

CAA newsletter

Volume 3, Number 3

September 1978

nominations for CAA board of directors

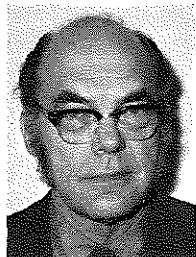
The 1978 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1979 to 1983. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the Washington Hilton Hotel on February 1, 1979. To assist the Committee in making its final selection all individual members of the Association are invited to cast their votes on the preferential ballot.

For members' convenience the preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than Oct. 10.

A brief curriculum vitae for each candidate is given below, followed by a list of present Board members. Please retain this information until you receive your ballot.

PAUL B. ARNOLD Oberlin College

AB Oberlin Coll, 1940; MA 1941; MFA Univ Minnesota, 1955. POSITIONS: instructor, Oberlin Coll, 1941-42; instructor to full prof, 1946-; acting chr, 1967-68; chair, 1970-72 and 1973-76; preceptor, Univ Minnesota, 1951; Director, Oberlin Coll/NDEA East Asian Language and Area Ctr, 1967-68; visiting prof, Tunghai Univ, Taiwan, 1973. AWARDS: Ford Found faculty fellowship, 1951-52; Great Lakes Colleges Assoc, non-Western studies grant, 1965-66; Oberlin Coll research status award, 1965-66. EXHIBITIONS: solo Jersey City State Coll, 1966; Miami Univ, Oxford, Ohio, 1968; Univ Kansas, Manhattan, 1970; Design Corner Gallery, Cleveland, 1974; Heidelberg Coll, Tiffin Ohio, 1975; Bay Crafters, Ohio, 1976; numerous group exhibitions. COLLECTIONS: Seattle Art Mus, Library of Congress, Dayton Art Inst, Allen Art Mus, Cleveland Mus Art, Wadsworth Atheneum, Baltimore Mus, others. PUBLICATIONS: co-author, *The Humanities at Oberlin*, 1957; articles on printmaking and painting. MEMBERSHIPS: Mid-America CAA, exec bd, 1963-66; Natl Assoc Schools of Art, bd directors, 1970-76, vice pres, 1972-75, president, 1975-78. CAA ACTIVITIES: Nominating Comm, 1965-66; chair, 1965; Comm on MFA Standards, 1975-76; Comm on Placement Standards, 1976-77; co-chair, Comm on Standards for Undergraduate Education in the Visual Arts, 1978-; participant numerous studio panels, CAA annual meetings; participant Placement Orientation session, 1978 annual meeting.



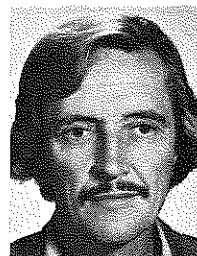
BYRON BURFORD University of Iowa

BFA and MFA, Univ Iowa. POSITIONS: prof, Univ Iowa, 1947-; prof, Univ Minnesota and Univ Massachusetts, summer 1967; also Worcester Art Mus, Walker Art Ctr, Nelson/Atkins Gall, Sheldon Art Mus, High Mus Art, California Coll Arts and Crafts, others. AWARDS: Guggenheim Found fellow, 1960 and 1961; Ford Found award, 1961, 62, 64; Natl Inst Arts & Letters grant, 1967; Rosenwald fellow; two Yaddo fellowships; Tamarind fellowship; Amer Fed of Arts grant. EXHIBITIONS: solo Walker Art Ctr, 1958; Babcock Gall, N.Y.C., 1966, 1967, 1969, 1975, plus many others; numerous group exhibitions including Venice Biennale, 1968; Biennale de Coltejer, Colombia, 1970; and exhibitions in Milan, London, Antwerp, Hanover, Dusseldorf, Darmstadt and Zurich in 1971, 1972. MEMBERSHIPS: Mid-America CAA, organized one annual meeting.



RICHARD G. CARROTT University of California, Riverside

BA Wesleyan Univ; MA Inst Fine Arts, NYU; PhD Yale Univ. POSITIONS: Univ California, Riverside, since 1961; presently prof and chair; instructor, Sweet Briar Coll, 1955-58; visit assoc prof, Univ California, Berkeley (twice). PUBLICATIONS: *The Egyptian Revival: Its Monuments, Sources and Meaning*; *Thomas Moran, 1837-1926* (catalog); articles in *Journal of Society of Architectural Historians*, *Antiques*, *New Catholic Encyclopaedia*. AWARDS: Comité d'honneur de la Société AUGUSTA (cultural preservation of the Val d'Aosta); Comm of Honour, Exhibit: "Age of Fresco," Metropolitan Mus Art, 1968; Distinguished teaching award, Univ Calif, Riverside, 1971. MEMBERSHIPS: Natl Coordinator, Comm to Resave Italian Art (CRIA), 1967-68; Chr, Riverside Cultural Heritage Bd, 1973-74; Society of Architectural Historians, Local Comm chr, 1965 and 1977; bd directors, 1964-66; Nom Comm, 1972; Founders Award Comm, 1976-78; Ethics Comm, 1976-78. CAA ACTIVITIES: chr, general sessions, 1972 annual meeting; participant, 1978 annual meeting.



ANNE COFFIN HANSON Yale University

BFA Skidmore Coll, 1943; MA in Creative Arts, Univ North Carolina, 1951; PhD Bryn Mawr Coll, 1962. POSITIONS: prof, Yale Univ, 1970-; dept chr, 1974-78; adj assoc prof, NYU, and visiting lecturer, Yale Univ, 1969-70; dir, Internatl Study Ctr, Mus Modern Art, 1968-69; asst prof, Bryn Mawr Coll, 1964-68; asst prof, Swarthmore Coll, 1963-64; others. PUBLICATIONS: *Jacopo della Quercia's Fonte*



Preferential Ballot deadline. The issue goes to press amidst threats of a postal strike that would greatly delay delivery of third class mail. Please be assured that should the strike occur, the October 10 deadline stated above and on the preferential ballot will be extended. However, please mail your ballots—whenever you get them—as promptly as possible.

/nomination for CAA board of directors

Gaia, 1965; *Edouard Manet: 1832-1883*, 1966; *Manet and the Modern Tradition*, 1976; articles in *The Art Bulletin*, *Burlington Magazine*, *French Nineteenth Century Painting and Literature*, many others. AWARDS: ACLS summer grant, 1963; NEH fellowship, 1967-68; resident, Amer Academy in Rome, 1974; Yale Univ faculty research award, 1974; MEMBERSHIPS: Council on Museums and Education in the Visual Arts, 1973-; Screening Comm, Council Internatl Exchange of Scholars, 1975-; Comité Internationale de l'Histoire de L'Art, natl member, 1975-; Art Dealers Association Prize Comm, 1976; Yale Univ Press Governing Bd, 1977-. CAA ACTIVITIES: Monograph Series Editor, 1968-71; Publication Comm, 1968-; *The Art Bulletin* Comm, 1968-; art history program chr, 1969 annual meeting; bd directors, 1969-73; exec comm of bd directors, 1971-72; *The Art Bulletin* editorial bd, 1971-77; CAA president, 1972-74; Distinguished Teaching of Art History Award Comm, 1975, 1976; Millard Meiss Publication Fund Comm, 1976-.

MARILYN ARONBERG LAVIN Princeton University

BA Washington Univ, 1947; MA, 1949; PhD Inst Fine Arts, NYU, 1973. POSITIONS: visiting lecturer (prof), Princeton Univ, 1975 and 1977-; visiting lecturer (prof) Yale Univ, 1977; edit asst, *Mus Modern Art*, 1956; curator, Robbins Print Coll, Arlington, Mass, 1953-55; instructor, Washington Univ, 1949. PUBLICATIONS: consultant *The World of Leonardo da Vinci*, 1966; intro and editor, *Lives of the Most Eminent Painters*, by Giorgio Vasari, 1967; *Piero della Francesca: The Flagellation*, 1972; *Seventeenth-Century Barberini Documents and Inventories of Art*, 1975; articles in *The Art Bulletin*, *Burlington Magazine*, *The Metropolitan Mus Art Bulletin*, others. AWARDS: Fulbright fellowship, 1951-52; Amer Assoc Univ Women fellowship, 1961-62; Ingram Merrill Found, 1962-64; Samuel H. Kress Found, 1965-67; Amer Philosophical Society, 1968; ACLS, 1968; Christian Gauss Seminar in Criticism, 1976; CAA Charles Rufus Morey Book Award, 1977. CAA ACTIVITIES: chair, art history sessions, 1972, 1977; participant art history sessions, 1968, 1974.

JOHN WALKER MCCOUBREY University of Pennsylvania

BA Harvard Coll, 1946; Ecole du Louvre, Paris, 1952-53; PhD, Inst Fine Arts, NYU, 1958. POSITIONS: prof, Univ Pennsylvania, 1960-; dept chr, 1966-69, 1970-71; graduate group chr, 1965-68; consulting editor, *Time-Life Books*, 1968-70; asst prof, Yale Univ, 1954-60; visiting prof at Bryn Mawr Coll, Boston Univ, Univ California, Berkeley, Princeton Univ, Univ Vermont-Shelburne Mus, Swarthmore Coll. PUBLICATIONS: *American Tradition in Painting*, 1963; editor, *American Art: 1760-1960*, Sources and Documents in the History of Art, 1965; *The Highway* (exhib catalog), 1965; *Robert Indiana* (exhib catalog), 1968; *Turner and the Poets*, 1977; articles in *The Art Bulletin*, *Encyclopedia of World Art*, *Yale Univ Art Gall Bulletin*, others. AWARDS: faculty research grant, Univ Pennsylvania, 1962; Lindbach prize for distinguished teaching, Univ Pennsylvania, 1964; Fulbright fellow, 1964-65; Guggenheim fellow, 1964-65; Amer Philosophical Society, 1970; plus predoctoral fellowships. MEMBERSHIPS: Philadelphia Mus Art, Painting and Sculpture Comm, Education Comm, Comm on 20th Century Painting; Pennsylvania Academy of Fine Arts, trustee, 1972-74, advisory bd, Exhibition Comm; Council of Graduate Schools, Visiting Advisory Panel, 1972-74; NEH panelist.

DEWEY F. MOSBY Detroit Institute of Arts

BS in pictorial arts, Lamar Univ; MA Univ California, Los Angeles, 1969; PhD Harvard Univ, 1974. POSITIONS: curator European art, Detroit Inst Arts, 1974-; visiting asst prof, Harvard Univ Summer Sch, 1974; asst prof, SUNY Buffalo, 1973-74; asst curator, J. Paul Getty Mus, 1968-70. PUBLICATIONS: *Alexandre-Gabriel Decamps 1803-1860*, 1977; *Cinco Siglos de obras maestras de la pintura en colecciones norteamericanas cedidas en préstamo a Costa Rica* (exhib catalog), 1978; articles in *Master Drawings*, *Arts Magazine*, *Minneapolis Inst Arts Bulletin*, others. EXHIBITIONS: "Degas in the Detroit Inst Arts," 1975 (arranged); "French Painting 1774-1830: The Age of Revolution," Detroit Inst Arts, 1975 (arranged); "Master Paintings from the Hermitage and the State Russian Museum, Leningrad," Detroit Inst Arts, 1975 (arranged); "Cinco siglos . . .," Museo de Jade, Costa Rica, 1978 (organized); AWARDS: Kress Found grant, 1968-69; Grand Prize fellowship, Harvard Univ, 1970-73. MEMBERSHIPS: Museum-Univ Relationship Comm, Midwest Art History Society, 1975-; Arts Comm, New Detroit, Inc, 1976-; Detroit General Hospital Arts Commission, 1977-; Museum Advisory Panel, NEA, 1977-; others.

