot-in-the-arm is augmented this year by additional grants: a \$150,000 challenge grant from the NEH, an additional \$50,000 from the NEH to produce a series of filmstrips for elementary and secondary school students, and two NEH grants for an Indian folk tradition exhibition and for care of the textile collection.

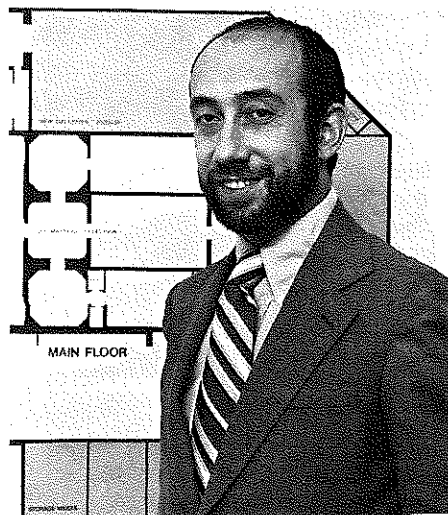
#### NEW FACILITIES

The **School of Art of the University of Denver** has just moved into its new home, the recently completed Shwayder Art Building. The new facilities are for the undergraduate and M.A. art history programs and for fine arts students, and include a slide library of more than 80,000 slides and new studio space. There is also a new gallery, which opened with exhibitions of prints by Dennis Olsen, followed by Picasso tapestries and a painting from Nelson Rockefeller's collection. **Jack Kunin** is the gallery coordinator.

At **Rhode Island College**, a 1200-square-foot gallery in the Art Center was recently named in honor of Edward M. Bannister, Rhode Island's 19th-century painter and one of the few academic black artists to have achieved national prominence before the turn-of-the-century. The new Bannister Gallery functions under the auspices of a gallery committee composed of faculty and **Craig T. Coonrod**, gallery coordinator.

The 52-year-old **Alfred C. Glassell, Jr. School of Art**, affiliated with the Houston Museum of Fine Arts, finally has a home of its own. In January the school moved into new quarters, a largely glass block structure designed by Eugene Aubry, of S. I. Morris and Associates. Containing over 40,000 square feet, the new building will permit the school, already the largest museum-affiliated art school in the Southwest, to almost double its enrollment from 440 to 850 students a day.

#### MUSEUM STAFF NOTES



Tom L. Freudenheim, NEA Museum Program.

After eight years as director, **Tom L. Freudenheim** has left the Baltimore Museum of Art to become director of the Museum Program at NEA. Under his leadership, the Baltimore Museum opened its innovative Downtown Gallery, established an extensive traveling exhibition program, instituted a major plan for renovation and physical development, and made significant additions to its collections.

**Helen Williams Drutt** has been appointed gallery director at the Moore College of Art in Philadelphia, the only women's college of art in the U.S. Drutt, who has been on the Moore faculty since 1976 and taught at the Philadelphia College of Art before that, has also directed her own gallery in the city. A specialist in various crafts fields, she assumes the position left vacant by **Dianne Vanderlip Perry** last year.

The Ackland Art Center of the University of North Carolina, Chapel Hill, also has a new director: **Evan Turner**, who resigned as director of the Philadelphia Museum of Art mid-way through 1977. Turner is replacing **Joseph Sloane**, who retired after twenty years as director of the Chapel Hill art center.

The new senior curator at the Indianapolis Museum of Art is **Anthony F. Janson** (Ph.D. Harvard), who most recently taught at the College of Charleston in South Carolina and before that at SUNY, Buffalo.

**Kendall Taylor** has been named director of the Brainerd Art Gallery at the State University College at Potsdam, New York, where she will also teach museology courses in the department. Last year, as a Smithsonian Fellow at the Hirshhorn Museum, she organized an Evergood exhibition while completing her doctoral dissertation on that artist.

Several staff changes have been made recently at the University of Michigan Museum of Art. **Marjorie H. Swain**, formerly assistant to the director, has been named associate chair of the Museum Practice Program. **Jacquelynn Slee** has moved from her previous position as registrar to become assistant to the director. **Carole Cunningham** has been appointed registrar. **John E. Holmes** has resigned his position of assistant director and curator.

**Roald Nasgaard** has been appointed chief curator of the Art Gallery of Ontario in Toronto, having served as curator of contemporary art at the gallery for three and a half years. Before coming to Ontario, Nasgaard (Ph.D. IFA) taught at the University of Guelph.

