

CAA newsletter

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December 1980

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 travellers 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 proposed. The major item on the agenda of the Annual Members Meeting is elections.

OFFICERS. 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 20 per cent of the membership. The slate reported by the Nominating Committee for election to the Board of Directors in 1981 (to serve until 1985) is: **Pamela Askew**, Vassar College; **Frederick J. Cummings**, Detroit Institute of Arts; **Wolf Kahn**, Hunter College, C.U.N.Y.; **Howardena Pindell**, S.U.N.Y., Stony Brook; **Angelica Rudenstine**, Solo-

mon R. Guggenheim Museum; and **Wallace J. Tomasini**, University of Iowa.

NOMINATING COMMITTEE. Those nominated to serve on the 1981 Nominating Committee (which selects those Directors who will be elected in 1982) are: **Benny Andrews**, N.Y.C., Chair; **George Bunker**, University of Houston; **Beatrice Farwell**, University of California, Santa Barbara; **Henry Millon**, Center for Advanced Study in the Visual Arts, National Gallery of Art; and **Linda Nochlin**, Graduate Center, C.U.N.Y.

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
Continued on p. 2, col. 1

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 249 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.

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the international confederation of art dealers for a thesis of university level or of comparable importance on the history of the art of one of the member nations (there are thirteen of them, of which the U.S. is one). For further information: Gerald G. Stiebel, 32 East 57 Street, N.Y.C. 10022.

NEH Summer Seminars for College Teachers

The purpose of this program is to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their fields at institutions with library collections suitable for advanced research. Seminars last eight weeks; each has twelve participants; participants receive a stipend of \$2,500. For detailed information and application forms, write to the director of the seminar at the address given below (same as seminar location). Application deadline for all seminars: 1 April.

The Abstraction of Nature in Early Medieval Art. 15 June–7 August. Jacques Guilmann, Dept. Art, S.U.N.Y. at Stony Brook, N.Y. 11794

From Michelangelo to Bernini. 8 June–31 July. Howard Hibbard, Dept. Art History, c/o Summer Session Office, 102 Low Memorial Library, Columbia University, N.Y.C. 10027.

American Art and the Classical Tradition. 15 June–7 August. Philipp Fehl, Dept. Art and Design, Univ. Illinois, Urbana, Ill. 61801.

English Literature and Art, 1600-1760. 15 June–8 August. Robert E. Moore, Dept. English, Univ. Minnesota, Minneapolis, Minn. 55455.

American Folklife: Traditional Architecture, Art, and Craft. 15 June–7 August. John M. Vlach, Dept. Anthropology, Univ. Texas, Austin, Tx 78712.

Toward a Theory of Modernism: An Interdisciplinary Approach. 8 June–1 August. Harvey S. Gross, Dept. Comparative Literature, S.U.N.Y. at Stony Brook, N.Y. 11794.

Art and Society: Primary and Secondary Images of Sacred Order. 8 June–31 July. Philip Rieff, Dept. Sociology, Univ. Pennsylvania, Philadelphia, Pa. 19104

Metropolitan Museum of Art Fellowships

Almost as varied as the collection itself, fellowships offered by the Metropolitan Museum of Art cover all aspects and periods of art history and are available to practicing artists and museum professionals (including conservators) as well as to art historical scholars and graduate students. The key to most of the fellowships is that use of the collection be significantly involved. The list of available fellowships is too long to summarize here, but copies may be obtained from: Secretary of the Grants Committee, MMA, Fifth Avenue and 82 Street, N.Y.C. 10028.

Application deadline for most fellowships beginning in fall 1981 is 9 January; for fellowships in the conservation of paintings (a two-year appointment), the application deadline is 2 February.

International Studio/Housing Exchange

The International Visual Artists Exchange Program lists studios/living situations here and abroad available on a swap basis and provides additional services such as putting artists in touch with galleries, alternate spaces, cultural activities, and other artists. Registration fee is \$15.00. For applications: Deborah Gardner, IVAEP, 201 Varick Street, Suite 100A, N.Y.C. 10014. (212) 929-6688.

New Fulbright Research Awards

Approximately twenty new Fulbright research grants are being offered in 1981–82, ten each in Islamic Civilization and African Research. For both, grant periods may be from three to nine months; an award for a full academic year (nine months) will value approximately \$25,000. Applicants must be U.S. citizens with an earned doctorate or equivalent professional experience and appropriate language competence. For additional information and application forms: Council for International Exchange of Scholars, 11 Dupont Circle N.W., Washington, D.C. 20036. Mark envelope either Islamic Civilization or Africa Research. To call: IC (202) 833-4981; AR (202) 833-4976. Collect calls not accepted. Application deadline: 2 January. 1981.

