
CAA President Joshua C. Taylor died on April 26. It is begging the question to say that no obituary, no matter how carefully or lovelingly written, could do justice to his life and accomplishments. He would have been the first to note, with one of those famous harrumphs, that inarticulateness is the last refuge of the unintelligent, the uninformed, the lazy, and those lacking grace and wit. Be that as it may, he would have been the first to agree that, in the verbal as well as visual arts, there is no substitute for the object itself. For that reason, rather than because of any of the aforementioned failures of intellect or character, we reprint here his last written work. Completed only a few days before his death, it is the text of a commencement address that he had been invited to deliver on May 21, 1981, to the graduating class of the Rhode Island School of Design.

WHERE YOU ARE

There has never been a time in which so much conscious knowledge has been crowded into the minds of so many people. Not only are we constantly aware of the full geographic extension of the earth and the galaxy in which it functions, but also of the vast variety of peoples who inhabit it and their beliefs and goals, often markedly different from our own. There was a time in which we regarded a small body of practices as civilization and all else simply as barbarian life waiting to be tamed, but to hold such beliefs now is regarded as being backward or even politically and socially dangerous. The moon has become a target rather than a romantic symbol, and to practice someone else's religion seems to be far more attractive than to ally one's self with the church or synagogue at home. We are faced with the necessity of building a reality out of blocks that never seem to fit together and mortars that refuses to hold.

Once this brave new world opened up by scientists and endlessly described by psychologists and anthropologists was bright with promise. "We live in a world of change" was a boastful excuse for throwing over all traces of the past and moving heedlessly ahead into something known as the future. A concept of the new was a stimulant for a great flourishing of creativity in all areas of life, including the arts. To tecter on the threshold of great things to come was a way of life that was invigorating and at times productive, even though the threshold was never passed. We used to talk of "breakthroughs" with a giddy optimism, anticipating that at some transcendent moment, with a great surge of background music, all of life's problems would be solved. Ah, those were happy days—but they now seem so far in the past. The world has always been in a process of change, but somehow we thought our kind of change was different.

Humanity is hurting. We have been so busy spinning our systems, gathering information, and explaining what everything is about, that we have become elements in our own narratives with no place to go that we can call home.

This is not a new plaint. It began early in the century and has been grumbling along ever since, alternately listened to and by-passed with a new burst of optimism. But the human fabric gets weary. How long can we sustain ourselves with abstractions and systems when all in the past have ultimately proved false? We even tried a system based on no system, but when intellectual suicide becomes chic, we know that we are lost again.

Possibly it is time to realize that mankind has changed far less than we thought. We live longer, go faster, and have more ways to pamper our bodies and distract our minds, but we still come into the world, reproduce, and die much as human creatures always have. Regardless of how much information and theory may crowd our consciousness, the fact remains that we are still ourselves, sentient, intellectual human beings, each of whom must come to grips with his own destiny.

In the process of "coming to grips" there seem to be various stages. Possibly the lowest is that at which individuals begin to sense their own isolation, conscious that communication is at best a tenuous operation. To belong to something outside themselves becomes an obsession, whether it is just collecting the same records or wearing the same clothes as everyone else in the group, or blindly identifying themselves with some political or religious organization. The fanatic support of an abstract schematism, sustained by catch-words and pat formulations that need not be defined, is a useful, albeit misleading, means for escaping the frustration that comes from recognizing human limitation. "A cause," one says, "if only I had a cause into which to throw myself, then life would be meaningful." More damage has been inflicted on humankind through the pursuit of causes than through any other device contrived to win power over self by gaining dominance over others.

The artist has not been immune to the persuasion of causes, either in the pursuit of his art or in using his art to support social or religious crusades. One of the most popular, begun at the turn of the century but at times still evident, sprang from the separation of the artist from his nonartistic fellows. It became an act of aesthetic faith either to bait conditions to which the artist had attached his own values. "I want to awaken a consciousness . . .," "I want to show . . ." are phrases that

Continued on p. 2, col. 1.

item from a concept of art as pedagogy, with the artist as the unteach-able pedagogue. In fact, the didactic process as a theme in itself has become so pervasive that some tend to equate art, with the artist deriving his chief satisfaction from the resistance or resistance-provoking aspects of the piece. Such is the basis of much of the criticism, for it is the case that much of the criticism is based on the idea that the artist must think about his work, except to make one remember that shock was sometime ago admitted into the world of art. The shock of today is simply a dilution in nostalgia. Of course there is still much to be done in educa-
tion about art, but the work of art itself should not be made into a primer or it will lose its force.

