

# CAA newsletter

Volume 6, Number 3

September 1981

## nominations for CAA board of directors

The 1981 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1982 to 1986. 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 New York Hilton February 25, 1982. To assist the Committee in making its final selection, all individual members are invited to cast their votes on the preferential ballot.

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 **23 October**.

### **PHYLLIS PRAY BOBER** Bryn Mawr College

BA Wellesley Coll, 1941; MA Inst Fine Arts, NYU, 1943; PhD, 1946. POSITIONS: instructor, Wellesley Coll, 1947-49; instructor, NYU, 1949-50; teaching assoc, School of Architecture, M.I.T., 1951-53; lecturer, Wellesley Coll and curator Farnsworth Mus, 1951-54; research assoc, Inst Fine Arts, NYU, 1954-73; adjunct assoc prof to full prof and chairman, University Coll, NYU, 1965-1973; full prof, Bryn Mawr Coll, 1973-; dean of Graduate Sch of Arts & Sciences, Bryn Mawr Coll, 1973-80. PUBLICATIONS: *Drawings after the Antique by Amico Aspertini: The British Museum Sketchbooks*, 1957; in press, *Antique Sculpture and Renaissance Artists*; numerous articles and book reviews in *Art Journal*, *Hesperia*, *American Journal of Archaeology*, *The Art Bulletin*, *Renaissance Quarterly*, *Magazine of Art*; others. AWARDS: Gordon C. Dewey Faculty Award for curriculum innovation, University Coll, NYU, 1971-72; Guggenheim Fellow, 1979-80. PROFESSIONAL ACTIVITIES: staff member, NYU excavations in Samothrace, 1948, 1949, 1972; in charge, *Census of Antique Works of Art Known to Renaissance Artists*, 1949-; arts chr, N.Y. Chapter AAUW, 1949-51; Sponsoring Comm, Friends of Art at Wellesley, 1964-; Advisory Board, NYU Art Collection, 1969-73; National Board of Consultants, NEH, 1974-; reviewer, Media and Research Programs, NEH, 1974-; council member, Renaissance Soc Amer, 1978-; N.Y. Board of Higher Education, consultant on Grad Sch CUNY, history of art programs, 1981; others. CAA ACTIVITIES: nominating comm, 1975; Morey Book Award comm, 1971; annual meeting organizer, 1956; art history session chair, 1980.



### **JUDITH K. BRODSKY** Rutgers University

BA Radcliffe Coll, 1954; MFA Tyler Sch of Art, Temple Univ. 1967. POSITIONS: asst to assoc prof, Beaver Coll, 1972-78; acting chair, art dept, 1977; assoc prof and chair, art dept, Newark Campus, Rutgers Univ, 1978-; grad faculty, Mason Gross Sch of the Arts, Rutgers Univ, 1980-; EXHIBITIONS: numerous solo exhibitions at universities and private galleries, including N.J. State Mus, 1975; Associated American Artists, Philadelphia, 1979; numerous group exhibitions U.S. and abroad. COLLECTIONS: Fogg Mus;



Library of Congress; N.J. State Mus; Newark Mus; many univ and corporate collections. EXHIBITIONS ORGANIZED: National exhibition, women artists, 1977, 1978; *Artists and Contemporary Issues*, 1980; *Artists' Books*, 1981; others. AWARDS: Lindback Found Award for Distinguished Teaching, 1974; purchase prizes: Library of Congress, 1969; N.J. State Mus, 1970, 1971; Boston Printmakers, 1971; American Color Print Soc 1977, others; numerous grant awards, including NEA, N.J., Penn., and N.Y. State Arts Councils. PROFESSIONAL ACTIVITIES: National president, Women's Caucus for Art, 1976-78; consultant, National Art Awards, Educational Testing Service, 1978-80; NEA Visual Arts, residencies panel, 1980; N.J. State Arts Council grants panels, 1980, 1981; board memberships: Philadelphia Print Club; N.J. Print Council; WCA; active in FATE; others. CAA ACTIVITIES: panelist, "Studio Goals and Structures," 1977 annual meeting; Comm on Status of Women in the Profession, 1978-80.

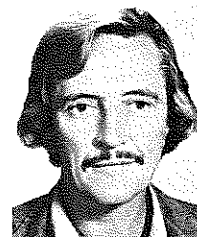
### **RUTH BUTLER** University of Massachusetts, Boston

BA Western Reserve Univ and Cleveland Inst of Art, 1953; PhD Inst Fine Arts, NYU. POSITIONS: instructor, Boston Univ, 1958-63; lecturer, Florence Campus, Stanford Univ, 1964-65; asst prof, NYU, 1968; asst prof, Univ Maryland, 1969-72; assoc prof to chair, Univ Mass, 1973-78; full prof and director, Univ Honors, Univ Mass, 1978-. PUBLICATIONS: *Western Sculpture: Definitions of Man*, 1975; *Rodin in Perspective*, 1980; "Modern Sculpture," in Germain Bazin, *History of World Sculpture*, 1968; "Long Live the Revolution, the Republic and Especially the Emperor: The Political Sculpture of Francois Rude," in *Art and Politics*, 1978; *French Nineteenth Century Sculpture: Monuments for the Middle Class*, catalog, 1971; "Religious Sculpture in Post-Christian France," in *The Romantics to Rodin*, catalog, 1980; "Rodin and the Paris Salon," in *Rodin Rediscovered*, catalog, 1981; reviews in *The Art Bulletin* and *Art News*. AWARDS: Univ Mass Faculty Growth Grant; Amer Philosophical Soc Award; NEH summer stipend; ACLS fellow; Bunting Inst fellow, Radcliffe Coll. PROFESSIONAL ACTIVITIES: Comm of examiners for Advanced Placement Program in history of art, 1971-78; panelist, NEH fellowships in art, archaeology, and music 1979 & 80; Kress Awards jurist, 1981. CAA ACTIVITIES: annual meeting sessions chair, 1973 & 77; distinguished teaching of art history award comm, 1980.



### **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 Architectural Historians*, *Antiques*, *New Catholic Encyclopaedia*. AWARDS:



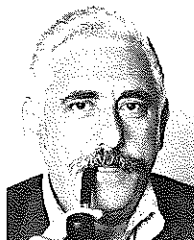
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Comité d'honneur de la Société AUGUSTA (cultural preservation of the Val d'Aosta); Comm of Honour, Exhibit: "Age of Fresco," Metropolitan Mus Art, 1968; Distinguished teaching award, Univ Calif, Riverside, 1971. MEMBERSHIPS: Natl Coordinator, Comm 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.

### ED COLKER

State University of New York, Purchase



Graduate, Philadelphia Coll of Art, 1949; BS NYU, 1965. POSITIONS: instructor, div director and visiting critic, Philadelphia Coll of Art, 1951-52, 54-56, 66-67; instructor and critic, Cooper Union, 1963, 66-68; critic and assoc prof, Univ Pennsylvania Grad Sch Fine Arts, 1966-70; research prof and director, Sch of Art & Design, Univ Illinois at Chicago, 1972-80; dean, visual arts, SUNY Coll at Purchase, 1980—. EXHIBITIONS/PUBLICATIONS: solo exhibitions New York, Philadelphia, Washington, Chicago, others; numerous group exhibitions including Metropolitan Mus Art, Mus Modern Art, Philadelphia Mus Art, National Collection of Fine Arts; Europe, Japan, Sweden, others; limited edition print-portfolios, including *The Fall*, with poem by Anania, Chicago, 1977; *Pablo Neruda*, with poems, Chicago, 1977; *from South Dakota*, with poems by Kathleen Norris, Chicago, 1979. EXHIBITIONS ORGANIZED: co-director, *Symbol and Vision*, San Francisco, 1970; *Depth and Presence*, Corcoran Gallery, 1971; *Experimental Prints*, Chicago, 1978; others. COLLECTIONS: Philadelphia Mus Art, Mus Modern Art, NYU, Univ Illinois, Library of Congress, Newberry Library, others. AWARDS: Guggenheim fellow, 1961-62; Graham Foundation, 1977; Illinois Arts Council 1973 & 80; Rosenwald Prizes; others. PROFESSIONAL ACTIVITIES: panel, CETA grants to artists, Chicago, 1978; Urban Gateways programs/arts in education, Chicago, 1979-80; NEA panelist and consultant, 1979-80; others. CAA ACTIVITIES: initiation of *Safe Practices in the Arts and Crafts: A Studio Guide*, 1978; distinguished teaching of art award comm, chair, 1980; guest editor, "Education of the Artist," *Art Journal*, 1982.

### OLEG GRABAR

Harvard University



BA Harvard Univ, 1950; MA Princeton Univ, 1953; PhD, 1955. POSITIONS: instructor to full prof and acting chair, Univ Michigan, 1954-69; Harvard Univ, prof fine arts, 1969—; head tutor fine arts, 1973-76; chair, dept fine arts, 1977—; Aga Khan prof Islamic art & architecture, 1980—. PUBLICATIONS: *The Coinage of the Tulumids*, 1957; *Persian Art Before and After the Mongol Conquest*, 1959; *Islamic Architecture and Its Decoration*, 1964; *Sasanian Silver, Late Antique and Early Medieval Arts of Luxury From Iran*, 1967; *The Formation of Islamic Art*, 1973; *Studies in Islamic Art and Archaeology*, 1976; *The Alhambra, City in the Desert*, 1978; *Die Entstehung der Islamischen Kunst*, 1979; *La Formación del Arte Islámico*, 1979; Near Eastern editor, *Ars Orientalis*, 1957-70; numerous articles and reviews in *Art Journal*, *Ars Orientalis*, *The Art Bulletin*, *Journal of the Society of Architectural Historians*, *Speculum*, *Artforum*, others. AWARDS: Henry Russell Award, Univ Michigan, 1958; Guggenheim fellow, 1972. PROFESSIONAL ACTIVITIES: honorary curator, Freer Gall, 1958-69; director and vice president, American Sch Oriental Research, Jerusalem, 1960-61 and 1967-75; secretary, American Research Inst. Turkey, 1964-69; director, Excavations at Qasr al-Hayr al-Sharqi, Syria, 1964, 66, 68-72. CAA ACTIVITIES: Board of Directors, 1968-72; Morey Book Award comm, 1974; co-chair "Semiotics and the History of Art," 1981 annual meeting.

### ISABELLE HYMAN

New York University



BA Vassar Coll, 1951; MA (English literature) Columbia Univ, 1955; MA Inst Fine Arts, NYU, 1966; PhD 1968. POSITIONS: instructor to assoc prof and acting chair, University Coll, NYU, 1963—; CBS-TV, Sunrise Semester: Early Renaissance Art in Italy, fall semester, 1970-71. PUBLICATIONS: *Fifteenth Century Florentine Studies: The Palazzo Medici and a Ledger for the Church of San Lorenzo*, 1977; editor, *Brunelleschi in Perspective*, 1974; co-author with Marvin Trachtenberg, *History of Architecture*, 1981; articles in *Acts of the Convegno on Relations between Florence and Venice, Florence*, 1976, 1979; *Art the Ape of Nature: Art Historical Studies for H. W. Janson*, 1981; *Essays Presented to Myron P. Gilmore*, 1978; others. AWARDS: Sr Kress fellow, Villa I Tatti, 1972-73; NYU arts & science research fund grants, 1968, 1976. PROFESSIONAL ACTIVITIES: Friends of Vassar Art Gall, board of directors; editorial board, Univ California Press; for the California Series in the History of Art; editorial board, *Marsyas*, 1962-64; editorial consultant Harcourt, Brace & World, 1968; editorial consultant Time-Life Art Books, 1965; NEH, selection panel for fellows in archaeology, architecture, and art, 1979; International Comm, 6th Centenary of the Birth of Brunelleschi, 1977; NYU, Seminar for Humanities Council, 1978-79; others. CAA ACTIVITIES: editor, Monograph Series in the History of Art, 1975-81; *The Art Bulletin* comm, 1975—; co-chair, "Open Sessions," 1982 annual meeting.