MAY STEVENS School of Visual Arts

BFA Massachusetts Coll of Art; master's equivalent, NYC Bd of Education; Academie Julian, Paris. POSITIONS: Sch Visual Arts, 1963-; Queens Coll, 1964-75; Parsons Sch Design, 1953-57; visiting artist at Ball State Univ, 1968; Cornell Univ, 1973; Syracuse Univ, 1975; Rhode Island Sch Design, 1977. EXHIBITIONS: solo Terry Dintenfuss Gall, NYC, 1971; Herbert F. Johnson Mus, 1973; Douglass Coll, Rutgers Univ, 1974; Pelham-von-Stoffler Gall, Houston, 1977; Lerner-Heller Gall, NYC, 1978; numerous group shows including "Internatl Exhib Women's Art," Amsterdam, 1978; "Strong Works," Artemesia Gall, Chicago, 1977; Brooklyn Mus, 1977; Whitney Mus, 1971. COLLECTIONS: Whitney Mus Amer Art, Brooklyn Mus, Everson Mus, Herbert F. Johnson Mus, Ball State Univ, Queens Mus, others. MEMBERSHIPS: Women's Caucus for Art, advisory bd; Artists Equity; Heresies Collective, founding member. CAA ACTIVITIES: participant in studio panels at annual meetings, 1972, 1975, 1976, 1977.

MICHELLE STUART New York City

Chouinard Art Inst, Los Angeles; Escuela de Artes Plasticas, Mexico; New Sch for Social Research, NYC. POSITIONS: instructor, Sch Visual Arts, 1975; instructor, Pratt Inst Art & Design, 1975; instructor, Fordham Univ, 1978; numerous guest artist and guest lecturer. EXHIBITIONS: solo Max Hutchinson Gall, NYC, 1974, 1975, 1976; Galerie Alfred Schmela, Dusseldorf, 1974, 1976; many others including several site works; numerous group exhibitions. AWARDS: Macdowell fellowship, 1974; Tamarind Inst grant, 1974; NEA grant for indiv artists, 1974-75 and 1977; N.Y. State CAPS grant, 1974-75; Guggenheim Found fellowship, 1975; PUBLICATIONS: *The Fall*, 1977.

REMINDER: the Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

/nomination for CAA board of directors

ELEANOR TUFTS Southern Methodist University

BA Simmons Coll, 1949; MA Harvard Univ, 1957; PhD Inst Fine Arts, NYU, 1971. POSITIONS: prof and chr, Southern Methodist Univ, 1974-; asst prof, Southern Connecticut State Coll, 1966-71; assoc prof, 1971-74; instructor, Univ Bridgeport, 1964-65; asst prof, 1965-66; assoc director, World University Service, 1960-64; director, program devel, Council on Internatl Exchange, 1957-60; instructor, Boston Univ, 1957. PUBLICATIONS: *Our Hidden Heritage: Five Centuries of Women Artists*, 1974; articles in *The Art Bulletin*, *Art Journal*, *Art in America*, *Art News*, others. AWARDS: Hartman fellow, Hockaday Sch, Dallas, 1974; NEH grant, 1974. MEMBERSHIPS: AAUP, vice pres, Southern Connecticut State Coll chapter, 1972-74; vice pres, Southern Methodist Univ chapter, 1975-76; Women's Caucus for Art, natl advisory bd, 1978-; trustee, Dallas Mus Fine Arts, 1975-; Education Comm, 1975-; Comm to Nominate Officers, 1977; academic advisory panel, World University Service, 1975-; NEH panel for higher education projects program, 1978. CAA ACTIVITIES: Nominating Comm, 1976; chr, annual meeting sessions, 1974, 1975, 1977.

JOHN WALSH, JR. Museum of Fine Arts, Boston

BA Yale Univ, 1961; MA Columbia Univ, 1965; PhD 1971. POSITIONS: curator paintings, Boston Mus Fine Arts, 1977-; instructor to full prof, Columbia Univ, 1969-1977; assoc to full curator and vice chr, Metropolitan Mus Art, 1968-75; lecturer and research asst, Frick Collection, 1966-68. PUBLICATIONS: ed, entries for Dutch and Flemish paintings, *The Frick Collection, An Illustrated Catalogue*, 1968; *The Painter's Light* (exhib catalog), 1971; *Portrait of the Artist* (exhib catalog), 1972; *Dutch Couples: Pair Portraits by Rembrandt and His Contemporaries* (guide to exhib), 1973; articles in *Apollo*, *Burlington Magazine*, *Connoisseur*, *Metropolitan Mus Art Bulletin*, others. AWARDS: Columbia Univ faculty scholar, 1962-63; president's fellow, 1964-65; Woodbridge honorary fellow, 1964-65; Fulbright grad fellow, 1965-66. MEMBERSHIPS: editorial bd, *Metropolitan Mus Journal*, 1970-75; museum panel, NY State Arts Council, 1974-77; governing bd, Yale Univ Art Gall, 1975-; Trustee Comm on Education, Mus Modern Art, 1976-; bd directors, The Museums Collaborative, 1976-77.

committee notices

TENURE AND RETIREMENT—

The Committee on Tenure, Retirement, and Related Problems of the Profession is interested in collecting information about granting of tenure.

How many art historians and artist-teachers were granted tenure in 1977-78 or will be granted tenure in 1978-79? How many of those eligible in 1977-78 or 1978-79 were not granted tenure on grounds of financial inadequacy, crisis, or exigency? Did such individuals find tenured or untenured teaching positions at other institutions? How many individuals not granted tenure on financial grounds were subsequently replaced by new

untenured individuals?

Those who can provide partial answers to any of these questions on the basis of personal experience are requested to reply to Prof. Lucy Freeman Sandler, Dept. of Fine Arts, College of Arts and Science, New York University, N.Y.C. 10003. Replies are for statistical purposes only and will naturally be held in confidence.

OUT-OF-PRINT TEXTS

Several members have called our attention to the problem of the disappearance from the market of significant texts—particularly inexpensive paperback texts—that form an important part of the reading material of intermediate and advanced level art history courses. In an attempt to get a preliminary sense of the extent of this problem, the Art

WILLIAM D. WIXOM The Cleveland Museum of Art

BA Haverford Coll, 1951; MA Inst Fine Arts, NYU, 1963. POSITIONS: Cleveland Mus Art, asst curator to curator medieval and renaissance decorative arts, 1958-; adjunct assoc prof, Case Western Reserve Univ, 1967-; student fellow, Metropolitan Mus Art, 1957-58. PUBLICATIONS: *Treasures from Medieval France* (exhib catalog), 1967; *Renaissance Bronzes from Ohio Collections* (exhib catalog), 1975; articles in *The Art Bulletin*, *Art Quarterly*, *Burlington Magazine*, *Connoisseur*, *Gesta*, others. EXHIBITIONS: "The Helmarshausen Latin Gospels," 1960; "Architecture in Miniature," 1961; "Gothic Art 1360-1440," 1963; *Treasures from Medieval France*, 1966-67; "African Tribal Images," 1968; others. AWARDS: Amer Educ Found fellowship, 1962; NEA museum professional fellowship, 1973. MEMBERSHIPS: Internatl Ctr Medieval Art, president 1971-74; bd member, 1971-; advisory council, Notre Dame Univ Art Gall, 1974-. CAA ACTIVITIES: participant, 1967 annual meeting.

CURRENT BOARD OF DIRECTORS

PRESIDENT: Marilyn Stokstad, University of Kansas, Lawrence
VICE PRESIDENT: Joshua C. Taylor, National Collection of Fine Arts
SECRETARY: Lucy Freeman Sandler, New York University
TREASURER: Richard Ravenscroft, Philadelphia National Bank
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

TO SERVE UNTIL 1979: Peter C. Bunnell, Princeton University; Ann Sutherland Harris, Metropolitan Museum of Art; Judith A. Hoffberg, Umbrella Associates; Sheila McNally, University of Minnesota; Philip Pearlstein, Brooklyn College, C.U.N.Y.; Jules D. Prown, Yale University.

TO SERVE UNTIL 1980: Garo Z. Antreasian, University of New Mexico; Shirley Blum, S.U.N.Y., Purchase; Lorenz Eitner, Stanford University; Horst W. Janson, New York University; Irving Lavin, The Institute for Advanced Study.

TO SERVE UNTIL 1981: Benny Andrews, New York City; Beatrice Farwell, University of California, Santa Barbara; Mary Garrard, The American University; Ellen Johnson, Oberlin College; Ellen Lanyon, Chicago; Theodore Reff, Columbia University.

TO SERVE UNTIL 1982: Jean Sutherland Boggs, Philadelphia Museum of Art; Caecilia Davis-Weyer, Newcomb College, Tulane University; Lila Katzen, The Maryland Institute College of Art; John Rupert Martin, Princeton University; Sylvia Stone, Brooklyn College, C.U.N.Y.; Kathleen Weil-Garris, New York University.

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

grants and awards

KRESS FOUNDATION FELLOWSHIPS

It is always a pleasure to announce grants and awards. It is a particular pleasure to announce the recipients of Kress Foundation fellowships, not only because the discipline's debt to the Samuel H. Kress Foundation is incalculable (we all know that), but also because—within the context of the Foundation's many generous contributions to the fields of art history and connoisseurship—this relatively undramatic program to stimulate the production of young scholars represents an essential commitment to the future without which we cannot hope to preserve the past. Recipients for 1978-79 are:

ART HISTORY/ARCHAEOLOGY. **Martha G. Anderson**, Indiana Univ.; **Peter Barnett**, Yale Univ.; **Guy C. Bauman**, Princeton Univ.; **Jeffrey Blanchard**, Yale Univ.; **Susan L. Bristol**, Columbia Univ.; **John Cunnally**, Univ. Pennsylvania; **Jack Freiberg**, New York Univ.; **Mary Pardo**, Univ. Pittsburgh; **Donna L. Pierce**, Univ. New Mexico; **Harriet F. Senie**, New York Univ.; **William Steinke**, New York Univ.; **Kathryn C. Woodward**, Bryn Mawr College.

RENEWALS. **Pamille M. Berg**, Univ. Virginia; **Christopher Comer**, Princeton Univ.; **Kristi Nelson**, Univ. North Carolina at Chapel Hill; **Carol Pulin**, Univ. Texas, Austin.

CONSERVATION. **Christine Del Re**, Univ. Illinois at Chicago Circle; **Carol Sawyer**, Villa Schifanoia-Rosary College, Florence; **Denise Thomas**, Harvard Univ.

NATIONAL GALLERY OF ART. **George Heard Hamilton**, Kress Professor; **Laura Rose**, Kress Fellow; **Mary Elizabeth A. Smith**, Kress Fellow.

INSTITUTIONAL. **Celeste Anne Brusati**, Prentenkabinet/Kunsthistorisch Instituut, Leiden; **Pamela D. Kingsbury**, Courtauld Institute; **Robert Melzak**, Zentralinstitut für Kunstgeschichte, Munich; **Adelaide Cotheran Winstead**, Bibliotheca Hertziana.

RENEWALS. **Barbara W. Henrikson**, Bibliotheca Hertziana; **Elizabeth Sears**, Warburg Institute; **Nora Wiseman**, Bibliotheca Hertziana.

AMERICAN ACADEMY IN ROME. **Gail Feigenbaum**, Princeton Univ.; **Barbara A. Kellum**, Harvard Univ.; **Michael Mezzatesta**, New York Univ.; **William Tronzo**, Harvard Univ.

ACLS GRANTS-IN-AID

Awarded to 106 scholars from 73 academic institutions for post-doctoral research in the humanities and related social sciences. Among the recipients: **William W. Clark**, Queens College, CUNY: The role of the bias-set capital in the development of Gothic architecture in Normandy; **Claus-Peter Clasen**, Univ. California, Los Angeles (History): A history of the Augsburg weavers, 1500-1800; **Susan B. Downey**, Univ. Califor-

nia, Los Angeles: Religious architecture of the Near East in the Seleucid and Parthian periods; **Roland M. Frye**, Univ. Pennsylvania (English): Shakespeare and iconography of the visual arts; **Mary D. Garrard**, The American University: Jacopo Sansovino and the Florentine High Renaissance; **Eleanor S. Greenhill**, Univ. Texas: A Book of Hours (Solger MS 4.4^o) in the Stadtbibliothek, Nurnberg; **Laila Gross**, Fairleigh Dickinson Univ. (English and Comparative Literature): Fourteenth-century ivories; **Vladimir Gvozdanovic**, Univ. Michigan, Dearborn: Two reliefs by Francesco Laurana and Pietro da Milano on the Aragon Arch in Naples; **Frank Hold**, Rice Univ. (Anthropology): Museum study of burial ceramics; **Christopher Jones**, Museum, Univ. Pennsylvania: The East Plaza of Tikal; **Fred S. Kleiner**, Univ. Virginia: Early Roman putto and garland reliefs; **Meredith P. Lillich**, Syracuse Univ.: The stained glass of Gassicourt; **Eunice Lipton**, Hunter College, CUNY: The nature of Degas's realism; **James W. McKinnon**, SUNY, Buffalo (Music): Musical iconography in manuscript illuminations, Brussels and Paris; **Harriet Zinnes**, Queens College, CUNY: Ezra Pound and the visual arts.

