

CAA newsletter

Volume 5, Number 1

April 1980

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 68th Annual Meeting of the College Art Association, held at the Hyatt Regency, New Orleans, on Friday evening, February 1, 1980.

The Association's newest award (established in 1977), for Distinguished Teaching of Art History, was presented to **Phoebe B. Stanton** of Johns Hopkins University. The Distinguished Teaching of Art Award went to **Mauricio Lasansky** of the University of Iowa. The Frank Jewett Mather Award for distinction in art and architectural criticism was presented to **Peter Schjeldahl**. The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1978 in *The Art Bulletin* was awarded jointly to **Franklin K.B. Toker**, Carnegie-Mellon University, for "Florence Cathedral: The Design Stage" and to **Ulrich Hiesinger**, Philadelphia, for "The Paintings of Vincenzo Camuccini, 1771-1844."

The citations read as follows:

Distinguished Teaching of Art History Award

Today, Phoebe B. Stanton, we honor you as a distinguished teacher of art history. Your concern for visual literacy, your creativity in the classroom, and your unfailing dedication to training the untutored eye provide an invigorating example of the committed teacher. Nine years ago The Johns Hopkins University recognized your contributions, asking you to be the first recipient of the William Kenan, Jr. Professorship, a university chair awarded for excellence in teaching, regardless of field. Now it is our turn to confer recognition and to marvel at your tireless energy and your passion for the work of art. Your introductory survey courses at Johns Hopkins, drawing students from every field in the sciences and humanities, are legendary. Though you have taught these courses on Western art, modern art, and modern architecture for nearly a quarter of a century, they never become routine. Because you insist on the work of art as a real life experience, not as a slide on the screen, your students regularly find themselves at your side, in public and private buildings, and in museums. In looking at architecture they come to know first hand your special insights into nineteenth-century

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1980 annual meeting report: New Orleans

Like the city in which it was held, the 1980 annual meeting in New Orleans assumed a scale and a grace that seemed to belong to a bygone era. Part of the reason was sheer numbers . . . or lack of them. Mid-Western and Western meetings are always smaller than those we hold in the East. After being surrounded by 4,500 bodies in Washington last year and 6,000 in New York City the year before, a mere 3,500 of one's fellow species seems practically *intime*. The hotel architecture helped, too. The oval arms surrounding the Hyatt atrium led off into separate, discrete spaces. Practically all activities—placement, exhibits, sessions—were easily accessible on one floor, yet without the usual sense of crowding. The meeting seemed smaller than it was, but a real effect of that semblance was to make us all feel less a part of an anonymous mass, more individual and human.

The sense of individuality one felt inside the hotel was transposed, outside its walls, to a

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Alessandra Comini accepting congratulations for her Convocation Address.

Photo: Minerva Navarrete

annual meeting changes

Nearly four years ago the CAA Board of Directors decided to modify and for the first time codify certain practices with respect to the annual meeting program and adopted Version #1 of the Annual Meeting Program Guidelines (April 24, 1976). Some of the practices worked, others didn't; the CAA has grown larger and more diverse; and in some cases factors totally beyond our control, such as galloping inflation, mandated certain changes. There have been enough changes in the interim to warrant a printing of the revised Guidelines (page 9). On the theory that not everyone will read them in their entirety, herewith a summary of and rationale for the major changes:

Dates of Meeting. This isn't even in the Guidelines, but we would like to comment on the reaction to the announcement in the last issue of the *newsletter* and at the Annual Members Business Meeting that future annual meetings will be scheduled in mid/late February instead of the traditional mid/late January. As everybody probably knows, the uniform academic intersession upon which that tradition was based no longer prevails. As some people probably know, CAA annual meetings must be scheduled with hotels at

least four years in advance. Four years ago we informally polled placement interviewers, and at that time we learned that a February date would be more convenient for placement purposes because most departmental budgets have not been finally approved by the end of January. Another argument in favor of the mid/late February date was that the traditional January date is near the beginning of the semester for many institutions, making it difficult for people to take time off from classes. For these reasons, we proceeded to schedule the 1981 annual meeting (San Francisco) for February 25-28. The 1982 (New York City) and 1983 (Philadelphia) annual meetings are also already scheduled for late February.

Perhaps we should not be surprised, but the announcement of the change in dates resulted in a flurry of protest . . . AND a flurry of praise. Since "flurry" in this instance is defined as five to ten people on either side of the issue, we have sent a questionnaire to all 1980 placement interviewers to obtain a more up-to-date and more representative reflection of their views. The date of the 1984 annual meeting, and presumably all subsequent meetings, will be determined on the basis of

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sense of community. New Orleans is small; its high spots and low spots are centralized and well known. As a result, wherever one went one encountered colleagues and friends. For three nights and a considerable part of Saturday afternoon the French Quarter seemed like Club CAA. Conversations—perhaps even job interviews—begun at the Hyatt were continued in chance encounters at Gumbo House, Cafe du Monde, or Preservation Hall. The content may not have altered, but the context had much to recommend it.

The CAA presence was palpable not only in our easy access to local attractions and to each other but also in our effect on the city. "Con-

vention is Catalyst for Avalanche of Art Activities" read one newspaper headline (*Times-Picayune*, January 27), and "Sprucing Up for the College Art Association" another (*Lagniappe*, January 26). The local art community viewed the CAA conference as an opportunity to call national attention to New Orleans as a major center for the arts. Months of planning and generous support from the Downtown Development Corporation resulted in a host of outdoor exhibits, special gallery shows, performances, workshops for artists, a symposium on Japanese art, free jazz concerts, art displays in store windows, a video installation at the Hyatt, free bus tours

of outdoor sculpture, and an extremely handsome giveaway publication, *Artsites*, that was an invaluable guide to these events.

Just as the flurry of art activity looked to the present rather than the past, so did the Convocation Address by **Alessandra Comini**. Entitled *Art History, Revisionism, and Some Holy Cows*, it took a pungent view of past and recent art historical orientations and called for feminism without chauvinism as a legitimate and necessary critical tool for ushering in a new era in understanding the complexity, diversity, and universality of art.

Program

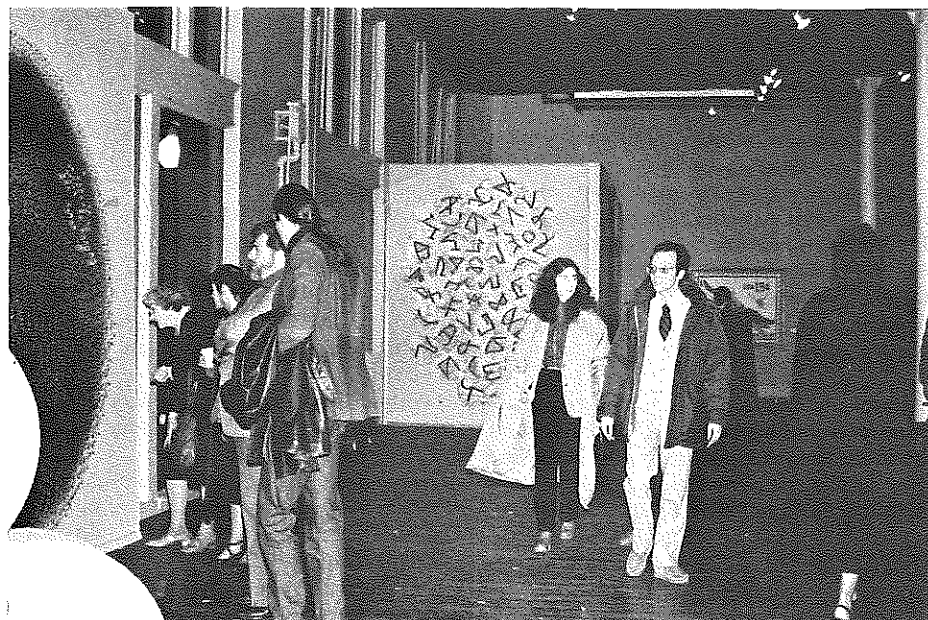
Art history sessions, chaired by **Caecilia Davis-Weyer** of Tulane University, focussed on the traditional core areas of Western art history, but with some extremely interesting innovations: two sessions that looked at the art of the region in which we were meeting (*Art of the South and Colonial Art of Latin America*); two highly specialized sessions on women (*Women as Patrons and Critics* and *Women Artists and Social Change: 1850 to Present*); two non-periodic sessions (*Scientific Approaches to Art History* and *Art and Liturgy*) that elicited papers of a wide geographical and historical range; our first session ever on preservation; and a session relating film/video to modernist strategies in other mediums. Even within the traditional period sessions, there was a specificity of focus (*Romanesque Monumental Art: Some Unanswered Questions*; *Art and Science in the Renaissance*; *Myth and Mysticism in Modern Art*, etc.) that resulted in an unusual degree of coherence and intensity.

The studio program, chaired by sculptor **Lin Emery**, was extremely ambitious. Seven sessions focussed on the basic mediums, including crafts; two sessions examined regionalism (one, specifically Southern regionalism); four sessions viewed the artist as a professional: student, teacher, and survivor; two sessions examined exhibitions; and one extremely interesting and innovative session brought the disciplines of physics, linguistics, and biology to bear on the study of patterns and forms in nature.

Local events, coordinated by **Jessie Poesch** of Tulane University, brought us a reception at the New Orleans Museum of Art (complete with an unscheduled demonstration of jitterbugging) on Wednesday night; numerous openings and receptions at galleries and museums in the French Quarter on Thursday night (with special thanks to the gallery that thought of providing hot popcorn on that cold evening); and a multi-level, multi-media exhibition *cum* concert *cum* party at the Contemporary Arts Center on Friday night. On Saturday the Preservation Resources Center took over with a tour of highlights of New Orleans architecture that was offered both in the morning and in the afternoon and was enthusiastically taken by more than 200 conference participants.



Standing Room Only at Placement Orientation.



Louisiana Artists—Major Works. Reception for CAA at Contemporary Arts Center.

Photo: Minerva Navarrete

Placement

As usual, figures at this stage are impressionistic (actual counts come in the June issue). Our guess is that approximately 900 job-seekers used the placement service (1240 in Washington last year; 1643 in New York the year before). The number of jobs was about the same as previously—in the vicinity of 500 for the combined January listing and the supplementary lists distributed at the annual meeting. The whole placement operation went particularly smoothly; again, we suspect that reduced numbers and architecturally induced traffic patterns deserve most of the credit.

The Monday evening Placement Orientation Session—initiated in 1978, dropped last year because we thought it was all old stuff, and revived in response to popular demand this year—was a great success. The session was organized by **Donald Krueger** of Clark University and **Beverly Zisla Welber** of St. Anselm's College, who shared their experiences and perceptions with honesty, insight, and humor.

Elections

The annual members business meeting was held on Thursday, January 31. We won't pretend that it played to a packed house. (There were, however, nearly 1,000 proxies returned.) The membership elected the proposed slates of candidates for Officers, Directors, and 1980 Nominating Committee and approved the proposed by-laws changes (see December newsletter). Newly elected President **Joshua C. Taylor** reviewed past accomplishments and future directions in a brief statement reprinted at right.

Miscellany

Since it's what everyone was talking about, we can't leave the New Orleans annual meeting without one word about food. That word is "superb." We did not appreciate the fact that the Hyatt seems to believe that a bathroom scale is a necessary element of guest room furnishings. The lost-and-found contains the usual potpourri: two hats, one eyeglass case, one bracelet, one earring. One earring?

