annual meeting official opening

In the past, annual meetings have pretty much drifted into being. A few people milled about the registration area. Then more people milled about the registration area. Long-lost friends spotted long-lost friends and then searched about for an empty bench or barstool where they could talk about old times. The opening minutes of the opening sessions were spent in looking for former professors, looking for former students, or looking for former colleagues (a difficult feat with the slide projectors going), all of whom were invariably seated at the opposite end of the room.

In order to provide a more congenial means for people to get together, and also, quite frankly—in order to involve more CAA members in the Annual Members Meeting, at which the official business of the Association is conducted—the San Francisco Annual Meeting will open, if not with a Big Bang, at least with an Official Opening.

The official opening will take place at 1:00 P.M. on Thursday afternoon, February 26, an hour before the start of CAA program sessions. It will be held in Continental Parlor #3 (Ballroom Floor) of the San Francisco Hilton. Harried travelers who have not had time to stop for lunch are invited to bring their brown bags; coffee will be served. Highlights of the coming program as well as the Association's activities over the past year will be reviewed.

Elections

Everyone will no doubt be delighted to learn that this year no increases in dues are stop for lunch are invited to bring their brown bags; coffee will be served. Highlights of the coming program as well as the Association's activities over the past year will be reviewed.

Everyone will no doubt be delighted to learn that this year no increases in dues are proposed. The major item on the agenda of the Annual Members Meeting is elections.

The Board of Directors proposes the following to serve as officers for 1981:

President: Joshua C. Taylor, National Museum of American Art (formerly National Collection of Fine Arts); Vice-President: Lucy Freeman Sandler, New York University; Secretary: John R. Martin, Princeton University.

Board of Directors. Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. This year 1339 ballots were received, representing votes by 1339 electors. The procedures for placing additional candidates in nomination are described in the Notice of Meeting, which will be mailed separately. For those who will be unable to attend the Annual Members Meeting, proxies will be included with the Notice of Meeting.

announcements

Art Journal: Call for Contributions

As stated in the spring 1980 issue of the Art Journal, the Editorial Board welcomes suggestions from the membership both for topics and for guest editors of thematic issues. Proposed topics should focus on critical and aesthetic issues in the visual arts of our time.

At present, the Editorial Board is attempting to organize issues on the following topics: Edward Hopper; Constructivism; The Education of the Artist; Futurism; Auto-Portrait, or Auto-Image; and Earthworks: Past and Present.

Articles on these topics are invited for consideration of the guest editors. They should be sent, along with xeroxes of the illustrative material, to Managing Editor, Art Journal, College Art Association, 16 East 52nd Street, N.Y.C. 10022. Those wishing immediate confirmation that their articles have been received should enclose a stamped, self-addressed postcard.

C.I.N.O.A. Art History Award

A $5,000 publication subvention is offered by the Board of Directors for a 25-year index to the Art Bulletin

The second twenty-five year Index to The Art Bulletin, covering Volumes XXI-LV (1949-1973), has now been completed. It was compiled by Janice L. Hurd, and it continues and is based upon the Index compiled by Rosalie B. Green for Volumes I-XXX.

The present Index was made possible by a grant from the Research Tools Program of the National Endowment for the Humanities. The Sterling and Francine Clark Art Institute generously provided office space and research facilities during the first two and a half years of the project. The keyboarding and computer processing of the Index was carried out at the Modern Language Association of America.

The Index contains entries for authors of articles, reviews, books reviewed, and letters to the editor and for persons, places, buildings and other structures, terms, works of art, manuscripts, iconography, and other subjects discussed in the text and footnotes. The Tables of Contents of Volumes XXXI-LV are reprinted in a special section at the end of the Index, in order to enable the user to find the dates of articles and reviews and to place the subject entries in a textual context.