**Charles C. Eldredge**, director of the Spencer Museum at the University of Kansas, is currently a Smithsonian Fellow doing research at NCFA on American art and symbolist aesthetics. The assistant director at the Spencer, **Douglas Tilghman**, is now acting director.

**Kenneth Donahue**, director of the Los Angeles County Museum of Art for the past 13 years, has become director emeritus at his own request. He will continue to act as de facto curator of European art and to be responsible for a number of the professional aspects of the museum program for the coming year. **Pratapaditya Pal**, senior curator of Indian and Islamic art and acting chief curator since August 1978, has been designated acting director.

#### ASSOCIATIONS

The new president of the Archives of American Art is **Gilbert H. Kinney**. **Siadhal Sweeney** has been appointed editor of the Archives' *Journal*. **Paul Cummings**, former editor of the Archives' *Journal*, has been elected president of The Drawing Society. The American Society for Aesthetics reports that its new officers are **Rudolf Arnheim**, president; **Francis Sparshott**, vice president; **Arnold Berleant**, secretary-treasurer.

E.S.R.

## information

For a small exhibition of the work of the American artist Jan Matukla (1890-1972) information about specific works and biographical data is sought. Please contact Patterson Sims, Associate Curator, Whitney Museum of American Art, 945 Madison Avenue, N.Y.C. 10012. (Telephone: 212-794-0625).

## grants and awards

#### NEH TRANSLATIONS PROGRAM

Grants awarded in 1977-78 that have some direct or indirect impact upon art historical studies include: **P. Gerson**, for *Pilgrim's Guide to Santiago de Compostela*; **P. MacKay**, Univ. Washington, for *The Travel Journal of Evtiya Celebi, Book 8: Travels in Mainland Greece*; **Y. T. Wang**, Univ. Pittsburgh, for *Record of the Buddhist Monasteries in Lo-yang*; **R. Winkes**, Brown Univ., for *Riegel, The Character of Late Roman Art*.

#### MMA FELLOWSHIPS

The recipients of Metropolitan Museum of Art Fellowships (and their research topics) for 1979-80 are: **David Alexander**, The sword in Islam from the time of the Prophet to the 18th century; **Greta Berman**, Realist directions during the period characterized as "Abstract Expressionism," "Action Painting," or "The New York School"; **Andrew Clark**, Attic black-figured *oinochoi*; **David Cohen**, Pierre-Philippe Thomire, a late 18th- and early 19th-century bronzier; **Alice Frelinghuysen**, American-made ceramic and glass wares and foreign wares imported into America; **Peter Galassi**, early paintings of Corot; **Nancy Groce**, Musical instrument makers of New York City; **Walter Liedtke**, Dutch genre painting; **James Marrow**, Prints and drawings of Hans Baldung Grien (will result in catalogue for Yale exhibition); **Julia Murray**, Chinese painting "Sung Kao-tsung, Ma H-chih, and the illustration of the *Mao Shih*"; **Kathleen Nolan**, Early Gothic sculpture in the collections of MMA; **Robin Sand**, Gothic ivory carvings of the Passion diptych group; **Robert Thorp**, Tomb furnishings of early imperial China (dissertation); **Emily Umberger**, MMA's Aztec sculptures; **Marcia Briggs Wallace**, Romantic landscape painting in America: The influence of J. M. W. Turner (dissertation); **Elizabeth Jean Walters**, Attic grave reliefs that represent women in the dress of Isis (dissertation); **Roger Wieck**, Illustrations of manuscript copies of Ludolphus de Saxonia's *Vita Christi* and to catalogue MMA's manuscript holdings.

#### NEA/SECCA FELLOWSHIPS

These \$2,000 awards, jointly sponsored by the Southeastern Center for Contemporary Art and the National Endowment for the Arts, with matching funds provided by the Ciba-Geigy Corporation, are for the purpose of "enabling southeastern artists, of exceptional talent, to set aside time and/or purchase materials and generally enable them to advance their careers as they see fit." Recipients for 1979-80: **Sue Clellen**, Georgia, sculpture; **Jim Crable**, Virginia, photography; **Suzanne Camp Crosby**, Florida, photography; **Melody M. Guichet**, Louisiana, painting; **Sharon Lawless**, Virginia, painting; **Mike Vatalaro**, South Carolina, sculpture; **Edward R. Whiteman**, Louisiana, painting.