Minorities Fellowships Program

The Committee on Institutional Cooperation's fellowship program, funded by the Andrew W. Mellon Foundation, is designed to increase the representation of minority groups among PhD degree recipients. At least ten fellowships in the humanities will be awarded for 1981–82. Each award provides full tuition for each of two academic years plus an annual stipend of \$4,500 at any of the eleven participating Midwestern universities. For complete information: CIC MFP, Kirkwood Hall 111, Indiana University, Bloomington, Ind. 47405, or call toll free, 9:00 A.M.–5:00 P.M. EST (800) 457-4420. In Indiana call (812) 337-0822. Application deadline: 15 January.

Mellon Fellowships at Cornell

Possible availability in American art history. Teach two seminars plus independent research. Two-year appointment, annual stipend \$13,000. Ph.D. since June 1976 or essentially completed by February 15, 1981. For information: Anna Geske, Mellon Postdoctoral Fellowships, A.D. White House, CU, Ithaca, N.Y. 14853. Application deadline: 15 February.

Registry of Roving Researchers

One of our pet projects. The CAA maintains a simple, non-computerized, non-interfering "mating service" for those able to do on-site research abroad and those needing such research done. We serve solely as an information exchange and take no responsibility for fees, expenses, and the vagaries of various postal systems. Those wishing to register as researchers should write to the CAA office for the application form; the fee is \$3.00. Those wishing research done should simply write to the CAA office; there is no charge. We currently have registered researchers in Vienna, Brussels, London, Paris, Florence, Rome, Munich, and Zurich.

Out-of-Print Survey

Another pet project, somewhat languishing at present. On two separate occasions the Art Historians Committee has attempted to survey the profession to determine what important teaching texts have gone out of print. Individual enthusiasm was high but numerical response was low, leaving us with a list so extensive and so diverse that, with the exception of Prentice-Hall's *Sources and Documents* series, there was insufficient evidence of the continuing need (and market!) for any particular text with which we could approach a publisher. Particularly in the face of the *Thor* decision, we may want to do a more extensive and elaborate survey of texts currently in use. In the meantime, however, we would like to keep the out-of-print survey informally alive, at least to the extent of requesting that members continue to inform us of significant texts their students are unable to obtain. Please include author, title, publisher, price if known, and average annual class enrollment.

Sculpture Registry

The National Sculpture Society has announced a projected program of research and development with a view to establishing a sculpture registry, the two-fold aim of which is (1) the authentication of bronzes to prevent unauthorized copying and fraudulent representation, and (2) standardization of such terminology as *original*, *reproduction*, *replica*, *edition*, etc. The Research Steering Committee is comprised of sculptors Richard Frazier, Domenico Facci, and Cleo Hartwig; Joseph Veach Noble of the Museum of the City of New York; and James Cox of the Grand Central Art Galleries. As part of its task, the Committee will collate work already completed on the problem, such as CAA's 1974 *Statement on Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze*. Suggestions for procedures, letters indicating methods now in use, or any other communication on the subject may be sent to NSS, 15 East 26 Street, N.Y.C. 10010.

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Paris Fine Arts Scholarship

The Edward Maverick Fund offers a full scholarship plus round trip economy fare New York/Paris for an American student to attend the two-month session of The Fontainebleau School of Fine Arts in July and August, 1981. All courses are offered in English or with complete translation provided. Many American institutions grant academic credit for Fontainebleau courses. For application forms and further information: Mrs. John Crawford, Fontainebleau School Association, 47 Fifth Avenue, N.Y.C. 10003. (212) 691-2869. Application deadline: 28 February.

Mellon Fellowship at Penn

For 1981–82, the University of Pennsylvania is offering Mellon Post-Doctoral Fellowships for scholars who, by Sept. 30, 1981, will have held the Ph.D. for from three to eight years. Research proposals in all areas of humanistic studies are invited; special consideration will be given to applications that are interdisciplinary or do not fit into normal academic programs and to candidates who have not previously utilized the resources of Penn. Annual stipend \$16,000. For further information and applications: Frank P. Bowman, Chr., Humanities Coordinating Committee, 16 College Hall/CO, UP, Philadelphia, Pa. 19104. Application deadline: 15 February.

Special Study Hours at MOMA

Graduate and undergraduate classes in art and art history may view the collections and special exhibitions free of charge on Tuesdays and Fridays, 9:30–10:50 in the morning, 6:00–7:30 in the evening. Groups are limited to 30 students; reservations are required at least two weeks in advance. This program is made possible by a grant from the Art Dealers Association Foundation. For further information: (212) 956-7540, between 10:00 A.M. and 2:00 P.M.

