1980 annual meeting: call for papers and panelists

The 1980 CAA annual meeting will be held in New Orleans, Wednesday, January 30-Saturday, February 2. The Hyatt Regency will serve as headquarters hotel.

Art history sessions have been planned by Caecilia Davis-Weyer, Newcomb College, Tulane University. Studio sessions have been planned by Lin Emery, sculptor, New Orleans. Listed below are the topics they have selected. Those wishing to participate in any session should write to the chairman of that session before October 1, 1979.

Reminder: In accordance with the Annual Meeting Program Guidelines, no one may participate in more than one session. While it is perfectly good form to submit more than one paper or even to submit the same paper to more than one chairman, it would avoid considerable last-minute hassles if both chairmen were forewarned. In a further attempt to introduce new and different faces, session chairmen are encouraged not to accept a paper by anyone who has given a paper in the previous year or to accept as a panelist anyone who has been a panelist during the previous year.

ART HISTORY PROGRAM

Papers for art history sessions must be proposed in the form of a one-page abstract. Accepted abstracts are duplicated for distribution at the annual meeting without retyping. Submit clean copy in original, typed on one, single-spaced, 8½ x 11 inch page, pica type, on bond paper. Do not fold, spindle, mutilate, or stain with coffee. Leave ¾ inch margin at top; no less than 1 inch margin at the left and ¾ inch margins at the bottom and right. Type session title, chairperson and his or her institution in the upper right corner. Type title of your paper, your name and your institutional affiliation in the upper left corner. If you wish confirmation that your abstract has been received, please enclose a stamped, self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered.

Ancient Art: Its Survival and Revival in the Middle Ages and Renaissance. Phyllis Pray Biber, Bryn Mawr College. Send abstracts c/o CAA, 16 East 52 Street, N.Y.C. 10022.

Mediterranean Crosscurrents in Medieval Art. Jaroslav Folda, Dept. of Art, Ackland Art Center, University of North Carolina, Chapel Hill, N.C. 27514.

Papers are invited on specific cases or problems of artistic interchange or influence in the Mediterranean region during the period from ca. 500 to 1453. The session will address the complex interplay of Armenian, Byzantine, Coptic, Crusader, Islamic, Italian and/or other Western elements in the development of the visual arts (including painting, sculpture, architecture and the decorative arts) in and around the Mediterranean basin. Please make the abstract as full and informative as possible.

Romanesque Monumental Art: New Approaches to Unanswered Questions. Thomas W. Lyman, Dept. of the History of Art, Emory University, Atlanta, Ga. 30322.

Your twenty minute paper should demonstrate the application of a critical methodology to a question concerning either the genesis, the interpretation or the transmission of architectural, painting or sculpture programs in the Romanesque period.


The session is designed to explore international or inter-regional exchanges in art, architecture or urban planning particularly as the result of the movement of artists and patrons among the great centers or royal and papal power. Papers on monastic or communal projects are also welcome if such projects can be shown to result from the same international movement.

Art and Liturgy. L.D. Ettlinger, University of California, Berkeley. Send abstracts c/o CAA, 15 East 52 Street, N.Y.C. 10022.

Papers should suggest ways in which demands of liturgy have influenced architectural planning and pictorial decoration of religious structures. It is hoped that contributions will deal with European art and architecture from ancient times to the present as well as with examples from non-European cultures. Papers should not be longer than 20 minutes. A brief discussion limited to 10 minutes will follow each paper.

St. Peter's, Frank R. DiFederico, Dept. of Art, University of Maryland, College Park. Md. 20742.

The session will be devoted to the architecture and decoration of the old and new churches. Papers dealing with different media and a variety of historical and stylistic periods from the fourth century to the present are invited.

Art and Science in the Renaissance. Jack Wasserman, Temple University. Abstracts should be addressed to 581 General Patterson Drive, Glenwood, Pa. 19038.