#### MEYER SCHAPIRO CHAIR

Ceremonies held at Columbia University on November 29 marked the successful conclusion of a fund-raising effort to endow a Chair in Art History in Honor of Meyer Schapiro. Unique in this effort was the contribution of 12 artists who, in 1974, created original lithographs, etchings and silkscreens to help raise funds for the chair. They are: Stanley William Hayter, Jasper Johns, Ellsworth Kelly, Alexander Liberman, Roy Lichtenstein, Andre Masson, Robert Motherwell, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella and Andy Warhol.

This year's recipient of the Benjamin Franklin Medal, awarded by the Royal Society of Arts, London, for forwarding the cause of Anglo-American understanding, is **Henry-Russell Hitchcock**. The award goes to a citizen of the United States every other year; the previous American recipient was former Senator J. William Fulbright.

**Mary Garrard**, whose ACLS grant-in-aid was reported in a previous issue, also received a grant for 1978-79 from the American Association of University Women's Educational Foundation for an iconographic study of the paintings of Artemisia Gentileschi.

A post-doctoral fellowship for research on the sculptural program of Jaca Cathedral was awarded to **David L. Simon**, S.U.N.Y., Cortland, by the Joint United States-Spanish Committee for Educational and Cultural Affairs. He will be at the University of Zaragoza through August.

**Zena Pearlstone Mathews**, on leave from the Parsons School of Design, has received a Canada Council grant for "A Survey of Ontario Iroquoian Effigy Pipes of the 16th and 17th Centuries."

#### NOTES FROM THE WOMEN'S CAUCUS FOR ART



Photo: Carole A. Rosen

Left to right: Louise Nevelson, Alice Neel, Selma Burke, Isabel Bishop, President Carter, Joan Mondale.

On January 30, President Carter presented the Women's Caucus for Art First Annual Awards for Outstanding Achievement in the Visual Arts to five women artists, all of whom are more than seventy-five years of age.

The five—Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe (in absentia)—were honored by President Carter at a private ceremony in the Oval Office and later at a public ceremony and reception in which Joan Mondale, Honorary Chair of the Federal Council on the Arts, and Mary Ann Tighe, Deputy Chair of the National Endowment for the Arts, participated. In conjunction with the awards, Middendorf Lane Gallery in Washington mounted an exhibit which presented the work of these distinguished five.

The highlight event of the WCA 8th Annual Meeting, the award ceremony marked the first time that women in the visual arts have been recognized on a national level, in the White House, for their accomplishments.

**Norma Broude**  
WCA Correspondent

## shows by artist members

**Cecile Abish.** Carpenter Center for the Visual Arts, Cambridge, Mass. Jan. 22-Feb. 9. "Past Projects."

**John Balsley.** University of Delaware, Newark. Nov. 6-21. Art Center, Madison, Wisc. Dec. 10-Jan. 21. Sculpture: construction, welded metal, mixed media.

**Judith Brodsky.** Associated America Artists, Philadelphia. Feb. 10-March 6. "Diagrammatics," intaglio prints.

**Barbara Chenicek.** Gallery One, Ann Arbor, Mich. Nov. 3-26. Barry College, Miami. Jan. 26-Feb. 16. "Lights and Spaces," paintings.

**Katherine Fishman.** Sheldon Memorial Art Gallery, Lincoln, Neb. Jan. 9-Feb. 4. Hand-colored photography.

**Betty Fitzsimmons.** Explorer's Club, N.Y.C. Feb. 5-10. Womanart Galleries, N.Y.C. March 2-31. "Scott's Antarcics," mixed media on paper.

**Marian Galczenski.** Wilson College Art Gallery, Chambersburg, Pa. April 1-27. Paintings and drawings.

**Dorothy Gillespie.** Pine Library, Fair Lawn, N.J. Jan. 7-Feb. 2. Canvasworks, metalworks. Gurewitsch Gallery, N.Y.C. Jan. 12-Feb. 3. Paintings, sculpture.

**Roland Ginzel.** Boston University Art Gallery. March 2-23. Paintings and press drawings.

**Hanna Hannah.** Miami University Museum of Art, Oxford, Ohio. Jan. 8-Feb. 18. Recent paintings and drawings.

**Allan I. Ludwig.** Milliken Gallery, Converse College, Spartanburg, S.C. Nov. 15-Dec. 1. Alonzo Gallery, N.Y.C. Dec. 16-Jan. 20. Photographs from Reflections out of Time series.