### CHRISTIANE L. JOOST-GAUGIER

New Mexico State University



BA Radcliffe Coll, 1955; MA Harvard Univ, 1959; PhD 1973. POSITIONS: asst prof, Michigan State Univ, 1961-62; visiting lecturer, Univ Michigan, 1962; p/t lecturer, Tufts Univ, 1967-69; p/t lecturer, Newton Coll, 1967-69; asst prof., Tufts Univ 1969-73; assoc to full prof and dept head, New Mexico State Univ, 1975—. also gallery director, 1975-77. PUBLICATIONS: *The Selected Drawings of Jacopo Bellini*, 1980; articles in *Commentari, Zeitschrift für Kunstgeschichte, Paragone, The Art Bulletin, Dictionary of the Middle Ages*, numerous others. AWARDS: Fulbright fellow, 1956-57; New Mexico State Univ research grants, 1976, 77, 78; AAUW Vassie James Hill Endowed postdoctoral fellow, 1979-80; Amer Philosophical Soc research grant, 1981-82; ACLS fellow, 1981-82. PROFESSIONAL ACTIVITIES: Women and Academia, forum, Tufts Univ, 1973; Women in Higher Education, forum, Boston Coll, 1975; docent trainer, El Paso Mus of Art, 1977-79; WCA Advisory Board; Renaissance Soc of Amer, Council Member; Natl Council Arts Administrators, Board of Directors; Natl Organization for Women, formerly chair, Academic Taskforce, Boston Chapter; panelist, The Arts and Humanities, Internatl Women's Year, UN-sponsored state conference, 1977; referee, *Journal of Rocky Mountain Medieval and Renaissance Association*; referee, *Explorations in Renaissance Culture*; others. CAA ACTIVITIES: chair, "Venetian Art," 1976 annual meeting; chair, "Relations between Tuscany and Venice," 1981 annual meeting.

### THOMAS W. LEAVITT

Herbert F. Johnson Museum of Art  
Cornell University



BA Middlebury Coll, 1951; MA Boston Univ, 1952; PhD Harvard Univ, 1958. POSITIONS: asst to the director, Fogg Art Mus, 1954-56; exec director, Fine Arts Comm of the People-to-People Program, 1957; director, Pasadena Art Mus, 1957-63; director, Santa Barbara Mus Art, 1963-68; lecturer, Univ California, Santa Barbara, 1965-68;

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director, NEA Mus Program, 1971-72; director, Andrew Dickson White Mus Art, Cornell Univ, 1968-73; prof, history of art, Cornell Univ, 1968—; director, Herbert F. Johnson Mus Art, Cornell Univ, 1973—. PUBLICATIONS: *The Evolution of Watercolor Painting in America*, catalog, 1954; *Arts of New Guinea*, catalog, 1964; *Piet Mondrian*, catalog, 1965; *American Portraits in California Collections*, catalog, 1966; *George Loring Brown*, catalog, 1973; *Painting Up Front*, catalog, 1981; others. PROFESSIONAL ACTIVITIES: executive comm, Amer Art Alliance, 1978—; council, executive comm, and vice president, Amer Assoc Museums, 1976—; trustee, Amer Federation Arts, 1972—; treasurer, vice president, president Assoc Art Mus Dir, 1973-78; trustee, 1978-80; board of directors, Independent Sector, 1980—; NEA Mus panel, 1972-75; others. CAA ACTIVITIES: chair, nominating comm, 1980.

### RAYMOND SAUNDERS

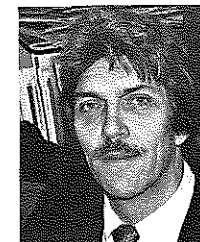
California State University, Hayward



BFA Carnegie Inst Technology, 1960; MFA California Coll Arts & Crafts, 1961. POSITIONS: prof painting, California State Univ, Hayward, 1968—; Rhode Island Sch Design, visiting critic, 1968; visiting artist, 1972; Yale Univ, visiting artist, 1972. EXHIBITIONS: numerous solo exhibitions, including Terry Dintenfass Gall, NYC (8 exhibitions since 1962); Hopkins Center, Dartmouth Coll, 1969 (twice); San Francisco Mus Modern Art, 1971; Toronto Gall, 1972-73; Providence Mus Art, 1972-73; University Art Mus, Berkeley, 1976; Univ Calif, La Jolla, 1979; Seattle Art Mus, 1980-81; numerous group exhibitions. COLLECTIONS: Addison Gall American Art, Carnegie Inst, Elvehjem Art Center, Howard Univ, Mus Modern Art, Whitney Mus Amer Art, Oakland Mus, San Francisco Mus Modern Art, Ackland Art Center, Indianapolis Mus Art, Philadelphia Mus Art, St. Louis Mus Art, others. AWARDS: Pennsylvania Academy scholarships, 1954-57; Thomas Eakins prize, 1956; Ford Found purchase award, 1964; Prix de Rome, 1964-66; Guggenheim award, 1976; NEA award, 1977; others. PROFESSIONAL ACTIVITIES: art consultant, dept black studies, Univ Calif, Berkeley, 1969—; member Afro-Amer acquisitions comm, Univ Art Mus, Berkeley, 1971—.

### FRANZ SCHULZE

Lake Forest College



PhB Univ Chicago, 1945; BFA Sch of Art Inst Chicago, 1949; MFA 1950. POSITIONS: instructor, Purdue Univ, 1950-52; lecturer, Univ Chicago, 1952-53; asst to full prof, Lake Forest Coll, 1952—; dept chr, 1952-64; Hollender Prof Art, 1975—; Colorado Coll summer sessions, 1966-75. PUBLICATIONS: *Art, Architecture and Civilization*, 1968; *Fantastic Images: Chicago Art Since 1945*, 1972; *One Hundred Years of Architecture in Chicago: Continuity of Structure and Form*, 1976; Chicago correspondent, *Art News*, 1958-64 and 1972—, and contributing editor, 1975; art critic, *Chicago Daily News*, 1962-78; *Chicago Sun-Times*, 1978—; corresponding editor, *Art in America*, 1965—; Chicago correspondent, *Art International*, 1966-67; art and architecture critic, *The Chicagoan*, 1973-74; contributing editor, *Inland Architect*, 1975—. EXHIBITIONS ORGANIZED: American Federation Arts, *Figure and Fantasy*, 1966; *Eight Painters of Chicago*, 1961; *Paul Sarkisian*, 1971; *Francis Chapin*, 1973; *Recent Chicago Art*, 1979. AWARDS: Adenauer fellow in painting, 1956-57; Ford Found traveling fellow for critics, 1964-65; Eli Lilly Found grant in Amer art, 1968; Graham Found grant, 1971,

1979; Great Teacher award, Lake Forest Coll, 1968; Harbison award for teaching excellence, Danforth Found, 1971; others. PROFESSIONAL ACTIVITIES: advisory board, *Contemporary Artists*, encyclopedia. CAA ACTIVITIES: overall studio chair and chair, "Recent Chicago Art," 1976 annual meeting; chair, Mather Award Comm, 1981.

### BARBARA ZUCKER

University of Vermont



BS Univ Michigan, 1962; MA Hunter Coll, 1977. POSITIONS: LaGuardia Comm Coll, CUNY, 1974-77; Fordham Univ, 1974-79; docent, Whitney Mus Amer Art, 1974-79; Princeton Univ, 1976; Florida State Univ, 1976; Fine Arts Workshop, Provincetown, Mass., 1976; Castle Hill Center for Arts, 1976-77; Philadelphia Coll Art, 1977-79; Pratt Inst, 1978; Louisville Sch Art, 1979; artist-in-residence, Univ Colorado, Boulder, 1980; chair, art dept, Univ Vermont, 1979—. EXHIBITIONS: solo Douglass Coll, Rutgers Univ, 1973; Gall of July and August, Woodstock, NY, 1974, 1977; A.I.R. Gall, NYC, 1972, 1974; 112 Greene Street Gall, NYC, 1976; Pennsylvania Academy Art, 1980; Robert Miller Gall, NYC, 1978, 1980; others; numerous group exhibitions. COLLECTIONS: Whitney Mus Amer Art, Hartwick Coll, Ulster County Coll, Indianapolis Mus Art. AWARDS: NEA sculpture award, 1975; Purchase Prize, Ulster County Council on Arts, 1977, Yaddo, 1972. PUBLICATIONS: reviews and articles in *Art News*, *Art in America*, *Art Journal*, *Heresies*, *Art New England*, *Art in America*, others; editorial assoc, *Art News*, 1974-79. PROFESSIONAL ACTIVITIES: co-founder, A.I.R. Gall, NYC, 1972; Vermont Artists Task Force, 1981. CAA ACTIVITIES: speaker, 1977 annual meeting; co-chair, "Color in Sculpture—Sculpture in Color," 1980 annual meeting.

## CURRENT BOARD OF DIRECTORS

PRESIDENT: Lucy Freeman Sandler, New York University  
SECRETARY: John R. Martin, Princeton University  
TREASURER: Richard Ravenscroft, Philadelphia National Bank  
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

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; Sylvia Stone, Brooklyn College, C.U.N.Y.; Kathleen Weil-Garris, N.Y.U.

TO SERVE UNTIL 1983: Paul Arnold, Oberlin College; Anne Coffin Hanson, Yale University; Marilyn Lavin, Princeton University; Eleanor Tufts, Southern Methodist University; John Walsh, Boston Museum of Fine Arts; William Wixom, The Metropolitan Museum of Art.

TO SERVE UNTIL 1984: Alessandra Comini, Southern Methodist University; Wanda Corn, Stanford University; David C. Driskell, University of Maryland; Ilene H. Forsyth, University of Michigan; Lee Anne Miller, Cooper Union; Gabriel Weisberg, University of Pittsburgh.

TO SERVE UNTIL 1985: Pamela Askew, Vassar College; Frederick J. Cummings, The Detroit Institute of Arts; Wolf Kahn, Hunter College, C.U.N.Y.; Howardena Pindell, S.U.N.Y., Stony Brook; Angelica Rudenstine, The Solomon R. Guggenheim Museum; Wallace J. Tomasini, University of Iowa.

**DATEBOOK.** 1 October deadline annual meeting abstracts . . . 23 October deadline preferential ballot . . . 1 November deadline ACLS travel grant applications (conferences March-June) . . . 10 November deadline submission of positions for November 24 listing . . . 15 November deadline December newsletter . . . 29 December deadline submission of positions for annual meeting listing . . . 25-27 February 1982 CAA annual meeting, New York Hilton (Placement begins 24 February).

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

## conferences and symposia

### Michelangelo

The art history department of Virginia Commonwealth University is holding a symposium on Michelangelo, November 6—7, on their campus in Richmond Va. Latest issues will be discussed and papers delivered by James Ackerman, Sidney Alexander, Esther Gordon Dotson, Creighton Gilbert, Fredrick Hartt, and David Summers. For further information: Fredrika Jacobs, Art History Dept., VCU, Richmond, Va. 24284.

### Contemporary American Realism since 1960

A symposium to be held October 17, in conjunction with the current exhibition of the same title at the Pennsylvania Academy of the Fine Arts. Participants are art historians Linda Nochlin and Gabriel Weisberg and artists Rackstraw Downes, Walter Erlebacher, and Philip Pearlstein. Frank H. Goodyear, Jr., curator of the exhibition, will moderate. Price: \$6.00, includes lunch. (215) 972-7642.

### Art Museums in Financial Crisis

The theme—so what else is new?—of the Western Association of Art Museums' annual conference, to be held in San Antonio, October 25 through 29. The San Antonio Museum Association and the M.K. McNay Art Institute are hosting the conference. For further information: Lynn M. Jorgenson, Executive Director, WAAM, 270 Sutter Street, San Francisco, Calif. 94108. (415) 392-9222.