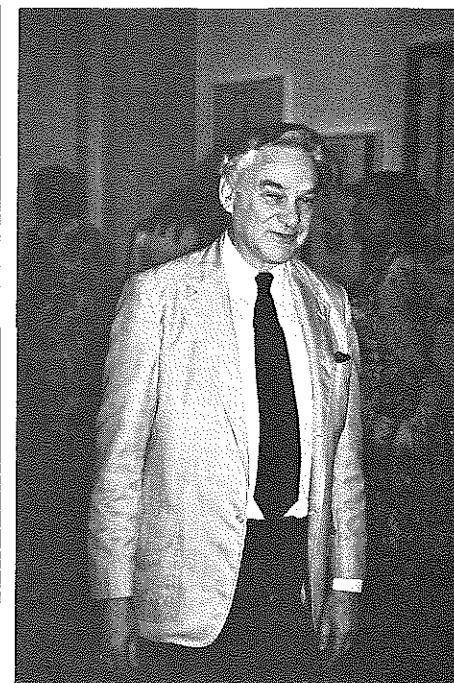
R.R.W. ■

sustaining members

Sustaining membership is a voluntary category for those who wish to support the CAA beyond their regular income-based dues. The dues for Individual Sustaining Members are \$100 annually. We are pleased and proud to announce that we have nine Individual Sustaining Members for 1980: **Emma W. Alexander**, Ann Arbor, Mich.; **J. Carter Brown**, Washington, D.C.; **Sol Alfred Davidson**, Bear Creek, Pa.; **William Heidrich**, Peoria, Ill.; **Ann Kelso**, Miami, Fla.; **J. William Middendorf**, Washington, D.C.; **Barbara Millhouse**, New York City; **Cynthia Polsky**, New York City; and **J. W. Worthington**, Cincinnati, Ohio. ■

president's statement

I am fortunate in taking over the presidency of our increasingly active organization from such able hands. In the past few years the Association has spoken out clearly on issues important to the profession, including such areas as research, teaching, and conservation and has undertaken a continuous reexamination of our professional standards. Incredibly enough at this moment of fiscal uncertainty, the Association is financially solvent. I suppose that every incoming president must find something to view with alarm, and I must admit that there is one aspect of our recent activity that worries me a bit. In recent years there has been an increasing tendency within the society to split up into ever more specialized groups based on many kinds of criteria. This is inevitable and doubtless healthy in an association that has expanded to our present size. But there is always the danger that sectarian interests might overwhelm the very premise on which our association is based. We are brought together by a commitment to the arts and represent that commitment to society at large. Diverse as our particular activities may be, our sense of community through art is a value we must cherish. So I should like to pledge a year devoted to those values that belong to the arts, that they not be forgotten in the midst of the administrative, political, and



CAA President Joshua C. Taylor

social pressures that hedge-in our world.

Joshua C. Taylor ■
National Collection of Fine Arts

museum scholarship award

The College Art Association has established a prize for the best museum catalogue of the year, naming it for **Alfred H. Barr, Jr.**, former director of the Museum of Modern Art in New York. The new award is meant to recognize the significant place catalogues have come to occupy in American scholarship and to reward the great distinction they can achieve.

In the 1970s the Association created two new prizes to honor outstanding teaching; these were added to its existing awards for scholarship, the **Arthur Kingsley Porter Prize** for an article in *The Art Bulletin* by a beginning scholar and the **Charles Rufus Morey Book Award**, and to the **Frank Jewett Mather Award** for criticism. As museum catalogues have not normally been considered for the Morey Award, a special prize has now been created for this large category of publication.

The **Alfred H. Barr, Jr., Award for Museum Scholarship** will be given annually by the Association on the recommendation of a selection committee to the author or authors of a museum catalogue published during the penultimate year that is judged to have made

the most exemplary contribution to knowledge. Catalogues of public and private collections, as well as exhibition catalogues, are eligible. Candidates must be citizens or permanent residents of the United States, Canada, or Mexico.

The example set by Alfred Barr's catalogues for the Museum of Modern Art is still making itself felt. They elevated the genre to a new height in America, not only by giving a sensitive appreciation of the works of art exhibited but also by requiring a scholarly rigor that had rarely been applied to museum publications. Such catalogues as *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism* (1936), and *Matisse: His Life and His Public* (1951) were profoundly original in their time and have remained standard works in our own. Their author seemed the best exemplar of the scholarship this prize seeks to recognize.

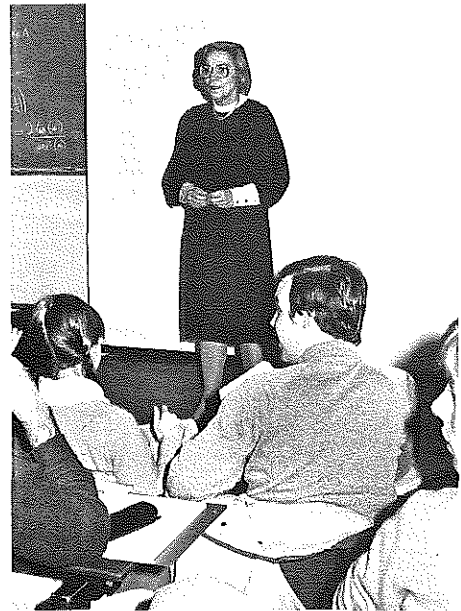
John Walsh, Jr. ■
Museum of Fine Arts, Boston
CAA Board of Directors

architecture. In your published work on the Gothic Revival you have led us all to see beauty where once we assumed there was little to be found.

Your dedication is enormous. Though your class enrollments are always high, you never fail to respond to each student's special needs and qualities. To your graduate students you give time not just to their learning but to the quality of their thinking and writing. You also extend service to your community where you are a sought-after lecturer and tour leader. Your local architectural tours, your lectures to civic groups, your work for the city of Baltimore's Design Advisory Panel, and your voice on the Governor's Commission on Historic Preservation of Maryland have been another kind of teaching, nudging citizens towards a more sophisticated appreciation and preservation of their architectural riches.

Thank you, Phoebe Stanton, for your extraordinary generosity and sharing. By communicating your love and understanding of art and its history you have taught others to see what they might otherwise never have known was there. This is one of the greatest gifts an art historian has to offer, but few do it as well or as willingly as you.

Committee: Wallace Tomasini, Chair; Ruth Butler; Wanda Corn



Phoebe B. Stanton

Photo: Peter Choo

Acceptance Statement: Distinguished Teaching of Art History Award

I thank the College Art Association and its Committee for this award. But I am most grateful that, in its annual recognition of teaching as part of the professional life of the art historian, it directs attention to the role of teachers in the discipline, to their share in the introduction of students of various ages and degrees of learning to the pleasures and intricacies of the history of art.

Phoebe B. Stanton



Mauricio Lasansky

Distinguished Teaching of Art Award

Mauricio Lasansky came to the United States in 1943. He has been teaching at the University of Iowa since 1945 and since 1967 has been the Virgil Hancher Distinguished Professor of Art at that university. His knowledge of intaglio printing and his ability to change and grow have made him an inspiration to printmakers for more than forty years.

There is no doubt in our minds that he should receive this distinguished award. He has been a force as a gifted teacher who shaped three generations of students with his methods and philosophy. There are more than 100 former students of his presently teaching, in the United States and Canada. Some are well known, such as John Paul Jones, James Steg, Lee Chesney, Malcolm Myers, Marvin Lowe, Moishe Smith, and David Driesbach, to name only a few.

He was also one of the major influences in the American print renaissance that began after World War II. He has received many awards, prestigious grants, has shown his work in twenty-nine different countries and has had 126 one-man exhibitions.

It is therefore with the greatest pleasure and conviction that we have recommended him for the Distinguished Teaching of Art Award.

Committee: Rudy Pozzatti, Chair; Richard Black; Nathan Oliviera; Clare Romano; William Walmsley

Frank Jewett Mather Award

In the venerable tradition of the poet who also writes art criticism, Peter Schjeldahl is passionate about art and doesn't mind if it shows, whether he is telling the truth about

how ugly he finds the late Cezanne, how Munch grips him, or how, despite hard-boiled common sense, Rothko's paintings really do feel transcendental. His willingness to value, above all, the personal dimension in his dialogue with art is a tonic relief after the impersonal chill of most writing that stresses theory or history; and his stunning power to communicate endless subtleties of seeing and feeling in the plainest, most colloquial English should give more pretentious writers pause. In presenting him with the Frank Jewett Mather Award for Art Criticism, we honor the foursquare honesty that warms both his response to art and his prose.

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

Arthur Kingsley Porter Prize

To Franklin K.B. Toker for "Florence Cathedral: The Design Stage"

Franklin Toker's article, "Florence Cathedral: The Design Stage," reviews the early building history of one of the major Gothic monuments of Europe, and, on the basis of new evidence culled from excavations carried out between 1965 and 1974, in part under the author's supervision, reconsiders the role of Arnolfo di Cambio in its first design. Toker presents a problem of great complexity so clearly that even non-specialists can follow his arguments. The article makes a significant contribution to our understanding of a key monument in the history of architecture. It will surely provoke controversy as well as fundamental revisions of all previous hypotheses concerning Arnolfo's contribution to the design.

To Ulrich Hiesinger for "The Paintings of Vincenzo Camuccini, 1771-1844"

In this thorough and meticulously researched reconstruction of the oeuvre of Vincenzo Camuccini, Ulrich Hiesinger rescues a major nineteenth-century Italian history painter from undeserved oblivion. For the first time, the author presents a comprehensive chronological survey of the artist's career based on heretofore unpublished material. He also illuminates thereby an unstudied aspect of the artistic milieu in Rome in the time of Canova. In sum, Hiesinger has helped to advance significantly the examination of the still unassessed development of Italian Neoclassical painting and its contribution to the European Neoclassical movement.

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

Nominations are invited for the Distinguished Teaching of Art History Award and for the Distinguished Teaching of Art Award. Suggestions and supporting materials may be sent to the CAA office; they will be forwarded to the 1980 award committee chairmen when they are appointed.

grants and awards

FIRST CASVA SCHOLARS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced its first group of visiting and resident scholars. Visiting scholars, who will spend part of the year at the Center, are Peter W. Guenther and Marcel Georges Roethlisberger. Resident scholars for the full academic year 1980-81 are Keith P.F. Moxey, Dora P. Crouch, Sandra L. Hindman, and Rosalind E. Krauss. Brief descriptions of their projects follow:

Peter W. Guenther, University of Houston, is continuing his study of German Expressionism, concentrating on two distinct waves within that movement—the first from 1906 until the outbreak of World War I, the second beginning circa 1916-17 and ending with the *New Objectivity* exhibition in Mannheim in 1926-27.

Marcel Georges Roethlisberger, University of Geneva, is studying the heritage of Claude Lorrain's oeuvre in nineteenth-century American landscape painting. His study will be incorporated into a book examining Claudian influence on all schools of art from contemporaries onwards.

Keith P. F. Moxey, University of Virginia, is completing a study of the function of peasant imagery in northern European paintings and prints in the late middle ages, analyzing the creation and popularization of some of the earliest traditions of secular subject matter. He will emphasize the cultural meaning of peasant subject matter for the age in which it was produced.

Dora P. Crouch, Rensselaer Polytechnic Institute, is studying the water system of the Greek colony at Morgantina, Sicily. The system dates from the first and second centuries B.C. Her work will be used to develop an urban history based on this aspect of the functioning of the city.