Sometimes it would be useful – possibly necessary – to look at the world anew without the encumbrance of all the words and concepts and understanding that we have built up over time. But we have long since detached ourselves from their original meanings to obscure motivations and befuddle our thoughts. Our political re-

The moratorium would have to be temporary, of course, One can stand back and realize that the whole concept of art is still a very new and promising filled voyage if one does not have to worry about being “with it,” “avant garde,” “true to one’s self,” or “stalling” on the threshold of a breakthrough.” Artists might have a chance to rediscover a great potential – that artists must direct their art toward changing (or maintaining) a particular social system. Others, devoted to the support of a section-

So, in the upper left corner. For confirmation that your abstract has been received, enclose a stamped, self-addressed postcard. Unless your name is a household word, it is useful to include a vita. Telephone numbers are helpful, too.

The l982 annual meeting will be held in New York City, Thursday, February 25 through Saturday, February 27. The New York Hilton will serve as host hotel.

Art history sessions have been planned by A. Richard Turner, Insitute of Fine Arts, New York University. Studio sessions have been planned by Roberta Track, Dept. History of Art, New York University.

Artists should be sure to enter their names and addresses on the upper left corner of the postcard. If so, your name, and your institutional affiliation in the upper right corner of the abstract. The abstract must be submitted to the Office of Administration, National Museum of American Art, Washington, D. C. 20560.

The 1982 annual meeting will be held in New York City. Thursday, February 25 through Saturday, February 27. The New York Hilton will serve as host hotel.

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The 1982 annual meeting: call for papers and panels

The role and the rule of the spectator in the definitions of meaning of works of art as the age itself understood it. Papers that focus on affinities between art and/or implicit or explicit associations brought to bear on the work of art by the seventeenth-century viewer are particularly welcome.


Proposals are invited for papers touching on any aspect of Channel relations (including hostile ones) in the period from the War of the Austrian Succession to the Crimean War.

Architectural Sculpture, 1800-1881, Michele Bogert, University of Georgia, Athens, Ga.

Papers may address the work of one particular sculptor; the style or iconography of a specific sculptural program; relation between architectural sculpture, sculpture, contractor or patron; and the social history of architectural sculpture.

French Art and Politics in the Third Republic, 1870-1940, Kirk Varnedoe, Institute of Fine Arts, 1 East 78th Street, N.Y.C. 10021.

Papers are invited on all aspects of the French political/social issues in France's Third Republic. Selection will favor papers that, while focusing on specific details, will also shed light on more general history.

American Art and Great Britain, 1725-1945: Contacts, Connections, and Intellectual and Cultural Interactions. Georgia L. Carr, Division of Art and Art History, Southern Methodist University, Dallas, Tex. 75275.

The purpose of the session is to reconsider the long and immense fruitful artistic interaction between America and Britain during the two centuries bounded by the work of John Singleton Copley and Charles Lengle, respectively. The session will be comprised of papers on topics not appropriate to other sessions in the meeting program. It is intended to provide a forum for discussion of new materials and approaches.

STUDIO PROGRAM


Focus on works of art, in the context of visual studies, art instruction, and research. The session will provide an opportunity for dialogue on the content and influence of New York on their development. Issues about space and content in connection with the imagery will be stressed.


With the flowering of handcrafts in the second half of the twentieth century, art is once again the concern of the artist, collector, and critic. This session will address itself to the open session. It is only if art is not yet a topic for another scheduled session. In no event should the same paper be submitted to a topic specific session and an open session.

Prepared To Be Photographed. Charles Trumb, Tyler School of Art, Beach and Penrose Avenues, Elkins Park, Pa. 19026.

With a set stage, drawn backdrops, and odds played by actors, a new photographic image has emerged: photography enacts the "art world." The raison d'etre, not as traditionally, from the setting of the work of art, but from the experience of the photographic image. The artist-author's own construction. All is prepared with preconceived and prearranged props and spreadsheets. With the image, drama of the absurd, a surrealistic nightmare, or a single shot scope, the option is the coincidental construction of the human being. In every session, some artists will be present to talk about their process, either a little harder or a little more easy. A panel of photographers will discuss how they attempt the understanding of the everyday, that outside of the work of art. What do they do with their private everyday life? In the work of art? What is the role of the audience in their display of their ideas and images?

PROJECTS: Artist and Architect: Close Encounters of Several Kinds. Nancy Roque, 10 West 50 Street, N.Y.C. 10019.

A panel of practicing architects and artists will briefly present slides followed by a discussion of their collaborative projects. Then participants will address their own work and initiatives. The session will be open to all attendees.