### British Figurative Painting

In conjunction with the exhibition *Eight Figurative Painters*, which will be on view October 13—January 3, the Yale Center for British Art will hold a symposium on October 17 on *The Figurative Tradition in Contemporary British Painting*. Participating speakers are Andrew Forge, Yale Univ. School of Art; William Bailey, Yale Univ.; Michael Roemer, Yale Univ.; Larry Day, Philadelphia Coll. Art; John Hollander, Dept. English, Yale Univ.; and Duncan Robinson, Yale Center for British Art. For further information: Constance Clement, YCBA, Box 2120 Yale Station, New Haven, Conn. 06520. (203) 436-1162.

### Art Administrators

The National Council of Art Administrators is meeting in Washington this year, on November 20—22. Not surprisingly, the conference theme is *The Cultural Capital—Resources and Opportunities for Arts Institutions and Arts Administrators*. Lots of luck! For further information: Roy Slade, Chairman NCAA, Cranbrook Academy of Art, 500 Lone Pine Road, Bloomfield Hills, Mich. 48013.

### Winterthur Museum

*The Colonial Revival in America* is the theme for this year's conference, to be held November 13—14. There will be nearly two dozen speakers; topics will include architecture, furnishings, and landscape. For further information: Kenneth L. Ames, Office of Advanced Studies, WM, Winterthur, Del. 19735.

### Small Computers in the Arts

A symposium being held in Philadelphia, November 20—22, to increase participants' awareness of the use of computer technology in the audio and visual arts. For more information: SCA Symposium, Box 1954, Philadelphia, Pa. 19105, or call Philadelphia IEEE Office (215) 243-8109.

### More on Bloomsbury

The Royal Oak Foundation is sponsoring an interdisciplinary symposium, *The Bloomsbury Group and Charleston, Sussex*, which will be held at The Metropolitan Museum of Art on October 17. Among the speakers are Richard Morphet, of the Tate Gallery, and the Met's own Sir John Pope-Hennessy. For further information: ROF, 41 East 72nd Street, New York, N.Y. 10021. (212) 861-0529.

### German Democratic Republic

A call for papers for a seminar on *Preservation of Cultural Heritage and Tradition in the German Democratic Republic: Music, Art, Architecture, Restoration, Literature*. This seminar will be part of the Eighth International Symposium on the GDR to be held at Conway, N.H. from June 18—25. Detailed proposals (title, 2-3 pages), deadline February 1; and completed papers, not more than 30 minutes (preferably in English), deadline April 15, should be sent to Nancy Lauckner, Dept. of Germanic and Slavic Languages, Univ. Tennessee, Knoxville, Tenn. 37916, and to Dieter Saalmann, Box 11, Wichita State Univ., Wichita, Kans. 67208.

### Medieval—Renaissance Studies

The third Biennial New College Conference on Medieval—Renaissance Studies will be held at the University of South Florida, Sarasota, March 5—6. Proposals for papers in all disciplines, all aspects of Europe and the Mediterranean, 1000—1600 A.D. (special themes: urban studies, aristocratic culture and institutions, perceptions and ideals, Mediterranean region) will be considered. Send one-page abstract to Lee Snyder, Director of Medieval—Renaissance Studies, Div. Social Sciences, New College of USF, 5700 North Tamiami Trail, Sarasota, Fla. 33580. Deadline: 1 December.

## professional publications

*Books listed in this column should be ordered directly from the publishers.*

***The Artist's Craft. Methods and Materials of the Artist: An Outline of Museum Studio Workshops***, by Suzanne Geller. A handbook describing a project in which museum volunteers and teachers are taught to see works of art through an understanding of technique and process. 36 pp. The Metropolitan Museum of Art, Dept. of Public Education, Fifth Avenue & 82nd Street, N.Y.C. 10028. \$4.50.

***Arts Management: An Annotated Bibliography (1980 revision)***, compiled by Stephen Benedict and Linda C. Coe. 188 entries organized into eight major categories: management and finance; marketing and public relations; planning and facilities; fundraising; boards and volunteers; research and policy; directories and reference works; and bibliographies. 48 pp. Center for Arts Information, 625 Broadway, N.Y.C. 10012. \$5.00.

***Directory of Artists Slide Registries***, compiled by Suzy Ticho. Provides a national directory of repositories of slides of professional visual artists' work. Ninety-four registries in 37 states are included. 72 pp. American Council for the Arts, 570 Seventh Avenue, N.Y.C. 10018. \$6.95.

***Guide to Artist-Gallery Agreements***. A thoroughly annotated model artist-gallery agreement covering eighteen points, including: limited, exclusive agency; creation, title, and receipt; sales; loans; rentals and subconsignments; exhibitions; and insurance. Published jointly by Philadelphia Volunteer Lawyers for the Arts and the Lawyers for Arts Committee, Young Lawyers Section of the Philadelphia Bar Association. 15 pp. PVLA, 260 South Broad Street, Suite 1302A, Philadelphia, Pa. 19102. \$5.50, postage included. Bulk order discounts available.

***Special Space: Artists Housing and Loft Living***. The history of the SoHo area in New York City is traced from its initial covert colonization by artists, through the zoning legislation that legalized the residential and working areas for artists, to the situation in lower Manhattan today. Comparable artists project.

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### Renaissance Conference

The 31st annual South-Central Renaissance Conference will be held at the University of Southwestern Louisiana, Lafayette, April 1—2. Papers are invited from all disciplines and should be sent by December 31 to the program committee chair, Clifford Ronan, Dept. of English, Southwest Texas State University, San Marcos, Tex. 78666.

## announcements

### Mellon Junior Faculty Fellowships

We've checked our membership files and no—no members of the CAA have been certified "geniuses" by the recently announced MacArthur Foundation Fellowships, which awarded stipends ranging from \$26,000 to \$60,000 annually for five years to a select sixty scholars, scientists, etc. to enable them to do their own thing for the presumable advancement of knowledge and good of us all.

Considerably less spectacularly, but we strongly suspect no less usefully, the Andrew W. Mellon Foundation, through its fellowships for junior faculty, has been plugging away at the problem of keeping promising beginning scholars in the humanities and enabling them to continue their research in the face of the current shortage of teaching and tenure opportunities. The terms of the Mellon fellowships vary from institution to institution. Generally, they are for scholars who have earned their doctorates within the past three years and have some teaching experience. Appointments are usually for one year, though some are renewable, and involve half-time teaching, half-time devoted to research. Stipends are in the \$16,000—\$18,000 range. Some institutions, but not all, prefer interdisciplinary research proposals. Fellowships for which art historians could be considered for the 1982-83 academic year are available at the following institutions. In all cases, write for specific requirements.

**Harvard University.** Richard M. Hunt, Program Director, HU Mellon Faculty Fellowships, Lamont Library 202, Cambridge, Mass. 02138. Deadline: 15 November.

**University of Pennsylvania.** Frank P. Bowman, Chr., Humanities Coordinating Comm., UP, 16 College Hall/CO, Philadelphia, Pa. 19104. Deadline: 1 December.

**Columbia University.** Director, Society of Fellows in the Humanities, Heyman Humanities Center/CU, 70-74 Morningside Drive, N.Y.C. 10027. Deadline: 1 November. Columbia is also offering two **Senior Faculty Fellowships** for untenured faculty who have held the doctorate and who have been teaching full time for at least five years. Same address as above.

### ACLS Program Booklet

*Aids to Individual Scholars*, the booklet describing all fellowship and grant competitions to be held in 1981—82 by the American Council of Learned Societies is now available. Write: ACLS, 800 Third Avenue, N.Y.C. 10022.

### IREX Program Announcement

Likewise, the announcement of 1981/82 programs of the International Research & Exchanges Board (fellowships and exchanges with the Soviet Union and other Eastern European countries) can be obtained from IREX, 655 Third Avenue, N.Y.C. 10017.

### National Humanities Center Fellowships

Approximately forty fellowships, for both younger (three to ten years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but also sciences and the professions; special seminars focus on social and ethical applications or implications of scholarly research. For application materials: NHC, P.O. Box 12256, Research Triangle Park, N.C. 27709. Application deadline: 10 January.

### American Academy in Rome

AAR offers predoctoral and postdoctoral one-year fellowships in the fields of painting, sculpture, art history, classical studies, modern Italian studies and Medieval/Byzantine studies. In addition, a two-year fellowship in the history of art (Kress Triangulation Fellowship) supported by \$3,500 from the Samuel H. Kress Foundation matched by the universities of the winning applicants and by in-kind support from the Academy (application from department chairs) is available. All fellowships carry monthly stipends and travel allowances. For further information and applications: AAR, 41 East 65th Street, N.Y.C. 10021. Application deadline: 15 November.

### Charlotte W. Newcombe Fellowships

A graduate fellowship program designed to promote research in ethical or religious values, including the way in which those values are reflected in art and related fields. Approximately forty-five fellowships will be awarded for 1982, each providing \$500 per month for twelve months of full-time dissertation research and writing. A supplementary grant of up to \$1,000 is available for dissertation related expenses. The award does not cover tuition. Applicants should have completed all doctoral requirements except the dissertation by June 1982. For further information and applications: Newcombe Fellowships, Woodrow Wilson National Fellowship Foundation, Box 642, Princeton, N.J. 08540. Application deadline: 11 January for fellowships to begin June or September 1982.

### Academic Administration Fellows

The American Council on Education Fellows Program in Academic Administration identifies and prepares about forty persons each year who show promise for responsible positions in academic administration. Fellows serve on their home or a host campus directly with the president, senior academic officer, or other senior administrator for an academic year, and attend three week-long seminars sponsored by ACE dealing with issues and management in higher education. Candidates must be nominated by the president of an ACE member institution by 30 November. For additional information: Madeleine F. Green, Director, ACE Fellows Program, One Dupont Circle, Washington, D.C. 20036.

## annual meeting addenda

Two affiliated societies have announced their annual meeting programs.

**Caucus for Marxism and Art: Alternatives to the Commercial Textbook in Undergraduate Teaching.** Course outlines, syllabi, class notes, anthologies, bibliographies, reproductions, and other materials developed for comprehensive undergraduate courses will be discussed. Papers should address the underlying practical and theoretical issues as well as technologies of reproduction and cost. Please submit such materials along with the customary one-page abstract to Caucus for Marxism and Art, c/o David Kunzle or O.K. Werckmeister, UCLA, Dept. of Art, Design, and Art History, Los Angeles, Calif. 90024.

**Women's Caucus for Art: Women and Art in Society.** Further panel proposals on this topic should be sent to Judith Stein, c/o Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, Pa. 19102. The WCA is especially eager to receive art historical proposals.

**The 1982 Preliminary Program**—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the end of November. ■

### American Antiquarian Society

A broad range of short- and long-term Visiting Research Fellowships at AAS, on both postdoctoral and predoctoral levels, is being offered for the academic year 1982—83. For additional information and application forms: John B. Hench, Research and Publication Officer, AAS, 185 Salisbury Street, Worcester, Mass. 01609. Deadline: 1 February.

### Fellowships for Venetian Research

The Gladys Kriebel Delmas Foundation offers pre- and postdoctoral grants for research in Venice on any aspect 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. Grants from \$500 to \$10,000; some subsequent publication subvention may be available. For further information: GKDF, 40 Wall Street, N.Y.C. 10005. Application deadline: 15 January. ■



Material for inclusion in **People and Programs** should be sent to *College Art Association*, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: 15 November.

## IN MEMORIAM

**Alfred H. Barr, Jr.** died on August 16. It seems unnecessary to remind our readers of his accomplishments or of his importance. Rather, we remind ourselves with pride that he served on the CAA Board of Directors from 1944 to 1947 and that he was elected an Honorary Director of the Association in 1975. Most recently, the CAA Award for Museum Scholarship, established in 1980 and first awarded in 1981, was named in his honor. Presented to the author or authors of the museum catalog judged to have made the most significant contribution to scholarship, the award officially honors the standard established by Barr's exemplary catalogs, among them *Cubism and Abstract Art* (1936), *Fantastic Art, Dada, Surrealism* (1936); and *Matissse: His Life and His Public* (1951).