Sandra L. Hindman, Johns Hopkins University, is completing a monograph on the political content of the *Epistre Othéa*, an illustrated historical text written circa 1400 by Christine de Pizan. After writing a first edition dedicated to Louis d'Orleans, a Duke of France, she wrote three other editions. Dr. Hindman's monograph will set the *Epistre Othéa* in the literature of the period, examine its history as a manuscript, and reconstruct the cycles of illumination of the original versions.

Rosalind E. Krauss, Hunter College, is analyzing the critical and theoretical function of photography within the formation and development of Surrealism. She is also examining the special nature of nineteenth-century photographic documentation of geological and geographical surveys in the American West as well as the Farm Services Administration's documentary projects and Walker Evans' later work.

ACLS TRAVEL GRANTS

All three applicants recommended by the Art Historians Committee of the CAA have been awarded ACLS travel grants to attend international conferences this coming summer. Recipients are Hellmut Hager, Pennsylvania State University, and Henry Millon, Center for Advanced Study in the Visual Arts, to attend a conference on Bernini in Rome and Daniel D. Reiff, State University College, Fredonia, to attend a conference on Viollet le Duc in Paris.

NEA CRITICS FELLOWSHIPS

The National Endowment for the Arts has awarded thirty-three fellowships for art critics for 1980. Grants of \$5,000 each were awarded to Carol Adney, Barbara Cavaliere, Marcia Corbino, Jeffrey Deitch, Jonathan Fineberg, Candida Finkel, Lucy Fischer, Gerard Haggerty, Ruth Iskin, Ellen Johnson, Cindy Lyle, Paul Master-Karnik, John Perrault, Arlene Raven, Shelley Rice, Ruby Rich, Roberta Smith, William Wilson. Grants of \$1,000 each went to John Beardsley, Martha Chahroudi, Charles Desmarais, David Dillon, William Hegeman, Matthew Kangas, Kim Levin, Ben Lifson, Silverthorne, A.L. Stubbs, Paul Sutinen.

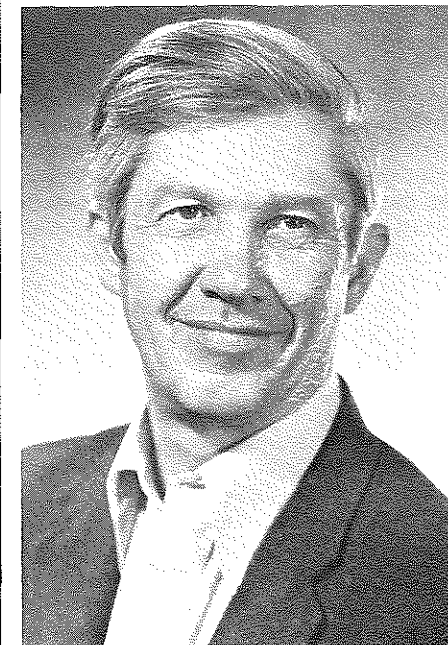
CINOA AWARD

The 1979 award of the international art and antique dealer's association (a \$5,000 publication subvention) was presented to Bertrand Jaeger of the University of Basel for his *Essai de classification et datation des scarabées Menkhéperre* (Thutmosis III 1490-1436 B.C.), a contribution to a field of Egyptology that has been virtually unexplored until now. The award was established in 1977. Previous recipients were Penelope Eames of Great Britain and Claire Lindgren of the United States.

ARLIS PUBLISHING AWARDS

At its eighth annual conference held just before the CAA annual meeting in New Orleans, the Art Libraries Society of North America presented awards to the University of California Press for the overall excellence of *The Plan of St. Gall* by Walter Horn and Ernest Born; the Indiana University Press and the National Gallery of Art for the thoughtful and original blending of form and content in *Prints and Related Drawings by the Carracci Family: A Catalogue Raisonné* by Diane DeGrazia Bohlin; and the New York Graphic Society for *Imogen Cunningham: A Portrait* by Judy Dater, a fellow photographer's compelling treatment of an appealing subject.

art bulletin editor



Creighton E. Gilbert

Creighton E. Gilbert, currently Jacob Gould Shurman Professor of the History of Art at Cornell University, has been named Editor-in-Chief of *The Art Bulletin*. A past Book Review Editor (1967-72) for that publication, he succeeds Kathleen Weil-Garris of New York University.

A native of Durham, N.C., Gilbert earned his B.A. and Ph.D. at New York University. He began his teaching career at Emory University and has held posts at the University of Louisville, Indiana University, Brandeis University, and Queens College, C.U.N.Y., where he was also department chairman from 1969 to 1972. He was visiting professor at the University of Leiden in 1974-75 and Robert Sterling Clark Visiting Professor at Williams College in 1976.

Gilbert's awards include a Fulbright senior lectureship at the University of Rome, 1951-52; the CAA's Mather Award for art criticism in 1964; a Samuel H. Kress fellowship to I Tatti, 1967-68; and a Netherlands Institute for Advanced Study fellowship, 1972-73. He has written extensively, primarily though by no means entirely on the Italian Renaissance. Among his works are *Seventeenth-Century Paintings from the Low Countries*, 1966; *Michelangelo*, 1967; *Change in Piero della Francesca*, 1968; and *History of Renaissance Art*, 1972. He edited the *Italian Art 1400-1500* volume of the "Sources and Documents Series" (1979) and translated the *Complete Poems and Selected Letters of Michelangelo* (1963), now in its third edition (1979).

conferences and symposia

The European Realist Tradition in the Nineteenth Century

A three-day symposium to be held at The Cleveland Museum of Art, November 15-17. Participants and (tentative) topics are: Albert Boime, U.C.L.A., *Academic Realism and the Salon*; Petra T.D. Chu, Seton Hall Univ., *The Dutch Masters and French Realism, or Drawing in the Realism Tradition*; Françoise Forster-Hahn, Univ. California at Riverside, *Aspects of German Nineteenth-Century Realism*; Robert L. Herbert, Yale Univ., *Courbet and Millet*; H.W. Janson, N.Y.U., *Realism in Sculpture: Limits and Limitations*; Geneviève Lacambre, Musée du Louvre, *Toward a Clearer Definition of Naturalism in French Nineteenth-Century Painting*; Linda Nochlin, Vassar Coll., *Realism and Naturalism Redefined*; Theodore Reff, Columbia Univ., *Degas and the Theme of The Laundress*; Gabriel P. Weisberg, Cleveland Mus., *The Petits Maitres as Masters of Realism*; and Theodore Zeldin, Oxford Univ., *Social Themes in Realism*. All of the above in conjunction with a major exhibition curated by Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing, 1830-1900*, which will subsequently travel to Brooklyn, St. Louis, and the Kelvingrove Museum in Glasgow. Two related exhibitions, *The Watercolors and Drawings of Leon Bonvin* and *American Realism and the Industrial Age*, will also be on view at CMA during the symposium. For further information: Dept. Art History and Education, CMA, 11150 East Blvd., Cleveland, Ohio 44106. (216) 421-7340.

Boston and the Avant-Garde

A symposium to be held in the Lecture Hall of the Boston Museum of Fine Arts, April 18 and 19. Participants and subjects are: Garnett McCoy, Archives of American Art, *Effects of the Armory Show on Boston*; Sinclair Hitchings, Boston Public Library, *Artistic Innovations between the World Wars*; Edith Tonelli, Univ. Maryland Art Gallery, *Experimentation under the WPA in Boston*; Elizabeth Sussman, Boston Inst. of Contemporary Art, *Développement of Institutions for Contemporary Art*; Bernard Chaet, Yale Univ., *On Being an Artist in Boston in the 1940s and 1950s*; James Plaut, arts consultant, *Recollections of the Institute of Modern Art, Boston* (renamed Institute of Contemporary Art); Earl Flansburgh, architect, *Boston as a Center of Recent Innovation in Architecture*; David Hurwalt, authority on photography, *Boston's Role in Recent Innovation in Photography*; Carl Belz, Brandeis Univ., *Innovation in Recent Painting and Sculpture in Boston*; and Martin Green, Tufts Univ., *Literary Problems of Boston*. There will also be a dinner on the night of the 18th at the New England Center of the Archives of American Art. For further information: Emily Nathan, Archives of American Art, 41 East 65 St., N.Y.C. 10021. (212) 245-5917.

International Conference on Funerary Art

An international symposium on funerary art will take place in Mexico City, October 6-8, sponsored by the International Committee for the History of Art (C.I.H.A.) and hosted by the Mexican National Committee. Those interested in attending and/or presenting papers should write directly to the President of the Mexican National Committee, Beatriz de La Fuente, Instituto de Investigaciones Estéticas, Torre de Humanidades 6. Piso, Ciudad Universitaria, Mexico 20, DF, Mexico.

Blake Symposium

At Skidmore College May 9 and at Union College May 10. The artist's diversity of interests is reflected in the diversity of speakers: mostly literary critics and historians but also our very own Robert Rosenblum. The symposium is in conjunction with an exhibition of materials from the collections of the two colleges and selected works from outside the region (opening at Skidmore April 20, moving to Union May 12, closing May 30). Inquiries to BS, Skidmore Coll., Saratoga Springs, N.Y. 12866.

Dumbarton Oaks Symposium

The topic of the 1980 symposium, scheduled for Friday, May 9-Sunday, May 11, is "East of Byzantium: Syria and Armenia in the Formative Period." The symposium is under the direction of Professors Nina Garsoian, Thomas Mathews, and Robert Thomson and will include papers on literature, art, and religion. For information on registration: Alice-Mary Talbot, DO, 1703 32nd Street, N.W., Washington, D.C. 20007.

Virginia Art Historians

The third annual symposium of Virginia art historians will meet on Friday, April 18, at Longwood College. Papers include *Concurrent Techniques and Styles in Attic Vase Painting c. 530-480 B.C.* by Jerrie Pike-Brooklyn of V.P.I. & S.U.; *An Art Historical Interpretation of a Twelfth-Century Roman* by James Phillips of V.C.U.; *Mr. Jefferson's Favorite Hotel in Paris* by Gerard Maurice Doyon of Washington and Lee; and *Beyond Liturgy: The Rothko Chapel* by Robert F. Porter of V.P.I. & S.U. Papers will be followed by an informal discussion of projects and concerns of Virginia art historians. Inquiries to Elisabeth L. Flynn, LC, Farmville, Va. 23901.

History in Architectural Education

A symposium to be held May 30 and 31 in Cincinnati. Its purpose is to augment the literature on architectural historiography, with particular emphasis on its relationship to the needs and interests of architectural students. Participants include Stanford Anderson, Peter Collins, Walter Creese, Joseph Rykwert, Robert A.M. Stern, and Dora Wiebensohn. For further information: John E. Hancock, Coll. Design, Architecture, and Art, Univ. Cincinnati, Ohio 45221.

Goodson Symposium on American Art

The third annual Goodson Symposium will be held at the Whitney Museum of American Art on Monday, April 21. The day-long symposium will be divided into two parts: the morning session will be general; the afternoon session will focus on "The Influence of Science and Industry on Art since the Civil War." Five papers will be presented at each session. The selection committee is comprised of Milton W. Brown, Graduate Center, C.U.N.Y.; John A. Douwenhoven, emeritus, Barnard College; and Carol Herselle Krinsky, of N.Y.U. For further information: Linda Gordon or Ruth Kavesch, WMAA, 945 Madison Ave., N.Y.C. 10021. (212) 570-3633.