Early American Industries Grants

Three grants of \$1,000 each are available through the Early American Industries Association to assist individuals or institutions engaged in research or publication projects relating to the study of early American industries in homes, shops, farms or on the sea. Grants are non-renewable and may be used to supplement existing financial assistance. For application forms: Charles F. Hummel, Chr., Grants-in-Aid Committee, The Winterthur Museum, Winterthur, Del. 19735. Application deadline: 15 March.

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

coming soon. . . 1982 annual meeting

In New York City (at the New York Hilton), and our quadrennial "biggie." The dates for sessions are February 25 through February 27, which should no longer come as such a big surprise to everyone.

Those wishing to propose topics for sessions should submit them to the appropriate chairman by March 31, 1981. Proposals should be submitted in the form of a brief description (ca. 100 words), to which additional material may be appended. It is useful to include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

Art history sessions will be chaired by A. Richard Turner, director of the N.Y.U. Institute of Fine Arts. Turner was formerly professor of art and president of Grinnell College in Iowa and before that professor of art and



A. Richard Turner, Art History Chair



Ellen Lanyon, Studio Chair

dean of faculty of Middlebury College in Vermont. His area of specialization is the late Italian Renaissance, but he has taught advanced courses in a wide variety of subjects, ranging from Ancient art to Modern painting. (Address proposals to IFA, 1 East 78 Street, N.Y.C. 10021)

Studio sessions will be chaired by painter/printmaker Ellen Lanyon. Artistically and intellectually, as well as by birth, Lanyon hails from Chicago, with which she still identifies strongly from her SoHo loft. She has had more than forty solo exhibitions, has taught all over the place (School of the Art Institute of Chicago, Cooper Union, School of Visual Arts, University of California at Davis, etc.), and has illustrated several books and executed several mural commissions. For the past four years she has been on the CAA Board of Directors and for the past two years on the Board's Executive Committee. She is also a member of the *Art Journal* Editorial Board. (Address proposals to 138 Prince Street, N.Y.C. 10012.)

1981 annual meeting addenda

PLACEMENT ORIENTATION

The informal placement orientation session, which has played to standing-room-only audiences every time we have had it, will be repeated in San Francisco. It will be held on Tuesday evening, February 24, from 8:30 to 10:00 P.M. in Continental Ballroom #4 of the San Francisco Hilton. (The Candidates Center will open on Wednesday morning at 9:00 A.M.) As in the past, the session is being organized by Donald Krueger, who chaired the very successful session on *Jobs for Artists: Alternative Possibilities* at the Los Angeles annual meeting in 1977, and Beverly Zisla Welber, author of the popular *How To Survive CAA Placement by Knowing How To Try*. All candidates and interviewers are invited.

FILM FARE

Films shown at the annual meeting will cover a wide range of subjects. For the first time in several years, photography will be repre-

sented, with *Light in the West: Photography and the American Frontier* and *The Weapons of Gordon Parks*. Modern and contemporary painters will be represented by *Pissarro and His Friends*, *Piet Mondriaan: A Film Essay*, and *Agam and . . .*. Other films submitted thus far include *Palladio the Architect and His Influence in America*, *Joseph Hirshhorn Portrait*, *Quilts in Women's Lives*, *Summer of Joy* (on the study abroad program of the University of Georgia, focusing on the Tuscan town of Cortona), and *Museum*. Films will be shown in Continental Parlor #7 (Ballroom Floor) of the San Francisco Hilton. See final program for times.

HELP FOR THE HANDICAPPED

Anyone planning to attend the 1981 annual meeting who requires special services as a handicapped person is urged to write to the CAA office detailing his or her particular needs.

grants and awards

MILLARD MEISS FUND

The Millard Meiss Publication Fund Committee will meet next in the spring. Deadline for submission of applications 1 March.

Gerold Weber, for *French Fountains in the Seventeenth and Early Eighteenth Centuries*, Architectural History Foundation, New York.

Paul Yule, for *Early Cretan Seals: A Study of Chronology*, Philipp von Zabern, Mainz.

The Millard Meiss Publication Fund Committee will next meet in the fall. Deadline for submission of applications: 1 September.