More is More, Part I: Towards an Art of Elusiveness (1/4 hour session).

Recent widespread adoption of monotype (or monoprint?) by American artists has created a revival of the medium between painting and sculpture. The session will focus on the use of monotype by artist panel members who will examine the role of monotype in the development of their ideas and images.
inside the CAA

PRESIDENTIAL SUCCESSION

In accordance with the By-Laws, Vice Presi­
dent Frances Ellen Turner, Chair of the Nominat­
ing Committee, respectfully submits the fol­
lowing resolution:

THAT it is imperative that the CAA General Fund to the Joshua C. Taylor
Board of Directors unanimously adopted the
Research Fellowship Fund
will remain vacant until the next election.

1981, voted to contribute
In accordance with the By-Laws,

PRESIDENTIAL

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The Wadswoth Athanomos has announced the appointment of Gregory Horder as chief curator. Horder (F.D., J.A.A.) leaves the Minneapolis Institute of Arts, where he was curator of paintings, a post he has held since 1974.

Several museums in search of directors have recently found them. The new director of the Hudson River Museum, Yonkers, is Peter Langlyckse, who has worked for the past five years in New York City as a consultant for pro­gram, management, and fund-raising with a variety of museums and other institutions, including the Grey Art Gallery at N.Y.U. Edgar Peter Barnes took charge of the brand new facilities of the North Carolina Museum of Art in Raleigh in May, leaving his previous position as administrative assistant to the director and curator of Renaissance and Bar­oque art as the Nelson Gallery-Adkins Mu­seum, Kansas City. On the west coast, the University of California, Riverside, named the first full-time director of the California Museum of Photography. He is Charles J. Desmarais, who has held positions as gallery director, curator, and most recently as chief curator of the Cleveland Institute of Art, a position he held at the Cleveland Museum of Art.

people and programs

ACADEMY

James McCarrick has accepted an appoint­
ment as Washington University, St. Louis,
leaving Indiana University where he has been a professor and curator for program for twenty-two years. McCarrick replaces Ar­
Owens (1950) as chairman of the Academy Board of Directors.

The University of Arizona at Tucson's first
Joseph Green faculty award for outstanding
professional achievement went to printmaker
Toad Walker. Walker will receive a portfolio of photolithographs, Fragments of Myth­
ology and A.R.-J.20-N-A, created by the award
committee. They were printed on Walker's own
press and assembled by himself.

Architectural historian Nicholas Adams (MA, Carnegie Univ., Ph.D., IESA) received Lehigh University's Alfred Nobel Robinson award, which recognizes "outstanding perfor­mance in the history and theory of architecture and unusual promise to professional achieve­ment."

Ann Sutherland Harris was awarded an hono­rary Doctor of Fine Arts degree by the University. Beginning June 1981 she will be on the art-historical faculty at Barnard College, the

The CAA Monograph Series was estab­
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perference for the mute.

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Noon seminar. Ruth Weisberg, Dept. Fine Arts, University of

More, Part II: Subject Matter, the New Frontier...

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Carol Macht, Cincinnati Art Museum, emerita

Carol Macht, senior curator of the Cincinnati Art Museum, retired after twenty-three years as the museum’s first curator of decorative arts. Macht (Ph.D., Johns Hopkins Univ.) was named curator emerita by the museum’s board of trustees at its February meeting. She will continue her extensive lecturing schedule. Anita Ellis, who was assistant curator, has been named associate curator and acting head of decorative arts. Ellis (MA, Univ. Cincinnati) joined the staff in 1974 as assistant registrar.

Christina Orr-Cahill (Ph.D., Yale Univ.) sees her teaching post at California Polytechnic State University, San Luis Obispo, to join the Oakland Museum as curator for art education.

At the University of Miami’s Lowe Art Museum, Arnold H. Crane, art collector and photographer, has been named adjunct curator of photography.

ASSOCIATIONS

The Center for Creative Photography of the University of Arizona now houses the Edward Weston Archive, which consists of one of the largest collections of Edward Weston’s work: 2500 silver and platinum prints, approximately 25,000 negatives, a personal collection of other photographers’ works, the original daybooks and record books, and hundreds of letters, scrapbooks, camera equipment, memorabilia, and ephemera spanning Weston’s career.

It’s what’s called “creative construction,” and we’ll probably be seeing more and more of it. The three-year diploma program of the School of the Worcester Art Museum has merged with the University of Massachusetts’ department of visual and performing arts. The merger agreement enables the Worcester Art Museum to continue to play a role in the training of professional artists while freeing it from the financial strains of a small museum school program and enables the Clark to expand its studio art program.