Physically, the Index is comprised of 349 pages plus 28 pages for the Tables of Contents section and some additional prefatory material. Size specifications conform to those of The Art Bulletin. It is printed on a high quality "free sheet" that does not contain ground wood, thus assuring a relatively long shelf life. It is bound in blue cloth and stamped in gold.

The price of the Index is $45.00 if prepaid; $50.00 if billing is required. Price includes postage and handling charges. A descriptive brochure and order form are being prepared and will be mailed shortly to all institutional and individual CAA members.
The announcements of the American Art Historical Association and the College Art Association are presented in this section of the newsletter. For detailed information and application forms: Frank Barlow, Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.}

**NEH Summer Seminars for Library Collections**

For two-year colleges and universities, the program is designed to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in the field of fine arts. The seminars are conducted in various locations, including New York, Paris, and elsewhere, and provide a wide range of subjects. Applications are due by 2 February. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**New Fellowship Awards**

Approximately twenty new Fulbright fellowships are awarded each year to American students, artists, and scholars. These fellowships provide an opportunity to work with leading scholars and artists in the field of fine arts. Applications are due by 2 February. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**Minorities Fellowship Program**

The Fellowship Program provides support for faculty members of institutions of higher education who are members of minority groups. Applications are due by 2 February. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**Sculpture Registry**

The Sculpture Registry of the American Art Historical Association has announced a new program of research and development with a view to establishing a permanent registry. The registry will include information on the following topics: (1) the authentication of objects, and (2) the cataloging of such objects. Applications are due by 2 February. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**Registry of Rovinj Students**

One of our new projects, the Registry of Rovinj Students, is designed to provide an opportunity for students from Rovinj, Croatia, to work with distinguished scholars and artists in the field of fine arts. Applications are due by 2 February. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**Special Study Hours at MOMA**

Graduate and undergraduate classes in art and art history may view the collections of the Museum of Modern Art. For information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**CAA Annual Meeting**

The CAA Annual Meeting will be held in New York City (at the New York Hilton), and will feature a wide range of sessions and events. For more information, contact the CAA office at 2 East 67 Street, N.Y.C. 10012.

**1981 Annual Meeting Address**

**PLACEMENT ORIENTATION**

The informal placement orientation session, which has played a significant role in the CAA's annual meeting, will be held on Tuesday, February 23, in Room 300 in the Hotel Pennsylvania. For more information, contact the Office for Education, University of Pennsylvania, 426 S. 31st St., Philadelphia, Pa. 19104.

**HELP FOR THE HANDICAPPED**

The CAA is applying for an annual meeting grant to assist with the costs of the annual meeting. For more information, contact the CAA office at 2 East 67 Street, N.Y.C. 10012.
FULBRIGHT VISITING SCHOLARS 1186 applications were received. Of these, 668 awards were made to scholars from fifty nations. For information and correspondence to Director, The Fulbright Program, Washington, D.C. 20035, (202) 566-4410.

For a book on Gari Melchers (1860-1932), the leading American painter in the early 20th century, the WalterSockman Foundation has established a fellowship to encourage arts-related independent study in the United States or Canada. For submission of applications 1 March.

ARTS, LETTERS, AND CEREMONIAL AT THE COURT OF THE SPANISH HABSBURGS An interdisciplinary conference of Hispanic scholars, to be held at Duke University, April 2-4. Among the speakers are Luis Carrera, University of Buenos Aires, Argentina; Carlos de la Fuente, University of Madrid, Madrid; and Jonathan Brown, University of Cambridge. For further information: Robert Kirchoff, Dept. of Art, Duke University, Durham, N.C. 27708.

VERUCAN ARCHITECTURE Foundation, Inc., invites papers for spring meeting of the Vernacular Architecture Forum, to be held March 26-28. The 1981 meeting will include an expanded format for formal papers (20 to 30 minutes in length) and reports on works-in-progress (10 minutes). One-page abstracts should specify interest in a paper or project report and contain a brief description of the applicant's background.