Former *San Francisco Chronicle* art critic **Alfred Frankenstein** died of a heart attack in August. Frankenstein began his career as a music critic; held teaching posts at the University of California in Berkeley, Mills College, and Stanford University; and from 1979 to 1980 was curator of American art at the M.H. de Young Memorial Museum. A long-time CAA member, he received the Association's Frank Jewett Mather Award for art and architectural criticism in 1971.

Another long-time CAA member, **Simon Lissim**, died in May at the age of eighty. Painter, designer of porcelain, stage designer, and ceramist, Lissim began his teaching career as head of the New York Public Library's art education program, then went on to City College, where he taught from 1944 to 1971.

Art historian **Karl Kup**, head of the Spencer Collection of illustrated books, manuscripts and fine bindings at the New York Public Library for more than three decades, died in June. He was also curator of prints and chief of the art and architecture division at NYPL.

## ACADEME

CAA Board member **Lee Anne Miller**, formerly chair of the department of art and art history at Wayne State University, has been named the new dean of The Cooper Union School of Art. Miller (M.F.A., Cranbrook Acad.) was president of the Women's Caucus for Art from 1978 to 1980 and currently serves on the Board of the National Council of Art Administrators. Prior to Wayne State, she was head of the art and art history department at the University of Missouri-Kansas City, where she also taught printmaking and painting.

Another CAA Board member, **Gabriel P. Weisberg**, is Visiting Andrew F. Mellon Professor at the University of Pittsburgh for the academic year 1981-82. Weisberg is chair of the CAA Committee on the Perservation of Art.

**Priscilla Soucek** (Ph.D., IFA) returns to the Institute of Fine Arts as Hagop Kevorkian Professor of Islamic Art. She most recently taught at the University of Michigan. During this fall semester she will give a lecture course in arts of the Eastern Islamic world and a seminar entitled *Ceramic Traditions in the Mediterranean from 400-1400 A.D.*

From S.U.N.Y., Buffalo come several faculty news items. **Vance Watrous** has been promoted to associate professor with tenure. **Dorothy Glass**, whose book, *Studies on Cosmatesque Pavements*, was published in 1980, has been promoted to full professor. During his sabbatical this fall from his duties as vice-chairman of the department, **Jack Quinan** will be writing a book on Frank Lloyd Wright's Larkin Building. **Carol Zemel** had a book, *Foundation of Legend: Van Gogh Criticism 1890-1920*, published last year. **Alan Birnholz** organized a symposium entitled *The Function of the Art Museum in Contem-*

*porary America* at the Albright-Knox Art Gallery.

Following her term as senior fellow at the National Gallery of Art during 1981-82, **Barbara Stafford** will join the faculty of The University of Chicago, teaching later 18th- and 19th-century art. **Francis Dowley**, who teaches 17th- and 18th-century art, has had his retirement postponed until 1986. Another addition to the Chicago faculty is **Carol Bolon** (PhD, IFA), as assistant professor of Indian art.

More from the midwest. **Robert Brueggemann**, of the University of Illinois at Chicago Circle, will be visiting assistant professor of architectural history at M.I.T. during the fall semester 1981. **Gloria DeFilipps Brush** has left her position as executive director of the Arrowhead Regional Arts Council to join the faculty of the University of Minnesota-Duluth, where she will teach photography. At the Minneapolis College of Art and Design, **Bill Stumpf** and **Len Singer** have accepted appointments at the rank of associate professor in the design division. Stumpf has taught at the Institute of Design and the University of Wisconsin at Madison. Singer has taught at the University of Kansas, Lawrence; the Institute of Design; the Royal College of Arts; and the National Design School in Israel.



Lee Anne Miller,  
The Cooper Union  
School of Art

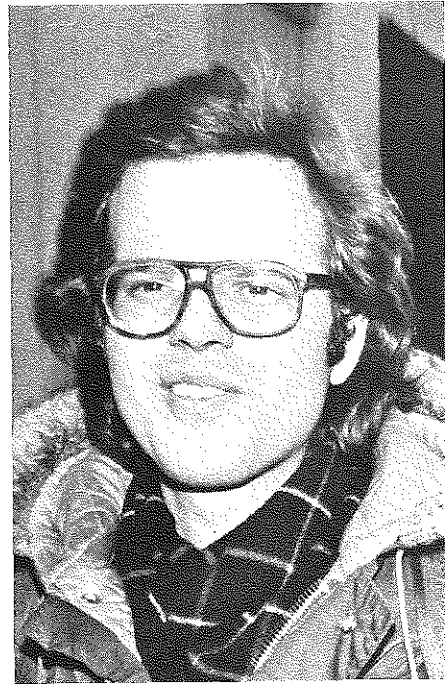


Beverly Zisla Welber, Saint Anselm College

It is a very special pleasure to report that **Beverly Zisla Welber** has been appointed arts administrator at Saint Anselm College in Manchester, N.H. Welber is the author of "How To Survive College Art Association Placement by Knowing How To Try," the down-to-earth, nitty-gritty, all-them-thar-adjectives guide on how to retain sanity and civility and maybe even land a job at the CAA annual meeting. She also served as a member of the Ad Hoc Committee on Placement Standards, and she has co-chaired and participated in several of the Placement Orientation Sessions regularly held the night before annual meeting placement operations begin. Prior to her present position, Welber (MA, Univ. Missouri, Columbia) was co-director of the Chapel Arts Center at St. Anselm as well as assistant professor in the visual arts department. When she first agreed to allow us to publish her article at our usual generous royalty rate, we promised her fame and fortune. Oh well, one down . . .

The University of Colorado at Colorado Springs has named **Carol Adney** assistant professor, chair of the art department, and gallery director. Previously, Adney was Gallery director at the Herron School of Art in Indianapolis.

**Roger Shepherd** has been named director of the newly formed Parsons American College in Paris (*CAA newsletter*, April 1981). A master printmaker whose preferred medium is etching, Shepherd has been associated with Parsons for eleven years as an art teacher and



Roger Shepherd,  
Parsons American College, Paris

administrator. He has been president and is currently vice president of the Weehawken Environment Committee; is director of Visual Artists, Inc.; and has served the Artists for Environment Foundation in the Delaware Water Gap Area as teacher, consultant, curator, and gallery director.

Several changes have taken place at the School of Fine Arts of the University of Southern California. Sculptor **John S. Gordon**, who had been interim dean since the departure of **Stephen E. Ostrow** in February, has been named dean. Gordon (MFA, Claremont Grad. Sch.) taught at Mount Saint Mary's College in Los Angeles before joining the USC faculty in 1973. Other new appointments include, in the art history area: **Selma Holo**, former curator of the Norton Simon Museum, will concurrently serve as director of the museum studies program and as director of the University Art Galleries; **Carolyn Malone**, most recently assistant professor of medieval art at Princeton, has been named assistant professor; **Kenneth Hamma**, a recent Princeton Ph.D., will lecture in antiquities; **Jiri Frel**, curator of antiquities at the J. Paul Getty Museum, and **Pratapaditya Pal**, curator of Indian art at the Los Angeles County Museum, have been reappointed as adjunct professors. In the studio area: lithographer **Ruth Weisberg** has been promoted to full professor; **Jud Fine** has been appointed assistant professor of sculpture; **Stephen Meltzer** and **David Schirm** have joined USC on one-year appointments as visiting assistant professors; and **Joe Fay** has been reappointed adjunct assistant professor.

**Erratum.** In announcing the appointment of **Robert P. Bergman** as director of the Walters Art Gallery in the last issue, we erroneously credited him with the organization of both the symposium and exhibition held at the Fogg in 1979 in honor of Ernst Kitzinger. Bergman reports that he did organize the symposium, but that the exhibition, *Byzantine Art in the Making*, was conceived and organized by **Anna Gonosova**, who recently completed her Ph.D. thesis under Kitzinger's direction.

## MUSEUMS

**Harry Lowe** has been designated acting director of the National Museum of American Art. A long-time friend as well as colleague of the Museum's former director, the late **Joshua C. Taylor**, Lowe joined the Smithsonian in 1964 and has served as assistant director of NMAA since 1974.



Duncan Robinson, Yale Center for British Art

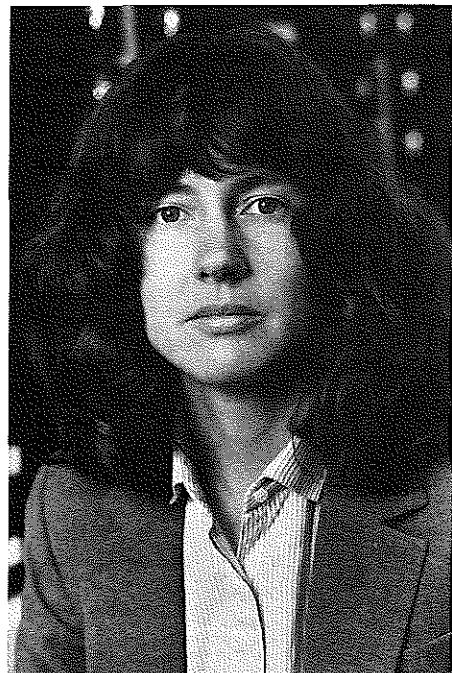
**Duncan Robinson**, formerly keeper of paintings and drawings at the Fitzwilliam Museum of the University of Cambridge in England, is the new director of the Yale Center for British Art. While at the Fitzwilliam, Robinson (MA, Yale Univ.) also held the posts of lecturer and fellow at Clare College and served as director of studies in the history of art for six of Cambridge's colleges. He is the author of *Stanley Spencer* (1979) and *A Companion Volume to the Kelmscott Chaucer* (1975).

**Edward J. Sullivan** will be leaving his teaching post at N.Y.U.'s Washington Square College at the end of this fall semester and will

*Continued on p. 8, col. 1*

## /people and programs

assume full-time responsibility as director of the Meadows Art Museum at Southern Methodist University in April. In the interim, he will be guest lecturer at Hebrew University in Israel. Sullivan, whose M.A.s in Spanish literature and art history and Ph.D. in art history are all from N.Y.U., is currently engaged in assembling two exhibitions of Spanish art: a late 17th-century show, assembled from North American collections, scheduled to open in April 1982 at Princeton, and an international loan show, *Painting in Spain from Goya to Picasso*, which will open at the National Gallery in November 1983.

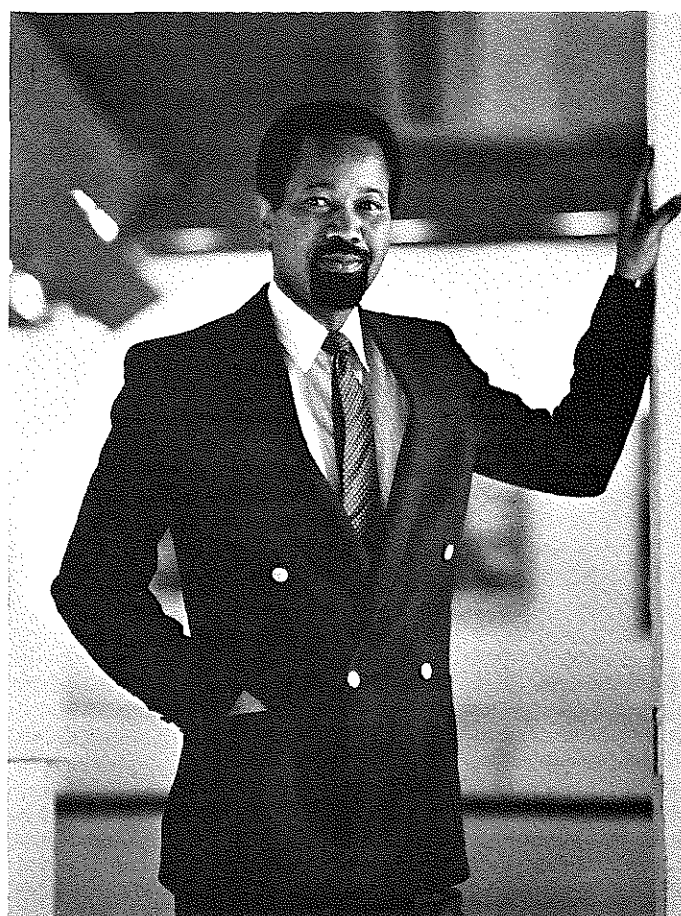


Judith F. Keller, University of Texas at Austin

Judith F. Keller, former acting curator of Western art at the University of Michigan Museum of Art, has been named the first curator of prints and drawings at the Archer M. Huntington Art Gallery, The University of Texas at Austin. Keller (MA, Univ. Michigan) has been associated with the graphic arts department of the Detroit Institute of Arts.