ACLS GRANTS-IN-AID TO RECENT PH.D. RECIPIENTS

For the preparation of their doctoral dissertations for publication or in special cases for research leading to a first substantial publication. Sixty-five grants were awarded. Among the recipients: **Jeffrey C. Anderson**, George Washington Univ.: The manuscripts of the Kokkinobaphos group; **Vincent A. Carretta**, Univ. Iowa (English): Verbal and visual political satire in Georgian England; **Karen P. Foster**, Univ. New Haven (Archaeology): Aegean faience of the Bronze Age; **Jane B. Friedman**, Univ. Tulsa: An iconological examination of the half-length devotional portrait diptych in the Netherlands, 1460-1530; **Constance C. Hungerford**, Swarthmore College: Jean-Louis-Ernest Meissonier as a military painter; **Hetty Joyce**, Brooklyn, N.Y.: Interior decoration in the later Roman Empire; **Richard Koszarski**, School Visual Arts: The films of Erich von Stroheim; **Elizabeth McKinsey**, Harvard Univ. (English): The image of Niagara Falls in early 19th-century painting and literature; **Robert E. Rentschler**, Ohio State Univ. (German): A history of German films.

ACLS FELLOWSHIPS

For periods of six months to one year. Seventy-eight fellowships were awarded. Among the recipients: **Svetlana Alpers**, Univ. California, Berkeley: Seventeenth-century northern European art of describing; **Eloise M. Angiola**, Univ. Alabama: Gug-

lielimo's pulpit for the Cathedral and the classical tradition in twelfth-century Pisa; **Joseph W. Ball**, San Diego Univ. (Anthropology): The formative ceramic situation and the history of northern Yucatan; **Ruth Butler**, Univ. Massachusetts, Boston: Early Rodin sculpture; **Joseph C. Carter**, Univ. Texas (Classics): The sculpture of the Temple of Athena Polias at Priene; **Jean M. French**, Bard College: Transformation of theme and image in Romanesque portal sculpture; **Elaine Hedges**, Towson State Univ. (English): Sewing as work, art and metaphor; **David M. Kunzle**, Univ. California, Los Angeles: A history of the comic strip, 1847-1896; **Peter Stansky**, Stanford Univ. (History): The influence of William Morris in the 1880s; **James R. Wiseman**, Boston Univ.: The Fountain of the Lamps and the Gymnasium at Corinth; **Henri Zerner**, Harvard Univ.: The art of the French Renaissance.

ACLS ADDENDA

Thirty-one fellowships were awarded to recent recipients of the Ph.D. Among the recipients: **Caroline M. Houser**, Univ. Texas: The Agora Horseman; **Marie Tanner**, Douglas College, Rutgers Univ.: Metaphors of political rule in the sixteenth century. . . . Post-doctoral grants in Chinese studies: **Louisa McDonald Read**, Las Vegas, Nevada: Study of classical and modern Chinese, and the history and development of Chinese art.

BRITISH STUDIES FELLOWSHIPS

Resident fellowships at the Yale Center for British Art. Recipients for 1978-1979 include: **Charles Rhyne**, Reed College: To write and do research related a *catalogue raisonne* of Constable's paintings; **Louis Hawes**, Indiana Univ.: To carry out independent research for a possible exhibition devoted to an aspect of Romantic art; **Geoffrey Ashton**, England: To compile a catalogue of the Center's theatrical paintings and drawing; **Michael Liversidge**, Univ. Bristol: To complete work related to a monographic study of William Marlow; **John Murdoch**, Victoria and Albert Museum: To provide a catalogue of the Center's miniatures and to do independent research.

ACADEMY OF ARTS AND SCIENCES

Among the new members elected to the American Academy of Arts and Sciences last May: **Philip Guston**, New York City; **Dimitri Hadzi**, Harvard Univ.; **Robert L. Herbert**, Yale Univ.; **H.W. Janson**, New York Univ.; **Irving Lavin**, Institute for Advanced Study; **Sir John Pope-Hennessy**, Metropolitan Museum of Art; **Robert Rauschenberg**, New York City; **Craig Hugh Smyth**, Villa I Tatti; **Leo Steinberg**, Univ. Pennsylvania; **Saul Steinberg**, New York City; **Kurt Weitzmann**, Princeton Univ.

/grants and awards



Sterling A. Callisen, president of Parsons School of Design from 1959 to 1963, was awarded an honorary degree of Doctor of Humane Letters at Parsons 82nd annual commencement exercises held in May. Currently president of the School Art League of the City of New York, Callisen served as director of the the CAA's Educational Lantern Slide Project from 1971 to 1975.

SMITHSONIAN INSTITUTION

In-residence research and study appointments. In the field of art history: *Predoctoral fellows*: **Douglas Hyland**, Univ. Delaware; **Richard Rubinfeld**, Ohio State Univ.; **Julie Schimmel**, New York Univ.; **Beverly Schreiber**, Harvard Univ.; **David Schuyler**, Columbia Univ.; **Michael Shapiro**, Harvard Univ. *Postdoctoral fellows*: **Wanda Corn**, New York Univ.; **Jean Yellin**, Univ. Illinois.

RADCLIFFE INSTITUTE

Fellowships for women artists and scholars at the Institute for Independent Study. Twenty-five fellows were appointed for the 1978-1979 academic year, among them: **Ruth Butler**, Univ. Massachusetts, Boston: Early Rodin sculpture; **Marilyn R. Pappas**, Massachusetts College of Art, Illusionism and collage; **Miriam Ruth Weinstein**, Massachusetts College of Art: Adaptation of personal documentary techniques to narrative cinema.

ARTS AWARDS

The American Academy and Institute of Arts and Letters held its 38th annual awards ceremony last May. The Award of Merit Medal for Sculpture was presented to **Tony Smith**. Among new members elected to the

Institute were **Marisol**, **Robert Rauschenberg** and **Clyfford Still**. The Academy-Institute also presented its own annual awards, each for the sum of \$3,000. Recipients in the visual arts were **William Dole**, **Daniel Maloney**, **Herman Maril**, **Richard McDermott Miller**, **Sara Roszak**, **Reuben Tam** and **Ulfert Wilke**.

FULBRIGHT SCHOLARS ABROAD

American exchange artists and scholars who will be teaching/doing research abroad during the 1978-79 academic year: **Louis Cort**, Kyoto, Japan: Hereditary caste of earthenware potters in the Jaganath temple in Puri, Orissa, India, Feb.-Dec. 1979; **Jon C. Co-vell**, Univ. Hawaii: Korean art history, Ewha Women's Univ., Korea, Sept.-Nov. 1979; **Richard W. Franklin**, Queens College, C.U.N.Y.: Fine arts, Seoul National Univ., Sept. 1978-June 1979; **Barbara Grinell**, N.Y.C.: Painting and printmaking, Kookmin Univ. and Space Architectural Group, Seoul, Aug. 1978-June 1979; **Joanna G. Harris**, Lone Mountain College: Creative arts therapy, City of Leicester Polytechnic, U.K., Sept. 1978-June 1979; **Percy North**, George Mason Univ.: American art history, Univ. Lyon 11, Oct. 1978-June 1979; **Jan van der Meulen**, Cleveland State Univ.: Medieval architecture and iconography (the Cathedral of Chartres), Univ. Frankfurt, Sept. 1978-March 1979.

C.I.N.O.A. Award

First prize in an international competition sponsored by the Confederation Internationale des Negociants en Oeuvre d'Art was won by **Claire Lindgren**, S.U.N.Y. at Stony Brook. This is the first time an American art historian has won this international competition. Dr. Lindgren was awarded \$5,000 for her manuscript, *Classical Forms and Barbarian Mutations*, which will be used to help her publish the work.

ERRATA

June 1978 issue: In the announcement of ACLS travel grants, both institutional affiliation and international conference for **David L. Simon** were incorrectly reported. He teaches at S.U.N.Y., College at Cortland, and was awarded the grant to attend a conference sponsored by the Centre Permanent de Recherches et d'Études Romanes du Roussillon at the Abbaye de Saint-Michel de Cuxa, France.

Barbara A. Kellum, Harvard University, was omitted from the list of American Academy in Rome fellows. She is the recipient of the 1978-79 classical archaeology fellowship for a project entitled *Roman Portraiture as Political Propaganda: The Forum of Augustus*. ■

1979 art history sessions

Additions to and changes from Call for Participation (June 1978 newsletter).

Pre-Columbian Art.

Papers should deal with the art and iconography, with stylistic appraisal and/or interpretation of symbolic material of the high cultures of Pre-Columbian America. Papers should not deal primarily with archaeology or ethnography.

Painting and Politics in Late Medieval and Northern Renaissance Art (this is a slight change from title originally listed).

Papers that consider all aspects of the relationship between politics or government and the visual arts are requested. The session will deal with concrete examples that relate to the following problems: the ways in which pictorial programs can reflect the political aspirations of members of courts; the ways in which specific pictorial programs may reflect the political consciousness of an era or a reign; the ways in which visual forms were employed as responses to actual political events; and, finally, the use and effect of pictures as political propaganda. Prospective participants are urged to submit papers on pictorial programs in illustrated manuscripts and prints, as well as in other painted media.

Art of the Near East. **Walter Denny**, Area of Art History, Bartlett Hall, University of Massachusetts, Amherst, Mass. 01003. ■

VISITING ARTISTS AND SCHOLARS

Amherst College

Miriam Schapiro. Painting and seminar entitled "Challenging Assumptions: A Feminist Approach to Contemporary Issues in Art-Making." Fall semester.

University of Arizona, Tucson

Jeff Hoare. Painting. 1978-79.
Eleanor Moty. Metalsmith. Spring semester.
John Perreault. Criticism. Spring semester.

University of California, Santa Barbara

Cheryl Bowers. Painting. 1978-79.
Ellen Johnson. Art history. Winter quarter.
Thomas Kren. Art history. 1978-79.
Agnes Mongan. Art history. Winter quarter.
Ludwig Redl. Sculpture. 1978-79.
Richard Ross. Printmaking. 1978-79.

Clark Art Institute/Williams College

Albert Boime. SUNY, Binghamton. Robert Sterling Clark Visiting Professor. Fall term.
Jaromir Sip. Narodni Galerie, Prague. Robert Sterling Clark Visiting Professor. Spring term. ■

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Attention All Kress Fellows

If you have not kept the Foundation up-to-date with your progress, degrees, jobs, etc., please send a complete curriculum to: Mary M. Davis, Executive Vice President, Samuel H. Kress Foundation, 221 West 57th Street, New York, N.Y. 10019. This applies to anyone who has received any kind of Kress grant from any source.

Lombard Art Award

The Istituto per la Storia dell'Arte Lombarda has announced a competition for the "Borsa di Studio Dott. Virginio Gatti," a prize of 2 million Lire, to be awarded for a doctoral dissertation dealing with Lombard art. The subject may be either art in Lombardy, Lombard artists active outside Lombardy, or foreign artists active in Lombardy. Dissertations submitted for the Ph.D. during the years 1976, 1977, or 1978 are eligible, regardless of the nationality of the author or the location of the university concerned. Submit copy of doctoral diploma and of dissertation (with illustrations), which will be returned. ISAL, Piazza Duomo 14, 20122 Milan, Italy. Application deadline: January 15.