The South as an Influence on Photography

A call for papers for a book-catalog to accompany an exhibition entitled *Southern Eye, Southern Mind: A Photographic Inquiry*, to be held in Memphis in April 1981. The exhibition will include sections on "Social Documentary Photography 1900-1959," "Contemporary Photographers of the South," "Nineteenth-Century Landscapes," "Commercial and Industrial Photography, Nineteenth and Early Twentieth Century," and "Scrap Book Collections." For further information: Murray Riss, Memphis Academy of Arts, Overton Park, Memphis, Tenn. 38112. Deadline for submission: August 1.

Eighteenth-Century Studies

The East-Central American Society for Eighteenth-Century Studies will hold its eleventh annual convention in Winston-Salem, October 16-18. The interdisciplinary theme of the conference is "Ethnic Settlements in Colonial America: Their Origins and Cultural Contributions." Papers not related to this theme may also be submitted in recognized ASECS disciplines (we assume art history is one). Inquiries and proposals to Peter Petschauer, Head, Watauga College, Appalachian State University, Boone, N.C. 28608. Deadline for submissions: July 15.

British Studies Conference

A call for papers for the annual meeting of the Rocky Mountain Conference on British Studies, October 10 and 11 at Fort Lewis College. Inquiries and papers to Stanley Palmer, Dept. History, University of Texas at Arlington, Tex. 76019. Deadline: July 1.

New Perspectives on New Deal Art

A symposium to be held on April 19 in conjunction with the exhibition *New Deal Art: New Jersey* at the Robeson Gallery of Rutgers University. Papers, which will range beyond the Garden State, include *The New Deal Murals: A National Variety* by Francis V. O'Connor and *The W.P.A. from the Artist's Point of View* by Adolph Konrad. A \$5.00 fee covers registration and brunch. Make payable to Rutgers the State University and send to Judith K. Brodsky, Art Dept., RU, Newark, N.J. 07102.

mid-America CAA

The Department of Art at Arizona State University, Tempe/Phoenix hosted the forty-third annual meeting of the association. The 500 delegates participated in a four-day program of widely varied activities.

The program included three sessions in art criticism and theory; fourteen studio sessions, many of which were devoted to printmaking; and eight art historical sessions; among them *American Art*, *The Architecture of Frank Lloyd Wright*, *Modern Art*, and three sessions devoted to the history and criticism of photography. Efforts to break new ground were reflected in two sessions: *New Directions in Art History Curricula* (descriptions of current programs of study linking museum studies with traditional art history) and *Copyright and the Visual Artist*. Ten sessions were organized to examine problems and new developments in visual resources and special panels examined problems of exhibition design and planning. In addition to the formal program there were three banquets.

An award for distinction was presented to the Department of Art and faculty of the University of Iowa. Wallace Tomasini, chair of the department, accepted the award on behalf of his peers and predecessors in a short, amusing speech. Anyone interested in copies of the program or abstracts should contact A.L. Gully, Dept. of Art, ASU, Tempe, AZ 85282.

The current president of MACAA is Leonard Lehrer, Arizona State University.

Anthony Gully ■
Arizona State University

/conferences and symposia

Academy on Baroque Music and Art

The third in a series of interdisciplinary Academies on Baroque Music and Art, sponsored by the Aston Magna Foundation for Music and the NEH, will be held June 15-July 5 in Great Barrington, Mass. The theme of the 1980 Academy is *Confluences and Contradictions in German Culture, 1725-1775*. The faculty will include both artist-faculty of Aston Magna and a distinguished group of cultural historians, among them Christian F. Otto of Cornell University, who will deal with architecture and the visual arts. For details: Aston Magna Academy, 65 West 83 Street, N.Y.C. 10024. (212) 595-1651.

Paper: Its History & Preservation

A presentation by Robert Hauser, funded by an NEA/Visual Arts grant and scheduled for six New England art and craft institutions during April, May, and June. Participating institutions are the Society of Connecticut Craftsmen, Brockton Art Center, United Maine Craftsmen, League of New Hampshire Craftsmen, University of Rhode Island Arts Council, and Bennington College. For further information: Busyhaus, Box 422, North Andover, Mass. 01845. ■

announcements

Renaissance Quarterly Welcomes Art Historical Contributions

The Renaissance Society of America has announced that because *Renaissance Quarterly* is now printed by photo offset, thus substantially lowering the costs of illustrations, it has become possible to accept illustrated articles without making their authors pay illustration costs. The editors welcome articles by art historians that meet the conditions laid down for all articles, namely: *RQ* favors studies that do not fall wholly within the scope of other scholarly journals and that clearly relate at least two areas of Renaissance culture. Manuscripts should be sent to Elizabeth Story Donno, Editor, *RQ*, 1161 Amsterdam Avenue, N.Y.C. 10027.

Apelles: Georgia Arts Journal

A new journal published by the Department of Art of the University of Georgia that covers material of general interest to art oriented readers. More specifically: "This would include almost anything in late nineteenth- or early twentieth-century art, although the subject need not be limited to these areas... nor are we in any way restricted to articles that are somehow connected to Southeastern states." Inquiries or manuscripts to Paul Edmouston, Editor, *Apelles*, UGDA, Athens, Ga. 30602.

Woman's Art Journal

A new semi-annual journal devoted to women in the visual arts, first issue scheduled for spring 1980. Described by founder and editor Elsa Honig Fine as a scholarly journal that is also a "good read," it has a national editorial board that includes most of the grand "mistresses" of the women's art movement. Unsolicited manuscripts are welcome. For guidelines for contributors, subscriptions, or other information: *WAJ*, 7008 Sherwood Drive, Knoxville, Tenn. 37919.

International Exchange of Scholars

More than 500 openings are expected to be offered in more than 100 countries in the 1981-82 Fulbright international exchange awards program. A detailed announcement should be available in late March from IREX, Suite 300, 11 Dupont Circle, Washington, D.C. 20036. Interested scholars may then request additional information and application forms. IREX has also announced a special Indo-American Research Fellowship Program, twelve long-term (six to ten months) and nine short-term (two to three months) awards. For information and application forms write Indo-American Fellowship Program, same address as above. (202) 833-4978. Application deadline: July 1.

Villa I Tatti Fellowships

Upward of seven stipendiary fellowships for independent study on any aspect of the Italian Renaissance. Fellows are normally post-doctoral and in the earlier stages of their careers, must be free to devote full time to study, and are expected to reside in Florence for the academic year. Each Fellow receives a study and use of the Biblioteca Berenson and Fototeca. I Tatti also offers a limited number of non-stipendiary fellowships for scholars working on Renaissance subjects with support from other sources. Qualifications and privileges same as above. For application: submit curriculum vitae and project description and have three confidential letters of recommendation sent to: The Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; duplicate copies of all materials should be sent to Prof. Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Mass. 02138. Application deadline: November 1.

Architectural History Studies

The Education Committee of the Society of Architectural Historians has issued its report on "Architectural History Education in Graduate Art History Programs," based upon information obtained from seventeen departments offering the Ph.D. degree in art history with architectural history as a possible field of specialization. Copies may be obtained from SAH, 1700 Walnut St., Philadelphia, Pa. 19103.

Scholarly Journal on Visual Image Research

Extensive coverage of all areas of visual documentation is the focus of a new journal, *Visual Resources/An International Journal of Documentation*, scheduled to begin publication in May. Designed to meet the needs of professionals and scholars engaged in working with visual material, articles will cover the creation, maintenance, development, preservation, bibliographic control, and dissemination of visual collections and archives. The international Board of Editors includes art historians and museum curators. Subjects to be covered in the first year of publication include color reproduction of illuminated manuscripts, an archive devoted to research in pictorial symbolism, reproduction techniques developed for the Rossetti murals in the Oxford Union, defining access points for computerized indexing of visual materials, the publication and indexing of Christie's Pictorial Archive, the use of video technology for visual reproduction, and an evaluation of fiche projectors currently on the market. Inquiries regarding manuscript submissions and subscription information to Patricia Walsh, Managing Editor, VR, P.O. Box 327, Redding Ridge, Ct. 06876. (203) 938-9548. ■

women's caucus

The National Women's Caucus for Art Conference was held in conjunction with the CAA annual meeting in New Orleans from January 29 to February 2. The planners, including WCA President Lee Anne Miller, considered many possibilities for supporting the economic boycott in a non-ERA-ratified state and finally adopted the conference theme "Art, Politics, Equal Rights." They made the entire conference structure reflect both commitment to the ERA and the idea of interaction and cooperation. The interaction among women from other parts of the country and those from the local community, generated by the "alternative housing" plan to support the boycott, was one of the most memorable aspects of the entire conference. It took place on many levels: the *River Meeting: Lives of Women in the Delta*, a dinner-performance coordinated by Suzanne Lacy; the days of workshops and dialogues on professionalism, politics and personal ethics, law and feminist education; the openings of special exhibitions; the Jazz Procession; and the Alards Ceremony. The keynote speaker, Mildred Jeffrey of the National Women's Political Caucus, called the WCA's conference a harbinger of the feminist movement of the '80s and praised the constructive fusion of artistic and political energies.

The support and sympathy for the WCA's goals on the part of the CAA Board and members was evident in the "CAA for ERA" buttons displayed on many lapels and in the good attendance at two art history sessions devoted to the role of women in art, *Women*

as *Painters and Critics* and *Women Artists and Social Change: 1850 to the Present*, which complemented two sessions of the Marxist Caucus and the WCA's panels on *Protest and Politics in the Feminist Art Movement of the '70s* and *Southern Exposure: Concerns of Southern Women*. Alessandra Comini's Convocation address, *Revisionism, Art History, and Some Holy Cows*, gave encouraging evidence of some basic changes of attitude over the past ten years. In a forthright plea for a spirit of revisionism, Comini reminded us that as historians of art we should approach teaching and research with sensitivity to the many diverse facets of creativity.

The culmination of the conference was the Awards Ceremony for Outstanding Achievement in the Visual Arts, which honored Anni Albers, Louise Bourgeois, Caroline Durieux, Ida Kohlmeyer and Lee Krasner. It was both a celebration and a personal, emotional event for the participants.

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New Officers. Lee Anne Miller has completed her two-year term as National WCA President. The new President is DeRenne Coerr, Museums Registrar for the Fine Arts Museums of San Francisco. Ruth Weisberg is the new Vice-President and Lynn Grant is Chapters Liaison. The address for all WCA business is now: 731 44th Avenue, San Francisco, Calif. 94121. (415) 221-5125.

Alison Hilton ■
Wayne State University



WCA Jazz Procession. Left to right: Mildred Jeffrey, immediate past chair, National Women's Political Caucus; Lee Anne Miller, WCA president; Helen Milliken, national co-chair, ERAmerica; Jackie Skiles, New York City; and Nancy Cusick, Washington, D.C.

shows by artist members

A listing of solo exhibitions by artist members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include copy of current membership card.

John Balsley. Frumkin & Struve Gallery, Chicago. December 14-January 18. New Gallery of Contemporary Art, Cleveland. January 4-February 9. Sculpture.

Ruth Bavetta. Second Floor Gallery, University of Arizona, February 19-March 9. "Le Carceri d'Invenzione," colored pencil drawings.

Dean Carter. Reynolds Homestead, Critz, Va. February 2-29. Wood and bronze sculptures and watercolors.

Elizabeth K. Clark. Wilson Gallery, Lehigh University, Bethlehem, Pa. February 29-March 28. Drawings.

Louis Finkelstein. Ingber Gallery, N.Y.C. January 12-30. Paintings.

Elaine Galen. Zriny-Hayes Gallery, Chicago. March 7-April 6. Recent paintings and drawings.