AMERICAN ARTICHEP The Department of Art History of the University of Delaware and the National Museum of American Art invite papers for an international conference during a symposium entitled American Art Abroad in the Last Thirty Years of the Nineteenth Century. The ‘Triumph of Capitalism, to be held April 24 at the Clayton Mansion Center, Univ. Delaware, speakers include William H. White, now of the Cleveland Museum of Art, Henri Dorra, Univ. of Pennsylvania, and Jonathan Brown, University of Cambridge. For further information: Martha Ward, Dept. of History of Art, JHU, Baltimore, Md. 21218.


The National Endowment for the Arts, Washington, D.C. 20592, has announced grants totaling $1,289,546 to be awarded in 1981. For further information: Jeffery Hayes, Office of Research, Room 537, National Collection of Fine Arts, Smithsonian Institution, 8th & G Streets, N.W., Washington, D.C. 20560.

The Social Sciences and Humanities Research Council of Canada has awarded a grant to Debra Pinchin, Unv. British Col­umbia, for research on the dispersed and dispersed locations of the fully historic period of the Medieval and Renaissance. She will be working on a project in Venice during this academic year.


THE ADOLPH KATZENELLENBOGEN MEMORIAL SYMPOSIUM, to be hosted by Johns Hopkins University, will be held April 7-9, 1981. For further information: Patricia M. Rose, Dept. of Art History, Benjamin Building, Johns Hopkins U., Baltimore, Md. 21218.

Vincent van Gogh and the Birth of the Midwest Art Association will be held at the Art Gallery of Ontario on October 14, in conjunction with the exhibition of van Gogh's works. The van Gogh, guest curator for the exhibition, will moderate the symposium. Speakers include Henri Doré, Univ. of California, S. Cal.; Curator, National Museum of Art, Rome; Christopher S. Mecke, Metropolitan Museum of Art, Vincent van Gogh in the Summer and Full of Life; V. H. Ginzberg, Toronto, Wall Street Art Galleries, Inc.; William H. positive, Cleveland Museum of Art; Kenyon Wilson, Curator, the Museum of Art, Columbus, Ohio; and Charles Dempsey. For further information: Martha Ward, Dept. of History of Art, JHU, Baltimore, Md. 21218.

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That the Council for International Exchange of Scholars (CIES) recommends renewal of its relationship with the University of Bonn, Bonn, Federal Republic of Germany, for the academic year 1981-82. Supporting letters.
people and programs

IN MEMORIAM

Rosan S. Berry, Executive Secretary of the Society of Architectural Historians, died in Philadelphia on 10 October. She had been Executive Secretary of SAH for twenty-five years and, as SAH President David Goldhaber wrote: “Much of the growth of the Society (from 80 to 150) must certainly be credited to her devotion and to her admirable administration.”

The bonds between CAAs and SAH are special: for many of us who held our annual meeting jointly, and even though the size of the separate organizations makes that impossible now, there is still close cooperation in many areas of mutual concern. To that relationship Rosan Berry brought not only her immense knowledge and pragmatic skills, but also tact, kindness, and a sense of humor that could make even the dreariest task fun. The CAAs Board of Directors, at its meeting on 1 November, unanimously adopted the following statement:

“On behalf of the members of the College Art Association, we wish to express our000 sorrow at the death of Rosan S. Berry, Executive Secretary of the Society of Architectural Historians, and our deep sense of gratitude for all that she did to promote the interests of the discipline and the mutual relationship between our two Societies.”

To that I want to add just one personal note. My only direct contact with Rosan occurred shortly after I had come to the CAA, where the two of us sat at a long table together to check out each other’s 1975 joint meeting. At one point, after we had traded jokes about what seemed like endless meeting rooms, corridors, and the fancier the press passes that hotel sales directors always exhibit on such occasions, Rosan suddenly slipped off her shoes and plumped down on a bed. I thought she was simply tired, but long after, if ever, in my years as art history teacher to make dammed certain they were comfortable.