The session on art and the emerging modern science and technology of the later fourteenth and fifteenth centuries aims at exploring the mutual influences between these disciplines. A wide range of topics is sought to include artists such as Brunelleschi, Ghiberti, Alberti, Piero, Leonardo. Among the subjects that may be addressed are mechanics, mathematics, anatomy, optics, physiology and psychology of vision, color theory, sociology of the artist-scientist, scientific illustration, the state of research in this field. Papers should have a duration of between 15 and 20 minutes.

Painting and Sculpture in Northern Europe, 1400-1559. Barbara G. Lane, Queens College, C.U.N.Y. Abstracts should be addressed to 180 East End Avenue, Apt. 5H, New York, N.Y. 10028.

The Imperial Presence in Central Europe from the Accession of the Hapsburgs until the First World War. Thomas DaCosta Kaufmann, Dept. of Art and Archaeology, Princeton University, McCormick Hall, Princeton, N.J. 08540.

Papers dealing with any aspect of imperial patronage, collecting and imagery from the late thirteenth to the early twentieth century

Continued on p. 2, col. 1
are invited. Topics in the history of the period of Hapsburg hegemony 1848 to 1878 are especially welcome. Papers treating the relationship between the visual arts and other arts or between European courts or centers of artistic production will also be considered.

The Renaissance in Italy: Craig Don, Gilbert, Arto Depe, Cornell University, Ithaca, N. Y., 14855.

The Seventeenth Century: Marcel Rochebouer, University of Ghent, Great Britain. New Orleans Museum of Art. Abstracts should be addressed to c/o New Orleans Museum of Art, P.O. Box 19125, New Orleans, La. 70179.

European Landscape and Garden Design: 1600-1800: Judith Gahan, Dept. of the History of Art, Yale University, New Haven, Conn. 06520. The session will be organized around two main topics: the influence of specific topographies on the development of landscape and garden design and the garden as a vehicle for contemporary philosophical and political ideas. Papers that explore the relationship between garden design and landscape painting will also be considered.

Studying Programs:

How to Choose the Right Career: Or the nuts and bolts of success. Judy Byrnes, 150 West 26th Street, New York, N. Y. 10010. This panel will talk about ways and means of surviving and succeeding as a working artist. Speakers will include a curator or gallery director, a magazine editor, a critic, and a grants officer from the N.E.A., a legal person, and a writer.

M. F. A. Forum/Roundtable. John Clemmer, Art Dept., Newcomb College, Tulane University, New Orleans, La. 70118. A group committee, seeking young artists interested in the development of M. F. A. standards, will discuss the future guidelines, as well as issues in career counseling, job interview procedures, opportunities for self-expression, and so forth.


A survey of current survey artist initiated enterprises and support systems, such as cooperative workshops, selling collaborative assistants, artist's comunidad, commercial organizations, and the like. This session will be open to all.

Perspectives on Teaching Howard Conant, Dept. of Art, College of Fine Arts, University of Arizona, Tucson, Ariz. 85721. The panel will consider perspectives and procedures in the teaching of art and will discuss current approaches to teaching in foundation studies and innovative methods in studio instruction.

Prints: Workshops and the Artist. Donald Saff, Dept. of Art, University of South Florida, Tampa, Fla. 33620. The panel, composed of artists and workshop members, will explain the process of working with the artist in a letterpress workshop.

Works on Paper and Paper Works. Howard Peckham, Pindell. Modern Museum of Art, 11 W. 55 Street, New York, N. Y. 10019. A panel of artists and critics will discuss the role of the artist in the modern museum, the role of the critic, and the role of the curator in the development of the museum.


The 1980 annual meeting: call for papers and panels

The panel will consider a wide range of sculpture, both historic and current, in which color is used as an intrinsic element that is essential to the full realization of the expressive and expressive values of work.

Crafts: Catalyst for the Arts. Introduction: Earlene Moore, Crafts Coordinator, National Endowment for the Arts. Chair: To be announced.

A panel of artists who have chosen crafts techniques as their mode of expression will discuss the impact of craft materials—fibers, clay, glass, ceramic, and wood—on new art forms. They will also discuss the development of craft media in galleries and museums, architectural and commercial applications, and the like.

The Museum as Innovator: Adventurous Exhibitions Chair: To be announced.