Lila Katzen. University of North Carolina, Chapel Hill. September 20-November 30. Museum of Fine Arts, St. Petersburg. December 9-January 16. Norton Art Gallery, West Palm Beach. January 24-March 7. Metropolitan Museum & Art Centers, Coral Gables. March 29-April 30. Major sculpture.

Judy Loeb. Art Gallery, University of Tennessee at Chattanooga. Paintings.

Daniel E. Mader. Library Gallery, Raymond Walters Campus, University of Cincinnati. April 13-30. Mixed media drawings.

Florence Puterman. Mickelson Gallery, Washington, D.C. February 3-24. John Bolen Gallery, Santa Monica. March 30-April 28. Prints and monotypes.

Yasue Sakaoka. Fine Arts Library, Ohio University, Athens. January. "Recent Experiments with Paper."

Miriam Schapiro. Lerner-Heller, N.Y.C. February 2-28. Paintings/collages. Barbara Gladstone Gallery, N.Y.C. February 2-March 1. "The Heartiest Series/New Works on Paper."

Lynne C. Sher. Bowery Gallery, N.Y.C. January 25-February 13. "Recent Paintings."

Barbara Zucker. Robert Miller, N.Y.C. February. Sculpture. ■

annual meeting program guidelines: (revised)

Annual Meeting Program Guidelines were first adopted by the CAA Board of Directors on April 24, 1976 and first became effective for the 1978 annual meeting. Three years and many revisions later, it now seems appropriate to reprint the guidelines, incorporating all of the intervening changes. For rationale behind major changes, see article page 1.

A. Cycles. We currently meet on a four-year cycle, as follows: New York City, East Coast, Mid-West, West Coast.

B. Sessions

1. **PROGRAM SESSIONS.** These may be either sessions at which papers are read or panels. They represent the attempt on the part of the Art History and Studio Program Chairmen and of the Association to develop a coherent, cohesive intellectual structure that both covers all significant bases and gives some sense of current developments in the discipline. Sessions are announced in the Call for Papers (sent out approximately 8 months in advance of the meeting); titles of papers are published in the preliminary program; and, for art history sessions, abstracts are published.

2. **BOARD-SPONSORED SESSIONS.** These generally deal with topics of current concern to the Association: moral rights, print standards, M.F.A. standards, etc. They may be requested by any committee chairman (or, for that matter, by any member), but must be approved by the full Board. Financial support, if given, is charged to the appropriate committee budget and not to annual meeting travel.

3. SCHEDULE OF SESSIONS.

a. All sessions are limited to 2½ hours. There are no scheduled overruns.

b. During the entire meeting period there must be no more than 36 program sessions, 22 for art history and 14 for studio. The sessions in art history may be either general, that is, devoted to topics within broad periods or areas such as Ancient or Oriental art, or special, that is, sessions much smaller in scope centered on a specific theme. One or two of the general art history sessions must be open to any topic. The purpose of such sessions is to provide time for papers on topics not included in the meeting and for a consideration of those papers that chairmen of individual sessions are unable to include but believe particularly worthy.

c. Sessions of affiliated societies and special interest groups may not be scheduled during the regular CAA time slots unless one of the Program Chairmen specifically releases a time slot.

d. Program Chairmen will do their best to avoid scheduling related areas simultaneously.

e. When a session requires the viewing of film or video which, because of time or facilities is not possible in the session itself, such viewing shall be scheduled outside the regular time slots and possibly outside the hotel itself. (No funds can be provided for such viewings.)

f. CAA Program Sessions shall be scheduled in the following time slots:

Day 1 (Thursday) . . . 2:00 P.M.-4:30 P.M.
8:30 P.M.-11:00 P.M.
Day 2 (Friday) 9:30 A.M.-noon
2:00 P.M.-4:30 P.M.
Evening Convocation
Day 3 (Saturday) 9:30 A.M.-noon
2:00 P.M.-4:30 P.M.

Sessions of affiliated societies and special interest groups shall be scheduled in the "noon" time slot (12:15 P.M.-1:45 P.M.) on Friday and Saturday or in the "late afternoon" time slot (5:00 P.M.-7:30 P.M.) on Thursday and Friday.

C. Program Chairmen

1. There are three program chairmen:
Art History Sessions (including museum sessions)
Studio Sessions (including criticism sessions)
Social Events (tours, receptions, etc.)

2. Program Chairmen are appointed by the President of the CAA. (During the President's second term, the appointment is made in consultation with the Vice-President.) The Board Chairs of the Art Historians Committee and of the Artists Committee will serve as advisors to the Art History and Studio Program Chairmen respectively. The chairmen are announced by the Fall meeting of the Board *ca.* 15 months prior to the next scheduled meeting (*i.e.*, chairmen for the 1982 annual meeting must be announced by the Fall Board meeting in 1980). This information is made known to the membership in the first subsequent newsletter.

3. Insofar as possible, all Program Chairmen shall be local to the area in which the meeting will be held.

4. Program Chairmen should consult with each other concerning conflict and balance of programs.

5. Insofar as possible, Program Chairmen should take into consideration the appointment of session chairmen who are accessible to the area in which the meeting will be held. Part of the rationale for this is that while the CAA is a national organization, it is legitimate to focus attention upon the strengths and achievements of specific areas in our perignations around the country. A second reason relates to the limitations on funds available for travel to the annual meeting (see Section F).

6. By adhering to the principle of planning by individual Program Chairmen rather than planning-by-committee, the Board reasserts its support of the intelligence, integrity, and even idiosyncrasy of the individuals chosen to fulfill those positions. With that bias firmly understood, it is suggested that Program Chairmen make some attempt to ascertain and to respond to the current interests of

the CAA constituency. (These interests are to some degree reflected in attendance reports from previous annual meetings, areas of specialization indicated on c.v. forms and statistical surveys, etc.) Program Chairmen may, if they wish, consult with relevant affiliated societies or special interest groups concerning specific program areas. Such consultation does not, however, delegate to these organizations either veto power or formal advisory function.

7. The Program Chairmen select all individuals to chair sessions. No one may chair more than one session in a single year or chair sessions in two successive years.

8. Tentative programs should be submitted to the Board at its Spring meeting prior to the annual meeting. The Program Chairmen need not be present at that meeting. The tentative program will be announced to the membership in the first subsequent newsletter.

9. Once programs have been accepted by the Board and announced to the membership, no sessions may be added. Should an individual session chairman subsequently wish to resign or to cancel his session, the Program Chairman may either reassign that topic to another chairman or drop the session altogether.

10. The Art History Program Chairman is responsible for recommending a coordinator for student projectionists and ushers.

11. The Program Chairman for Studio and the Program Chairman for Art History receive a complimentary hotel room during the annual meeting. They also receive reimbursement for telephone, postage, and other out-of-pocket expenses.

D. Individual Session Chairmen

1. To encourage the participation of senior scholars, chairmen are encouraged to invite at least one but no more than two papers for their sessions. The rest of the "slots" must be filled by those who have responded to the Call for Papers.

2. If chairmen receive good papers which they are unable to use, they are encouraged to pass them on to the chairman of an appropriate session well before the preliminary program deadline. (Usually around October 15.)

3. No one may participate in more than one session. (This includes both panel and paper sessions.) If duplication occurs (and this usually can't be ascertained until the preliminary program is in), one of the chairmen must find a substitute.

4. Session chairmen are encouraged not to accept a paper by anyone who has given a paper in the previous year or to accept as panelists anyone who has been a panelist during the previous year.

5. Although the time limit of 2½ hours per session is firm, there is no limit (on either end) as to how long a paper may be. Chairmen are encouraged to consider papers

Continued on p. 10, col. 1

/annual meeting changes

the results of that questionnaire.

Shortening of Meeting. Galloping inflation is the reason for this one. In recent years, CAA program sessions have started on Wednesday evening and ended Saturday at noon, which means that anyone wanting to attend the full range of sessions had a minimum of three night's hotel bills. Even in the slightly more distant past, when sessions started at 9:30 on Thursday morning, people had to arrive the night before if they wanted to be there from the beginning.

Hotel room rates, in case anyone hasn't noticed, have been going up at a rate of nearly 15 percent per year. (For those who may have forgotten how quickly compounded increments mount: a room that cost \$50.00 in 1980 would cost \$87.50 by 1984.)

Ergo: we have decided to "squeeze" the traditional six time-slots into three days, instead of four, in such a manner as to make it possible in most cases for people to attend the full range of sessions for only two night's hotel bills. Sessions will start on Thursdays at 2:00 P.M., and there will be two time-slots each on Thursday, Friday, and Saturday. (See Guidelines, Section B. 3.f.). Meetings of affiliated societies and special interest groups and alumni reunions will be held during the traditional "noon" time-slot and in a newly created "late afternoon" time-slot, from 5:00 P.M. to 7:30 P.M. Eating dinner may involve even more ingenuity—and indigestion—than in the past.

/revised guidelines

considerably shorter and even considerably longer than the traditional 20 minutes. The only requirement is to stay within the fixed limit of the total session.

6. No travel funds may be committed without clearance from the appropriate Program Chairman.

7. Requests for special equipment (see J.) must be cleared in advance with the CAA office.

E. Speakers and Panelists

1. No one may participate in more than one session (see D. 3).

2. Participation in sessions in two successive years, while not prohibited, is discouraged (see D. 4).

3. Abstracts may be submitted to more than one specific topic session provided that the respective chairmen are informed of the multiple submission.

4. Abstracts may be submitted for the open sessions only if they are not appropriate to any of the specific topic sessions; the same abstract may not be submitted to a specific topic session and to the open sessions (see B. 3. b).

5. No abstract may be submitted for a paper that has previously been published or that has previously been presented at another scholarly conference.

Placement will still start one day before program sessions, on Wednesday. Interviewers and candidates will still have one extra night (or two extra nights, if they want to be on hand at 9:00 A.M. when placement opens) of hotel bills, but that will be added to a base of two, rather than a base of three.

All the above means that we have had to eliminate the previously scheduled "free" time between the Thursday morning session, ending at noon, and the Thursday evening session, beginning at 8:30 P.M., a time—according to the official mythology—when people went to museums and galleries. Many people will probably still go to museums and galleries or do whatever else it is they want to do on Thursday afternoon and at other times when CAA program sessions are scheduled. But now they can feel guilty about it.

Open Sessions. Since the number of CAA program sessions is intentionally limited (to control galloping schizophrenia), one important area or another is left out each year. To some extent the gap is filled by the program sessions of affiliated societies and in some cases special interest groups; however, it is the intention of the CAA program to be open to original and important research in all art historical areas. To make sure that nothing is omitted simply because it does not fit in, two of the art history sessions shall be open to papers that are not appropriate for any of the specified program topics (see Guidelines, Sec-

tion B. 3.e.). Members with long memories may recognize in this radical innovation some resemblance to the General Sessions of a decade or so ago.

Elimination of Informal Sessions. When informal sessions were invented—or at any rate named (but isn't that perhaps the same thing?)—at the 1976 annual meeting, they consisted of very small groups of people who wanted to get together to discuss very specialized topics in a very unstructured manner. There was no announced agenda; there were no papers; there were no abstracts because there was nothing to abstract from. Although projectors and screens were provided, in most cases people got so enthusiastic and excited that slides were simply passed around from hot hand to hot hand. In short, informal sessions were so terrific that we thought we should institutionalize them.