Alan P. Darr, associate curator of European sculpture and decorative arts at The Detroit Institute of Arts, has received the John J. McCloy Fellowship in Art. The award has permitted him to study Italian sculpture in German collections and to gather material to organize DIA's planned Italian sculpture catalog.

At the Worcester Art Museum, Kathy Louise Berg succeeds Holly Haswell as head librarian. Haswell has moved to the Sleepy Hollow Restoration, Inc. as librarian. Berg (MLS, Columbia Univ., MA, art history, Boston Univ.) leaves the Museum of Fine Arts, Boston after eight years as librarian.



Dewey F. Mosby,  
Colgate University  
Art Collections

Dewey F. Mosby has left the Detroit Institute of Arts, where he had been curator of European art since 1974, to become director of the Colgate University Art Collection and The Picker Art Gallery in Hamilton, N.Y. Prior to Detroit, Mosby (Ph.D., Harvard) was assistant curator at the J. Paul Getty Museum and before that he taught at SUNY, Buffalo. Among the exhibitions he organized at DIA were *The Second Empire: Art in France under Napoleon III* and, most recently, *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*.

John David Farmer is the new director of the University Art Museum at the University of California, Santa Barbara, succeeding David Gebhard, who returns to full-time teaching at UCSB. Farmer (PhD, Princeton Univ.), whose field is Northern European art, was most recently director of the Birmingham Museum of Art and before that curator at the Art Institute of Chicago.

At the University of Georgia Museum of Art, Richard S. Schneiderman has been named director after having served as acting director since last July. Schneiderman (Ph.D., SUNY, Binghamton) came to Georgia in 1976 as curator of prints and drawings.

Shelton Stanfill has been named to succeed Peter Smith as director of Dartmouth Col-

lege's Hopkins Art Center. Stanfill leaves his post as director of cultural programs at Colorado State University, a position he had held since 1967. He has been president of the Rocky Mountain Consortium of the Arts and a director of several arts organizations.

The Portland Art Association has appointed Bill Foster director of the Northwest Film Study Center. Foster joined the Association in 1970, serving as an assistant curator for the Portland Art Museum before moving to the Film Center in 1974.

Coy Ludwig joins The Hudson River Museum as associate director. Ludwig (PhD, Syracuse Univ.) moves from S.U.N.Y. at Oswego where he taught museum studies and directed the Tyler Art Gallery since 1970. Prior to that he was director of The Remington Art Museum.

*After Daguerre: Masterworks of French Photography from the Bibliotheque Nationale; Monet's Years at Giverny: Beyond Impressionism; Russian and Soviet Paintings . . .* The list could go on and on, and would include some of the most important and perceptive exhibitions shown at the Metropolitan Museum of Art in recent years. In recognition of those achievements, and in a step that marks the first time in years that several curatorial staff members have been promoted at

## /people and programs

once, the Met has announced the promotion of four associate curators, whose ages range from 34 to 40, to the rank of full curatorship. They are Katharine Baetjer and Charles Moffett, in the department of European paintings; Joan Mertens, in the department of Greek and Roman art; and Weston Naef, in the department of prints and photographs.

Cornell University's Herbert F. Johnson Museum of Art reports three new staff appointments. Gwendolyn Owens (MA, Williams College/Clark Art Inst.) has been promoted to associate curator, with responsibility for the documentation of the permanent collections of European and American art and the coordination of exhibitions. Assisting Owens with exhibitions coordination will be Catherine Anderson (BA, Syracuse Univ.), former membership secretary. Carol Whitehurst (MLS, Univ. of California, Berkeley) has been promoted to the position of assistant to the director. She will also be handling publicity and coordination of publications.

The Norton Gallery of Art, West Palm Beach announced the appointment of Bruce Weber as curator of collections. Weber (PhD cld since 1967. He has been president of the Rocky Mountain Consortium of the Arts and a director of several arts organizations.

### FACILITIES AND PROGRAMS

Several museums are the recipients of some major grants and gifts. The Andrew W. Mellon Foundation has made matching endowment grants to The Detroit Institute of Arts and to the Los Angeles County Museum of Art in support of their conservation programs. Detroit will receive \$500,000 and \$400,000 will go to Los Angeles. At both museums, a portion of the income from the endowment will be used to train advanced conservation apprentices. In Los Angeles, the training program will start after the new conservation facilities are completed in the spring of 1982. The Conservation Services Laboratory in Detroit is already in operation and the grant will enable it to provide scientific research and restoration not only for its own collection, but for important works of art owned by state institutions and smaller museums throughout Michigan and the Midwest.

The Kresge Foundation has awarded a \$250,000 challenge grant to the Walker Art Center. The grant is designated specifically for the \$2,100,000 building improvement portion of the Walker's current \$10,000,000 capital campaign. Edward Larrabee Barnes, the architect who designed the present award-winning building, is currently developing plans which will provide for additional space for exhibitions, permanent collection, education activities and other museum operations. The Wadsworth Atheneum has also been awarded a grant by Kresge: \$100,000 to

underwrite part of the cost of the museum's current \$2.7 million capital improvements program.

The Metropolitan Museum of Art has received a gift of \$10 million from Harold D. Uris, the builder and real-estate developer. The gift, one of the largest single monetary donations in the Met's history, will be used for the creation and endowment of the Ruth and Harold D. Uris Center for Education. Plans call for the reconstruction of the Junior Museum area, the creation of a new visitors' orientation center, and the installation of "extensive new multimedia information systems."

The Archives of American Art, a bureau of the Smithsonian Institution, is the recipient of the Gertrude Vanderbilt Whitney Papers, a gift of Mrs. Whitney's granddaughter, Flora Miller Irving, who is president of the Whitney. The gift consists of some 20,000 items. When processing is completed, microfilms will be available to scholars and researchers at the regional centers of the Archives and around the world through interlibrary loan.

The Whitney Museum of American Art, which already has a branch in lower Manhattan, opened a branch in Stamford, Conn. in July. It is housed in 3,600 square feet on the ground floor of the new headquarters building of Champion International Corporation and will be totally supported by the corporation. The opening exhibition, organized by Lisa Phillips, and entitled *Pioneering the Century: 1900-40*, consisted of some fifty paintings, sculptures and works on paper drawn from the Whitney's permanent collection. A third branch is planned for next year in the Phillip Morris Building in midtown Manhattan.

The Parsons School of Design, in another collaborative effort, has joined forces with the Smithsonian Institution's Cooper-Hewitt Museum to offer a two-year master's degree program in the history of decorative arts to begin in September 1982. The program will integrate the study of decorative arts with architecture, design, and cultural history. Applications will be accepted this fall. A limited number of scholarships are available, including one from the Ford Foundation specifically for a qualified minority student. Catalogues and applications from: Office of Graduate Admissions, Parsons School of Design, 66 Fifth Avenue, N.Y.C. 10011. (212) 741-8910.

The Portland Art Association has announced that its Museum Art School, founded in 1909, changed its name this fall to the Pacific Northwest College of Art. Alfred E. Hammer, the new director, points out that the new name more accurately describes the institution's "broad educational purpose and location."

The Art Council of Lehigh University has also announced a name change: the Office of Exhibitions & Collection will now be known as the Lehigh University Art Galleries, reflecting the galleries' function as an art center for the campus and the community. There are three galleries on campus: the Ralph Wilson Gallery, the Hall Gallery, and the DuBois Gallery.

### ASSOCIATIONS

Ian M. White, director of The Fine Arts Museums of San Francisco, has been appointed to the executive board of the International Committee for the Fine Arts (ICFA) of the International Council of Museums (ICOM). The next meeting of the committee will be in Stockholm in April.

A steering committee for a National Organization of Artists' Spaces was elected at the "Beyond Survival" conference held at the Contemporary Arts Center in New Orleans this past April. Members of the committee are Marilyn Crank, Creative Arts Resources, Chicago; Anne Focke, and/or, Seattle; Joseph Celli, Real Art Ways, Hartford; Claire Copley, New York City; and M.K. Wegmann, Contemporary Arts Center, New Orleans. The 1982 artists' spaces conference will be held in Washington, D.C.

The American Society of Contemporary Artists has announced the election of its officers for 1981 and 1982. Painter-sculptor Harriet FeBland will serve as president; painter Philip Reisman as first vice-president; and graphic artist Esther K. Gayner as second vice-president.

### NOMINATIONS INVITED FOR CAA TEACHING AWARDS

Nominations from the membership are invited for the Distinguished Teaching of Art and the Distinguished Teaching of Art History Awards.

For obvious reasons, these two awards, which are not based upon a body of published material, are more dependent than are the other Association awards upon recommendations from the membership. Letters of recommendation, and appropriate supporting materials, should be sent to the Executive Secretary, CAA, 16 East 52 Street, New York, N.Y. 10022 by November 1. The names and letters of nomination for any candidates who are strong contenders but not the finalist in any given year will be passed on to the award committees for the following year.



placement: 1980-81 annual review

"There are little lies, big lies, and statistics." "Statistics don't lie, only people." And so on. All those words of wisdom notwithstanding, and given the fact that the smaller the numbers the greater the margin of error, there is just no way in which the figures for this past academic year (chart, facing page), particularly when viewed in the context of the past five years (even grimmer chart, below), can be seen as anything but bad news.

THE PAST FIVE YEARS

Openings are at an all-time low, down 239 positions from the high of 1208 in 1976-77. That 1208 figure is somewhat puzzling, since it is so much higher than the zig-zag that occurred during the following four years (up or down within 80 positions). Also puzzling is the drop to 108 "others" listings that occurred in 1977-78, some 100 below the figures reported for the two contiguous years.

Artist openings are up very slightly (8) from last year, which was up even more slightly (6) from the year before. However, if one compares the average for the first two years (637) with that for the past three years (527), there seems to be a clear—and depressing—handwriting on the wall.

The picture for art historians is both more and less depressing. More depressing in that the 1980-81 figure is an all-time low, down 109 from last year; less depressing in that unlike artist openings, which never showed any substantial recovery from the major drop of 104 positions in one year (1978-79), art historian openings have shown significant fluctuation, both upwards and downwards. Perhaps we can hope for—if not actually anticipate—a significant fluctuation upwards this year.

While the number of positions listed does not vary significantly depending upon where the annual meeting is held, the number of applicants does; a certain number of people become CAA members or subscribe to the Positions Listings *only* if they are able to attend the annual meeting. Viewed in that light, the number of artist applicants seems to be increasing. There were 1261 applicants the year the annual meeting was held in San Francisco, compared with only 1141 at our previous West Coast meeting, in Los Angeles in 1977. More significant, there were more applicants the year we met in San Francisco (1261) than the year we met in Washington (1205), although Washington is a much more accessible city. Our best guess, at the moment, is that there will be at least 100-150 more artist applicants in 1981-82 than the 1361 during the last New York meeting year. Yipes!

Applicants in art history seem to be going down, and considerably. The drop from one West Coast meeting year (715 in 1977) to another (488 in 1981) is 227, and even the New York meeting in 1978 did not significantly interfere with that steadily downward trend.