A panel of critics will discuss the theme of the work of the master-artist who are their teachers; they demonstrate with slides of their own work how these ideas affected them, and elsewhere, how these processes can be transmuted in the work of their own students.

Photography: The Art of Choice. E. John Bullard, New Orleans Museum of Art, P.O. Box 19123, New Orleans, La. 70179. The panel will explore the collector's and curator's art of selection and the photographer's art of composing and processing a picture.


The panel will include directors of regional art centers and artists who have received support or whose reputations have been built by these centers. The relationship of these centers and the New York scene will be discussed.

The Southern Rim (Part II) and the Mexican Connection Helen Brotman, University of Texas, Austin, Tex. 78712, and James Sals, Dept. of Fine Arts, University of Houston, Houston, Tex. 77004. As a result of this year's announced "Southern Rim" panel at the last session, the conference will look at ideas and influences affecting current Southern and Mexican art.

information

A reader on the social functions of museums is being assembled by Kenneth L. Ames, chairman, Art Museum, Princeton University, Princeton, N. J. 08544. He is looking for critiques of the current forms of museums, analyses of how they benefit from them, and suggestions for alternative forms.

Anyone having information about the American artist Berenice Bejozilstein is sought by the Yugoslav Institute of American Studies. Contact Dr. Juran Brako, Yugoslavia, Box 75, University of California, Berkeley, Calif. 94720. Contact Vladimir R. Gross, University of Michigan, 4981 Evergreen Road, Deuridge, Mich. 48128.

Images of the White Mountains of New Hampshire (paintings, photographs, prints, tape) created before 1980 are sought for an exhibition and catalogue. Contact Donald D. Koyce, Art Dept., Smith College, Northampton, Mass. 01063.

Information about artists and art historians of Yugoslav origin living and working in the United States is sought by the Yugoslav Institute of American Studies. Contact Dr. Juran Brako, Yugoslavia, Box 75, University of California, Berkeley, Calif. 94720. Contact Vladimir R. Gross, University of Michigan, 4981 Evergreen Road, Deuridge, Mich. 48128.

The Caucus for Marxism and Art Call for Papers Marxism and the Politics of Sexuality. Josephine Gear/Joan Brodman, Dept. of Film, School of Visual Arts, 250 East 23 Street, New York, N. Y. 10010. The Caucus for Marxism and Art historians to submit papers and presentations on any aspect of (1) the role of women in society and/or (2) the social relations between the sexes as depicted in art.

Marxist Approaches to Art. Alan Wallach, Fine Arts Dept., Rhode Island School of Design, Providence, R. I. 02909. The Caucus continues to provide a forum for papers treating a variety of themes from a Marxist point of view.
ARTISTS

As anticipated, ACLS was inundated by applications for travel grants to around the XXII International Congress of Art Historians to be held in Bologna this September. A total of thirty-three applications were reviewed by the ACLS board and interlocks. A total of $18,000 for fifteen grants was awarded at an unusual high proportion, since most travel assistance is given to graduate students. The majority of the applicants were recipients of ACLS travel grants were: Arthur R. Miller, Delaware; Duchamp; Thomas H. G. Curry, Colorado; James S. Monet; Michael A. Innes; The Art and Architecture of the Renaissance in Italy; and Margarette H. N. Wild, Columbia. The following are included:

2. The iconography of the Italian library, c. 1400-1600.
3. The iconography of the Italian library, c. 1400-1600.
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14. The iconography of the Italian library, c. 1400-1600.
15. The iconography of the Italian library, c. 1400-1600.

The purposes of the ACG Committee on the Status of Women are:

1. To gather and publish information on the status of women in art history.
2. To identify and provide information on resources and programs available to members of the ACG Committee.
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people and programs

Richard Etinghausens, a leading authority on Islamic Art, died in April at the age of seventy-three. Consultant Chairman of the Metropolitan’s Department of Islamic Art and Nagy Kassem, Premier Director of Islamic Art at the Institute for Fine Arts since 1969, Etinghausens supervised the stunning installation of the new Islamic gallery at the Metropol­

in 1975. He earned his Ph.D. from the University of Frankfurt in 1951 and, after coming to the United States in 1945, was associated with the Freer Gallery of Art from 1944 to 1966. He also taught at the University of Michigan, and the University of Southern California.