With the perfect vision that comes with hindsight, we can now see the flaws in that logic. No sooner did we institutionalize informal sessions than they became indistinguishable from formal sessions: advance announcement, prepared papers, abstracts, the whole shebang. Informal sessions have disappeared from the revised Guidelines, as they had, in fact, disappeared from reality. We hope and trust that small groups of people interested in specialized topics will still manage to meet . . . and talk . . . and pass around slides. **R.R.W. ■**

stances. To anyone. This includes fees for rental of films, videotapes, etc.

I. Affiliated Societies/Special Interest Groups

1. The CAA will provide each affiliated society with facilities for one meeting during time slots not reserved for CAA program sessions. If possible, the CAA will provide additional time slots to affiliated societies requesting more than one meeting.

2. Complimentary registration does not apply to affiliated societies or special interest groups. Neither do travel funds.

3. Audio-visual equipment is provided only if the session can be scheduled in a room where such equipment is already set up and will involve no extra cost to the CAA. Projectionists are not provided.

4. Ad hoc groups and individuals will be accommodated whenever possible, at the discretion of the Executive Secretary.

5. Space for social events (reunions, receptions, etc.) will be assigned on a first-come, first-served basis.

J. Equipment. The usual equipment for sessions is two projectors, two screens, an electric pointer, and up to two microphones. Requests for any other equipment must be cleared in advance with the CAA office. **■**

CAA newsletter

preservation news

Annual Meeting Session

For the first time at an annual meeting of the College Art Association, there was a session devoted to the conservation/preservation of works of art. General papers dealt with the conservation of paper (Marjorie B. Cohn, Fogg Art Museum) and the conservation of outdoor bronze sculpture (Phoebe Dent Weil, Center for Archaeometry, Washington Univ.), while several specific cases were also presented: nineteenth-century American cemetery sculpture (Edward Bryant, Colgate Univ. and Mary Louise Christovich, Save Our Cemeteries, Inc.), the Simon Rodia Towers in Watts, Los Angeles (Seymour Rosen, Committee for Simon Rodia's Towers), and several murals in Harlem Hospital (Greta Berman, Metropolitan Museum of Art).

It was agreed that conservators must use the constraints of art historical knowledge to avoid the dangers of restoring something to a condition that may not have been intended. Deciding where in the history of a work the conservator should begin and end is as important as how the work is restored. Pigments transformed by light may alter our appreciation of the artist's original intention. The inherent qualities achieved by the graceful aging of a piece of paper with the passage of time may be destroyed with restoration. One must recognize and comprehend the effects of time and separate "natural" from "unnatural" causes; those that are unavoidable from those that are avoidable. While corrosion in bronze is the natural result of exposing dendritic structures to water, unnatural deterioration may be caused by inappropriate restoration. Repair and repatination should be undertaken only after thorough historical/archival/aesthetic study. Conservators must work with art historians to devise appropriate solutions since the history and practice of patination relates to larger issues centered around changing views of the interaction between form and color. Conservation should be reversible; any materials used should be removable without damage to the object.

Repeatedly throughout the session discussion returned to the preservation of works in the public domain, be they murals, bronze sculpture, or cemetery art. The concern of Edward Bryant that we document nineteenth-century cemetery sculpture as a major resource for the taste, sentiment, and values of the period was reiterated by Mary Louise Christovich of Save Our Cemeteries, Inc., who argued that cemeteries should be for the living and maintained as public parks. Both speakers underscored the unstated: that greater public awareness and ultimately more dollars are needed for preservation of this fast-disappearing aspect of our artistic and cultural heritage.

On this matter, Missouri has recently passed legislation making it possible for a family to sell its burial site. Preservationists

regard this development with positive interest, but it may be a mixed blessing since the monuments could be potentially open to developer speculation.

Preservation of Cemetery Art

Edward Bryant has provided the following list of some sources of information on this topic:

John P. Danglade, Executive Vice President, *American Cemetery Association*, 250 East Broad Street, Columbus, Ohio 43215.

Stephen L. Morgan, Executive Vice President, *National Association of Cemeteries*, 1911 North Fort Myer Drive, Suite 409, Arlington, Va. 22209.

James R. Mulvaney, Executive Secretary, *National Catholic Cemeteries Conference*, 710 North River Road, Des Plaines, Ill. 60016.

There are also particularly active local cemetery associations in the states of Vermont, Maine, Kentucky, Wisconsin, and Louisiana; names and addresses available upon request from the CAA office.

A significant related organization is the *Association for Gravestone Studies* (c/o Gaynell S. Levine, Anthropology Dept., S.U.N.Y., Stony Brook, N.Y. 11790). The Association is interested in documenting by photographs and computer early gravestones as a material culture data base and wishes to extend their documentation to a national scale. It distributes basic preservation information (e.g., how to make photographic records, rubbings of gravestones) and is publishing a forthcoming booklet *The Care of Cemeteries* by Lance R. Mayer, conservator for the Cincinnati Art Museum. One of its members, Dan Farber (11 Moreland St., Worcester, Mass. 01609) has a large photographic collection of early gravestones and has had facsimile reproductions made to replace several high-quality early gravestones in Boston which have been deposited with the Museum of Fine Arts. With the New England Historic Genealogical Society, AGS has established a photographic and field note archive. It also publishes a journal and a newsletter.

Energy Hearings

The Department of Energy scheduled hearings on energy performance standards for new buildings on March 24-26. As the regulations have currently been proposed, vast segments of the artistic and historic patrimony of this country may be endangered by an inflexible ratio between energy use and square footage of floor space. The Department of Energy has not given careful consideration to the energy budget level as it pertains to museums and other cultural institutions, many of which have special needs that do not conform to the proposed guidelines. The case for these legitimately "special" interests was presented by the **National Conservation Advisory Council** in testimony that, at the request of the Council, has been formally endorsed by the College Art Association.

Annabelle Simon Cahn ■
Public Information Officer

information

The Corcoran Gallery of Art is attempting to locate paintings by **Charles Peale Polk** (1767-1822) to include in a major exhibition of his work to be held during the summer of 1981. Of particular interest is information about any of the following portraits: Col. Gerard Briscoe, Anne Sprigg (Mrs. Charles) Carroll, Richard Cromwell I and II, Elizabeth Walters (Mrs. Richard) Cromwell, Charles Lievin De Pauw, Judge Allen Bowie Duckett, Anna Elizabeth Heyser, Mrs. William Hughes and daughter Anna M. Hughes, Mr. and Mrs. Samuel Johnston, David Kerr I, Peter Lauck, Eleanor Cromwell (Mrs. Thomas) Lee, Col. Coward, Frances Taylor Madison (Mrs. Henry) Rose, any member of the James McCannon family, Capt. Charles Nixon, Mrs. William Pitt and Hannah William Pitt, Bevan Dandridge Pitts, Elizabeth Livingston (Mrs. Joseph) Rawlins, Joseph Rawlins, Mr. and Mrs. Herman Henry Schroeder, Jane Etting Taylor, Mrs. Edward Toard, Samuel Vaughn, and Elizabeth Livingston Rawlins (Mrs. William) Van Wyck. Please direct all correspondence to Linda C. Simmons, Associate Curator of Collections, CGA, 17th St. & New York Ave., N.W., Washington, D.C. 20006.

Information is sought on the activities of and paintings by **Abel Nichols** (1815-60), who worked in Charleston (1836-37), Savannah (1838-39), Cincinnati (1839), New York, Canada, New England, and Italy (1842-43 and 1850-59). Contact Miles Chappell, Dept. Fine Arts, College of William and Mary, Williamsburg, Va. 23185.

Information about the lives and works of the American painters **Cordray (William) Simmons** and his wife, **Lue Osborn**, is sought in preparation for an honors paper, catalogue, and exhibition. Contact Pamela E. Mayo, Art Dept., Longwood College, Farmville, Va. 23901.

For a study of the life and works of **Chester Harding**, information is sought on the locations of his portraits in private collections and any memoirs or reflections by his sitters, especially those in Boston. Contact Leah Lipton, Art Dept., Framingham State College, 100 State St., Framingham, Mass. 01701.

For a Winterthur book on the sketchbooks of **John Lewis Krimmel** (1786-1821), information about the location of his paintings is sought. Contact Anneliese E. Harding, Goethe Institute Boston, German Cultural Center for New England, 170 Beacon St., Boston, Mass. 02116. **■**

people and programs

PEOPLE AND PROGRAMS is compiled by Minerva Navarrete and Rose R. Weil. Material for inclusion in this section should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: May 15.

IN MEMORIAM

Gerd Muehsam, associate professor and art bibliographer at Queens College, died in December at the age of sixty-six. Born in Berlin, she earned her doctorate in musicology and art history at the University of Vienna in 1937 and her library science degree from Case Western Reserve in 1942. The author of numerous articles and several books, most recently *Guide to Basic Information Sources in the Visual Arts*, Professor Muehsam had been on the Queens faculty since 1967.

The Department of Art History and Archaeology at Columbia has named a travelling fellowship in honor of **Milton Lewine** (Sept. 1979 newsletter). Contributions are tax-deductible and should be made out to Columbia University, Lewine Fellowship. Address to department at Schermerhorn Hall, N.Y.C. 10027.

A. Hyatt Mayor, curator emeritus of prints at the Metropolitan Museum of Art, died in February at the age of seventy-eight. Known for his wide-ranging erudition, his wit, and what his friend Lincoln Kirstein once described as his "cautious, knowing, loving eye," he did much during his twenty-year tenure as curator to build the Met's print collection into one of top international rank. He wrote prodigiously and well on a variety of

topics from the Baroque to contemporary printmaking; among his books are *The Bibiena Family* (1945), *Giovanni Battista Piranesi* (1952), *Prints & People* (1971), and *Goya Drawings* (1974). He was born in Gloucester, Mass., the nephew of sculptor Anna Hyatt Huntington and of Archer M. Huntington, founder of the Hispanic Society of America, of which Mayor was president at the time of his death. He came to prints indirectly. A graduate of Princeton with honors in modern languages, he taught art history at Vassar for a year, then spent a year at Oxford as a Rhodes Scholar, taught acting at the American Laboratory Theatre, worked on *Hound and Horn*, a literary magazine of the 'twenties, and "completely by accident . . . stumbled into the print department of the Metropolitan Museum" in 1932 when he was about to be married and unable to obtain a university post. He once reported that he had also accidentally stumbled into art, when, at the age of eleven or twelve, he became interested in woodworking and began going to museums to look at frames. After a while, he said, he began to look at what was inside the frames. He never stopped.

TEACHING AND RESEARCH

Noted British painter and printmaker **David Hockney** joined the UCLA faculty this spring as the first UCLA Art Council Professor of Art. Hockney's appointment fills one of the first chairs in the nation to provide support for a teaching position in the studio arts. It will be rotated each year among the disciplines of painting, sculpture, graphic arts, design, and art history. The UCLA Art Council, which contributed the endowment, is a

volunteer organization that has raised more than \$1.5 million in support of UCLA art projects during the past twenty-five years through its biennial Thieves Market sales. Hockney, now forty-two, had his first New York show in 1964 and was given a retrospective of his prints and drawings at the Yale Center for British Art in 1978.