HERBERT PAUL WEINBERGER, “Heirloom”—as he was called by his countless friends and former students—died on the week-end of 16 in Wellington at the age of 88. The son of naturalized Americans who had returned to France, Weinberger spent his youth in Madrid, where he became a well-known expert on Spanish Art. From the late 1920’s until 1932, he taught at the Institute of Fine Arts at New York University as well as at the graduate department of Fine Arts.

When he had to retire for reasons of age, he became curator at the Chrysler Museum in Norfolk, Va., and subsequently director of the Anderson House Museum in Washington, retiring from the latter position in 1972. His former students and colleagues at New York University will long remember him for his unflappable knowledge, his gifts as a teacher, and his qualities as a human being.

J. H. WASON

TEACHING AND RESEARCH

We deliberated for some time about where to put this announcement. Teaching and Research? Museums? New Programs and Faculties? The Samuel H. Kress Foundation has been involved in all the above, and the most direct point of involvement has been the Foundation’s Executive Vice President, William S. Davis, Miss Davis, who has run the Kress Foundation for more than thirty years and as chief operating officer for the Foundation, has been involved in all the above, and the most direct point of involvement has been the Foundation’s Executive Vice President, William S. Davis, Miss Davis, who has run the Kress Foundation for more than thirty years and as chief operating officer for the Foundation, who will remain at her post for another year, but her retirement has been announced effective January 1, 1982. She will be succeeded by Marilyn Perry (M.A., Univ. North Carolina, Ph.D., Univ. London), herself a former recipient of Kress Foundation art history fellowship, who has lived for some years in Italy.

From Ohio State University comes a gob-smack of newsworthy items. John Haflman is presently replacing Walter Liedtke, who is in a Mellon fellowship at the Metropolitan Museum of Art. Ginger Tuttle (Ph.D., Univ. of Arizona), herself a former recipient of Kress Foundation art history scholarship, who has lived for some years in Italy.

JIM M. JORDAN, DURMOUTH COLLEGE

Emory University’s Thomas W. Lyman received an NEH series fellowship for 1980–81 to work on a monographic study of the major Romanesque church of St. Sever in Toulouse, France. To his absence, William MacDonald, Smith College, will be visiting professor during the winter quarter 1981. The two new curators at the High Museum of Art in Atlanta, Eric Zafran (European) and Peter Morin (Modern), will be adjunct faculty at Emory, offering each course one during the 1980–81 academic year. Bill Brown, instructor of the photography workshop, received a grant from the Committee for the Humanities in Georgia to prepare a series of television programs on art since 1960. Faculty members Paul Ferring, John Howey, and built in the past two years by John Robert Beauchamp has been called by his countless friends and former students—died on the week-end of 16 in Wellington at the age of 88. The son of naturalized Americans who had returned to France, Weinberger spent his youth in Madrid, where he became a well-known expert on Spanish Art. From the late 1920’s until 1932, he taught at the Institute of Fine Arts at New York University as well as at the graduate department of Fine Arts.

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Daniel Robinson, an authority on modern French art, particularly Cubism, has recently pointed out May C.L. Baker Professor of the Arts at the University of California, San Diego. He is renowned as the chairman of the department.

MUSEUM PEOPLE

It was a bolt from the blue when the Smithsonian Institute announced that the new Museum of Fine Arts in Los Angeles has appointed its first director. It has previously taught at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, and the University of Nebraska at Omaha and has held a curatorial position at M.T.T. Tom Lingeman, who has been named assistant curator at the Los Angeles County Museum of Art at the time of his appointment.

Edward Bryant has been appointed professor of art and director of the Art Museum at Swarthmore College. He succeeds Van Deren Coke, who became director of the photography department of the San Francisco Museum of Modern Art. Bryant leaves Colgate University, where he was professor of fine arts and director of the Picker Art Gallery.