In Memoriam

Frances Gray Godwin, a specialist in Florentine painting in the early sixteenth century, died on September 13, 1979, at the age of seventy-nine. A painter, mural­

ist, and illustrator, Douglas was recognized as

known, above all, for her enormous impact on recent years as a result of her extensive contributions to the study of Renaissance Art; she is considered a legitimate successor to D.G. Rossetti in the field of Renaissance Art History. She published articles on Renaissance art in Historical Review, Art Bulletin, and Burlington Magazine. The author of three books on Renaissance art, she is also known for her critical pieces on contemporary art. She was a visiting scholar at the University of Florence and a consultant to the Metropolitan Museum of Art in New York.

Also from the Institute comes the welcome announcement that the annual Walter W. S. Cook Alumni Lecture, though somewhat changeless to its former “glory” (and its originality and a subscription for publication), has been reinvented after a lapse of several years. The first lecture in the revived series was delivered by Walter Cahn, on “The Idea of Masterpiece: Modern and Northern Renaissance Origins.” About 1500 persons attended.

From Wayne College comes the announcement that art department chair Edmund D. Longswole has been named the school’s Distinguished Professor for 1979. The crite­

ration carries a $500 cash award and release from teaching for research, selection is made by a student faculty committee. Earlier this year, Longswole received a commission to
develop two mosaic murals for a new addition to St. Luke’s Hospital in Milwaukee.

New faces at the Pennsylvania Academy of Fine Arts include Janice Stanulak, who conducts a workshop on “Arts at Athena: To serve as registrar; Melissa McGough, previously with the National Museum of Women in German­

nau, as assistant registrar; and Ann Friedman (Ph.D. candidate, Bryn Mawr College), as director of the Mer­

nity, and the history of science.

Barbara Maria Stafford, University of Delaware, has been awarded the James L. royalty, for a lecture on “Renaissance Art: an interdisci­plinary perspective,” at the University of Chicago. The lecture will take place on Friday, June 24, and will be broadcast by the University of Chicago Press.

Citing his work displayed at Fish University.

New activities

Three art museums libraries—those of the Metropolitan, the Art Institute of Chicago, and the Cleveland Museum of Art—have received grants from the Andrew W. Mellon Foundation to participate in the Research Library Information Network, a nation-wide library information network program developed and located at Stanford University. The program will make the fine art museum libraries in the RLIN computerized program, which services more than 120 research, academic, public and special libraries throughout the country. The Mellon grant provides funds to cover the initial cost of installing the computer terminals, half the operational costs for the first two years, and one half of the consultant fees.

For reasons not at all clear to us and for the benefit of those who follow historical development of cultural libraries, the RLIN system was formerly known as BALLOTS.

Bernard A. Hanson, dean of the Hartford Art School since 1970, has resigned that posi­
tion effective June 30 and plans to resume his re­
search and other scholarly interests in antici­pation of a return to teaching. During an in­
novative deanship, Hanson introduced new programs in ceramics, photography, film and video and restructured a five-year fine arts program to four years, introducing a Founda­
tion Year curriculum for freshmen and fully elective Post-Foundation Year programs. Hanson (M.A. art history, Univ. Iowa) has lectured widely on the history and aesthetics of film and contributes a regular weekly column on art for local newspapers. Edwin S. Zabny, who has served for the past year as consultant to the University of Hartford and executive director of Lincoln Theatre, has been named interim dean.

The Walker Art Center has been awarded a grant of $50,000 by the NEH to conduct a three-year interdisciplinary education pro­
gram titled “Meaning of Modernism.” The program will explore various manifestations of contemporary art (performed as well as visual) and relate them to the social changes, scientific and technological discoveries, and historical events of this century.

The University of Chicago has announced the inauguration of a full academic program in the study of film (in the Department of English and the Humanities) and the establish­ment of a Film Archive and Study Center, over the next three years, will acquire 1500 films. The Archive, with 500 films at present, is among silent feature films.