In October 1978 the J. Paul Getty Museum established a program of Guest Scholars and Conservators under which distinguished professionals are invited to take part in various activities of the Museum. For 1979-80, the program has seven participants: **Mauro Natale**, in residence October through June, is researching four recently acquired Italian paintings for the museum's catalogue of paintings. In addition, he acts as a consultant to the Paintings Department and Photo Archives for possible acquisitions. **Joyce Plecters**, principal scientific officer for the conservation department of the National Gallery in London, was at the Museum in November, when she developed an exhibition on the technique and materials of Venetian painting. During her stay she lectured on Venetian paintings from Bellini to Tintoretto, in addition to conducting a seminar for Getty conservators and guests from the area. **Sir Francis Watson**, former director of London's Wallace Collection and the Surveyor of the Queen's Works of Art, and a leading authority on eighteenth-century French decorative arts, arrived in January and will be in residence through June. Three guest scholars are assigned to the Antiquities Department. **C. Martin Robertson** arrived in January and will stay through May. Formerly with the universities of Oxford and London, he is presently a professor at Cambridge University. His publications include *Greek Painting*, *History of Greek Art* and *The Parthenon Frieze*. **Marta Ohly-Dumm**, who was in charge of the excavations at Aegina in Greece, and **Gesche Olbrich**, a reader at the Deutsches Archäologisches Institut in Rome, are both in residence January through April. **Albert Blankert**, who specializes in Dutch paintings, will arrive in May to assist the Paintings Department. He is a professor at the University of Utrecht whose recent works include *Dutch 17th Century Italianate Landscape* and *Johannes Vermeer van Delft*.

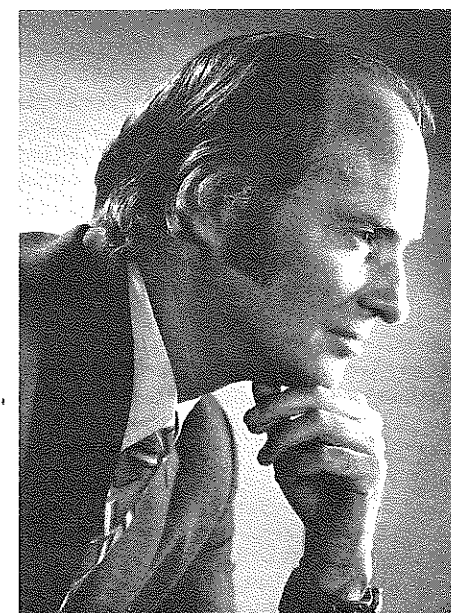
Lucy Der Manuelian (Ph.D. candidate, Boston Univ.) has been appointed archivist of the Armenian Architectural Archives Project. The objective of the project is to assemble a complete photographic collection on Armenian and related architecture of the Medieval period and to establish the collection at universities around the world. Completion is expected by 1983. The project is supported by individual contributions and by a \$75,000 grant from The Samuel H. Kress Foundation.



A. Hyatt Mayor with John J. McKendry.
Photo: Courtesy The Hispanic Society of America

/people and programs

Moving from Medieval to our own time, new archive programs have been established at the Corcoran Gallery of Art and at the Cincinnati Art Museum, both partially funded by the National Historical Publications and Records Commission and both with the laudable purpose of organizing records management so as to assure preservation of and access to irreplaceable documents. The Corcoran Archives will be headed by **Katherine Maras Kovacs** (MA Univ. Pennsylvania). The Cincinnati Archive, which under the rubric of the Cincinnati Museum Association includes both the Museum and the Art Academy of Cincinnati, is headed by **Carole Schwartz**. A special post of assistant archivist for one year has just been created. **John Steinle** has been appointed to fill it.



Calvin G. Rand, American Academy in Rome
Photo: Robert C. Ragsdale

The new president of the American Academy in Rome is **Calvin G. Rand**, founder and since 1971 president of the Niagara Institute, an educational center for humanistic studies and public affairs in Canada. Rand, who previously lectured in the humanities and philosophy at S.U.N.Y., Buffalo and for three years served as acting and associate director of cultural affairs at that University Center, did his undergraduate work in history at Princeton and earned a masters degree in philosophy from Columbia. He is a member of the New York State Council on the Arts, a trustee of the Albright-Knox Gallery, and a director of the Shaw Festival Theatre. He succeeds **Bill N. Lacy**, who resigned from the Academy in October to become president of Cooper Union.

Letterio Calapai has been elected president of the Deer Isle Artists Association. DIAA is a

group of more than 100 artists that maintains an active exhibition and education program through a summer gallery, traveling shows to Maine university campuses, and contributions to island schools for art supplies.

Several regular and even more visiting appointments have been announced by Arizona State University: **Claudia Brown** (MA Univ. Kansas), visiting lecturer in East Asian decorative arts; **W.P. Eberhard Eggers** of Hanover, Germany, visiting professor of painting; **David Hurn**, recipient of an United Kingdom-United States Bicentennial Fellowship, visiting professor, photography; **William Jenkins**, formerly curator of twentieth-century photography at the George Eastman House, assistant professor of photography and photo criticism; **John Kacere** of New York University, visiting professor of painting; **David Locke**, currently a Guggenheim Fellow from London and Nigeria, visiting professor of ceramics; **Marilyn Poppelmeyer** (MFA SUNY, Buffalo), assistant professor, Italian Baroque painting; **Wendy Schonfeld** (MA Columbia), visiting lecturer in graphic design; and **Joseph Young** (MA UCLA), former curator of drawings and prints at the Los Angeles County Museum, assistant professor of art criticism.

NEW PROGRAMS

The School of Fine Arts at the University of Southern California has announced the establishment of a **Museum Studies Program** as an option within the masters degree in art history. The program combines art history curriculum with a variety of museum experiences, including specialized courses and a thesis-exhibition catalogue. More than thirty staff and trustees from nine museums in the Los Angeles area will complement the USC art history faculty as visiting lecturers. A full-time internship in a major museum will serve as the third year of the new program, which will begin in fall 1980. Ten graduate fellowships (including tuition for the required 40 units of academic work and a \$7,000 stipend for the third year internship) are being offered for the 1980-81 academic year. Director of the program is **Stephen E. Ostrow**, dean of the School of Fine Arts. For additional information: **Stephany Knight**, Dir. Special Projects, Watt Hall 103, USC, University Park, Los Angeles, Calif. 90007. (213) 741-2788.

A new master of fine arts degree program in **Arts Administration** will begin at the School of the Arts of Columbia University in September 1980. Students in the two-year, 60-credit program will take a core curriculum of courses in the School of the Arts, the graduate Schools of Business and Journalism, and the Law School. Related elective courses in

the Graduate School of Arts and Sciences and the Graduate School of Architecture and Planning will be encouraged. According to the director of the program, **Stephen Benedict**: "The curriculum will place special emphasis on the major issues of public policy that, more and more, are facing arts leaders as the arts expand and as the mix of public and private funding becomes more complex. We also believe that the most imaginative and effective stewards of the arts are those with a deep understanding of the artistic process as well as a full command of the necessary managerial skills (italics ours). During the second half of the program, students will spend a period of internship with one or more New York City organizations and will be required to complete a master's thesis or special project, normally related to the internship. For further information: Office of the Dean, School of the Arts, 615 Dodge, CU, N.Y.C. 10027.

At Temple University, fine arts administration is offered as a special concentration for M.A. students in art history. In addition to courses in the regular M.A. program, candidates study marketing, management, and accounting at the graduate level in the School of Business Administration. This new course of study culminates in an internship in one of Philadelphia's cultural institutions. The first student in the program graduates this spring after working for a semester with the Neighborhood Film Project.

The Department of Art of the University of Arizona has announced the establishment of a **Ph.D. Program in Art History**. The new degree program will be administered jointly by the departments of art and history, with the concentration of courses and advising being offered by the Department of Art and the degree being offered through the Department of History. The areas of concentration offered are American art, Mexican Colonial art, photographic history, and Pre-Columbian art. For detailed information: **Robert M. Quinn**, Coordinator of Art History, Dept. Art, UA, Tucson, Az. 85721. (602) 626-1251.

We don't usually report on individual courses, but we'd like to mention one: a course on **Occupation Safety and Health in the Arts and Crafts** being given for two quarter hours credit at the University of Illinois Chicago Circle Campus. The course is taught by **Gail Coningsby Barazani**, author of the CAA manual, *Safe Practices in the Arts & Crafts: A Studio Guide*. It is designed to assist independent artists to manage their work procedures safely and to help teachers and administrators develop safe programs and choose materials and processes appropriate for students. Lectures on the health effects of materials and processes in the arts, methods of prevention and control of hazard-

Continued on p. 14, col. 1

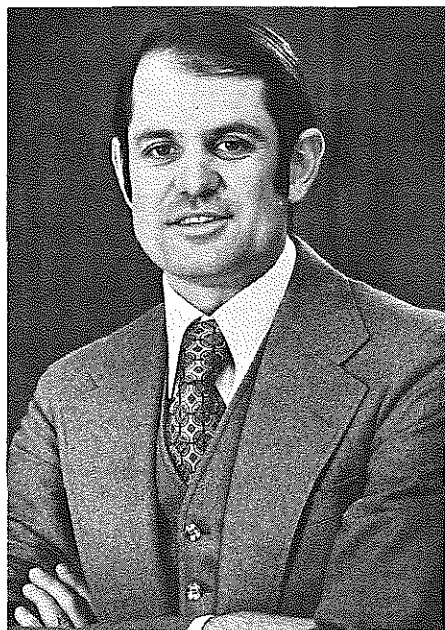
/people and programs

ous materials, and the problem of labeling and liability will be augmented by tours of art programs at several levels.

When the CAA applied to the National Endowment for the Arts for a grant to publish the safe practices manual, then-president George Sadek wrote: "Health and safety standards must become an integral part of the educational process for studio artists." It is with great pleasure that we welcome what we hope is just the beginning of this development. (Note: Nearly 5,000 copies of the *Studio Guide* have been sold to date. For information on individual and bulk orders, write CAA.)

The Solomon R. Guggenheim Foundation has taken over the art collection of the late Peggy Guggenheim and the palace in Venice in which it is housed. This completes a transfer that was legally completed in 1974, but not actually consummated until last year after the death of Mrs. Guggenheim on December 23. The world-famous collection of modern art, comprised of about 260 works, will remain in the Palazzo Venier dei Leoni where, around Easter, it will again, as in years past, become available for public viewing.

MUSEUM STAFF NOTES



James N. Wood, Art Institute of Chicago

In Chicago, the long search is over; James N. Wood will become the new director of the Art Institute in the spring. The appointment involves some changes in organizational structure in accordance with a "separate but equal" formula under which both Wood and the Institute's president, E. Laurence Chalmers, Jr., each report directly to the board of trustees. To this rather delicate and much-debated position Wood brings five years of ex-

perience as director of the St. Louis Art Museum and previous background as associate director of the Albright-Knox Gallery and as a curator of contemporary art and assistant to the director at the Met. A graduate of Williams College, he holds a masters degree from the Institute of Fine Arts.

The Los Angeles County Museum will also have a new director, the third since the Museum opened in 1965. Earl A. Powell, III will take over this spring, succeeding Kenneth Donahue, who retired in January 1979. Powell was most recently executive curator at the National Gallery in Washington, where he was curator-in-charge and coordinator of such major loan exhibitions as *The Treasures of Tutankhamun*, *The Splendor of Dresden*, and *Art in the Pacific Islands*. From 1974 to 1976 he was curator of the James Michener Collection and assistant professor of art history at the University of Texas at Austin. Powell (Ph.D. Harvard) has published extensively in the field of American art and in 1979 was awarded the King Olav Medal for his work on the Edvard Munch exhibition.

Not everyone wants to be boss. The Walters Art Gallery has announced the resignation of Richard H. Randall as director and simultaneously his appointment as curator of medieval art. Randall came to the Walters in 1964 as assistant director, following curatorial positions at the Met and the Boston Museum of Fine Arts. He became director in 1966 and will remain in that position until a successor is appointed. When that occurs, he will devote full time to an exhibition of the Gallery's ivory collections scheduled for 1983.