POSITIONS

In both studio and art history, the ratio of applicants per position is 2.4, and for both, the worst ever. The overall ratio is somewhat better, owing to the 200-odd listings we regularly receive in the "others" category: museum professionals, art educators, etc.

OVERVIEW: 1976—1981

YEAR	1976-77	1977-78	1978-79	1979-80	1980-81
Applicants					
Artists	1141	1361	1205	1100	1261
Art Historians	715	703	561	521	488
Others	128	147	133	136	140
Total	1984	2211	1899	1757	1889

POSITIONS

Artists	649	624	520	526	534
Art Historians	327	309	264	314	205
Others	232	108	194	211	230
Total	1208	1041	978	1051	969

RATIO: APPLICANTS PER POSITION

Artists	1.8	2.2	2.3	2.1	2.4
Art Historians	2.2	2.3	2.1	1.7	2.4
Overall	1.6	2.1	1.9	1.7	2.0

Annual Meeting Locations: 1977 Los Angeles; 1978 N.Y.C., 1979 Washington; 1980 New Orleans; 1981 San Francisco.

**Areas of Specialization.** Over the past five years, approximately 30% of the positions for artists and approximately 40% of the positions for art historians have tended to fall within the category of "unspecified" or "broad." The artist figure has held pretty closely to that average; this year it is 28%. The figure for art historians has fluctuated more widely; 39% this year, but it's been as low as 29% and as high as 58%.

In studio disciplines, the number of jobs in painting is up (by 10), but so is the number of painters; this year's ratio of applicants per position is 8.1 to 1, compared with 9.1 to 1 last year (7.3 to 1 the year before). Sculpture positions are also up slightly (by 11). The sculpture ratio is about the same as last year (3.1 applicants per position; 3.2 last year, but it's been as high as 5.5). In percentage terms, printmakers are the fastest growing category of applicants, while the number of jobs offered remains fairly constant. The result is a steadily increasing ratio of applicants to positions; up to 6.6 this year. Ceramists also are increasing significantly, while the number of jobs has gone down slightly, making the applicants to positions ratio in that category 5.9 to 1. As usual, there are *lots* of jobs listed in 2- and 3-D design, with very few applicants who list that as their primary area of specialization.

In art history, both because the total number of jobs is smaller and because a greater proportion of those jobs fall into the "unspecified" or "broad" category, it seems less useful to try to discern patterns and ratios. Some fields show wide fluctuation from year to year, others remain fairly constant. The number of positions listed in the major areas of Western art history over the past five years are as follows: *Early Christian/Byzantine/Medieval*: 4, 14, 7, 10, 10; *Renaissance/Baroque*: 26, 36, 41, 44, 27; *Modern European*: 23, 61, 37, 64, 25; *American/Contemporary*: 32, 25, 24, 30, 17.

**Rank.** As usual, the vast majority of openings (89%) are either listed as "open" or are at the instructor or assistant professor levels. Twenty-six percent of artist positions and 19% of art historian positions were listed as "open." Where rank is given, there seems to be a tendency towards higher level placement. Thus, 30% of artist openings and 48% of art historian openings were at the rank of assistant professor. For artists, that figure is fairly consistent with last year's 31%, but for the several years prior to that the assistant professor level had represented only about 20% of artist openings. For art historians, the level at which positions are listed has been climbing slowly but steadily: 48% at the assistant professor level this year, 46% and 44% for the past two years, respectively. Specific breakdowns are as follows: *Artists*: 133 open listings, 169 instructor, 154 assistant professor, 16 associate professor, and 35 full professor or chair. *Art Historians*: 40 open listings,

/placement: 1980-81 annual review

APPLICANTS AND OPENINGS: 1980 and 1981

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calander year 1981 and on the openings included in the Positions Listings for the academic year 1980-1981. Repeat listings have been eliminated.

	Applicants	Openings	Applicants	Openings
	1980	1979-80	1981	1980-81
Artists				
Unspecified or Broad	19	172	26	150
Painting and Drawing	488	54	509	64
Sculpture	159	49	182	60
Printmaking	142	24	177	27
Photography	87	48	98	45
Ceramics	90	26	112	19
2-D and 3-D Design	38	106	44	112
Weaving/Textile Design	28	15	39	17
Video/Film/Multimedia	34	18	42	11
Jewelry/Metalwork	14	4	21	14
Glassblowing	6	1	4	6
Woodworking	—	—	3	1
Commercial Art/Illustration	5	9	4	8
	1110	526	1261	534
Art Historians				
Unspecified or Broad	14	108	17	80
Afro-American	—	—	2	5
Pre-Columbian/Primitive	29	8	22	—
Ancient/Classical	41	12	37	11
Early Christian/Byzantine/Medieval	57	10	66	10
Renaissance/Baroque	137	44	108	27
Modern European	81	64	92	25
American/Contemporary	88	30	76	17
Near and Far East	31	18	27	11
History of Film/Photography/Prints	22	9	11	7
Architectural History	16	11	26	12
Decorative Arts	5	—	4	—
	521	314	488	205
Museum Professionals	37	121	50	114
Art Educators	30	40	32	25
Art Librarians/Slide Curators	24	15	19	7
Administrators	45	27	39	68
Miscellaneous	—	8	—	16
TOTALS	1767	1051	1889	969

46 at the instructor level, 100 assistant professor, 8 associate professor, and 14 full professor or chair. Most openings either do not specify salary or specify a broad range.

**Qualifications.** The vast majority of listings require the terminal degree either in or very near in hand (ABD). Teaching experience was required for 49% of the artist openings; 34% of the art historian openings, down slightly (56% and 37%, respectively) from last year. Listings seldom make clear whether or not graduate teaching assistantships fulfill this requirement.

**Track and Term.** Forty-eight percent of the openings for artists (42% last year) and

52% of the openings for art historians (56% last year) were tenure track. Of non-tenure track appointments for artists, 108 were for one year, 44 were for one semester, and 27 were part-time. For art historians, 32 of the non-tenure track appointments were for one year, 11 for one semester, and 4 were part-time.

**Location.** Jobs for artists have shifted westward. Thirty-two percent of the openings were in the Northeast and Mid-Atlantic states (47% last year), 12% in the Southeast, 26% in the Central states, and 30% in the West (18% last year). For art historians there has not been a significant shift; of this year's listings, 40% were in the Northeast and Mid-

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are 54 positions (22 artists, 12 art historians, 20 "other") received by the CAA office in between publication of Positions Listings, in response to which we sent out 906 curriculum vitae forms.

Atlantic; 13% Southeast, 21% Central states, and 25% West.

APPLICANTS

**Race.** Among artists there were 53 black and other minority applicants (43 last year); among art historians the total was 18 (the same as last year). The breakdown is as follows: among artist applicants there were 6 black males, 7 black females, 25 other minority males, and 15 other minority females. Among art historian applicants there were 1 black male, 1 black female, 4 other minority males, and 2 other minority females. In art history, two of the minority applicants were Orientalists and two were specialists in Pre-Columbian art. Minority applicants in studio were spread out fairly equally in all areas of specialization.

**Sex.** Fifty-four percent of all applicants are women. Among artists, the proportion is 47%; among art historians, 66%. Both figures are quite consistent with recent trends.

**Qualifications.** Among artist applicants, practically everyone has earned or is earning the terminal degree. Among art historian applicants, 79% of the males and 63% of the females either have earned Ph.D.s or are doctoral candidates. The figure for males is 1% below that for last year; the figure for females, after having slowly but steadily increased for the preceding few years, has dropped by 7% since last year.

**Areas of Specialization.** There doesn't seem to be much to add to the basic data (chart at left). In studio, where the total number of applicants has gone up, most areas of specialization show a slight increase; in art history, where the total number of applicants has gone down, the reverse is true.

Our usual, just for fun, lets-check-out-gender-identification reveals that it has almost totally disappeared. Sculpture, once 80% male, now has 41% female applicants. Only weaving/textiles and art and slide librarianship remain sex-linked fields; need we tell you that most of the applicants are female?

**Employment Status.** We're as prone as anyone else to publishing statistics just because we have them without necessarily having the slightest idea of what, if anything, they mean. For example, the chart (over) on

Continued on p. 12, col. 1

EMPLOYMENT STATUS OF APPLICANTS WITH EARNED TERMINAL DEGREES						
ARTISTS		MALE			FEMALE	
		1979	1980	1981	1979	1980 1981
Employed Full-Time	55%	55%	54%	40%	42%	48%
Employed Part-Time	25%	28%	30%	34%	37%	42%
Unemployed	20%	17%	16%	25%	21%	10%
ART HISTORIANS						
Employed Full-Time	81%	63%	71%	53%	47%	44%
Employed Part-Time	8%	20%	14%	19%	30%	29%
Unemployed	11%	17%	14%	28%	23%	27%

the employment status of applicants with earned terminal degrees. In every category except female art historians, a greater percentage of the people seeking jobs are currently employed. Good news or bad news? Obviously, for the people involved, it's better to have a job than not to have a job. (We promulgate the Protestant ethic, all the way). On the other hand, the fact that fewer people currently unemployed are still seeking jobs within the discipline may simply mean that the others have given up hope. And the increase in job-seeking by those currently employed is probably more indicative of short-term and non-tenure track contracts than of the usual amount of job dissatisfaction and upward mobility.

Some generalizations do emerge. A greater proportion of art historians than artists are employed full-time; a greater proportion of men than of women are employed full-time. Part-time employment is increasing for all categories except male art historians and, as always, a greater percentage of women than men are employed part-time.

**Year Degree Earned.** As usual, most applicants seeking jobs through the CAA are recent graduates. Thirty-three percent of artist and 30% of art historian applicants with terminal degrees earned them within the past

DEGREE YEAR			
MFA EARNED	MALE	FEMALE	TOTAL
1979-80	181	150	331
1976-78	139	124	263
1971-75	142	84	226
1966-70	54	30	84
1961-65	19	7	26
1960 or pre	13	9	22
PH.D. EARNED			
1979-80	24	22	46
1976-78	19	23	42
1971-75	17	21	38
1966-70	5	8	13
1961-65	6	2	8
1960 or pre	2	1	3

two years. Sixty-two percent of artist applicants and 59% of art historian applicants with terminal degrees earned them within the past five years.

HIRING REPORTS

This section always begins with a complaint about the low level of returns of hiring reports, and this year is no exception. For the 969 positions listed, only 312 hiring reports were received. (Of these, 16 reported cancellations and 28 reported that their search was still pending.) All that follows must be viewed in the light of these very slim statistical pickings.

**Applications.** For artist openings, the median number of applications this year was 65 (60 last year); for art historian openings 25 (30 last year); and for "others" it decreased to 25 from 40 last year. Thirteen institutions with artist openings reported receiving more than 200 applications, with three going over 300. Only six institutions with art historian openings received more than 75 applications, with two going over 100. In the "others" category, four institutions received more than 100 applications; in one case nearly 300.

**Interviews.** The median number of interviews for artist openings was four. Six was the median number of interviews for art historian openings. For "others" it was five. Eighteen institutions reported holding more than twenty interviews per position; three (for artist openings) went over the 50 mark.

**Male/Female Ratios.** As noted in the past, this year also women are not as "active" applicants as are men. Thus, while women constitute 47% of the artist applicant pool, they account for only 36% of the actual applications. (A slight improvement over last year, when women constituted 49% of the pool, but only 34% of the applications.) While women constitute 66% of the art historian applicant pool, they account for only 52% of the actual applications. (It is not possible to establish the applicant pool for "other" positions; however, women account for 44% of the applications in that category.)

Hiring figures correspond more closely to

representation in the pool than do number of applications. For artist openings, 46% hired were women (47% in pool) and for art historian openings 52% hired were women (66% in pool). In the "others" category, 63% of those hired were women.