British Art Center Fellowships

For senior scholars. Preference will be given to those scholars interested in organizing an exhibition, writing a scholarly catalogue for the Center, or carrying out research related to particular areas of the collection. Fellows will be required to be in residence in New Haven during the bulk of the grant period and may also be invited to lecture, teach courses, or work informally with students at Yale University. Grants normally include travel expenses and living allowance. Submit resume, names of three references, and outline of research proposal (including time required to complete) to Director, Yale Center for British Art, Box 2120 Yale Station, New Haven, Conn. 06520. Application deadline: November 1.

Radcliffe Institute Fellowships for Women

Full-time appointments to professional women to pursue independent projects as members of an interdisciplinary community of scholars and artists. Most appointments are for one year; stipend ca. \$12,000. The principle criteria are that the year at the Institute will make a significant difference in the professional life of the Fellow and that the project is likely to make an important contribution to her field. Applicants may be at any level of career development but must have received their doctorates before June 30, 1977. Application forms: Fellowship Program, Institute for Independent Study, Radcliffe College, 3 James Street, Cambridge, Mass. 02138. Application deadline: October 16.

Jungian Studies Conference

A call for papers that examine the nature of creativity and that present Jungian critical studies of the arts, architecture, literature,

film, philosophy, and psychology (especially as a means of promoting creativity among university students in the arts and humanities). Critiques of the Jungian perspective are welcome. Send abstracts of 500 words for papers approximately twenty minutes in length to: Donald W. Fritz, Dept. of English, 234 Upham Hall, Miami University, Oxford, Ohio 45056. Deadline: December 15.

Humanism Conference

An interdisciplinary conference on "The Revival of Learning in the Italian Renaissance" to be held at Duke University, November 10-12. Program will include nine one-hour lectures plus a concert, banquet, and reception. Charles Dempsey, Bryn Mawr College, will speak on "Gentile Bellini and the Hieroglyphic Lore of the Renaissance." Other fields covered include comparative literature (Thomas M. Greene, Yale), music history (Warren Kirkendale, Duke), philosophy (Paul Oskar Kristeller, Columbia), and religion (John W. O'Malley, S.J., Univ. Detroit). No fee, but early registration is requested and reservations for hotel rooms and banquet must be made well in advance. For registration: HC, Dept. of Music, Duke University, Durham, N.C. 27708.

Conference on Castiglione

To celebrate the five-hundredth anniversary of the birth of Baldassare Castiglione, the Casa Italiana of Columbia University is sponsoring a public conference on "Castiglione: The Real and the Ideal in Renaissance Culture," on October 27 and 28. Papers by scholars in a variety of disciplines will focus on the tension between the age's formulation of ideals and its recognition of complex, often harsh realities. Speakers include Charles Singleton, emeritus, Johns Hopkins Univ.; Thomas Greene, Yale Univ.; James Haar, N.Y.U.; Wayne Rebhorn, Univ. Texas; Eduardo Saccone, Johns Hopkins Univ.; and Diane Trafton, Rockford College. For further information: Castiglione Conference c/o R. W. Hanning, 410 Hamilton Hall, or David Rosand, 815 Schermerhorn Hall, both Columbia University, N.Y.C. 10027.

Young Americans: Metal/Enamel

The American Crafts Council has organized a major competition to give recognition to new talent working in metal and enamel. Applicants must be U.S. residents between the ages of 18 and 30; the work must have been executed within the past two years. Application forms will be available on September 30 from Young Americans, ACC, 44 West 53 Street, N.Y.C. 10019. Application deadline: Dec. 1.

Smithsonian Institution Fellowships

To support independent research in association with the Smithsonian staff and using Smithsonian museum collections and other facilities. Post-doctoral stipend \$12,000 per

annum; predoctoral stipend \$7,000 per annum; both plus research allowances. For additional information and application forms: Office of Fellowships and Grants, SI, Washington, D.C. 20560. Application deadline: January 15.

Humanities Fellowships at Columbia

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 1979-1980. New fellows must have received the Ph.D. between Jan. 1, 1977 and July 1, 1979. Stipend \$14,000: half for independent research and half for interdepartmental teaching, probably with modest additional grants. Applications from: Director, Room 1509, International Affairs Building, Columbia University, N.Y.C. 10027. Application deadline: November 1.

Harvard Mellon Faculty Fellowships

For promising junior faculty who have completed, at the time of appointment, the Ph.D. and at least two years of post-doctoral teaching on the college or university level. Tenured professors not eligible. One-year appointments with limited teaching responsibilities, departmental affiliation, opportunity to broaden and demonstrate scholarly potential. The awards pay \$14,000 annually. For additional information: Richard M. Hunt, Program Director, HMFF, Lamont Library 202, Cambridge, Mass. 02138. Application deadline: November 1.

Rome Prize Fellowships

The American Academy in Rome announces the opening of its 76th annual competition. Fellowships are available to professional artists and to scholars in the history of art (plus other fields). Fellows pursue independent projects and receive a stipend, allowances, and room and a studio or study at the Academy facilities in Rome. For information and application forms: Rome Prize Fellowships, AAR, 41 East 65 Street, N.Y.C. 10021. Application deadline: November 15.

Victorian Studies Conference

The Midwest Victorian Studies Association is soliciting papers and discussion group proposals for its annual spring meeting to be held in St. Louis April 20 and 21. Papers may be on any aspect of Victorian England and the Empire, provided that they are of interest to a broadly interdisciplinary audience. For submission specifications: Lawrence Poston, Dept. English, University of Illinois at Chicago Circle, Box 4348, Chicago, Ill. 60680. Submission deadline: December 1.

Renaissance Conference

The annual meeting of the Central Renaissance Conference will be held in Cleveland, Ohio, March 22-24. Featured speakers will

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be Andre Chastel, "French Renaissance Art and the European Perspective," Eugene F. Rice, "St. Jerome in France," and Marcel Tetel, "Montaigne, Castiglione and Tasso." General sessions are scheduled for papers on any aspect of the Renaissance, with two special sessions reserved for the French Renaissance and some sessions in the area of Reformation studies. For additional information and abstract specifications: Edward J. Olszewski, program chairman, CRC, c/o Dept. of Art, Mather House, Case Western Reserve University, Cleveland, Ohio 44106. Deadline for abstracts: December 1.

Woodrow Wilson Center Fellowships

Residential program for advanced scholarly research; proposals for studies in the creative arts as well as art history may be submitted. Applicants must be on post-doctoral or equivalent level; residency is normally four months to one year, with minimum of four months; stipends (less sabbatical salary, other funding, etc.) is generally equal to previous year's income. For additional information and application materials: Woodrow Wilson International Center for Scholars, Smithsonian Institution Building, Room 321, Washington, D.C. 20560. Application deadline: October 1.

ACLS Yellow Pages

The handy dandy booklet (we can't recall whether it is always yellow) announcing the "Aids to Individual Scholars" offered through the American Council of Learned Societies for the coming academic year is now available. For copies: ACLS, 345 East 46 Street, N.Y.C. 10017.

Fellowships for Venetian Research

The Gladys Krieble Delmas Foundation offers grants for research in Venice on any aspects of the history of Venice or the former Venetian empire. Applicants must be U.S. citizens, must have some experience in advanced research, and, if graduate students, must have completed all doctoral requirements except for the dissertation. For further information: Delmas Foundation, 40 Wall Street, N.Y.C. 10005. Application deadline: January 15.

Symposium on Watercolors and Drawings

A symposium on American Watercolors and Drawings is scheduled for May under the sponsorship of several Boston institutions. Papers based on original research and suitable for a 30-minute presentation are invited. Honoraria, travel and lodging for the symposium will be paid. Abstracts should be addressed to Archives of American Art, 87 Mt. Vernon Street, Boston, Mass. 02108. Deadline: November 15.

Minority Student Fellowships

The Committee on Institutional Cooperation has received a grant of \$340,000 from The Andrew W. Mellon Foundation to establish a program of minority student fellowships for graduate work in the humanities. Art history is among the 15 fields included in the program. Ten fellowships will be awarded in April, 1979 for the Fall term; another 10 will be awarded in 1980.

CIC is a consortium of 11 Midwestern universities—the Big Ten universities and the University of Chicago. Recipients of the fellowships may use the award at any of the CIC universities, provided they are accepted for admission to graduate study. Each fellowship will provide full tuition plus a stipend of \$4,000 for each of two academic years. Two additional years of financial support will be provided by the doctoral candidate's institution as long as normal progress towards the Ph.D. is made.

Graduate students and anyone who has or will receive a bachelor's degree by September, 1979 is eligible to apply for the 1979 competition. For additional information: CIC Minority Fellowships Program, Kirkwood Hall 111, Indiana University, Bloomington, Ind. 47401; between Sept. 15-Jan. 15, toll free calls 9:00 a.m.-5:00 p.m. EST (800) 457-4420. Application deadline: January 15.

MACAA Visual Resources Sessions

The Visual Resources Sessions at the 42nd annual meeting of the Mid-American College Art Association (Renaissance Center, Detroit, Oct. 25-28) are open to anyone interested in aspects of photography, slide cataloguing, arts grantsmanship and photographic archives. For additional information: Linda Barry, Slide Curator, 150 Community Arts, Wayne State University, Detroit, Mich. 48208. ■

CAUCUS FOR MEDITATION AND ART

The Caucus for Meditation and Art will hold an ad hoc program session on Art and Consciousness at the 1979 CAA annual meeting. "This session will focus on the notion that the purpose of art is the evolution of consciousness through the articulation of higher or refined states of awareness. Proposals for talks should be based on a psychophysiological definition of higher states of consciousness, for example, such states as have been scientifically demonstrated by the Transcendental Meditation and TM-Sidhi programs. . . . Topics may include the mechanics of consciousness in art, the future of consciousness and art, etc." Proposals to Michael Cain, Dept. Art, Maharishi International University, Fairfield, Iowa 52556. Deadline: October 15. ■

NOTES FROM THE WOMEN'S CAUCUS

Lee Anne Miller, President of WCA, has been appointed Professor of Art and Chair of the Department of Art and Art History, Wayne State University, Detroit, Mich. 48202. As of September 1, 1978, the National Headquarters of the Caucus will be moved to that address.

The Caucus recently received a grant from the National Endowment for the Arts to help finance publication of its *Newsletter*. The new Editor of the Caucus *Newsletter* is **Susan Rossen**, who has been Senior Editor and Coordinator of Publications at the Detroit Institute of Arts since 1972. Address correspondence to her at the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, Mich. 48202.

Sylvia Walters, Chair of the Department of Art at the University of Missouri-St. Louis, will serve as the first Director of Fund-Raising for the Caucus. **Mary Fish**, a sculptor who lives in Westport, Conn., will serve as Co-ordinator of Publicity. Joining the Caucus Advisory Board are **Barbara Zucker**, sculptor from New York City, and **Judith Stein**, art historian from Philadelphia.

Due to an overload of work responsibilities, **Nancy Russell** has reluctantly found it necessary to resign as WCA national membership secretary. The interim membership secretary will be **Donna Bachmann**, Department of Art and Art History, University of Missouri, Kansas City, Mo. 64110.

1979 annual meeting: call for papers

The 1979 WCA annual meeting will be held in Washington, D.C., January 30-February 3. The Embassy Row Hotel, 2015 Massachusetts Avenue, N.W., will serve as headquarters hotel for the Caucus, with events scheduled both there and at the Washington Hilton. Those wishing to participate should submit their proposals to the chairs of the sessions listed below by September 30:

Questioning the Litany, Part II: Feminist Views of Art History, Christine M. Havelock, Box 358, Vassar College, Poughkeepsie, N.Y. 12601.

Environmental Sculpture, Multi-Media Art Environments, Performance and Events, Muriel Magenta, Dept. of Art, Arizona State University, Tempe, Ariz. 85281.

Landscape: Observed and Transformed, Lenore Malen 152 East 49 Street, New York, N.Y. 10028.

Folk Art and Neo-Folk Art, Judith Stein, 2400 Waverly, Philadelphia, Pa. 19146.