Robert J. Koenig, formerly associate director, has been named director of The Montclair Art Museum in New Jersey. The first new director in twenty-seven years, Koenig came to Montclair in 1976, after serving as assistant director of the Morris Museum of Arts and Sciences and exhibitions designer for the Newark Museum.

The San Diego Museum of Art has named Steven L. Brezzo director after an eight-month "try-out" as acting director. Before that he was assistant director for three years. Prior to moving to San Diego, Brezzo (MA Univ. Connecticut) was chief curator at the La Jolla Museum of Contemporary Art.

Two promotions have been announced by the Albright-Knox Gallery in Buffalo. Steven A. Nash, with the Gallery since 1973 and formerly chief curator, has been named assistant director. He recently completed the collection catalogue, *Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942*. Douglas G. Schultz, who joined the staff in 1972 as curatorial intern, is taking over the chief curatorship.

The first major visual arts museum in Tampa, Florida opened its doors last September. Its director is Shirley Reiff Howard, formerly director of the Hackley Art Museum in Muskegon, Michigan. Genevieve Linnehan is curator.

News of several new curatorial appointments has come our way. Donald C. Peirce has been named curator of decorative arts at the High Museum in Atlanta. He comes from Brooklyn, where he has served as associate curator in the department of decorative arts. Mary L. Harlan has assumed the newly created position of curator of exhibitions for the Columbus Museum of Art. She was previously in the Museum's education department. Holliday T. Day has been appointed curator of American art at the Joslyn Museum in Omaha. Formerly a Chicago-based freelance writer, she contributed regularly to such periodicals as *Art in America* and *The New Art Examiner*. She also served as guest curator for exhibitions in Chicago and was formerly a staff assistant in the education department at The Art Institute. Celeste M. Adams comes to the Museum of Fine Arts, Houston as curator of art history and education. Adams was with the Cleveland Museum from 1971 to 1976, first as lecturer and program coordinator, then as assistant curator for art history and education. More recently she has worked as a freelance writer and editor. The Sheldon Swope Gallery in Terre Haute has named Linda Selzer curator/registrar. Selzer served her museum internship at the Henry Ford Museum in Dearborn, where she later worked as research assistant.

The Southeastern Center for Contemporary Art in Winston-Salem has announced several changes. Mackey Bane, who has been curator of exhibitions since January 1977, has resigned to return to painting full time. Vicki Kopf, formerly assistant curator, has been named acting curator. Kopf's assemblage constructions have been exhibited widely, most recently at the Collector's Gallery of the North Carolina Museum of Art this past fall. Lee Hansley takes over the assistant curatorship. He has served twice as president of the Halifax County Arts Council, in addition to chairing the permanent collections committee and supervising the traveling exhibition program of the Roanoke Rapids Civic Center.

In Washington, Birute Vileisis (Ph.D. Princeton) has been appointed assistant to the director at the National Collection of Fine Arts.

Constance L. Bowen has joined the Indiana University Art Museum as curator of nineteenth- and twentieth-century art. Wolf W. Rudolph has resigned his curatorship to accept a research grant in Germany.

/people and programs

Jan van der Marck, director of the Dartmouth College Museum and Galleries for the past five years, has left snowy New Hampshire to become director of the Dade County Center for the Fine Arts in Miami. Richard L. Stucker, assistant director of administration at the College's Hopkins Center, has been named acting director.

At the Berkeley University Art Museum Lynda Myles has been named curator of film for the Pacific Film Archive. Director of the Edinburgh International Film Festival since 1973, Myles will assume her new post in September. In addition to her work at the Edinburgh Festival, she is the administrator-programmer of the Edinburgh Film Theater and has taught film at the University of Edinburgh and at the National Film School. She has also been a scriptwriter and freelance broadcaster and is the author of *The Movie Brats: How the Film Generation Took Over Hollywood* (1979).

Forrest McGill has been named assistant director of the University of Texas Art Museum at Austin. He will assume his new duties in June. McGill joined the UT art department last fall as lecturer in Southeast Asian art and will continue to teach in the department from time to time. He will also continue as a member of the Center for Asian Studies faculty. He served as coordinator of public programs in 1977-78 for the University of Michigan Art Museum and is a past recipient of a Fulbright grant for research in Thailand and a Luce Foundation grant for an art survey in the Philippines.

Philadelphia art critic and writer Anne Fab-bri Butera has been named curator of Widener University's Alfred O. Deshong Museum in Chester. She was previously director of exhibitions for the Newman Galleries in Philadelphia and before that taught Renaissance and Baroque art history at Drexel University.

The Worcester Art Museum reports that because of the continued expansion of its publications program, it has created a separate publications department. Part of that expansion is promotional (posters, seasonal calendars, and brochures), but part is in exhibition catalogues and a new annual *Journal*. Gaye L. Brown (MA Williams), formerly director of public relations, now heads the publications department.

M.N./R.R.W. ■

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

CAA FINANCIAL REPORT-DECEMBER 31, 1979

	1978	1979
REVENUES		
<i>Membership Dues</i>		
Individual	\$192,792	\$205,550
Institutional	90,015	89,258
Total Dues	\$282,807	\$294,808
<i>Other Income</i>		
Positions Listings Subscriptions	\$ 15,617	\$ 27,252
Institutional Placement Insertions	-0-	3,030
Art Bulletin Subventions	36,189	37,239
Interest and Dividends	25,290	27,908
Book Service (net)	3,427	(1,158)
Back Issues & Miscellaneous Publications Sales	11,319	14,429
MFA Programs Listing	871	1,207
1978 Ph.D. Survey	-0-	1,305
Studio Guide	-0-	9,962
MFA Survey	-0-	658
Slide Buyer's Guide	1,276	663
Annual Meeting (net)	40,110	48,643
Educational Slide Rolls	3,446	1,333
Computer List Sales	1,166	630
Total Other Income	\$138,711	\$173,101
Total Revenues	\$421,518	\$467,909
EXPENDITURES		
<i>Administrative Costs</i>		
Salaries	\$ 83,620	\$ 96,747
Payroll Taxes and Fringe Benefits	13,006	15,673
Rent and Cleaning Services	19,573	19,855
Office Expenses/Printing/Postage/Stationery/Mailing Services	19,194	17,944
Telephone	2,471	2,597
Accounting Fees	2,900	3,300
Office of the President	1,788	1,728
Insurance	806	1,235
Administrative Travel and Expenses	1,108	828
Total Administrative Costs	\$144,466	\$159,907
<i>Other Costs</i>		
Honorarium, Monographs Series Editor	\$ -0-	\$ 1,000
Art Bulletin	161,970	144,550
Art Journal (net)	38,476	41,515
Newsletter (net)	11,599	11,818
Board Travel/Meeting Expenses	5,480	6,376
Committee Expenses	1,527	934
Dues	1,006	1,080
Awards	2,227	2,261
Placement Service	28,635	33,726
MFA Survey	825	-0-
Studio Guide Production	4,019	560
1978 Ph.D. Survey Production	2,184	-0-
Placement Handbook	985	-0-
International Congress Travel Grants	-0-	9,006
Federal Taxes	-0-	2,360
Miscellaneous	812	1,426
Total Other Costs	\$259,745	\$256,612
Depreciation	1,249	1,410
Total Expenditures	\$405,460	\$417,929
Excess of Revenues over Expenditures	\$ 16,058	\$ 49,980

V.A.G.A. WAIVES FEES FOR SCHOLARLY ARTICLES

Visual Artists and Galleries Association, Inc., the organization that monitors the collection of fees for rights to reproduce the works of living American artists, has agreed to waive those fees for the purposes of scholarly articles, provided that the author is not being paid for the articles. S.P.A.D.E.M., which performs a similar function for contemporary European artists, will follow the same policy.

On the other hand, if an author has been allowed a budget for reproduction rights, V.A.G.A.'s charges will be based on the ratio between works reproduced that have been created by its members and all the reproduced works. For example, if an author is allowed \$100 for reproduction rights and is utilizing 50 illustrations, half of which are by member artists, V.A.G.A. would take one-half of the \$100. If all of the works used are by member artists, V.A.G.A. will also work within the budgetary constraints placed upon the author.

This arrangement, says V.A.G.A. Execu-

tive Director Dorothy M. Weber, "seems to be a reasonable solution so that the artists' reproduction rights are protected and an author of a scholarly text will not be unduly burdened by costs. In other words, V.A.G.A. intends to have its price list serve only as a guide. We have no desire to deter any legitimate scholarly use solely because of financial reasons."

The above agreement, we might add, was negotiated by H.W. Janson, who, as previously reported (Sept. 1979 *newsletter*), is representing the CAA in efforts to establish reasonable fees for reproduction rights in American and foreign museums. A call for documented details from scholars who have been charged excessive fees for reproduction rights was extremely helpful in working out the agreement with V.A.G.A. Anyone with additional material along these lines is requested to write to Professor Janson at Dept. of Fine Arts, N.Y.U., Main Building, Washington Square, N.Y.C. 10003 ■

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.

Art Education in USSR, HELSINKI, ARCTIC CIRCLE. April - 10 days. Fifth consecutive study trip. Contact: Citizen Exchange Corps, 145 Hanover Street, Boston, MA 02108. (617) 742-0105.

TRAVELING EXHIBITIONS for rent. Audubon prints, Hispanic New Mexican Folk Art, Native American prints and posters, Eskimo carvings and prints, old master prints, Daumier lithographs, Remington wood engravings. Review slides available. Humphrey Traveling Exhibitions, 2125 Calle Tecolote, Santa Fe, New Mexico 87501.

Hand Hollow Foundation seeks information on USED ETCHING AND LITHO PRESSES in order to make printing facilities available to artists in region. Reply: George Rickey, R.D. 2, East Chatham, N.Y. 12060. (518) 794-7193.

Interested in collecting photography? Subscribe to PRINT LETTER, International Newsletter for Fine Art Photography. News, addresses, interviews, portfolios, international exhibition calendar, print prices. English Text. \$24.00 for 6 issues, Air Mail. Write to: Box 250, CH-8046 Zurich, Switzerland, and include your check.

DATEBOOK. 20 April deadline submission of positions for May listing . . . 1 July deadline ACLS travel grant applications (conferences November-February).

RESOLUTION: SAVING DONATELLO'S JUDITH

The resolution below was jointly sponsored by Shirley Blum, H.W. Janson, and Irving Lavin and was proposed at the meeting of the CAA Board of Directors in New Orleans on January 30, 1980. It was adopted unanimously.

"Donatello's *Judith and Holofernes*, a masterpiece of Renaissance sculpture, has deteriorated badly in its present location in front of the Palazzo Vecchio, where it is exposed to the corrosive droppings of pigeons and the acid-laden smog that has plagued Florence in modern times. During the past decade, the damage to the group has become alarming

and will soon be irreversible. The College Art Association of America, therefore, in response to urgent pleas from Professoressa Paola Barocchi and other European scholars, joins in advocating the removal of the group to a suitable location indoors and its thorough cleaning and conservation."

Copies of the resolution were sent to the Mayor of Florence, Onorevole Elio Gabuggiani; Luciano Berti, Director, Soprintendenza per i Beni Artistici e Storici delle Provincie di Firenze e Pistoja; and the Consiglio Nazionale per i Beni Culturali. ■

CAA newsletter

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College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil

Non-Profit Org.
U.S. Postage
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New York, N.Y.
Permit No. 4683