**Richard McKown.** Grey Gallery, Antioch College, Yellow Springs, Ohio. Feb. 26-March 9. Xerographic works.

**Daniel E. Mader.** Duveneck Gallery, Carnegie Art Center, Covington, Ky. March 4-25. Paintings, sculpture.

**Edward Mayer.** O.K. Harris, N.Y.C. Nov. 11-Dec. 2. Sculpture.

**Kumiko Murashima.** Marsh Gallery, University of Richmond, Va. Feb. 11-28. Gallery 310, York, Pa. March 10-31. Textiles.

**Philip Pearlstein.** Hewlett Gallery, Carnegie-Mellon University, Pittsburgh. March 19-April 13. Drawings retrospective.

**Florence Putterman.** John Bolen Gallery, Santa Monica, Calif. Dec.-Jan. 31. Prints and monotypes. Bergsma Gallery, Grand Rapids, Mich. March 15-April 30.

**Bruce Rauffenbart.** Gross-McClellan Gallery, Philadelphia. Feb. 1-24. Oil paintings utilizing a symmetrical pattern format.

**John Remsen.** Central Savings Bank, Smithtown, Long Island. March. Eleven small canvases.

**Miriam Schapiro.** Lerner-Heller, N.Y.C. Feb. 3-28. "Fans," canvases. Gladstone/Villani, N.Y.C. Feb. 3-28. "An Approach to the Decorative Works on Paper."

**Robert Schecter.** Soho Center for the Visual Arts, N.Y.C. April 4-May 5. Two sections of "Indian Paint Brush" (painting and sculpture) plus oil paintings.

**Patric Shannon.** Country Club Plaza Bank, Kansas City, Mo. April 1-30. Jewish Community Center, Kansas City, Mo. April 26-May 20. Paintings.

**Ursula von Rydingsvard.** 55 Mercer, N.Y.C. Feb. 27-March 17. Wood sculpture.

**Idelle Weber.** Chatam College, Pittsburgh. March 4-24. O.K. Harris, N.Y.C. April 28-May 19. Paintings.

**Ken Weinberg.** Hampden Gallery, University of Massachusetts, Amherst. Feb. 26-March 15. "Screaming Buildings," paintings and drawings.

## preservation news

Two meetings devoted to preservation were held at the CAA in Washington:

The International Survey of Jewish Monuments, which will collect and make photographic inventories of Jewish monuments and other evidence of the past, will inaugurate several projects: Mark Epstein (Univ. Washington) will conduct a "windshield" survey of sites in Turkey; Margaret Alexander will undertake an inventory of monuments in Tunisia; and Philipp Fehl will make preliminary forays in Vienna. Contributions to these projects can be made through the CAA and should be specifically earmarked for *ISJM*. For further information and membership: Philipp Fehl, University of Illinois, 143 Fine Arts Bldg., Champaign, Ill., 61820 or Sybil Milton, Leo Baeck Institute, 129 East 73 St., New York, 10021.

CAA Committee for the Preservation of Art met with Federal officials Karel Yasko (General Services Administration) and William Murtaugh (Heritage Recreation Conservation Services). Discussion centered around the preservation of architectural decoration. Murtaugh noted that the *Tax Reform Act of 1976*, which applies to income-producing property, discourages the destruction of artistically significant interiors because one can no longer claim accelerated depreciation. It is now economically sounder to rehabilitate and take it off taxes. Yasko has proposed a five-year plan to restore works of art in non-Federal public buildings to be administered by state arts councils.

### Conference

The 7th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works will be held in Toronto, Canada, May 30 to June 1, 1979. Workshops and professional papers will be presented. For information: Martha Morales, Executive Secretary, A.I.C., 1522 K Street, NW, Suite 804, Washington, D.C. 20005. 202/638-1444.

**Annabelle Simon Cahn** ■  
Public Information Officer

## /studio safety guide

must try to keep artists from killing themselves using new materials and processes in uninformed ways; and we must inform them of potential dangers and the ways of minimizing them without killing the visual arts in the process. . . . No one close to artists will expect them to leave off experiments with new materials, but if some of those are deadly, users have the right to know it, and to make informed decisions whether to risk using a substance with proper precautions or to leave it and find a substitute."

The *Guide*, then, is a survival primer not a call to panic. It presents, in easily readable form: (1) hazards of materials and processes common to the various studio media; (2) measures for avoidance or minimization of risks; (3) descriptions of physical symptoms of over-exposure; (4) sources of emergency and/or long-term help to remedy damage already done; and (5) references to more detailed information about both curative and preventive measures. The bulk of the *Guide*—45 pages—deals with materials and processes of

specific studio practices (in alphabetical order, from ceramics to woodworking) and is designed to be copied and used as mini-posters in work areas.