Peggy A. Loos, formerly assistant director for programs and policy for the Institute of Museum Services, Education Department, became the director of the Smithsonian Institution Traveling Exhibition Service (SITE) effective September 1. Prior to her position with IMS (1979-86), Loos served as assistant director of the Indianapolis Museum of Art (1975-78) and curator of education (1971-76) of the same museum. She holds a master's degree in art history and conservation and is a specialist in nineteenth-century American painting and sculpture.

NEW PROGRAMS & FACILITIES

A new two-year graduate program in the history of design will begin fall 1981 at the University of California's College of Design, Architecture, and Art. Foner L. Wyngard, director of the School of History and Education for the new program, says his goal is to develop a new design.

The curriculum leads to a master's degree in the innovative program, says its director, Foner L. Wyngard. The program will be its principal instuctor.

The collection will be kept for ten years, after which the curatorial staff will begin to select significant pieces and use the income for the benefit of the institution.

Students at the University of California in Los Angeles will have a bequest of works from the original bequest will be kept for ten years, after which the curatorial staff will begin to select significant pieces and use the income for the benefit of the institution.

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NOTES FROM THE WOMEN'S CAUCUS FOR ART

The activities of several local and regional WCA Chapters have centered around various fall conferences. The Mid-America CAA Conference (26-28 October) included several panels organized by the Houston WCA of the CAA and rewkivili- zation in North America and Europe (through 5 January 1981).

The Portland Art Museum in Portland, Oregon, has announced the formation of a Study Group on Women and Art. The group will meet biannually and consist of four members, with an emphasis on women's work. The group will focus on women's contributions to the art world and will address issues such as gender bias and discrimination.

The Maryland Institute College of Art in Baltimore, Maryland, has dedicated the Fox Building, a former warehouse, to women in art. The building will house three galleries dedicated to women's art, as well as an office for the Women's Caucus for Art.

The Women's Caucus for Art in the Midwest, founded in 1976, has a membership of 4,000. The group meets biannually, with new members added at the annual CAA meetings. The Women's Caucus sponsors special events and activities at the conventions.

The Caucus for Marxism and Art, founded in 1976, has a membership of 100. The group meets annually, with a focus on art and politics. The Caucus sponsors special events and activities at the conventions.

The Caucus for Nonwestern Art, founded in 1976, has a membership of 55. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Relational Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Lesbian and Gay Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Transgender Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Asian American Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Latino Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Native American Art, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women of Color, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women Artists, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women in Film, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women in Media, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women in Science, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women in Technology, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.

The Caucus for Women in Athletics, founded in 1976, has a membership of 50. The group meets biannually, with new members added at the annual CAA meetings. The Caucus sponsors special events and activities at the conventions.
health hazards testimony

Testimony of Professor Albert E. Elson on H.R. 6977 before the House Subcommittee on Consumer Protection, September 17, 1978

I testify on behalf of H.R. 6977 because two years ago I introduced Congressmen Fred Richmond and Albert E. Elson to the subject of occupational health hazards among artists and urged him to undertake the research that could lead to new legislation. My request to the Subcommittee did not come about directly because of the lobbying efforts of the 

Richmond to the subject of occupational hazards. It was the Art Association of America, which is the national organization of art historians and artists who teach. One of the CAA's functions is to establish national standards for the profession it represents. Responding to the requests of the CAA's artists constituency, I chaired the annual meeting held that January in Detroit. The largest ever for an artists' session. For three days, artists, teachers, and museum professionals debated health problems: the extent of occupationally induced illness. (Dr. Michael McCann was a speaker.) The CAA published and article of the Artists' Code of Ethics confirm that in the judgment of a national organization of artists, there is a need to undertake the research that could lead to new legislation.

Responding to the requests of the CAA's artists constituency, I chaired the annual meeting held that January in Detroit. The largest ever for an artists' session. For three days, artists, teachers, and museum professionals debated health problems: the extent of occupationally induced illness. (Dr. Michael McCann was a speaker.) The CAA published and article of the Artists' Code of Ethics confirm that in the judgment of a national organization of artists, there is a need to undertake the research that could lead to new legislation.