Norma Broute ■
The American University

placement: 1977 – 1978 annual review

Since we do not view these annual placement reports as a means of dispensing false optimism, it is perhaps best to get the worst over with quickly: this year there were more applicants (an increase of 227, or 11%) and fewer positions (a decrease of 167, or 14%) than last. The growth rate in the number of applicants is lower than the growth rate in CAA membership (16%) over the same period and *could* be viewed as a positive sign that the field is growing faster than unemployment within it. The decrease in the number of positions is neither so pleasantly explained nor explained away. We have certainly *not* let down in our efforts to obtain listings; in fact, almost every week sees additions to the file of institutions we regularly solicit for listings of their openings. If we have fewer listings, it probably means there are fewer jobs out there.

To continue on this general note of cheerfulness: despite adoption of the "Standards for Professional Placement" (see *CAA newsletter*, December 1977, copies available upon request), we have not been nearly as successful as we would like in obtaining hiring reports from institutions that list positions with us. There *has* been a slight improvement: last year we received 281 reports for 1208 positions listed (a return of 23%); this year we received 365 reports for 1041 positions listed (a return of 35%). What is perhaps significant – and depressing – is that with a greater percentage of institutions reporting, we see an increase in the percentage of openings reported cancelled: last year the proportion was 8.5%; this year it is 12%.

OVERVIEW: APPLICANTS AND OPENINGS (1977 and 1978)

This chart is based on the keysort curriculum vitae forms on file for CAA members for the calendar year 1978 and on the openings included in the Positions Listings for the academic year 1977-1978. Repeat listings have been eliminated.

	Applicants		Openings	
	1977	1976-77	1978	1977-78
Artists				
Unspecified or Broad	-	211	-	188
Painting and Drawing	478	92	583	84
Sculpture	189	40	215	39
Printmaking	161	41	182	47
Photography	72	47	90	48
Ceramics	76	50	126	49
2-D and 3-D Design	37	121	24	111
Weaving/Textile Design	25	22	29	11
Video/Film/Multi-Media	55	11	59	16
Jewelry/Metalwork	16	10	22	15
Glassblowing	2	2	3	-
Woodworking	3	-	2	1
Commercial Art/Illustration	8	2	8	15
Studio Fundamentals	19	-	18	-
	1141	649	1361	624
Art Historians				
Unspecified or Broad	-	192	-	119
Pre-Columbian/Primitive	29	10	28	4
Ancient/Classical	47	6	38	17
Early Christian/Byzantine/Medieval	88	2	81	14
Renaissance/Baroque	192	26	168	36
Modern European	113	23	116	61
American/Contemporary	110	32	134	25
Near and Far East	44	22	35	15
History of Film/Photography/Prints	27	7	25	-
Architectural History	35	7	38	18
Art Appreciation/Survey	30	-	28	-
	715	327	703	309
Museum Professionals	36	103	50	65
Art Educators	23	56	23	32
Art and Slide Librarians	33	14	31	9
Administrators	36	51	43	-
Miscellaneous	-	8	-	2
TOTALS	1984	1208	2211	1041

POSITIONS

With more applicants and fewer positions, the ratio of applicants to openings obviously went up. This year the overall ratio was 2.1 to 1 (1.5 to 1 last year). For artists, the ratio was 2.2 to 1 (1.6 to 1 last year) and for art historians 2.3 to 1 (1.9 to 1 last year). "Others" do relatively well, with a ratio of 1.4 to 1, which is what pulls up the overall average.

Some areas of specialization do a lot worse (and in rare cases, a lot better) than others. There are 7 applicants for each opening in painting and drawing. In sculpture, the ratio is 5.5 applicants for each opening and in printmaking 3.9 to 1. In 2-D and 3-D design, however, there were 4.6 jobs listed for each applicant. For art historians, the worst ratio of applicants to jobs (excluding historians of film/photography/prints, for whom there are *no* jobs listed) is among Americanists: 5.4 to 1; the best ratio is in modern European art, where there are 1.9 applicants per opening.

Areas of Specialization. The percentage of "unspecified" or "broad" listings is down, both for art historians and for artists. For artists, such listings constitute 30% of all openings, compared with 33% last year. For art historians, the decrease is more considerable: down to 39% from 57% last year. This change in job descriptions has meant that despite that fact that the total number of listings is down, there has been a slight increase in the number of jobs listed for most areas of specialization. Major exceptions to this generalization are painting, which is down from 92 to 84 positions, and commercial art, which is up from 2 to 18.

In art history, the greatest increase is in the field of modern European art: from 23 positions in 1976-77 to 61 positions this year. Other above-average increases were in the areas of Ancient/Classical: from 6 to 17 positions; Early Christian/Byzantine/Medieval: from 2 to 14; Renaissance/Baroque: from 26 to 36 positions; and Architectural History: from 7 to 18. Openings in American art, which increased from 9 to 32 in last year's tally, dropped to 25 this year. Other fields that show a decrease are Pre-Columbian/Primitive/Latin American: from 10 openings to 4; and History of Film/Photography/Prints: 7 openings last year, but none in 1977-78. Openings for museum professionals, which increased from 63 to 103 last year, are back down to 65.

Rank and Salary. As has been the case ever since we began keeping these records, most positions listed with the CAA are either "open" or at the level of instructor or assistant professor. With equal consistency, positions for art historians tend to be listed at higher ranks than for artists. For artists, 35% of the positions listed were at the level of instructor and 26% at the level of assistant professor; for art historians, only 16% of the openings listed were at the level of instructor and 33% were at the level of assistant professor. Specific breakdowns were as follows: *Artists*: 154 open

/placement: 1977-1978 annual review

APPLICANTS

	Earned Masters		Masters Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Artists									
Painting and Drawing	247	168	64	66	17	21	328	255	583
Sculpture	109	40	34	11	16	7	158	57	215
Printmaking	73	59	23	19	-	8	96	86	182
Graphic Design	11	5	1	1	-	-	12	6	18
3-D Design	3	1	-	-	2	-	5	1	6
Ceramics	57	32	11	19	3	4	71	55	126
Jewelry/Metalwork	3	9	1	6	1	2	5	17	22
Photography	42	21	15	5	5	2	62	28	90
Video	1	2	2	2	-	-	3	4	7
Filmmaking	11	4	-	-	6	1	17	5	22
Multimedia/Conceptual Art	16	8	1	1	-	4	17	13	30
Weaving/Textile Design	3	15	-	9	-	2	3	26	29
Woodworking	1	-	-	-	1	-	2	-	2
Glassblowing	3	-	-	-	-	-	3	-	3
Commercial Art	5	-	-	-	2	1	7	1	8
Studio Fundamentals	6	7	2	1	1	1	9	9	18
	591	371	154	140	53	52	798	563	1361

	Earned Doctorate		Doctoral Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Art Historians									
Primitive/Pre-Columbian/Latin American	6	5	2	2	2	11	10	18	28
Ancient/Classical	5	7	4	10	4	8	13	25	38
Early Christian/Byzantine	4	4	2	1	-	1	6	6	12
Medieval	7	21	8	15	5	13	20	49	69
Renaissance	17	31	9	31	5	21	31	84	115
Baroque	9	7	15	12	5	6	29	24	53
Modern European	10	14	18	31	7	36	35	81	116
American	13	10	12	27	14	39	39	76	115
Contemporary	3	3	-	1	-	12	3	16	19
Islamic	-	-	-	-	-	4	-	4	4
Central and Southeast Asia	1	4	3	2	1	2	5	8	13
Far East	3	5	5	6	4	5	12	16	28
History of Prints/Drawings	1	-	-	-	2	8	3	8	11
History of Film	-	-	-	1	-	1	-	2	2
History of Photography	-	-	2	2	3	5	5	7	12
Architectural History	10	6	3	6	6	7	19	19	38
Afro-American	-	1	-	-	-	1	-	2	2
Art Appreciation/Survey	1	4	2	1	4	16	7	21	28
	90	122	85	148	62	196	237	466	703

Museum Professionals
Art Educators
Art and Slide Librarians
Administrators

(Since terminal degrees in these fields vary, we have not given the breakdown for earned degrees, candidacies, etc.)

TOTALS

13	37	50
10	13	23
7	24	31
28	15	43
1093	1118	2211

listings, 218 instructor, 160 assistant professor, 25 associate professor, and 51 full professor or chair; *Art Historians*: 77 open listings, 48 instructor, 103 assistant professor, 29 associate professor, 24 full professor or chair. Most listings do not specify salary.

Qualifications: Terminal degrees or advanced candidacies are required for the vast majority of positions listed. For art historians, 215 positions required the Ph.D. or near

completion. For artists, 440 positions specified the M.F.A. degree or its equivalent. Only a very small proportion of the remaining listings specifically stated that they would accept less than the terminal degree; the remainder simply did not specify. Previous experience was a stated requirement for 338 artist openings and for 210 of the positions for art historians.

Continued on p. 10, col. 1

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are 140 positions (52 artists, 43 art historians, 45 "other") received by the CAA office in between publication of Positions Listings, in response to which we sent out 2,420 curriculum vitae forms.

/placement: 1977-1978 annual review

APPLICANTS

Almost the entire increase in job applicants took place among artist members, with the pool of applicants among art historians and "others" remaining almost stable. Twenty-nine percent of all CAA members are job applicants (*i.e.*, have filed curriculum vitae forms with us). Among artist members, the proportion is 37%; among art historians, 16%.

Race. Among artist applicants there were 6 black males, 1 black female, 11 other minority males and 8 other minority females. Among art historian applicants there were 1 black male and 7 other minority males.

Sex. The proportion of women in the applicant pool continues to grow. Among artists, women now constitute 41% of all applicants, a steady increase from 33% in 1976 and 36% in 1977. (Other studies show that women now constitute approximately 50% of all M.F.A. graduates; the CAA pool, however, is made up of past graduates—when the proportion of men was considerably higher—as well as of those earning their degrees now.) Among art historians, women constitute 66% of all applicants. Last year the proportion was 63%, and the year before 68%.

For artist applicants the level of preparation among males and females is relatively similar: for males 73% had earned masters, 21% were masters candidates, and 6% were "other." For females 66% had earned masters, 25% were masters candidates, and 9% were "other." Among art historians there is a larger proportion of female applicants who have neither earned nor are pursuing the terminal degree. Among males 38% have earned doctorates, 36% are doctoral candidates, and 26% are "other"; among females 26% have earned doctorates, 32% are doctoral candidates, and 42% are "other."

Areas of Specialization. In most areas of specialization the number of applicants reflects the proportionate increase (or in the case of art historians, the stability) of the applicant pool. The most notable exception is painting and drawing: up from 478 last year to 583 at present. In 1976 there were only 410 applicants in this category—a somewhat scary increase of 42% over a two-year period. Ceramacists are also up from 76 to 126.

In art history there are relatively more Americanists: up from 110 to 134 during a period when the total art historian pool remained stable. Specialists in Early Christian/Byzantine/Medieval are down from 192 to 168.

Interesting (for want of a better term) gender differentials continue to exist in some areas of studio specialization. Women constitute only 27% of sculpture applicants and only 31% of photographers, but 90% of applicants in weaving/textile design. In

ARTISTS	EMPLOYMENT STATUS			
	MALE		FEMALE	
	1977	1978	1977	1978
Employed Full-Time	53%	52%	37%	37%
Employed Part-Time	27%	22%	42%	30%
Unemployed	20%	26%	21%	33%
ART HISTORIANS				
	1977	1978	1977	1978
Employed Full-Time	85%	75%	61%	54%
Employed Part-Time	6%	6%	16%	22%
Unemployed	9%	20%	23%	25%

printmaking women constitute the same 47% as last year, but since the proportion of women among artist applicants has gone up, the discrepancy is less than in the past.

Employment Status. Among applicants with earned terminal degrees, a greater proportion of art historians than artists and a greater proportion of males than females are currently employed. (We copied that sentence word-for-word from last year's annual report, and from the report the year before that.) Where a significant change has taken place is in the percentages unemployed, which has increased in all categories but most significantly for female artists and for male art historians. For female art historians, the drop in full-time employment has been partially absorbed by an increase in part-time employment. Although we are not in the business of dispensing false optimism, it should be borne in mind that in view of the present situation a greater proportion of those currently employed may have taken themselves out of the job market and chosen to stay put rather than to seek a more desirable position.