Information on ordering the *Guide* is given in the box on page 1. We shall begin processing orders as soon as possible.

In the meantime, to again quote our project director: "From the College Art Association to its members and everyone else at work in art studios: long life and good health to you, and many happy returns on your creative efforts."

## standards for the BA and BFA degrees in studio art

Adopted unanimously by CAA Board of Directors, January 31, 1979

*After a thorough study of graduate education in the visual arts, the Board of Directors of the College Art Association, on April 16, 1977, officially adopted a Statement of Standards for the M.F.A. Degree. In the belief that a similar set of standards is needed governing the B.A. and B.F.A. degrees in studio art, the Board instructed a subcommittee to make a study of undergraduate education in the visual arts. The subcommittee has presented the Statement below. After careful consideration, the Board has adopted the report as the official formulation of the Association's policy regarding the B.A. and B.F.A. Much of the report is consonant with standards published in its Handbook by the National Association of Schools of Art, as criteria for accreditation of member institutions. C.A.A. and N.A.S.A. are in agreement on the objectives of maintaining present levels of quality of undergraduate programs in studio art and working continually to improve the process of educating young artists.*

Requirements and options in undergraduate studio education vary greatly from institution to institution throughout the country. The differences in degrees of concentration and emphases in both art subjects and adjunct areas are immense. It is not the intention of C.A.A. to impose a uniform pattern on undergraduate institutions, since variety adds healthy enrichment to a field that would be stultified if unduly restricted. It is of vital importance that institutions and departments assess their educational objectives carefully, making sure that they are realistic and feasible within the existing context—or possible in view of projected changes in the immediate future. The objectives, as well as patterns of requirements and options, should then be clearly formulated and published, so students planning to enroll will have a reliable notion of what can be expected from the program they are considering. The various guidelines cited below represent a logical minimum to insure the maintenance of quality. Where possible, they should be surpassed in order to foster continuing advance in the standards of the profession.

Portions of the Statement that follows are arranged in parallel columns to facilitate comparison. Comments concerning the B.A. appear on the left, the B.F.A. on the right.

### DEFINITIONS AND PURPOSES OF THE B.A. AND B.F.A. DEGREES IN THE VISUAL ARTS (STUDIO)

The B.A. degree in art, normally awarded by art departments in colleges and universities, certifies the completion of major study in the visual arts, which has been undertaken as an integral part of a general liberal arts degree program. The degree normally implies study in some depth in a number of studio and art historical disciplines. Such study may or may not prepare students for careers as art professionals. Career preparation is not a primary objective in programs leading to the B.A. A major part (over 50%) of a student's education is in areas outside art, with substantial coverage in the humanities, social sciences, and physical sciences.

The primary objective at institutions offering the B.F.A., usually university and independent schools of art, is to provide professional education in art and design at the undergraduate level, to enable graduates to enter professional careers in such fields as design, painting, and sculpture after the award of the degree. Students concentrate in relevant technical and aesthetic studies, which are a major portion of the program. There is a basic assumption that B.F.A. graduates shall have developed technical competence, aesthetic judgment, and a strong commitment to artistic quality. It is also assumed that the holder of the B.F.A. has had sound instruction beyond the high school level in certain fundamental academic disciplines, especially in English, the humanities, social sciences, and the physical sciences.

### DEGREE REQUIREMENTS

**Definition of Credit.** Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed in order to reconcile the variety of academic record-keeping arrangements that exist through the nation. The Association recognizes a standard in which one semester credit represents three hours of work a week over a semester of at least 15 weeks (one quarter credit is the equivalent of ¾ of a semester credit). Work towards credit can take place in formal classes, critiques, technical workshops, or in independent studio activity. While the distribution of time spent between in-class and out-of-class options is a decision that must be made by the faculty, who determine specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per week per credit should be met.

To earn the B.A., students should complete a minimum of approximately one-third of their total work toward graduation from among courses offered by the art department, including a minimum of 8-12 credits in art history. The studio curriculum should be designed to provide breadth, rather than specialization, by insuring that students take courses in a variety of media. The maximum elections in studio and art history should normally not exceed one-half the total for graduation. The remainder (½-⅔) should be in liberal arts courses offered by other departments in the institution, including study in the humanities, social sciences, and physical sciences.