ACLS GRANTS-IN-AID

Ninety-six awards were announced under this program, which provides funds in support of individual research (e.g., travel, maintenance, etc.). Among the recipients: **Darrell A. Amyx**, emeritus, Univ. Calif., Berkeley: Archaic Corinthian pottery excavations; **James J. Best**, Dept. Political Science, Kent State Univ.: Art editors and illustrators, 1900–1910; **Clifford M. Brown**, Carleton Univ., Canada: Isabella d'Este as Renaissance patron of the arts; **Vincent J. Bruno**, Univ. Texas, Arlington: (a) The House of the Skeleton at Cosa, and (b) Monochrome techniques in Greek painting; **John R. Clarke**, Yale Univ.: The construction and perception of space in Roman Italy, ca. 200 B.C.—A.D. 400; **Charles E. Cohen**, Univ. Chicago: The art of Giovanni Antonio da Pordenone; **Mary Crawford Volk**, Brown Univ.: *Les Tendances Nouvelles* and Kandinsky; **George L. Hersey**, Yale Univ.: The debate of love in early pre-Raphaelite painting; **Frima F. Hofrichter**, Highland Park, N.J.: Research for a monograph on Judith Leyster; **Elizabeth Holt**, Belmont, Mass.: Vol. III of *The Triumph of Art for the Public*; **Elizabeth Johns**, Univ. Maryland: Thomas Eakins' *Gross Clinic*; **Susan E. Kane**, Oberlin College: Greek and Roman sculpture from the Sanctuary of Demeter and Persephone, Cyrene, Libya; **Steven N. Orso**, Univ. Illinois: Philip IV and the decoration of the Alcázar of Madrid; **Russell G. Rose**, Univ. North Carolina, Charlotte, French Dept.: Rabelais's illustrators; **Jeffrey S. Soles**, Univ. North Carolina, Greensboro: The Minoan Palace at Gournia; **Deborah Stott**, Univ. Texas, Dallas: The relief sculpture of Jacopo Sansovino and its relations to Venetian colorism; **Dorothy B. Thompson**, Princeton, N.J.: The terra cotta figurines in the Agora Excavations (4th century and Hellenistic periods).

ACLS EASTERN EUROPEAN STUDIES

Among the eleven awards in this program: **Mary Gluck**, History Dept., Brown Univ.: The Lukacs Circle and the emergence of artistic modernism in *fin de siècle* Hungary; **Beata Kitsiki-Panagopoulos**, San Jose State Univ.: Architecture of 18th century mansions in the Balkans under Ottoman rule.

FULBRIGHT VISITING SCHOLARS

For university teaching or advanced research, 668 awards were made to scholars from abroad. In art and art history: **Anne-Marie Hocquenghem**, National Center Scientific Research, Paris: Research in moche iconography, Dumbarton Oaks, Cornell Univ., December; Univ. California, Berkeley, December–January; **Thomas A.P. Van Leeuwen**, Leiden Univ.: Research in American architectural history, Columbia Univ., July 1980–March 1981; **Belkaly S. Bhat**, National Museum, New Delhi: Research in Indian art objects, Univ. Michigan, Ann Arbor, May 1980–January 1981; **Kam Dow Choong**, Mara Inst. Technology, Kuala Lumpur: Research in American art movements in the 1970s, Pratt Inst. School Art, August 1980–May 1981; **Berlington Kaunda**, Univ. Zambia: Research in African art and Existentialism, wood and clay sculpture, Museum of African Art, Smithsonian Inst., September 1980–January 1981; **Carole Robb**, artist, United Kingdom: Research fine art, painting, MacDowell Colony, Peter, N.H., December 1980–February 1981.

The Council for International Exchange of Scholars encourages direct contact with the visitors but is also willing to assist in identifying appropriate scholars for special projects. Write to CIES, 11 Dupont Circle, Washington, D.C. 20036 or telephone (202) 833-4979. Requests for 1981–82 Fulbright scholars from abroad are also welcome now.

INDIVIDUAL AWARDS

Henry-Russell Hitchcock was awarded the Benjamin Franklin Medal for 1979 this October by The Royal Society for the Encouragement of Arts, Manufactures and Commerce. The medal is awarded annually, alternately to a citizen of the United States or of the United Kingdom who has made a notable contribution to the cause of Anglo-American understanding in the fields of arts, industry or commerce.

This year's C.I.N.O.A. (International Confederation of Art Dealers) Prize of \$5,000 was presented to **Norman Bryson**, Cambridge Univ., England for his *Paintings as Signs: Word and Image in French Painting of the Ancient Regime*, which will be published by the Cambridge University Press.

Phyllis Plous, University Art Museum, Santa Barbara, has been awarded a Fellowship for Museum Professionals by the National Endowment for the Arts. Designed to enable her to conduct arts-related independent study in contemporary art, the fellowship will provide Plous with funds for travel and studio visits in the Pacific Northwest, Arizona, and New Mexico.

information

For a book on **Gari Melchers** (1860–1932), send information on paintings and correspondence to Director, The Gari Melchers Memorial Gallery, 224 Washington Street, Fredericksburg, VA 22401.

For a master's essay on the life and work of **Beth Ames Swartz**, information regarding the location of paintings done between 1959 and 1970 is sought by Mary Lou Reed, 3125 N. 85th Street, Scottsdale, Ariz. 85251.

For a major exhibition and catalog on the sculptor **William Rush** (1756–1833), information is sought on unlocated or previously unknown works as well as material related to his life. Contact Linda Bantel, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, Pa. 19102.