Year Degree Earned. As in the past, most

of those seeking positions through the CAA are relatively recent graduates. Thirty-eight percent of artists and 37% of art historians earned their terminal degrees within the past two years; in both groups, 60% of the degrees were earned within the past four years; and 80% of artist applicants and 79% of art historian applicants earned their degrees within the past seven years.

MFA EARNED	MALE	FEMALE	TOTAL
1976-77	193	163	356
1974-75	123	76	199
1971-73	127	58	185
1966-70	82	38	120
1961-65	28	17	45
1951-61	11	7	18
pre 1950	-	3	3

PH.D. EARNED	MALE	FEMALE	TOTAL
1976-77	31	43	74
1974-75	13	32	45
1971-73	16	22	38
1966-70	14	19	33
1961-65	5	4	9
1951-61	8	1	9

HIRING REPORTS

Again, we bemoan the fact that institutional returns of the "Report on Positions Listings" were so poor. We received only 365 hiring reports for the 1061 positions listed, not all of which—in many cases unavoidably—provided all the information we requested. All that follows must be viewed in the light of this inadequate statistical base.

Applications and Interviews. As last year, the number of applications continues to be staggering. (That's another sentence we copied word-for-word from the 1977 annual report.) For artist openings, the median number of applications was 100, with 26 institutions reporting more than 200 applications and 4 going over the 400 mark. (Last year it was 500, so there's some improvement.) Listings for art historians resulted in a median

of 30 applications, with only 3 institutions receiving more than 100. The median number of applications in the "other" category was 50, with 8 institutions reporting more than 100 applications received.

Regardless of the difference in the median number of applications, the median number of interviews granted for both artist and art historian openings was 9, with 25% of the institutions in both categories reporting that they interviewed only 1-3 candidates. Only 7 institutions seeking art historians interviewed more than 25 candidates, and the maximum number interviewed was 49; 27 institutions seeking to fill artist openings reported interviewing more than 25 candidates; 8 of those interviewed between 60 and 80 candidates and one institution reported inter-

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.

Walter Askin. Ericson Gallery, N.Y.C. Sept. 20-Oct. 14. Paintings on paper.

Barbara Aubin. Fairweather Hardin Gallery, Chicago. June 13-July 8. Mixed media, water-colors, postcards.

Jeffrey Bain. The Main Gallery, Houston. Dec. 8-29. Watercolors and works on paper.

John Balsley. Nancy Lurie Gallery, Chicago. May 13-June 7. Mixed media paintings and sculpture (fetishes).

Judith A. Beckman. C.M. Gallery, College Misericordia, Dallas, Pa. July 1-26. "Borders."

Priscilla Birge. Tim Blackburn Gallery, N.Y.C. Sept. 12-Oct. 7. Electrostatic art.

Dean Carter. Danville Museum of Fine Arts and History, Va. April 2-May 5. Sculpture.

Reginald Case. Everson Museum of Art, Syracuse. Sept. 29-Nov. 5. Recent collages.

Dorothy Gillespie. Sawhill Gallery, Madi-

son Univ., Harrisonburg, Va. Sept. 11-22. Recent paintings, paperworks, and metal-works.

Peter H. Gordon. Razor Gallery, N.Y.C. Sept. 30-Oct. 18. Paintings.

Salvatore Grippi. Everson Museum, Syracuse, N.Y. April 14-May 21. Drawings. Handwerker Gallery, Ithaca College, N.Y. Sept. 12-29.

Marianna Hamilton. Exhibitors Gallery, Charleston, S.C. Oct. 7-Nov. 3. Watercolors; The Gallery, Spartanburg, S.C. Oct. 22-Nov. 14. Works on paper and cloth; Columbia College Music and Art Center S.C. Nov. 1-30. Works on paper.

William Havlicek. Inland Empire Gallery, Riverside, Calif. Aug. 8-20. Oil and pastel on canvas. Riverside Art Center and Museum. Sept. 9-Oct. 8. Paintings, drawings, mixed media on paper.

Cynthia Karasek. Fifth Street Gallery, N.Y.C. June 7-30. Paintings and a wall installation.

Barbara Lekberg. Mount Holyoke College Museum, South Hadley, Mass. Sept. 21-Oct. 31. Sculpture 1948-1978.

Marion Miller. Brattleboro Museum of Art, Vt. May 7-June 3. "Southern Watercolors."

Florence Putterman. Nancy Steck Gallery, New Orleans. Sept.-Oct. Bank of America Headquarters, San Francisco, Sept.-Oct. John Bohlen Gallery, Los Angeles. Nov.-Dec. Lithographs, watercolors, monotypes.

Yasue Sakaoka. Arnot Museum, Elmira, N.Y. May 27-June 8. Recent prints, constructions, and "Tide Series" (plywood).

Richard M. Salter. De Paul University Gallery, Chicago. May; Art Affair Gallery, Rockford, Ill. June 9-July 15; Western Illinois University Gallery, Macomb. November. Mixed media paintings and drawings.

Valerie Jesraly Seligsohn. Gross-McCleet Gallery, Philadelphia. Sept. 1-30. "Islands," recent work. Franklin Gallery Cornell Univ., Ithaca, N.Y. Sept. 23-Oct. 8. Paintings, gouache on paper and drawings.

Dec Shapiro. Moreau Gallery, Three-Saint Mary's College, Notre Dame, Ind. Sept. 15-Oct. 11. Paintings and paperworks.

Sue Toplinkar and Pat Vecchione. Works Gallery, San Jose, Calif. Recent sculpture, "A Matter of Latex and Lawn."

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viewing 90. The median number of interviews for "other" positions was 6, with 5 institutions interviewing more than 25 candidates and none more than 35.

Male/Female Ratio. Noteworthy, particularly because it has occurred for the third year in succession, is the fact that women tend to apply for proportionately fewer positions than do men. Thus, while women constitute 41% of the artist applicant pool, they account for only 33% of the actual applications; while women constitute 66% of the art historian applicant pool, they account for only 50% of the applications. (It is not possible to establish the applicant pool for "other" positions; however, women account for 40% of the applications in that category.) We have wondered in the past, and wonder still, whether lack of mobility, lack of confidence, or what, accounts for this discrepancy.

Regardless of the number of applications, women and men were hired in exact proportion to their representation in the applicant pool; that is, 41% of artists hired were women and 66% of art historians hired were women. (For "other" openings, 48% of those hired were women.)

Rank and Salary. Part-time positions are not included.

ARTISTS. Of 108 usable reports, 29 placements were at the rank of instructor, salary range \$7,000-\$14,750, median \$11,500; and 47 were at the rank of assistant professor, salary range \$10,000-\$17,500, median \$14,000. Both median figures are up \$500 from last year. Nine associate professorships were filled, with salaries ranging from \$14,000 to \$22,500 and 3 full professorships were filled with salaries of \$20,000, \$22,000, and \$25,000 respectively. There were also 20 positions filled as lecturers, visiting artists, no rank, etc., at salaries ranging from \$8,000-\$18,000. At the lower ranks there is no discernible difference in median salary for men and for women; however, all the positions ranked at associate or full professor were filled by males and, of the ten positions filled at salaries above \$17,000, only one went to a woman.

ART HISTORIANS. We received usable data for 92 art historical placements, of which 11 were at the instructor level, salary range \$10,000-\$14,000, median \$12,500; and 69 were at the level of assistant professor, salary range \$9,000-\$18,000, median \$15,000. Four associate professorships were filled at salaries ranging from \$17,500 to \$26,500 and two full professorships were filled at \$25,000 and \$31,400 respectively. There were also

four placements as lecturer, at salaries ranging from \$13,000 to \$16,000. In the "good news" department: the median salary for assistant professor went up by \$500 and proportionately more positions were filled at that rank: only 62% last year, 75% this year. "Bad news" is that despite inflation, median salary at the instructor level remained the same. For art historians there were no discernible differences in either rank or salary between men and women; in fact, the highest salary reported went to a woman.

"I got my job through . . ." The CAA, is the answer for 184 of the 303 placements reported. The primary other source was recommendations by colleagues, which accounted for 39 placements. Past or present employees filled 22 positions. Other initial contacts with successful candidates came through departmental mailings (20 positions); newspaper advertisements—chiefly *The New York Times* and *The Chronicle for Higher Education* (11 positions); and other disciplinary associations (6 positions). "Word-of-mouth," the "grapevine," and unsolicited applications provided initial contact for 18 successful applicants; 2 positions were filled by institutions going back to their files of previous applicants, and 1 was filled through the Women's Building. **R.R.W.**

people and programs

PEOPLE AND PROGRAMS is compiled and edited by *Eugenia S. Robbins*. Material for inclusion in the next newsletter should be sent to her at R.F.D. No. 2, Peth Road, Randolph, Vt. 05060, by October 15.

IN MEMORIAM

Harold Rosenberg, art critic for the *New Yorker* and professor at the University of Chicago, died this July at the age of 72. During the late 1950s Rosenberg became the leading champion and spokesman for the type of painting that had been developing in the United States. He was responsible for the most influential and widespread term employed in connection with American post-war painting, "action painting," and his famous essay on the American Action Painters provided the essential critical vocabulary and understanding for the accomplishments of Jackson Pollock and his generation. Although he never developed much enthusiasm for later generations of artists or theoreticians, his essays continued to demonstrate a degree of thoughtfulness and breadth seldom met in art criticism. Rosenberg's criticism was rich, generous, literary, and full of ideas that centered on the essential humanism of art. He remained a vivid spokesman for the forties and fifties, judging subsequent developments from the vantage point developed during those years. His certain convictions, his literate and informed point of view, and, for those who knew him, his almost overwhelming but gentle physical presence will be sorely missed. (*Daniel J. Robbins*)

Thomas B. Hess, former editor of *Art News*, art critic for *New York* magazine, and recently appointed chairman of the department of 20th century art at the Metropolitan Museum of Art, died only two days after his old friend and colleague, Harold Rosenberg. His sudden death at the age of 56 deprives the art world and the Museum of a courageous and energetic worker for the cause of quality and justice in American art. During the years of Hess's editorship, *Art News* was the leading American art periodical and the unabashed champion of the abstract expressionists. When other movements (and magazines) developed, Hess himself developed. His opinions, though highly individualistic and often unpredictable, were consistently thoughtful, perceptive and original. He was sophisticated, witty, a good writer, and impatient with cant, whether of the academy, the museum, the gallery, or the artist. His untimely death deprives modern art of a prime champion. (*Daniel J. Robbins*)

Marion Lawrence, professor emeritus of Barnard College and a leading world expert on early Christian and late antique sarcophagi, died in Rome, where she was doing research for a two-volume book on early



Marion Lawrence

Christian art, on May 19. Born in 1901 in Longport, N.J., Miss Lawrence received her A.B. from Bryn Mawr College in 1923 and her Ph.D. from Radcliffe College in 1932. She joined the Barnard College faculty as an instructor in 1929 and remained there until her retirement in 1967, serving as chairman of the art history department from 1938 to 1967. Her publications were impressive, and so was her personality. Long before "role model" became the cliché that it is at present, Professor Lawrence, teaching at a women's college, served as an example of what women could accomplish in her chosen discipline. Or, as one of her former students and a leading contemporary scholar put it: "she was one of the last of the grand old ladies of art history."

TEACHING

The department of art of the University of Chicago had announced several recent appointments and new activities. **Linda Seidel**, formerly of Harvard and currently editor of *Gesta*, has joined the faculty as an associate professor to teach medieval art. **Robert Nelson**, Ph.D. from the Institute of Fine Arts, N.Y.U., has been appointed assistant professor to teach medieval and Islamic art. A new full professor is **Reinhold Heller**, who was visiting professor from the University of Pittsburgh before the change became permanent. He will teach modern art, but his area of specialization is German Expressionism and the Northern European tradition in general.