To earn the B.F.A., students should complete a minimum of 70 credits in courses related to their intended areas of specialization, including from 12 to 18 credits in art history. These professional studies should constitute no more than ¼ of the total work towards graduation. The specific nature and sequence of classes in the various disciplines is, of course, subject to the discretion of each individual institution, but it is assumed that, following introductory study in a variety of media, some degree of specialization in a particular discipline will usually be required. In addition, no less than ¼ of the total credits for graduation should be in courses outside the art curriculum, including English, the humanities, social science, and physical sciences.

### STUDIO CURRICULUM

It is not the intention of C.A.A. to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. Credit distribution must be left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses in order to provide the soundest education possible. There is no necessity that every institution offer work in all conceivable art disciplines. It is more important to teach fewer areas thoroughly and well than to cover a larger number superficially. Once general structures are agreed upon, each student deserves from the staff careful consideration of individual needs and conscientious direction in planning an appropriate course of study within the program.

*Continued on p. 14, col. 1*

GRADUATION AND OTHER EXHIBITIONS OF STUDENT WORK

Policies regarding the exhibition of student work vary from institution to institution. The opportunity for all students to see their work on public view, in either group or solo shows, adds a significant dimension to understanding of their achievements and growth; therefore, exhibitions are encouraged. Every effort possible should be made to provide satisfactory spaces for such shows. In B.A. programs, graduation exhibitions for majors are desirable, though not mandatory. For B.F.A. graduates, the senior show can serve as public evidence of the levels of competence each has achieved and as a device for evaluation of the work; therefore, B.F.A. granting institutions are urged to require graduation exhibitions as a prerequisite for awarding the degree.

It is desirable that slides of works shown be made and retained as an ongoing record. In addition, institutional resources should, if possible, be used to purchase outstanding examples of student work. The C.A.A., in a resolution, dated April 29, 1972, has declared the unacceptability—and illegality—of the all-too-prevalent past practice of demanding, without compensation, examples of work by students.

ADMISSIONS

In many institutions, admission to the major in art, leading to the B.A., is open to all students enrolled in the institution, who are at liberty to declare their intention to specialize after electing a number of introductory-level courses. In other departments, often as a means of limiting the number of majors and to insure an acceptable level of quality in their students, portfolio review or other screening devices are instituted. Either arrangement is satisfactory.

Admission to B.F.A. programs is often by portfolio review, to determine not only the student's potential for success in the program but also to determine whether there are deficiencies in prior training or problems in aesthetic direction that demand the attention of the faculty once the student is enrolled.

ADVISING

In either of the above circumstances, it is the obligation of the faculty of the department to provide a careful advising system for all majors, to determine each student's strengths and weaknesses and to help devise logical programs of study to fit particular needs.

Once enrolled, students need and deserve the opportunity to consult with faculty members regarding course choices that will compensate for possible weaknesses and build on strengths. Achievements should be reviewed from time to time to help insure that satisfactory levels of progress toward professional competence are being achieved.

FACULTY

The core of the studio faculty at any B.A.- or B.F.A.-granting institution should consist of full-time, continuing members who are, by training and experience, qualified to teach at the post-secondary level and are currently involved in creative work of high quality. They should be able to communicate their knowledge and insights effectively to students. In order that proper instruction may take place, there should be sufficient faculty members to insure that all students receive the full attention they deserve (student-faculty ratios, calculated to full-time equivalents, should not exceed 15-1). Teaching loads should be such that faculty members have the opportunity to engage in their own professional work. Full load should consist of no more than 18 contact hours per week. Enrollments in introductory courses should be kept at a level at which adequate contact is possible between teacher and students and generally should not exceed 25, with smaller numbers, as appropriate, for more advanced classes in which even greater contact between teacher and student is necessary.

B.A.-granting institutions which have fewer than four well-qualified studio teachers, including at least one person who is competent to teach college-level art history,\* should consider carefully whether they are justified in offering a major in art, since both breadth of coverage and variety in points of view are vital to a strong major program.

\*One art historian and three studio instructors might be an acceptable alternative.

Programs are so varied in kind and size that it is impossible to specify precise numbers of faculty members needed to conduct a satisfactory B.F.A. program. The faculty should be sufficient in numbers and competence to carry out effectively the professional and educational programs of the school and to provide a variety of points of view in every major discipline offered.

FACILITIES AND RESOURCES

B.A. and B.F.A. programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for students. While facilities can never take the place of gifted teachers, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only become technically competent in its use but should also be trained to understand fully and practice safe shop and studio procedures. In addition, students should be thoroughly informed of the many hazards to their health found in the arts today, from solvents, toxic synthetic materials, inadequate ventilation, etc., and means of protecting themselves from such hazards.