For a master's thesis on **DeWitt Clinton Boutelle** (1820–1884), who worked in New York City, Baskingridge, N.J., and Bethlehem, Pa., information is sought on his life and paintings. Contact Carol E. Faill, 3407 Rutherford Street, Harrisburg, Pa. 17111.

Information is sought on the life and work of the black American portrait painter **Joshua Johnston** (ca. 1765–ca. 1830) for a master's thesis. Contact M. L. Perry, 1863 Kalorama Rd., N.W., no. 3A, Washington, D.C. 20009. (202) 667-0451.

For a dissertation in progress on **Oscar Bluemner** (b. Germany 1867, to U.S. 1892, d. 1938), information on the location of his paintings and drawings is sought by Jeffrey Hayes, Office of Research, Room 337, National Collection of Fine Arts, Smithsonian Institution, Eighth & G Streets, N.W., Washington, D.C. 20560.

Herbert L. Kessler, Johns Hopkins Univ., has been appointed Senior Fellow at the Dumbarton Oaks Center for Byzantine Studies for a three-year term beginning July 1980.

Named the fourth Smithsonian Regents Fellow, **Milo Cleveland Beach**, Williams College, will study the collection of Indian Mughal paintings held by the Smithsonian's Freer Gallery of Art and will organize an exhibition of the works planned for late 1981.

The Social Sciences and Humanities Research Council of Canada has awarded a grant to **Debra Pincus**, Univ. British Columbia, for a study of the development of the Venetian ducal tomb in the Middle Ages and the Renaissance. She will be working on the project in Venice during this academic year.

conferences and symposia

Arts, Letters and Ceremonial at the Court of the Spanish Habsburgs

An international, interdisciplinary conference of Hispanic scholars, to be held at Duke University, April 2–4. Among the speakers: Antonio Bonet Correa, Univ. Madrid, *La Plaza Mayor de Madrid, escenario de la Corte*, and Jonathan Brown, Inst. Fine Arts, *Philip IV as a Patron and Collector of Fine Arts*. For additional information: Duncan T. Kinkead, Conf. Director, Dept. Art, Duke University, Durham, N.C. 27708.

Vernacular Architecture

Proposals are invited for the spring meeting of the Vernacular Architecture Forum, to be held April 23–26. 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 progress report and contain a brief description of the topic. Send to: Bernard L. Herman, College of Urban Affairs, Willard Hall Building, Univ. Delaware, Newark, 19711. Deadline: 15 January.

Preservation of Cultural Heritage and Tradition in Germany

Part of the seventh international symposium on the German Democratic Republic, to be held at Conway, N.H., June 19–26. Detailed proposals (title, 2–3 pages) should be submitted by 1 February; completed papers must be submitted by 30 April. Papers should not exceed 30 minutes; the preferred language is English. Send to: Nancy Lauckner, Dept. Germanic and Slavic Languages, Univ. Tennessee, Knoxville, 37916, and Dieter Saalmann, Box 11, Wichita State Univ., Wichita, Kans. 67208. For additional information: Christoph Schmauch, R.R.1., Birch St., North Conway, N.H. 03860.

Widening Perspectives on Renaissance Language

The Newberry Library Renaissance Conference, chaired by Hugh Ormsby-Lennon of Northwestern Univ., will be held on Saturday, 11 April. Speakers include Peter Burke, Emmanuel Coll., Cambridge; Owen Hannaway, Dept. History of Philosophy of Science, Johns Hopkins Univ.; Thomas Willard, Dept. English, Univ. Arizona at Tucson; Larry Silver, Dept. History of Art, Northwestern Univ.; and Dell Hymes, Graduate School of Education, Univ. Pennsylvania. For additional information: John Tedeschi, Center for Renaissance Studies, NL, 60 West Walton Street, Chicago, Ill. 60610. (312) 943-9090, ext. 201 or 271. (Note: the 1981 conference was originally scheduled for April 18.)

Victorian Studies Conference

The Midwest VS Association will hold its annual meeting May 1–2 at the Newberry Library in Chicago. The topic will be *Law,*

Rule, and Resistance in Victorian England. For further information: Frederick Kirchoff, Dept. English and Linguistics, Indiana Univ.—Purdue Univ., Fort Wayne, Ind. 46805.

Theory, Criticism, and Practice of Painting

The Adolf Katzenellenbogen Memorial Symposium, to be hosted by Johns Hopkins University, March 6–8. Speakers include David Summers, Univ. Pittsburgh; Elizabeth Cropper, Temple Univ.; Richard Schiff, Univ. North Carolina; Thomas Kaufmann, Princeton Univ.; and from Johns Hopkins, Michael Fried, Nancy Troy, Martha Ward, and Charles Dempsey. For further information: Martha Ward, Dept. History of Art, JHU, Baltimore, Md. 21218.