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The John Simon Guggenheim Memorial Foundation awarded grants to 288 scholars, artists, and writers from among 5,017 applicants in its fifty-seventh annual competition. Grants totalled $5,099,000.

Art History/Cognate Areas


1981 NEH FELLOWSHIPS

Among the recipients of the awards in the arts (history and criticism) were:


CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced its awards for 1981-82.

Senior fellow: Christine D. Anderson, Columbia University: A comprehensive study of the drawing of the German Neoimpressionist artist Urn Graf, to be published by the Swann Inst. For Art Research. Irene A. Blumenthal, University of Washington, will continue research on the history of French and British engravings. Carolyn E. Booth, University of California, Los Angeles: A critical study of the works of the American painter Harold Rosenberg; Irene A. Bierman, Boston University: Preparation of a book-length manuscript describing the interrelationships of style and social function in North American architecture, both historic and modern. Donald A. Landis, Ohio State University: Completion of a study of the narrative and textual elements in Palaes tine, with particular emphasis on the inscriptions and iconography in the visual arts. Claire Richer, New York: Completion of a study on the relationship between art and architecture. Jeremie Liebling, Hampshire College: painting of last year. Major Davids' second death took place in 1723 after he had led an unsuccessful uprising in the cause of the American Revolution. The execution of Major Davel's "second death" took place in the early morning hours of August 25, 1980, when a vandal burned a portion of the original wooden panel to a canvas. In 1715, the work was given to All Saints (Episcopal) Church in Worcestershire, Mass.; in 1777 it was included in a group of art objects slated to be sold in a church auction. Dr. James A. Webel, chief curator of the Worcester Art Museum, was called in to examine those works and immediately requested that for painting be returned to the museum for study. After extensive research, Dr. Webel and the museum curator, Norman Miller, came to the conclusion that the work was inscribed by Andrea del Sarto, an opinion which was secured by the Frick Municipalally in 1950. On December 9, 1980, the rehoused St. John the Baptist was placed on exhibition at the Worcester Art Museum.

A final lesson in preservation comes from Midland, Mich., where two entering women had collected a collection of paintings and chalk drawings by the nineteenth-century French painter Henri Douai. The collection was acquired from a niece of Douai's godson, who had inherited Douai's studio, and who also wanted to give the collection to the United States. Miss Louster and Jan R. R. Slayton, a conservator, and Douglas Faison, the conservation analyst, spent weeks and months on the cleaning and restoration in preparation for an exhibition to be held at the Midland Center for the Arts. While Douai's work is of outstanding importance—at least he could be described as a "painter," a somewhat piquant statement, the measures being taken to preserve and show his work are commendable. In Midland, at least, there is a genuine awareness of preservation issues at the gray room (level which could be considered as a "library of books as we are with paintings, we will never recommend folding newsprint into library books as they are being checked out."

Gervase Gwydir, The Execution of Major Davel (1693) and remnants of the painting after the fire (1723).

Lessons in Preservation

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shows by artist members

Walter Askin. Kunstlerhaus, Vienna, Austria, March 31—April 24. Work completed during past ten years.


Diego Hernandez Rivera. Galeria Contemporanea de Lourdes Chumacero, Mexico City, April 3—May 15. Oil paintings on canvas.


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. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 31 August.

CATALOGUES covering rare and elusive books on Oriental/Primitive/African art reference will be sent, on request, worldwide. (Our major interest is Early Chinese Art.) Richard Lyon, P.O. Box 150, Kingston, Surrey, England KT2 5SZ.


RAGDALE FOUNDATION. A place for writers and artists to work. Room, board, studios in beautiful surroundings for 2 weeks to 2 months. $50 a week. To apply write: Selection Committee, 1250 N. Green Bay Road, Lake Forest, IL 60045.

16mm Film, CAST PAPER, demonstrating creative process of new art of cast hand-made paper. Write Multi-Arts Workshops, 3 Wood Lane, Plainview, N.Y. 11803.

Unusual Country HOLIDAYS IN BURGUNDY. Near Chablis: Painting, sculpture, medal-making, ceramics, bird watching, bird photography. Small friendly village in spectacularly beautiful countryside. Village lodgings, country-inn dinners, use of artists' ateliers. Write Phillips, 15 Square de Chatillon, 75014 Paris. Telephone: Paris 542 57 03. For last minute decisions, telephone 86 (l'Yonne) 75 91 71. Two hours from Paris by car, or train to Tonnerre. 250 francs/day, all included. Any number of days, starting June.

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