If it is within the ability of the institution to provide them, private or semi-private studio arrangements are desirable for advanced students, especially in B.F.A.-granting institutions, though they should not be so private—so segregated—that they prevent healthy contact and interchange.

No strong program in art can exist without adequate library, slide, and exhibition resources. If the institution does not include a museum, it is of utmost importance to provide opportunities for students to visit neighboring centers, where they can become familiar with masterworks of the past and have continuing contact with the art of the present. Departments, especially those that are remote from cultural centers, should consider establishing data banks of video and film documentation on contemporary art and artists, in order to broaden student contact with and awareness of major issues in the arts today.

Committee on Standards for the B.A. and B.F.A. Degrees in Art

Paul Arnold, Oberlin College, Co-chairman; George Sadek, The Cooper Union, Co-chairman; Alma Eikerman, Indiana University; Ellen Lanyon, New York City; Leonard Lehrer, University of Arizona, Tempe; Jerrold Maddox, Kansas State University; John Rogers, University of North Dakota; Helen Schiavo, Queens College; Jason Seley, Cornell University; Wallace Tomasini, University of Iowa.

REVENUES	1977	1978
Membership Dues		
Individual	\$222,785	\$192,792
Institutional	92,748	90,015
Total Dues	\$315,533	\$282,807
Other Income		
Subscriptions to Positions Listings	\$ -0-	\$ 15,617
Sales of back issues, miscellaneous publications	10,673	11,319
MFA Program Listing (net)	1,843	871
Book Service Income (net)	10,471	3,427
Interest and Dividends	21,625	25,290
Slide Buyer's Guide (net)	2,444	1,276
Annual Meeting (net)	37,430	40,110
Art Bulletin Subventions	33,969	36,189
Computer List Sales	414	1,166
Sales of Educational Slide Rolls	1,1511	3,446
Total Other Income	\$120,380	\$138,711
Total Revenues	\$435,913	\$421,518

EXPENDITURES

Administrative Costs	\$ 77,015	\$ 83,620
Salaries	11,591	13,006
Payroll Taxes and Fringe Benefits	17,653	19,573
Rent and Cleaning Services		
Office Expenses (printing, postage, stationery, mailing services)	20,393	19,194
Telephone	2,373	2,471
Accounting Fees	3,225	2,900
Office of the President Expenses	383	1,788
Insurance	499	806
Administrative Travel and Expenses	825	1,108
Total Administrative Costs	\$133,957	\$144,466
Other Costs	\$119,291	\$161,970
Art Bulletin	29,584	38,476
Art Journal (net)	8,809	11,599
Newsletter (net)	7,829	5,480
Board Travel/Meeting Expenses	726	1,527
Committee Expenses		
Preservation Committee Organizational Meeting	1,666	-0-
Dues	792	1,006
Awards	2,298	2,227
Placement Service	22,461	28,635
MFA Survey Project	333	825
Studio Guide to Safe Practices	2,591	4,019
Grant to RILA Project	7,444	-0-
Moral Rights Study — final payment	827	-0-
Binding of back issues/Art Journal and Art Bulletin	608	-0-
PhD Survey	-0-	2,184
Placement Booklet	-0-	985
Miscellaneous	623	812
Grant to Monograph Endowment Fund	50,000	-0-
Total Other Costs	\$255,882	\$259,745
Depreciation	1,123	1,249
Total Expenditures	\$390,962	\$405,460

Excess of Revenues over Expenditures

\$ 44,951 \$ 16,058

Winterthur Portfolio Seeks

Authors and Reviewers  
*WP* (a quarterly as of this year) invites the submission of scholarly articles dealing with American material culture past or present. Preference is for analytical rather than descriptive articles and for articles that place material culture into its broader contexts. Interdisciplinary studies are encouraged as are studies utilizing extensive illustrations. Prospective authors contact Ian M. G. Quimby, Editor, *WP*, Winterthur, Del. 19735. Potential book reviewers contact Kenneth L. Ames, Book Review Editor, at above address.

Amnesty International Appeal

Vasyl Barladyanu, an Ukrainian art critic and art historian, was arrested and condemned to three years of internment after a short "in camera" lawsuit which took place on June 21st 1977. His state of health is alarming. Those interested in his case are asked to write to: Amnesty International, Groupe 96 de Vincennes, C/O Bernard Laune, 6, Avenue du Dr A. Netter, 75012 Paris, France.