American Architecture

The Department of Art History of the University of Delaware and the National Museum of American Art (formerly NCFA) are cosponsoring a symposium entitled *American Architecture in the Last Three Decades of the Nineteenth Century: The Triumph of Capitalism*, to be held April 24 at the Clayton Hall Conference Center, Univ. Delaware. Speakers include William H. Pierson, Jr., Williams Coll., emeritus, *Capitalism and the Architecture of Abundance*; Neil Harris, Univ. Chicago, *Where the Money Was*; James F. O'Gorman, Wellesley Coll., *Capitalist Icon: H.H. Richardson's Marshall Field Wholesale Store*; William H. Jordy, Brown Univ., *Louis Sullivan, Capitalism and Democracy*; Leland M. Roth, Univ. Oregon, *Dreams of Empire: The Architectural Patronage of Henry Villard*; John S. Garner, Texas A & M Univ., *Pullman and the Idea of the Model Company Town: Paternalism in Architecture and Urban Design*; and Reyner Banham, Univ. California, Santa Cruz, *What the Traffic Would Bear—The Last Days of Industrial Monumentality*. For further information: Dennis Montagna, Chr., American Art Symposium Committee, Dept. Art History, 318 Old College, UD, Newark, Del. 19711.

Venice in the Age of Monteverdi

The Aston Magna Foundation's fourth NEH-funded crossdisciplinary Baroque Academy, to be held June 28–July 18, in Great Barrington, Mass. In addition to the regular musical faculty, lecturers in residence will include Douglas Lewis (architecture) and David Rosand (art). For program information, including fees and fellowship assistance: Raymond Erickson, Director, Aston Magna Academy, 65 West 83rd Street, #4, New York, N.Y. 10024. (212) 595-1651.

New York State Capitol

This landmark building will be the subject of a symposium sponsored by the Temporary State Commission on the Restoration of the

Capitol to be held March 14–16 in Albany. The symposium faculty will include historians, architectural historians, and preservationists. For information: TSCRC, P.O. Box 7016, 1st Floor, Alfred E. Smith Office Building, Albany, N.Y. 12225. (518) 473-0341.

British Studies

The eighth Carolinas Symposium on British Studies will be held at Wake Forest University October 10 and 11. Proposals for individual papers, panel discussions, and full sessions on all aspects of British studies should be sent to Norman H. Pollock, Dept. History, Old Dominion University, Norfolk, Va. 23508. Deadline: 15 April.

Vincent van Gogh and the Birth of Cloisonism

A symposium to be held at the Art Gallery of Ontario on 14 February, in conjunction with a major exhibition of the same title. Bogomila Welsh, guest curator for the exhibition, will moderate the symposium. Speakers include Henri Dorra, Univ. California, *Cloisonism, A Synopsis*; Charles S. Moffett, Metropolitan Museum of Art, *Vincent van Gogh in the Summer and Fall of 1888*; V. Jirat-Wasiutynski, Queen's Univ., Kingston, *Paul Gauguin's Paintings 1886-1890: Cloisonism, Synthetism and Symbolism*; Gabriel Weisberg, Cleveland Museum of Art, *Popular Imagery and Cloisonism*. For further information: Communications Dept., AGO, 317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4.

procedure for Board nominations

Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors to be elected in 1982. Letters should be addressed to the chairman of the Nominating Committee, copy to the CAA Executive Secretary, and should contain, minimally, the name of the proposed candidate and his/her institutional affiliation and area of specialization. Supporting letters, up to one page in length, will be xeroxed at the CAA office and circulated to all members of the Nominating Committee. To allow adequate time for the Nominating Committee to consider its choices and to contact those candidates it selects before everybody disperses for the summer, all suggestions and letters of recommendation must be received by *March 31, 1981*. Only suggestions or letters of recommendation from *CAA members* will be circulated and considered.

IN MEMORIAM



Rosann 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 Gebhard wrote: "Much of the growth of the Society from [884 to 4,225] must certainly be credited to her devotion and to her admirable administration."

The bonds between CAA and SAH are special: for many years we 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 Rosann 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 CAA 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 our sorrow at the death of Rosann 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 own introduction to Rosann occurred shortly after I had come to the CAA, when the two of us went to Los Angeles together to check out hotels for the 1977 joint meeting. At one point, after we had trudged through what seemed like endless miles of meeting rooms, corridors, and the fancier guest rooms that hotel sales directors always exhibit on such occasions, Rosann suddenly slipped off her shoes and plopped down on a bed. I thought she was simply tired, but no... if her members, and our members, were going to be sleeping on these beds, she wanted to make damned certain they were comfortable.

R.R.W.