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

**ARTISTS.** Of 94 usable reports, 18 placements were at the rank of instructor, salary range \$6,700 (for shamel) to \$17,000, median \$13,500; and 65 were at the rank of assistant professor, salary range \$12,000 — \$22,000, median \$17,500. The median salary for instructors is the same as last year, but for assistant professors it is up by \$2,000. Eight associate professorships were filled, with salaries ranging from \$15,200 to \$27,000 (last year's range was \$13,000 to \$25,000), and three full professorships, with salaries of \$25,000 (for two of them) and \$31,380.

Two thirds of the instructorships were filled by women, almost all of them at the lower half of the salary scale. Nearly 60% of the assistant professorships and 75% of the associate professorships were filled by men. Above the instructor level, there was no discernible difference between salaries paid women and those paid men.

**ART HISTORIANS.** We received only 56 usable reports for art history placements, of which 10 were at the instructor level, salary range \$13,000 to \$17,000, median \$16,000; and 44 were at the rank of assistant professor, salary range \$7,000 (come on now!) to \$20,000, median \$18,000.

The median salaries for both instructor and assistant professor were up by \$1,000 from last year. There was one placement as associate professor, salary \$23,000, and one at full professor, salary \$25,000. As last year, there is no discernible difference for art historians in salaries for women and for men.

**I got my job through . . .** "The CAA," was the answer on 142 of the 253 responses. Runners-up were direct applications, 24 placements; recommendations of colleagues, 15 placements; and previous or present employment at the institution, 11 placements. Ads in the *Chronical of Higher Education* brought in four successful candidates, and all other newspaper and magazine advertisements, another five. **R.R.W. ■**

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

grants and awards

ACLS FELLOWSHIP PROGRAM

Seventy-eight fellowships were awarded. Among the recipients: **Ann W. Epstein**, Duke Univ.: Provincialism in Byzantine monumental art and architecture; **Christiane L. Joost-Gaugier**, New Mexico State Univ.: Cycles of famous men and women in 14th- and 15th-century Italian art; **Thomas Da-Costa Kaufmann**, Princeton Univ.: Central European drawings, 1540-1700; **Carolyn M. Malone**, Princeton Univ.: The 11th century Church of Saint-Bénigne in Dijon; **Theodore Reff**, Columbia Univ.: Modern art and tradition; **Brunilde S. Ridgway**, Bryn Mawr College: Roman copies of Greek sculpture; **Wendy S. Sheard**, Stony Creek, Conn.: Sculpture and painting in Venice, 1480-1532.

In addition, under the special program of Fellowships for Recent Ph.D. Recipients, awards were made to **Marilyn R. Brown**, Tulane Univ.: Gypsies and other Bohemians—the symbol of the artist in 19th-century France; **Elizabeth A. McCauley**, Art Museum, Univ. New Mexico: The French photographic industry, 1840-1870; **Piero Morselli**, Univ. Illinois: Santa Maria delle Carceri at Prato; **Robert S. Nelson**, Univ. Chicago: Three studies on 12th century Byzantine manuscript illumination; **Lisa Vergara**, Hunter College, C.U.N.Y.: Anthony Van Dyck's vision of the artist.

ACLS GRANTS-IN-AID

One hundred and one awards were announced under this program, which provides funds in support of individual research (e.g., travel, maintenance, etc.). Among the recipients: **Eve M. Blau**, Wesleyan Univ.: The Viennese Gemeindebauten, 1919-1934; **Sylvia Arden Boone**, Yale Univ.: Sande and Poro masking traditions in Sierra Leone; **Theresa M. Coletti**, English Dept., Univ. Maryland: Spirituality and the arts in 15th century Norwich; **Judith Colton**, Yale Univ.: Pantheons in Baroque Italy; **Anthony L. Cutler**, Pennsylvania State Univ.: Late Antique ivories; **Wachtang Djobadze**, California State Univ., Los Angeles: Medieval churches in northeast Turkey; **Carol H. Krinsky**, New York Univ.: Synagogues of Europe; **Tod A. Marder**, Rutgers Univ.: Bernini's town planning; **Nancy J. Troy**, The Johns Hopkins Univ.: The interior in French art and design, 1890-1920.

CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts awarded six fellowships for the summer of 1981. Recipients were **James A. Fasanelli**, Univ. Maryland, Baltimore County: The structure and dating of a volume of drawings generally attributed to Jacopo Bellini; **Madelaine Fidell Beaufort**, The American College, Paris: U.S. art collectors' buying habits from the Civil

War through the mid-1880's, particularly as those habits reveal American attitudes toward contemporary European art of that period; **Elise L. Goodman**, Raymond Walters College, Univ. Cincinnati: Iconography of European 16th- and 17th-century secular paintings and the thematic relationships between those paintings and poetry of the same period; **Inabelle Levin**, The American Univ.: Late Roman and early Byzantine portraits in marble, other hard stone and bronze; **Meredith Parsons Lillich**, Syracuse Univ.: Iconographic problems in the stained glass of cathedrals in western France between 1250 and 1325 A.D.; **Charlotte Virginia Stokes**, Oakland Univ.: Surrealist artist Max Ernst's application of 20th-century psychological theories in his art.

CHINA STUDIES

Forty-four American students and scholars have been chosen to study and do research in China during 1981-82 under a government-sponsored agreement administered by the U.S. Committee on Scholarly Communication with the People's Republic of China. Among them graduate students **Julia Andrews**, history of art, Univ. California, Berkeley, to Central Academy of Fine arts, Peking; and **Paul Fonoroff**, cinema, Univ. Southern California, to Peking Univ.

C.I.N.O.A. AWARD

This year's prize of \$5,000 presented by the International Confederation of Art Dealers went to Geneviève Aitken for her book, *Les Peintres et le Théâtre autour de 1900 a Paris*, which will be published by La Bibliotheque des Arts, Paris.

INDIVIDUAL AWARDS

The Society of Architectural Historians presented its Alice Davis Hitchcock Book Award to **Richard Krautheimer** for his *Rome: Profile of a City, 312-1308* at the Society's thirty-fourth annual meeting held in April in Victoria, British Columbia.

**James B. Cuno**, Ph.D. cand., Harvard University, was awarded a doctoral fellowship by The Swann Foundation for Caricature and Cartoon to support work on his dissertation "La Caricature: Anatomy of a Journal, 1830-1835."

Columbia University presented its Florence Brevoort-Eickemeyer Award to painter **Eric Isenburger**. The \$1,000 award is given by Columbia every five years to a person selected by the National Academy of Design. ■

shows by artist members

*A listing of solo exhibitions by artists who are members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition and medium.*

**Marjorie Apter-McKevitt**. Central Hall Artists, N.Y.C., September 29—October 18. Landscape oil paintings and paper works.

**William Chambers**. Hank Baum Gallery, San Francisco, July 6—September 4. "Bill Chambers: Works on Paper," watercolors.

**Raffaello Dvorak**. Bridge Gallery, San Francisco, July 7—August 4. Paintings and watercolors.

**Alexandra V. Eiva**. Three Illinois Center, Chicago, September 7—October 23. *Phenomenal Duals*, oil on canvas.

**Alan Garfield**. Marycrest College, Davenport, Iowa, September 1—27. Recent drawings.

**Eilna Kay Gregory**. Eastfield College Gallery, Mesquite, Texas, August 31—September 11. Works on paper.

**Pat Hammerman**. The Key Gallery, New York City, September 19—October 17. Works on handmade paper.

**Laurence Holden**. West Georgia College, Carrolton, September 21—October 2. Recent paintings.

**Gary Komarin**. Maxwell Davidson Gallery, New York City, October 10—November 8. Paintings.

**Roni Krinsky**. M.J. Greene Gallery, Bridgehampton, N.Y., September 19—October 31. Pottery.

**Philip Pearlstein**. Ringling Museum of Art, Sarasota, Fla., May 21—June 25. Paintings and watercolors.

**Bela Petheo**. Alternate Space Gallery, New York City, November 28—December 16. Recent works, paintings.

**Lucy W. Pirtle**. Rayburn House Office Building, Washington, D.C., September 2—30. Recent paintings and collages.

**Robert Schechter**. Ward-Nasse Gallery, New York City, September 12—October 7. Paintings, graphics, sculpture.

**Debra Swack**. Burnside Gallery, Greenport, N.Y., October 17—November 8. Works on paper. ■

## preservation news

### Bulldozing Archeological Treasures

Numerous states across the country are grappling with laws designed to protect our rich and varied archeological heritage. The relations between public interests and private enterprise in these matters has been poignantly underscored in the March 1981 issue of *California Business*. Ostensibly, the *California Environmental Quality Act* (CEQA) reviews developer projects. Sometimes millions of dollars are added to development costs because of archeological and other environmental concerns. Nevertheless, some archeological sites are being wantonly destroyed because the act is applied haphazardly. The article cites examples of a San Diego developer who wants to build condominiums on a two-acre Indian site and a Stockton builder who bulldozed an estimated 1500 Indian graves rather than relocate them. Developers are occasionally forced to provide dollars to "mitigate the adverse impact" of their project on a resource site, but only if that effect is discovered in time. Then one can only salvage artifacts, without the possibility of studying them in context. A 1973 study estimated that 35–40 percent of all of the state's cultural resources in existence in 1800 had already been destroyed. In San Diego, one of the richest archeological areas in the state, perhaps 60 percent of the 8000 recorded sites have been destroyed by developers, despite the efforts of the San Diego Archeological Resource Management Society (ARMS).

### Conservation Conference

Philadelphia was the site of the annual meeting of the American Institute for Conservation of Historic and Artistic Works (AIC), from 27 to 31 May. As always, many mediums and contexts were covered. Papers included *A Study of George Inness' Painting Techniques* (based on paintings in The Cleveland Museum), *The Effect of Pigment Volume Concentration on the Lightness or Darkness of Porous Paints*, *A Step Toward Revising Our Perception of Chardin*, *Preliminary Studies for the Conservation of the Rothko Chapel Paintings (An Investigative Approach)*, *An Introduction to Japanese Painting*, *The Conservation of Gold Leaf*, and *The Preservation of Daguerreotypes*.

Several of the above papers underscored interesting aspects of artists' techniques. For example contrary to popular belief, Chardin painted rapidly and made major alterations to his work. X-radiography and infrared studies were able to distinguish original works from copies and brought out the *pentimenti*. Studies were also able to confirm his use of a red-ochre ground and a moderately thin overall priming layer of a light warm gray (white lead, carbon black, and umber. It also became clear that he used chalk extensively to increase transparency as well as thicken consistency of paints.

The fourteen large panels for the Rothko Chapel in Houston (completed in 1967) show different states of deterioration owing to fading, mold, and paint loss. The basic problem seems to lie in the materials and techniques Rothko used, exacerbated by the extreme humidity in the chapel. Rothko used an egg-oil emulsion to create some forms. A prime layer was made of rabbit skin glue and dry pigments diluted with water. Subsequent layers included other dry pigments mixed with an acrylic polymer and diluted with water. Shapes, altered with charcoal, were set with tube oil paint diluted with turpentine. Rothko also combined tube oil paint with turpentine, whole beaten eggs and damar resin. Simulations revealed that the whitening and paint loss was caused by the addition of the damar resin, which created an imbalance in the formula.

In another paper, it was recommended that daguerreotypes be sealed in protective glass cases with minimum exposure to air. The works should be maintained in an environment of even temperature, with a low relative humidity (a dessicator cabinet should be considered) with a 30–40 percent RH. The air should be filtered for sulphur gases.

### New Program in Conservation

The Smithsonian Institution is developing a conservation training program. At present there are three committees working on program development issues. The first is within the Smithsonian, with representatives from various museums; the other two, at the University of Maryland and George Washington University, are developing academic aspects of the program, including art history and physics. A three- or four-year program will begin in fall 1983 as a pilot that will be shaped by the needs of the field, the views of the profession, and the availability of funds.