This spring Chicago's 2nd Mayer Memorial Lecture series, on the theme of "Issues in European and American Art: 1900-1930" included contributions from **Charles Stuckey**, **Leo Steinberg**, **Donald Kuspit**, **John Mc-**

Coubrey, and **William H. Jordy**. The department has also begun to spend its half of a \$300,000 grant from the Woods Charitable Fund (shared with the Smart Gallery), on support for dissertation travel grants, the library, the photographic archive, Midway Studios, and a new museum course to be taught by **Katherine Lee Keefe**, curator of the Smart Gallery, with the participation of the entire art history faculty.

The School of Art at the University of Michigan has made three new faculty appointments for this fall. **Joanne Leonard**, presently teaching at Mills, will teach photography and photo history. **Hiroko Pijanowski** will come to Ann Arbor from Purdue to teach metal-smithing and jewelry. **Dian Bauer**, designer with the firm of William Kessler Associates, will join the faculty to teach interior design. In addition, **Gerome Kamrowski**, a member of the faculty since 1947, has been appointed to the Catherine Heller Professorship in the School of Art.

The Michigan faculty was featured in a major show at Lever House, New York (visited by many participants at the annual CAA meeting), which was then expanded and mounted for spring at the Sears Tower Building in Chicago. An interesting and informative catalogue accompanied the show. A highlight of winter work at the School was a special concentrated course on law and the artist given by N.Y.C. attorney **Tad Crawford**.

From Duke University comes news of three new faculty members. **John Spenser**, who has directed The Museums Program at the NEA so ably, has been appointed department chairman. **Rona Goffen** will teach Italian Renaissance painting and **Duncan Kinkead** will teach Spanish painting.

There will be several changes in the Mills College art department this year. **Phil Linhares** has been appointed gallery director. **Wanda Corn** plans to spend her sabbatical as a Smithsonian Fellow at the National Collection of Fine Arts. **Leopold D. Ettlinger** will serve as Lucie Stern Trustee Professor of Art in her place, **Judith Bettelheim** will teach a course in ethnic art. New additions to the art technique faculty include **Ron Nagle** for ceramics and **Catherine Wagner** for photography.

There are also several changes in the fine arts department of Colgate University. **Miriam Bloom** (MFA Iowa), coming from Frostburg State College and a recent stint as visiting lecturer in the Mellon Humanities Program at Pratt Institute, has been appointed to teach sculpture. **Kathryn Horste** (Ph.D. Michigan) joins the faculty to teach early Christian and medieval art. Colgate's new

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department chairman is **Eric Van Schaack**, who joined the faculty in 1977 after several years of teaching at Goucher. This spring, **Mary Wilkinson** visited the slide collection as one of the first consultants under the Consulting Services program of the MACAA/VR.

On the occasion of the retirement of Smith College art professor **George Cohen**, the Smith College Museum of Art is honoring him with a major retrospective. The show, which includes 134 works executed from 1939 through 1977, is accompanied by a catalogue and will remain on view through Sept. 25.

Donald Kuspit, book review editor of the *Art Journal* and formerly of the University of North Carolina at Chapel Hill, became chairman of the department at SUNY, Stony Brook, earlier this month. **Mel Pekarsky**, who had been serving as chairman, continues as director of studio art programs.

Alyce Kaprow joins the faculty of Williams College and the Clark Art Institute. She will teach photography at the College and supervise the photographic facility for both institutions.

John Clemmer, professor of drawing and painting and Tulane faculty member since 1952, has been appointed chairman of the art department of Newcomb College.

This year Sarah Lawrence College will be celebrating its 50th anniversary. As part of the celebration, the college gallery plans to mount a spring exhibition of alumnae artists to be selected by alumnae curators. **Alice Adams**, sculptor, will be artist-in-residence at the college this fall. **Mary Delahoyd**, the college's 20th century art history specialist, has been granted tenure.

Hugo Munsterberg, who retired this spring after twenty years on the faculty of State University College at New Paltz, New York, was honored by a donation to the college's permanent collection. A Kakiemon porcelain plate, made in southern Japan in the 17th cen-

tury, was purchased for the college by students, colleagues, and friends.

Hilton Brown, who has been on the Goucher faculty for ten years, most recently serving as chairman of the department of visual arts, has been appointed to a new full professorship at the University of Delaware. His new post is in the Winterthur graduate program in the conservation of artistic and historic objects.

Robert Enggass has resigned as professor in art history at the University of Kansas in order to accept the Fuller E. Callaway Professorship at the University of Georgia.

The new president of the Maryland Institute College of Art is **Fred Lazarus IV**. Lazarus comes to the Baltimore campus after serving with the NEA, under both Nancy Hanks and Livingston Biddle. He was educated at Claremont Men's College and Harvard Business School and was formerly president of the Washington Council for Equal Business Opportunity. He replaces **Theodore E. Klitzke**, vice president for academic affairs and dean of the institute since 1968, who had served as acting president since March 1977.

Steven Ostrow director of the Museum of Art, Rhode Island School of Design since 1971, has resigned in order to become the new dean of arts at the University of Southern California.

New to the faculty at the University of Iowa will be **Shelley M. Bennett** (Ph.D. UCLA), who will teach 17th and 18th century art.

Nicholas Adams has been appointed chairman of the department of fine arts at Lehigh University. He succeeds **Ricardo Viera**, who served as chairman during the search period and who will now return to full-time teaching and to his duties as director of exhibitions and curator of Lehigh's permanent collection. Adams (Ph.D. IFA), whose area of specialization is medieval and Renaissance art and architecture, comes to Lehigh from McGill University.



Hugo Munsterberg, right, receiving a scroll from John Lin on the occasion of his retirement from the New Paltz faculty. Alluding to his students, the scroll says in part that his "peaches and plums are spread under the heavens."

The past spring, **John Rewald** taught at the University of Oklahoma as a participant in the Scholar-Leadership Enrichment Program. "Impressionism: The Revolt toward Modern Art" was the title of his seminar.

From Columbia University comes the announcement that **Howard Hibbard** became chairman of the department of art history and archaeology for a three-year term, effective July 1. As CAA members know, Hibbard served as editor-in-chief of *The Art Bulletin* from 1974 to 1977.

NEW ACTIVITIES

The UCLA Art Council has given \$250,000 to establish the first endowed chair in the arts at the University. Plans are to bring a distinguished visiting professor to one of the art department's teaching areas, rotating the visitors among the disciplines of painting, sculpture, graphic arts design, and art history, and thus to bring a variety of outstanding artists and scholars to the university.

The NEH has funded a pilot project at SUNY, Plattsburgh, where **Judith Van Wagner** will direct an interdisciplinary program in the fine arts. The first course will be offered during the spring semester of 1979. Entitled "The Avant-Garde: 1890-1925," it is expected to draw participation from the fields of art, music, and theatre and to involve practitioners and performers as well as historians. By concentrating on rather limited time periods, the individual semester courses should be able to explore the interaction among the various arts as well as the social and political context in which they developed.

The Indiana University Art Museum recently began publishing a *Bulletin*, scheduled to appear semi-annually. This fall's issue will start Volume II. According to **Wolf Rudolph**, the editor, the new publication will present a forum for the discussion of a wide variety of topics related to objects in the Museum's collections, and hopes to stimulate the exchange of ideas and methods among branches of the historical sciences concerned with objects of art. Furthermore, as the voice of the Museum, the inaugural issue makes a point of republishing the ICOM resolution on acquisition of cultural property adopted in 1973. In addition to five scholarly notes on objects in the Museum collections (four classical, one 16th century), the *Bulletin* publishes excellent reproductions of new acquisitions with comments on their history and significance.

A new graduate Management of the Arts Program, for current arts administrators, will be introduced this September by **Adelphi University**. The year-long certificate program, directed by **Alvin Reiss**, will be

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located at the University's Urban Center, 22 East 28th Street, New York City, and will schedule course sessions for evening or noon hours. The program combines core courses in business administration (from the MBA curriculum) with specially developed seminars in such aspects of arts management as financial operation, audience development, and the societal role of the arts.

NEW FACILITIES

The University of New Mexico Museum recently completed a new 1,000 square foot gallery for photographs. In addition to serving as a display area, the gallery will also house the museum's growing collection of photographic prints. Under the leadership of **Van Deren Coke**, and with the more recent addition of **Beaumont Newhall** the photography and the history of photography have come to play increasingly important roles in the gallery and department at the University.

The University of Arizona this summer announced that a generous donation, given in honor of **Joseph Gross** by his son, who is head of the University's department of chemical engineering, will enable it to create a new gallery. Located just inside the main entrance to the art building, the gallery will evolve from renovation of a former design studio. The newly formed Joseph Gross Gallery Committee, which is supervising the gallery's completion, is chaired by photography professor **Harold Jones**.

MUSEUM STAFF NOTES

The new director of the Princeton University Art Museum, since July 1st, is **Fred S. Licht**, who succeeds **Peter Bunnell**. Licht, who has been resident in Florence for the past decade, was formerly director of the Florida State University Study Center there and for several years served as field director for CRIA (Committee to Rescue Italian Art) project. A graduate of the University of Wisconsin, with a Ph.D. from the University of Basel, he taught at Princeton, Williams, and Brown before going to Florence. Bunnell will remain on the Princeton faculty to devote his full energies to teaching and research.

From the Fogg Museum at Harvard comes news of both permanent and temporary changes. **Jean Sutherland Boggs**, who joined the department as full professor only two years ago, has resigned to become director of the Philadelphia Museum of Art. Formerly the director of the National Gallery of Cana-

da, Boggs succeeds **Evan Turner**. Once again, this leaves Harvard without a senior modernist. In the temporary category, **Sydney Freedberg** will serve as acting director of the Fogg this year during the sabbatical of **Seymour Slive**. Another change in Cambridge is the appointment of **Gabriella Jeppson**, former director of the ICA in Boston, as acting assistant curator of the Busch-Reisinger Museum. Jeppson is replacing **Mark Haxthausen** during his sabbatical.

Peter Bermingham, curator of education for the National Collection of Fine Arts since 1972, has been named the new head of the University of Arizona Museum of Art. He succeeds acting director **Kay Jessup**. Educated at the University of Maryland, with a Ph.D. from Michigan, Bermingham previously taught at Michigan and at the University of Cincinnati.

The Mead Art Gallery at Amherst College has a new curator in the person of **Judith Barter**. Ms Barter, formerly with the St. Louis Art Museum, succeeds **Lewis Shepherd**.

The University Art Gallery at Florida State University, Tallahassee, also has a new director: **Albert A. Stewart**, who comes from California State, Stanislaus. He replaces acting director **Marsha Orr**, who will remain on the gallery staff.

In Pennsylvania, changes have occurred elsewhere than at the Philadelphia Museum. The new director of the University Museum of the University of Pennsylvania is **Martin Bidle**. He has been joined by **Ronald J. Goff**, formerly with the Baltimore Museum; by **Alan M. Cook**, as head of publications; and by **Mary Elizabeth King** as Keeper of Collections. Ms King comes from the museum of Texas Tech University. Absent from the Philadelphia scene will be Moore College of Art Gallery Director **Dianne Perry Vanderlip**, who resigned this year to become the first curator of contemporary art at the Denver Art Museum. Ms Vanderlip served as the director of Moore's active gallery since 1968.

The Corcoran Gallery of Art has announced the appointment of its new director: **Peter C. Marzio**, who comes to the Corcoran from the position of curator of prints in the Smithsonian's National Museum of History and Technology. Educated at the University of Chicago (Ph.D.), Marzio succeeds **Roy Slade**, who left for Cranbrook Academy last summer.

Other new directors include **Kevin Edward Consey**, now heading the Emily Lowe Gallery at Hofstra University, and **Stephen S. Prokopoff**, new head of the Institute of Contemporary Art, Boston.

From farther afield—Paris—comes news of the retirement of **Jean Adhemar**, for forty-five years conservator of the Cabinet des Estampes de Paris. Adhemar is succeeded by **J-P Sequin**, who most recently created the library at the Centre Pompidou, Beaubourg. The *Gazette des Beaux Arts* will remain in Adhemar's editorial hands, however.