Herbert Paul Weissberger, "Herbie"—as he was called by his countless friends and former students—died on the week-end of June 14 in Washington at the age of 88. The son of naturalized Americans who had returned to Europe, Weissberger spent his young adulthood in Madrid, where he became a well-known expert on Spanish art. From the late 1930s until 1962, he taught at the Institute of Fine Arts at New York University as well as in the undergraduate 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 encyclopedic knowledge, his gifts as a teacher, and his qualities as a human being.

H.W. Janson

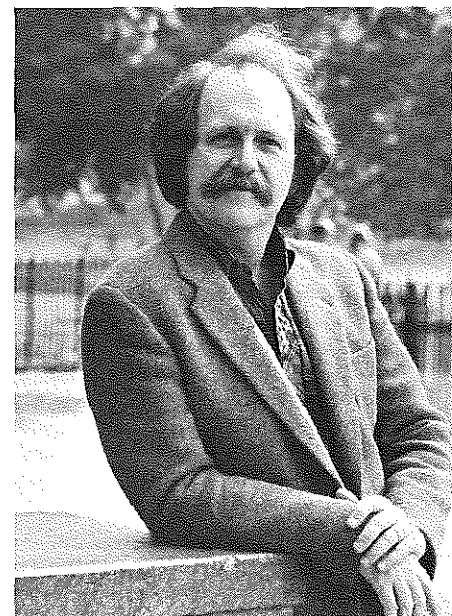
TEACHING AND RESEARCH

We deliberated for some time about where to put this announcement. Teaching and Research? Museums? New Programs and Facilities? 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, **Mary M. Davis**. Miss Davis, who has served the Kress Foundation for more than thirty years and as chief operating officer for fifteen, will remain at her post for another year, but her retirement has been announced effective 1 January 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 fellowships, who has lived for some years in Italy.

From Ohio State University comes a grab-bag of newsworthy items. **John Hallam** is presently replacing **Walter Liedtke**, who is on a Mellon fellowship at the Metropolitan Museum of Art. **Ginger Tuttle** (Ph.D., O.S.U.) has accepted a position on the educational staff of the National Gallery of Art. **David Stark** (Ph.D., O.S.U.) and **Deborah Rindge** (M.A., O.S.U.) have accepted positions respectively at the University of Minnesota at Morris and the University of Alabama at Birmingham. **Susan** and **John Huntington** received a grant from the American Institute of Indian Studies and the Ohio State University for the summer of 1980 for a photographic documentation of wall painting in Ladakh. In addition, Susan Huntington has received a grant from the NEH as project director for 1980-82 for the American Committee of South Asian Art Microfiche Archive on the art of eastern India. Doctoral candidate **Claudette Mainzer** received a Fulbright-Hays award in France 1980-81 to study *The Early Influence on Gustave Courbet in the Franche Comté*. Another doctoral student,

Mary Beth Heston, received a grant from the American Institute of Indian Studies, 1980-81, to work *The Royal Chera Murals, a Stylistic Analysis*.

Dartmouth College announces the recent appointment of two new members to its art history faculty. Modernist **Jim M. Jordan** (Ph.D., N.Y.U.) joins the faculty as associate professor and will assume the art department chairmanship in July. He has recently completed monographs on Gorky, Klee, and the revised history of Cubism. Jordan comes to Dartmouth from N.Y.U.'s Institute of Fine Arts, where he taught for six years. Renaissance scholar **Barbara Buhler Walsh** (Ph.D.s, Univ. California, Riverside, and Univ. Indiana) joins Dartmouth as an assistant professor. Walsh served, 1978-80, as a Mellon Assistant Professor of the Arts and Humanities at Vanderbilt University and was formerly a National Gallery Chester Dale Fellow.



Jim M. Jordan, Dartmouth College

Emory University's **Thomas W. Lyman** received an NEH senior fellowship for 1980-81 to work on a monographic study of the major Romanesque church of St. Sernin in Toulouse, France. In 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 Morrin** (Modern), will be adjunct faculty at Emory, each offering one course 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 **Clark Poling**, **John Howett**, and **Jontyle Robinson** also participated in the series.

/people and programs

Also from Georgia comes the announcement that **John Robert Beauchamp** has been named the Lamar Dodd Professor of Art at the University of Georgia. Beauchamp (Cranbrook and Hans Hoffman School) has had thirty-three solo shows. Since 1968 he has been a visiting artist at ten colleges and universities and was also a staff member at The Cooper Union.