In talking with artists about their health problems it becomes clear that on the national level the medical profession is only now becoming aware that artists incurred by art-related hazards is widespread. About one-fourth of the total humanities doctorates are employed in nonacademic jobs outside their Ph.D. field. In 1977, among the 5,3 percent of the women doctorates were employed in nonacademic jobs outside their Ph.D. field. Only 5 percent of the 1976-77 female Ph.D.'s in the labor force were full-time employed in 1977 compared with 86 percent of the 1975-76 male Ph.D.'s. The number of Ph.D.'s awarded in the humanities has increased steadily from an average of 5,940 in 1930 to approximately 4,540 per year during the 1970's. There has, however, been a decline in the number of full-time employed humanities doctorates in 1977 compared with the mid-1960's.

The highest mean annual salaries were calculated for humanities doctorates employed in academic jobs outside their Ph.D. field; $12,260 for full-time work, $10,250 for part-time work. The lowest mean annual salaries were estimated for the humanities doctorates employed in nonacademic jobs outside their Ph.D. field; $6,240, whereas the lowest mean salaries were estimated for those humanities Ph.D.'s who were employed in nonacademic jobs outside their Ph.D. field; $6,240.

I stress that our government is being asked to contribute to artists' ability to help themselves. Whether the artist is an established professional or a student pursuing his/her art, he/she is ethically obligated to study and learn as part of his/her profession. The art has a responsibility to maintain and enforce, the matching effort of artists in meeting the ethical obligations to study and learn as part of his/her profession.

Teaching is not just a matter of life; it is the means of support. Teaching with toxic materials. During that time she received Workman's Compensation.

The report presents analyses of the employment status of humanities doctorates current in the labor force and as the results of the National Research Council's 1977 Survey of Doctorate Recipients and on annual surveys on the National Center for Educational Statistics' Post-Baccalaureate Records File. The information presented pertains to the humanities field and art, which the U.S. labor force in February 1977, of which 95 percent (3,950) were full-time employed, 0.9 percent (300) on postdoctoral appointments, and 5.3 percent (195) unemployed and seeking employment. Highlights from the report are as follows:

Only 50 percent of those Ph.D.'s employed in nonacademic jobs outside their Ph.D. field were employed in nonacademic jobs outside their Ph.D. field.

Whether the artist is an established professional or a student pursuing his/her art, he/she is ethically obligated to study and learn as part of his/her profession.

The art has a responsibility to maintain and enforce, the matching effort of artists in meeting the ethical obligations to study and learn as part of his/her profession. Teaching with toxic materials. During that time she received Workman's Compensation.
Gabriel P. Weisberg is the new chairman of the CAA Committee on the Art and Architecture Thesaurus (AAAT). The project has received a planning grant, which will support the development of the thesaurus as a tool for cataloging and subject line production in the fields of art and architecture, as well as the possibility of computerization of such efforts. During the early winter of 1980-81 this project team will submit a preliminary report for the Council on Library Resources, who provided their first grant.

The largest grant for the production of the thesaurus is now under consideration by the NEH. The grant will be tied to the building of the thesaurus and the provision of training to institutional staffs. The first set of items to be dealt with will be "Art History" and "Deductive Art." People who have ideas about how these fields are used to target Toni Patterson, Benjamin College Library, Beijing, N.Y. 50901.

The report emphatically affirms the importance of humanistic scholarship. Though it has been labeled "useless" or "worthless to widely visible results," the Commission emphasizes, research in the humanities is an essential component of education. Inflation is robbing the financial resources of colleges and universities, of humanities teachers, and of scholarly publications. "Learned societies are fast becoming professional associations," the Commission observes, "new technologies for storing and sharing information are making higher education and higher education, and the many new resources..."
ASSOCIATE EDITOR: Minerva Navarrete
College Art Association of America
16 East 52 Street, New York 10022

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SUMMER STUDY TOUR: Renaissance and Baroque Art in Rome, Florence and Venice, July 1–21, 1981. Undergraduate or Graduate Credit. Contact Professor Glenn F. Benge, Art History Department, 1912 Park Mall, Temple University, Philadelphia, Penna. 19122.