Winterthur Research Fellowships

Two to three fellowships are available for 1979-80 to support postdoctoral research for six to eleven months in fields appropriate to the Museum and Library collections, namely Anglo-American cultural and social history. Experienced museum professionals without a doctorate also eligible. Write: Dr. Scott T. Swank, Education Division, Winterthur Museum, Winterthur, Del. 19735. Deadline: April 2.

Registry of Roving Researchers Revisited

First, our apologies to all those who promptly wrote in for forms when the announcement of the Registry appeared in the December newsletter and then had to wait until after the annual meeting when we finally got around to designing them. We have had several responses both from potential researchers and potential clients, but are still looking for researchers in The Hague and Brussels. For those who missed the initial announcement: The CAA/RRR is a simple, non-computerized, non-interfering "mating service" for those able to do on-site research abroad and those needing such research done; we take no responsibility for fees, expenses, and the vagaries of various postal systems. One-year registration (for researchers) costs \$3.00. Write to CAA office for forms.

Erratum

The correct address for the American Council for the Arts—source for *Money Business: Grants and Awards for Creative Artists*—is 570 (not 507) Seventh Avenue, N.Y.C. 10018. Sorry.



## AAMD GUIDELINES FOR REPRODUCTIONS OF WORKS OF ART

Endorsed by CAA Board of Directors, January 31, 1979.

Art museum directors are responsible for maintaining a climate of artistic integrity. Such integrity should therefore characterize all museum operations, including sales activities. In recent years, increasing enthusiasm for the arts has nurtured a growing market for items that go beyond those traditionally sold to complement the collections and exhibitions. These changing conditions must not compromise professional standards.

Income has been generated by art museums through the sale of such educational materials as catalogues, books, postcards, and reproductions. Recently, however, a proliferation of "art-derived" materials, coupled with the marketing of copies of original works, have created such widespread confusion as to require clarification if ethical standards of art museums are to be maintained.

To offer reproductions to the public as an adjunct to the work of art is one thing; to offer a surrogate for original works of art is quite another, and could lead to confusion in the public mind as to what constitutes originality in a work of art.

We endorse the educational role that reproductions can play as reminders of the original and as a way of making images of art widely accessible. There can be no quarrel with the manufacture and knowledgeable use of reproductions for teaching purposes or in a decorative context.

In view of these considerations, we recommend the following guidelines:

1. Museums, when producing and/or selling reproductions, should through the use of integral markings on the object as well as signs, labels and advertising, clearly indicate that it is a reproduction. Signatures, print edition numbers, and printers' symbols or titles should not appear in the reproduction if in the original they occur outside the borders of the image. Similarly, signatures, edition numbers and/or foundry marks on sculpture should not appear on the reproduction.

2. Museums, when producing and/or selling reproductions of paintings and sculpture, should offer them in materials and/or size other than those used by the artist in the original work of art. It is recognized that reproductions of decorative arts serving functional purposes may pose special problems, but the fact that they are reproductions should be clearly indicated.

3. The so-called investment value sometimes touted in advertising is deplorable since the object or work being offered for purchase is not original and the resale value is highly in doubt. The retail pricing of reproductions should be in accord with cost-effective and standard marketing practices.

4. When advertising these reproductions in public media, museums should not use language implying that there is any identity of quality between the copy and the original, or lead the potential buyer to believe that, by purchasing any such reproduction, he or she is in effect acquiring an original work of art. ■

## 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.

OUT-OF-PRINT BOOKS at reasonable prices in art history, architecture, photography. Free catalogues. Available: 9-Women Artists, 10-Photography/Film. Forthcoming: 11-Ancient Art, 12-General. Blue Rider Books, 65 Mt. Auburn Street, Cambridge, MA 02138.

Keep in touch with California, Texas, the Northwest and Southwest. Subscribe to ARTWEEK (now in Art Index). 44 issues a year only \$14, individual subscriptions; \$16 to institutions. ARTWEEK, 1305 Franklin, Oakland, CA 94612.

Arts and Human Values—125 slides, accompanying humanities text; masterpieces from the museum's collections. Send \$150.00 to ARIC, Minneapolis Institute of Arts, 2400 3rd Avenue South, Mpls., MN 55404 or call 612/870-3190 for more information. ■

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

**DATEBOOK.** 31 March deadline submission of topic proposals for 1980 annual meeting . . . 20 April deadline submission of positions for May listing . . . 15 May deadline applications for CAA travel grants to Bologna . . . 1 July deadline ACLS travel grant applications (conferences November-February).

## CAA newsletter

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Editor: Rose R. Weil

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