### The Conservator as Curator

There is increasing concern among those conservators who have been involved in traveling exhibitions that there ought to be conservation input into loan conditions. For those involved in such matters, a number of guidelines exist, among them ICOM's rules for traveling exhibits, the guidelines for traveling exhibitions of the NEA, and the CULCAN report prepared in conjunction with the Japanese.

### Available Resources

The Research Associates Program of the National Bureau of Standards does not charge for the use of its facilities and there are no fees for consulting with the 1200 to 1400 consultants employed by the Bureau. Special services and supplies (e.g., computer) are paid for by the individual or organization at cost. The Bureau sponsors projects that have non-proprietary objectives and the potential for a publishable report. This service would be of

particular value to those who have specific technical problems growing out of their own work or that of conservation. Funds for the services can include grants from the federal government. The average cost of smaller projects involving one research associate is between \$25,000 and \$30,000.

### New Preservation Organizations

**Census of Stained Glass Windows in America, 1840–1940** (CSGA), founded in 1980 to preserve a published record of windows of both European and American manufacture from its beginnings in the 1840s to a hiatus in production during World War II, intends to register information, make it publicly available, and encourage the conservation, preservation, and appreciation of stained glass windows in this country. Scholarly studies and regional guidebooks for the general public will be published from information gathered and stored on computer and in photographic file. Information is needed regarding the location of stained glass windows, particularly those that are endangered or in obscure places that might go unnoticed by Census personnel. Address all communications to the CSGA Coordinator, 138 Biscuit City Road, Kingston, R.I. 02881.

**Art Deco Society**, a New York-based organization "with spiritual ties to other like-minded local organizations like the Miami Design Preservation League," has been meeting since January. They have testified before the New York Landmarks Commission to preserve the Film Center Building interior and have proposed a broad range of projects to save Art Deco treasures from demolition. For further information: Henriette Nathan, Vice President, ADS, 165 E. 32 Street, New York, N.Y. 10016.

### Distress Signals

François Bucher wrote to us earlier this year asking everyone's assistance in saving LeCorbusier's Immeuble Clarté in Geneva, which is threatened by envelopment by the huge and amorphous buildings of Operation Villerousse, Plan nr. 27345-68. Write to the Mayor and Council, Geneva, Switzerland.

### Books and Papers

The Book Conservation Studio of the Yale University Library has had a grant from the National Endowment for the Humanities to train book conservators. During the course of this program, it has produced five preservation pamphlets: *Book Wraparounds*, *Page Tip-Ins and Book Pockets*, *Paper Treatment*, *Pamphlet Binding*, and *The Small Bindery*, as well as a small exhibition catalogue entitled *Conservation and Preservation at Yale*. Single copies are available without charge from Jane Greenfield, Sterling Memorial Library, Yale University, New Haven, Conn. 06520. Multiple copies cost \$1.50 each.

Annabelle Cahn ■  
Public Information Officer

## information

For opportunity to exhibit at International Institute of Education and to update files, information, biographies and slides are sought of former **Fulbright grantees in the visual arts** (especially in N.Y.C.). Contact Roger Howrigan, c/o Visual Arts Program, 809 United Nations Plaza, N.Y.C. 10017.

For a Yale University Art Gallery exhibition and catalog, information is sought on **19th and 20th century fans, fan designs, screens, and screen designs** by European and American artists. Contact Ginny Butera, Asst. to Director, Philadelphia Museum of Art, Box 7646, Philadelphia, Pa. 19101 or Michael Komanecky, Asst. to Director, Yale University Art Gallery, New Haven, Conn. 06511.

For a critical study of the work of **Oliver Newberry Chaffee** (1881–1944), an American painter active in Detroit, Provincetown, New York, Paris, and southern France, information is sought regarding location of his works in American and European collections as well as biographical information regarding his activities in this country and abroad. Contact Solveiga Rush, University of Cincinnati, Mail Location #168, Cincinnati, Ohio 45221.

For a biographical dictionary of **Philadelphia architects working prior to 1930**, biographical information and surviving architectural documents (plans, renderings, correspondence, office records, etc.) of architects born or whose years of major professional activity occurred in the Philadelphia metropolitan area before 1930 are sought. Contact Sandra Tatman, The Athenaeum of Philadelphia, 219 South Sixth Street, Philadelphia, Pa. 19106.

For a survey of **folk arts courses** in higher education to help evaluate present course offerings and to assist in development of new courses, information is sought regarding course content, structure, administration, requirements, population, location, and academic departmental affiliations. Instructors of courses focusing on the study of American material culture produced in a non-academic, traditional context are urged to contact Marsha MacDowell, The Folk Arts Division, The Museum, Michigan State Univ., East Lansing, Mich. 48824.

For a lecture series and research paper, information is sought on **patterned imagery** (contemporary artists such as Robert Kushner included). Contact Shirley Raphael, Box 5371, St. Laurent Postal Station, Montreal, Quebec, Canada H4L 4Z9.

For a dissertation in progress on **John Steuart Curry** information on the Topeka mural commission or the location of his paintings and drawings is sought by Sue Kendall, 134 Arthur Avenue, S.E., Minneapolis, Minn. 55414.

For a major exhibition on **Artistic Collaboration in the Twentieth Century**, which opens in March 1983, photographs and documentation are sought relating to significant projects in the visual arts, unique works or works-in-series, which two or more artists conceived and executed together. Contact Cynthia Jaffee McCabe, Curator for Exhibitions, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. 20560.

For a small exhibition of the art and collection of the painter **Katherine Schmidt** (1898–1978) to be held February 4–April 4, 1982, send photographs and any information about the artist and her work to Patterson Sims, Whitney Museum of American Art, 945 Madison Avenue, New York, N.Y. 10021.

Information is sought on the life and works of American artist **Da Loria Norman** (1872–1935), who did rare book illumination and mystical painting. She lived in London until 1914; from 1914 until her death, she lived and worked in the New York area, Boston, and Grand Rapids. Contact Cynthia Norman, 214 "S" Street, Washington, D.C. 20001.

Documents, correspondence, reminiscences, photographs and other material are sought for a memorial exhibition of paintings by former Long Island University teacher **Albert Kotin** (1907–1980). Contact Martin Ries, Dept. Fine Arts, LIU, Brooklyn, N.Y. 11201.

For an exhibition to be held January 9–May 16, 1982, the Brandywine River Museum is trying to locate the works of Philadelphia illustrator **Charlotte Harding** (1873–1951). Contact John Sheppard, Director Public Relations, BRM, Brandywine Conservance, P.O. Box 141, Chadds Ford, Pa. 19317.

Participation by artists is sought for a two-part documentation project on **artists' records and sound art** jointly undertaken by One Ten Records and Peter Frank. For the first phase, Frank is preparing a monographic study of artists' records, including recordings of sound poetry (or text-sound, music by artists, and unique record art-objects, for publication in 1982. For this he needs archive copies and background information on phonograph records created in the context of contemporary visual art. In conjunction with the monograph, One Ten Records is compiling a discography of the genre. For the second phase, archive copies and background information are needed for an international listing of artists' records, sound art, text-sound, electronic music and new music. This listing is intended for eventual inclusion in a book-length guide on sound art and artists and record/cassette editions by B. George and M. DeFoe. Contact M. DeFoe, OTR, 110 Chambers Street, New York, N.Y. 10007. (212) 964-2296.

## letters

### JOSHUA TAYLOR FUND

To the Editor:

I have just learned of the College Art Association's generous contribution to the Joshua C. Taylor Research Fellowship Fund. I wish to express my personal gratitude for their gift which will be a continuing expression of Joshua Taylor's most cherished concern—the promotion of scholarship in American Art.

With heartfelt thanks and all good wishes.

S. Dillon Ripley ■

Secretary,  
The Smithsonian Institution

### /professional publications

ects are also discussed. Includes discussions of lease provisions and protections, recent litigation involving tenants rights, developments in other jurisdictions, with an evaluation of the prospects for artists' housing in New York. 157 pp. Volunteer Lawyers for the Arts, 36 W. 44 St., Suite 1110, N.Y.C. 10036. \$11.00.

*The Visual Arts in the Ninth Decade*, edited by Fred V. Mills and Donald J. Irving. Contributions by a number of educators and administrators dealing with important issues facing arts administrators in the coming decade. 143 pp. Fred V. Mills, Chairman, Dept. of Art, Illinois State University, Bloomington-Normal, Ill. 61761. \$7.00.

*Wherewithal: A Guide to Resources for Museums and Historical Societies in New York State*, compiled by Tema Greenleaf Harnik. Detailed descriptions of 145 nonprofit organizations and government agencies that offer funds, consultant services, technical assistance, legal services, circulating exhibitions, workshops, research facilities, and more. The majority of the organizations listed are national in scope so that this is a useful tool for institutions throughout the country. Indexed to locate specific types of services. 96 pp. Center for Arts Information, 625 Broadway, New York, N.Y. 10012. \$5.75, postage included. Bulk order discounts available.

*Writing a Resume*. A guide expressly for individuals seeking jobs in arts management. 22 pp. Opportunity Resources for the Arts, 1501 Broadway, N.Y.C. 10036. \$3.50 (free to OR registrants). ■

If you have ever seen painted or stamped **woven wire screens** of 19th or 20th century vintage; or reference to their existence, use, location, or painters in America or abroad, contact Elaine Eff, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Md. 21218. ■



## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 15 November.*

**FLORENCE, ITALY: SHORT-TERM RENTALS:** modern, comfortable furnished apartments; central locations; 2-6 months. Dott. U. Caravadossi, Piazzetta Del Bene 1, Florence; Telephone: 055-283-701.

**SCULPTURE LIBRARY.** First Sculpture book club in America, 465 Westchester Ave., Mount Vernon, N.Y. 10552. 10-60% off publications, new and out-of-print, no minimum purchase, no books sent without specific request. Send SASE for sample newsletter or \$1.50 for year's membership refundable.

**OUT-OF-PRINT SCHOLARLY BOOKS** at reasonable prices in art history, archaeology, architecture, photography. Free catalogues. Available: 14-Works on Paper. Forthcoming: 15-Women Artists, 16-Ancient/Oriental

Art, 17-Photography, 18-General. Blue Rider Books, 65 Mt. Auburn St., Cambridge, MA 02138.

**INFORMAL BAROQUE DISCUSSION GROUP** forming for the fall. Come join us for conversation and commentary on 17th century Italian art and related topics. Write Motta/Broome, c/o Barra Books, 819 Madison Ave., New York, N.Y. 10021.

**BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION** seeks new manuscripts to continue its publication series on Berkeley architecture. For information: BAHA, Box 1137, Berkeley, CA 94701.

16mm film **CAST PAPER**, demonstrating the creative process of casting handmade paper. Rental: \$15. Purchase: \$200. Write Multi-Arts Workshops, 3 Wood Lane, Plainview, N.Y. 11803.

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

*Art Serials: Union List of Art Periodicals and Serials in Research Libraries in the Washington D.C. Metropolitan Area* (first edition). Lists 5,300 serials in the visual arts held by 34 research libraries in the area including the Library of Congress, National Gallery of Art, and Smithsonian Institution Libraries. Comprehensive coverage ranging from archaeology to video art with extensive bibliographic information. Computer generated. Published by the Washington Art Library Resources Committee. Available for \$75 from: MWLC, 1875 Eye Street, N.W., Suite 200, Washington, D.C. 20006. Make checks payable to MWCOC.

**MEANING IN ART**, a newsletter exploring interdisciplinary approaches to art historical methodology, appears this fall. Seminars are also planned. Subscriptions: Students with ID, \$4.00; others \$12.00. Make checks payable to: Francis V. O'Connor, 250 East 73rd, #11C, NYC 10021.

The annual meeting of the **ACCADEMIA DEGLI IPPOPOTAMI** will take place next year in New York on February 26th at 8:30 p.m. at Harry's place, A.G.I.! (signed) the Sublime Hippopotamus. ■

## **CAA** newsletter

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