Articles being considered from art history graduate students for APOCRYPHA V, journal of art and architectural history, published by the graduate students at SUNY-Binghamton. Manuscripts shall be no more than fifteen pages and should follow the stylistic guidelines set forth in the Art Bulletin. Deadline: March 1, 1981. APOCRYPHA V, Department of Art and Art History, SUNY-Binghamton, Binghamton, N.Y. 13901.

Kean College offers ART TOUR OF CHINA July 8–27, 1981. This exciting tour will explore culture sites in Peking, Sian (Xian), Shanghai, Hangchow, and Canton and feature visits with Chinese artists at various art institutes. Led by Vito Giacalone, artist and specialist in Chinese art history, and Jane Kate Leonard, specialist in modern Chinese history, China tour is available to the general public and may be taken for graduate or undergraduate credit. $3195 from S.F. Contact Prof. Vito Giacalone, Fine Arts Dept., Kean College of N.J., Morris Ave., Union, New Jersey 07085. Tel: 201-527-2307 or 2166.

SUMMER INSTITUTE ON ITALIAN CIVILIZATION Sulmona, Italy, June 19–July 31, 1981. At Ovid’s birthplace, the very center of Italy, 25 students from various disciplines will attend lectures by renowned scholars, participate in field trips for an intensive survey of Italian civilization. Ernst Badian, Institute for Advanced Studies, Republican Rome; Alexander McKay, McMaster University, Imperial Rome; Gary Radke, Syracuse University, Medieval Italy; Robert Clements, New York University, The Renaissance; Giovanni Scichilone, Director, National Museum, Chieti, Archaeology, museology; Optional: Elementary Italian, Latin, Greek; Advanced Italian. Enrollment limited to five art majors. Write without delay to: Professor Arthur D. Kahn, Director, 41 Pierrepont Street, Brooklyn, New York, 11201.

THE 1981 STUDIO CALENDAR is a wall calendar featuring drawings by Nan Haid of twelve nineteenth and twentieth century artists’s studios. Artists’ birthdays and interesting art historical information appear on the appropriate dates. $6.95. For more information or to order the calendar, write to Elaine Wertheim, P.O. Box 6026, Arlington, Virginia, 22206.

CUTTING EDGE, a traveling exhibition of metal. The Kentucky Arts Commission, with support from the National Endowment for the Arts, the Southern Arts Federation, and the Louisville Art Gallery, is sponsoring an invitational and competitive show of metal work interpreting the theme “cutting edge.” Deadline for the competitive segment is January 7, 1981. Any resident of the United States may enter. Write for a prospectus to: Cutting Edge, Kentucky Arts Commission, 302 Wilkinson Street, Frankfort KY 40601.


CATALOGUES covering rare and elusive books on Oriental/Primitivl/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 6SZ.

ART SPACE, INC. is a complete arts service directed by Joanna Shaw-Eagle in association with a Board of (35) Advisers, all prominent art experts. ASI creates marketing programs, publications, collections and exhibitions, special events programs; conducts national and international art tours. Brochure available, 5014 Newport Avenue, Washington, D.C. 20016, (301) 229-2188.

DATEBOOK. 31 January deadline for advance registration for 1981 annual meeting... 26-28 February CAA annual meeting, San Francisco (Placement begins 25 February)... 1 March deadline Millard Meiss applications... 1 March deadline ACLS travel grant applications... 16 March deadline submission of positions for March 30 listing... 31 March deadline submission session proposals 1982 annual meeting... 31 March deadline submission nominations to 1981 Nominating Committee.

CAA newsletter

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