The Williams College Museum has in­

augurated an occasional journal, Studies in the History of Art, consisting of single articles presented in a limited number of the museum’s collection.

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PAST ACTIVITIES

Being on Artist, Being a Woman, Being Black, a symposium held in conjunction with an exhibition of the works of Ellen Bank, Marcia Cohn, and Peter H. and Irene L. Ginsberg, held at the Museum of Art in May with</p>
A listing of solo exhibitions by artists who are members of the CAA. Listings should include name of artist, title of exhibition, and dates of exhibition. Since this service is available only to current members, you must be a current member to view all the exhibition notices we receive, please include a copy of your current membership card.

Bruce Bobich, University of Tennessee, Chattanooga, April 10-May 6. "Biographical Themes."
Chris Griffin, Nancy Roth Gallery, Katonah, N.Y., March 10-51. "Romantic Paintings."

To the Editor: It is my understanding that the CAA likes to hear from its members. Any member of the CAA should be able to place a classified ad with your employment office. Such a service would benefit all members of the CAA, and it is one of the reasons for your membership.

Richard Hamwi

George S. Roland

Takoma Park, Md.

To the Editor: Considering the above job description, which was printed in the CAA Newsletter, I believe this is significant for your knowledge. However, it is not an easy task to find work in art history, as there are too many people with an art history degree, and there is no guarantee of a job.

Sharon W. Streib

The following job description, which was printed in the Supplementary Listings section of the CAA Newsletter, is significant for your knowledge. This is an easy task to find work in art history, as there are too many people with an art history degree, and there is no guarantee of a job.

Sharon W. Streib
With regret we announce the resignation of Diane Kelder as Editor of the Art Journal. The Fall 1979 issue will be her last.

Kelder became Editor of the Art Journal in 1973, stepping into the shoes that had been filled solely (no pun intended) and so well by Henry Hope since 1944. That she was willing to follow in his footsteps is a mark of her courage; that she did it so well is a mark of her intelligence, her imagination, and her boundless hard work.

Much has happened in art historical research and in the practice of art during Kelder’s tenure as Editor. To these developments she has responded with a perceptive awareness moderated by high standards of scholarship and a sense of historical sources that lends perspective to today’s hottest trends. Photography, film, video, performance and communication art have received due attention, as have sociological, feminist, Marxist, literary, and cross-cultural approaches to past and present-day art. At the same time, the Art Journal has kept readers abreast of new developments in museums, teaching, conservation, microform, and other technological and institutional areas that affect the profession.

One of Kelder’s significant contributions has been her willingness and ability to reach out beyond traditional academe for varied voices and viewpoints. Leafing through recent issues of the Art Journal one encounters articles by critics Lucy Lippard, Barbara Rose, Max Kozloff, Suzi Block, Douglas Davis and Robert Pincus-Witten; gallery director John Bernard Meyers; and artists Cecile Abah, Alain Kirili, Philip Pearlstein, and William Tucker.

Another innovation introduced by Kelder was the concept of issues devoted to a single theme. Printmaking, photography, art and politics, women, modernist Russian art, artist rights, museums, sculpture, and landscape were among the topics so treated.

Future Plans

Despite devotion-way-beyond-the-call-of-duty by Diane Kelder and her predecessor, it no longer seems reasonable or fair of us to expect an Editor who is also a practicing teacher, scholar, and writer and who presumably also has some sort of personal life to undertake responsibility for the Art Journal on a long-term basis. Therefore certain organizational changes, as well as certain changes in content, are planned.

Building upon the foundation created by Diane Kelder, future issues of the Art Journal will each be devoted to a single theme, and each issue will have a Guest Editor. Themes and Guest Editors will be selected by the Art Journal Editorial Board, presently comprised of Anne Coffin Hanson, Yale University; Ellen Lanyon, artist, New York City; George Sadek, The Cooper Union; and Irving Sandler, S.U.N.Y., Purchase. At the discretion of the Guest Editors, there will be an invitation for unsolicited manuscripts on specific themes. Announcement will be made in both the Art Journal and the newsletter.

Plans for the future also call for redesign of the Art Journal and for certain changes in the book review and news sections.