John M. Wisdom, curator of the Ackland Memorial Art Center and member of the department at the University of North Carolina, has just moved to Houston to be curator of the Museum of Fine Arts there.

Van Deren Coke will become curator of photography at the San Francisco Museum of Modern Art beginning in January. He succeeds **John Humphrey**, who initiated the department and who will continue his involvement with the Museum. Coke, a trained art historian and a photographer in his own right, will maintain a connection with the University of New Mexico.

Thom Gentle, who has worked in Canada for the past ten years, most recently with the Canadian Conservation Institute in Ottawa, has been appointed director of the Inter-museum Laboratory in Oberlin, Ohio. He succeeds **Marigene Butler**, who will now be heading the conservation laboratory at the Philadelphia Museum of Art.

OTHER ASSOCIATIONS

New officers of the Association of Art Museum Directors for 1978-79 are: president, **Martin Friedman**, Walker Art Center; first vice president, **James Demettrion**, Des Moines Art Center; second vice president, **Cathleen Gallender**, Art Museum of South Texas; secretary, **Robert T. Buck, Jr.**, Albright-Knox Gallery; and treasurer, **William J. Withrow**, Art Gallery of Ontario.

The American Section of the International Association of Art Critics has elected **John Perreault** president and **Margit Rowell** and **Rosalind Krauss** vice presidents. The announced policy of the new administration is "reestablishing our ties on a firm basis" with the parent organization (see *CAA newsletter*, May 1977). **E.S.R.**

preservation news

In its efforts to encourage the membership to take an active role in the preservation of works of art, the CAA Committee for the Preservation of Art thought it useful to assemble a handlist of Washington agencies with programs, funds and services devoted to these concerns. Using a creative approach to program guidelines you may find additional sources to suit your particular preservation needs through a careful reading of *Cultural Directory, Guide to Federal Funds and Services for Cultural Activities*, ed. Linda Coe (Associated Council on the Arts, 770 Seventh Avenue, New York, 1975, and presently being revised).

The National Trust for Historic Preservation, established by an act of Congress in 1949 as the official private preservation organization of the United States, encourages public participation in preservation and receives and manages sites and donations for preservation programs. It offers a variety of services (administrative, legal, preservation, reference file of consultants) and gives advice by telephone or letter. (NTHP, 740-748 Jackson Pl., Washington, D.C. 20006. (202) 638-5200)

The National Museum Act is administered by the Smithsonian Institution. Its objectives were outlined in 1966, though it was not awarded monies until 1972. The office studies museum problems and opportunities in the United States and abroad and encourages research and professional training. Projects must be of substantial value to the profession as a whole. Emphasis and priority are given to proposals dealing with the study of conservation problems and research leading to new techniques. (NMA, Arts and Industries Building, Room 3465, Smithsonian Institution, Washington, D.C. 20560. (202) 381-6581)

The National Endowment for the Arts has been particularly active in conservation since it began its museum program in fiscal '71. The concern of one third of all museums included in a survey published by the NEA in 1973 has led to improving the scope and quality of conservation programs. To date, nine regional conservation laboratories have been established to provide services individual museums cannot afford. What began in 1971 as a \$100,000 program had been increased to \$1,515,290 by fiscal '75. In fiscal '76, \$2,772,808 was spent on renovation alone (this included climate control, security and storage for museums). How this aspect of the program will be affected by the recently revised Statement of Purpose and Goals of the NEA (see *AVISO*, newsletter of the American Association of Museums, July 1978) remains to be seen. (NEA, 2401 E Street NW, Washington, D.C. 20506. (202) 634-6369)

The Institute of Museum Services is an

agency within the Department of Health, Education and Welfare (Title II of the Arts, Humanities and Cultural Affairs Act of October 8, 1976). It provides financial assistance to ease the burdens borne by museums as a result of their increased use by the public and to help them carry out their educational and conservation roles. Grants are made to museums to maintain, increase or improve services. (IMS, Room 362H, Hubert H. Humphrey Building, 200 Independence Avenue SW, Washington, D.C. 20201. (202) 245-6753)

The National Endowment for the Humanities is concerned with the conservation of collections of documents. Through its Research Grant program it has given support to institutions in amounts ranging from \$1,500 to \$75,000 per year. The actual restoration of documents, manuscripts or drawings is considered on a case-by-case basis. (NEH, Division of Research Grants, Mail Stop 350, Washington, D.C.)

The National Science Foundation is concerned with the conservation of systematic collections of anthropological material and provides financial assistance to ease the burdens borne by museums as a result of their increased use by the public. Priority is given to endangered collections in need of conservation. NSF has just made a major grant to the University Museum in Philadelphia, which should encourage those concerned with aspects of African, Southeast Asia and related collections. (Program Director for Anthropology, NSF, 1800 G St. NW, Washington, D.C. 20550. (202) 632-4208)

The recently reactivated Federal Council on the Arts and the Humanities has formed a group to address problems concerning a Federal Museums Policy. The group, made up of representatives from the NEA, NEH, IMS (ex officio), and Smithsonian Institution, intends to develop an agenda of inter-agency museum issues in response to an awareness of duplication among Federal museum programs as well as gaps in program funding. (FCAH, National Foundation on the Arts and Humanities, Washington, D.C. 20506)

Through the National Parks Service and the newly created Heritage Conservation and Recreation Services (Jan. 15, 1978), the Department of Interior administers a number of conservation programs. The National Parks Service is now primarily concerned with the conservation of its own properties, but one must not lose sight of the fact that this includes more than 100,000 archeological and artistic works, as well as half of Washington D.C. Issues of preservation related to NPS properties should be directed to appropriate regional offices and directors. NPS administers seven specialized conservation centers for

different materials at Harpers Ferry, W.Va. 25425

The Heritage Conservation and Recreation Services incorporates the Office of Archeology and Historic Preservation, which includes the National Register of Historic Places and the studies, surveys and documentation of cultural resources of architectural, historical, industrial and engineering significance under HABS and HAER. Use their resources for artistic inventories in architectural settings (such as Watts Towers), or when information is needed on techniques of preservation. A list of publications disseminated by the Technical Preservation Services Division is available upon request through the Committee for the Preservation of Art in the CAA office. (HCRS, Department of the Interior, Washington, D.C.)

Other funds for the restoration of paper and documents are administered through the National Historical Publications and Records Commission of the General Services Administration. The Records Program gives priority to projects designed to salvage or save from imminent destruction records of undoubted historical value that may be irretrievably lost if immediate action is not taken to preserve them. They have awarded grants to publish the papers of such arts notables as sculptor Daniel Chester French and architect Benjamin Latrobe. (NHPRC, National Archives Building, Washington, D.C. 20408. (202) 724-1616)

The General Services Administration, as the government's housekeeper, is responsible for the maintenance of government buildings throughout the nation. It has spent more for restoration than the NEA and the NEH, but its activities are confined to Federal properties. Repairs and alterations come out of maintenance funds. GSA also disposes of surplus Federal properties and conveys them without charge to state and local governments for use as historic monuments provided that preservation is guaranteed in perpetuity. When buildings have been sold, it has often been unclear whether works of art have been part of the sales conditions. In many instances other institutions have had to be sought to house these works, as with the Post Office mural by Gropper now at Wayne State University or the Ellis Island murals now in the ceremonial courts in New Jersey. (GSA, General Services Building, Washington, D.C. 20405)

Other Government Art Properties. HEW and the Postal Service do not allocate specific funds for the conservation and preservation of their properties and any money so used comes from their maintenance budgets. When WPA murals in post offices have been restored it has been by art conservators contracted by

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DATEBOOK. 1 October deadline annual meeting abstracts . . . 10 October deadline preferential ballot . . . 1 November deadline December newsletter . . . 1 November deadline ACLS travel grant applications (conferences March-June) . . . 4 November deadline submission of positions for November 15 listing . . . 18 December deadline submission of positions for annual meeting listing . . . 31 January - 3 February 1979 CAA annual meeting, Washington, D.C. (placement begins 30 January) . . . 1 March deadline Millard Meiss applications.

subscriptions to positions listings

Artists and art historians who are seeking positions (and who are often unemployed) have the greatest need for the CAA Positions Listings. However, they frequently cannot afford the cost of CAA membership dues, which, once one is no longer a student, begin at \$30.00.

To get out of this Catch-22 situation the Board of Directors has decided to make CAA Positions Listings available on a non-member subscription basis at a cost of \$15.00 per year.

Non-member subscribers will be entitled to all CAA placement services, including five Positions Listings (January, March, May, October, November); full use of CAA placement facilities at the annual meeting; and the right to file a key-sort curriculum vitae form with the CAA office. Non-member subscribers will not receive *The Art Bulletin*, the *Art Journal*, or the CAA newsletter and will not be entitled to any other membership privileges.

Regular Individual Members (i.e., excluding Student and Retired Members) will continue to receive the Positions Listings if they so desire at no additional fee. Student members who wish to receive the Positions Listings may do so upon payment of an additional fee of \$5.00. (The reason for this requirement is that student memberships are already highly subsidized.)

In instituting this change, it is the sincere hope of the Board of Directors that a low-cost subscription to the CAA Positions Listings may make it possible for more people to remain within the field and that eventually they will be able to become regular members of the Association.

Present members who wish to take advantage of the new subscription option may do so beginning with the January issue. An order form for subscriptions to Positions Listings will be included with the 1979 annual membership dues notice.

Note to Continuing Members: The last item on the dues notice is a box on a line reading "I do not wish to receive the Positions Listings." Over the past two years, approximately 10 percent of CAA members have checked this box. For the umpteenth time, we urge those of you who are not actively seeking positions to release us from the obligation of sending you the Positions Listings. Next year, mailing costs alone will be more than \$1.00 for each recipient. Obviously, if those who do not need the Positions Listings continue to exercise their right to receive them (doesn't everyone have *enough* to read!), we shall eventually have to raise the prices for everyone—including those who do. So please. . . .

R.R.W. ■

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.

RENT-A-MENTOR now offers a unique variety of art, architecture, and food tours around N.Y.C. and Brooklyn. For further information contact Joan Barenholtz, 178 E. 80 Street, N.Y.C. 10021. (212) 628-7597.

TWO STANFORD MUSEUM SLIDE SETS. 36 slides each of English and French Drawings. \$30/set. For slide list write to Slide Sales, Dept. of Art, Stanford University, Stanford, Ca. 94305.

CONTEMPORARY ART INSIDE OUT. Artist Raquel Rabinovich conducts lectures on contemporary art in her studio and tours of SoHo and TriBeCa galleries and alternative spaces. (212) 925-7539, 81 Leonard Street, N.Y.C. 10013.

LITHO STONES, used flat bed and hand presses available. Norman Woehrle, 231 Peabody Avenue, Lyndhurst, N.J. 07071. (201) 438-1391. ■

/preservation news

the Postal Service through the GSA Public Buildings Service's Regional Construction Management Division with advice from the coordinator of conservation of Fine Arts and Historic Preservation in Federal Programs.

In addition, each branch of the military has its own conservation staff of civil servants for art properties, and where particular works are endangered, the regional director of that service should be notified.

Development Grants. The Housing and Community Development Act of 1974 of the Small Business Administration provides block grants for community improvement and many have been used for preservation, as have EDA grants from the Department of Commerce. (EDA, Department of Commerce, Washington, D.C. 20230)

Recent Tax Reforms. An amendment to Title I of the National Housing Act permits the Federal Housing Administration to authorize the insurance of loans for preservation of residential properties listed in the National Register or certified by the Secretary of the Interior to conform to National Register criteria. This should affect sites with significant interior decoration. In addition, the Tax Reform Act of 1976 (Section 2124, Public Law 94-455) amends the Federal Income Tax Code with provisions to stimulate preservation of historic commercial and income-producing structures by allowing favorable tax treatment for rehabilitation and discourages the destruction of historic buildings by reducing the incentives both for demolition of historic structures and for new construction on the site of demolished historic buildings. (Office of Archeology and Historic Preservation, Department of the Interior, Washington, D.C. 20240)

Annabelle Simon Cahn ■
Public Information Officer

CAA newsletter

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