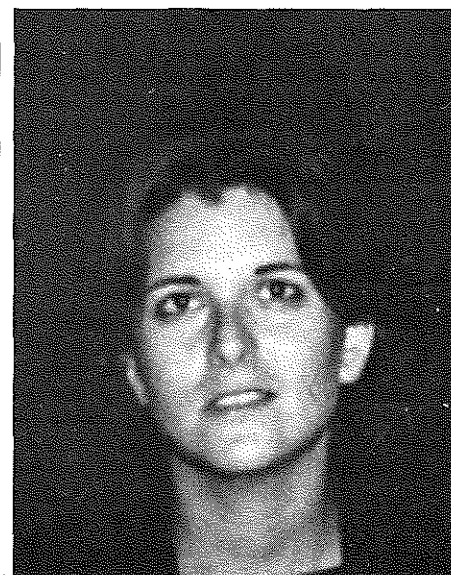
The Andrew W. Mellon Foundation has awarded Princeton University a \$500,000 challenge grant in support of the **Index of Christian Art**, a monumental research and classification project the goal of which is the collection, annotation, and systematic arrangement of all known examples of Christian art created in the centuries prior to 1400 A.D. The Index was begun in 1917 by a small group of dedicated volunteers led by Charles Rufus Morey and was supported for a number of years by an endowment created in the 1920s and 1930s. Inflation and what-have-you necessitated the search for additional funding. The Mellon Foundation gift challenges Princeton to raise an equivalent amount from other donors.

Joseph Hoffman (Ph.D., Univ. Wisconsin) has been named chairman of the department of art history at the University of Haifa. Hoffman has taught at Dickinson College and the University of Tel-Aviv and has held curatorial positions at the Judah Magnes Museum in Berkeley and at the Israel Museum in Jerusalem.

Eunice Lipton is visiting modernist at the State University of New York at Binghamton, 1980-81. She is participating in the reshaping of their graduate art history program, which lays particular emphasis on theory, criticism, and the social history of art.



Eunice Lipton, S.U.N.Y., Binghamton



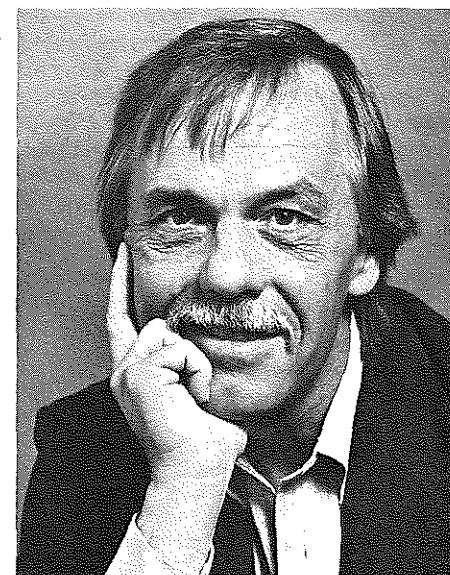
Gail Harrison Roman, Vassar College

Gail Harrison Roman (Ph.D. Columbia, expected January 1981) has joined the faculty at Vassar College, where she is teaching twentieth-century art. Our own devotion to Gail is immense, since for several years she led the cadre of graduate students who nobly compile the listing of dissertations for publication. Her CAA publication credits are now somewhat more lofty, if no less difficult: she will be guest editor for an issue of the *Art Journal* devoted to Constructivism. Note: this is not a recruiting drive for people to compile the dissertations listing.

Barry Rosenman has joined the faculty of Centre College of Kentucky as assistant professor of art history. A former teaching associate at the University of Minnesota, where he earned his masters degree in museology and completed the coursework for his Ph.D. in art history, Rosenman was also a Putnam Dana McMillian and Samuel H. Kress Fellow.

David Shapiro has been appointed artist-in-residence for the Spring semester of 1981 at the University of Belgrade in Yugoslavia. Under the terms of the grant, his second Fulbright award, he will spend the period between the first of February and the end of June at the University. He has also elected early retirement from Hofstra University, where he was professor of fine arts at New College for many years.

Peter Selz, professor of art history at the University of California, Berkeley, was chief organizer and chairman of the Exhibition Committee for *German Realism of the Twenties: The Artist as Social Critic*. The exhibition opened at the Minneapolis Institute of Arts and can be seen at the Museum of Contemporary Art in Chicago through 17 January. Selz also contributed the main essay, "The Artist as Social Critic," to the catalog.



William Wilson, University of Arizona

Photo: George Rose

Three one-year appointments have been announced at the University of Arizona: **Marian Winsryg**, painter from Berkeley, and **Jackson Boelts**, a free-lance designer/illustrator from Tucson, as assistant professors and **Donald Reese**, chair of the department of art at Sunnyside High School in Tucson, as a lecturer in art education. Besides the one year appointments, there is an active program of visiting faculty. Ecological-light artist **James Turrell** is teaching a new, intensive course in *Light and Space*. During the spring semester, **Linda Benglis** will teach a six-week intensive course in a variety of mediums, including video. **William Larson**, editor of the photograph periodical *Quiver* and on leave from the Tyler School of Art, is teaching color photography, and **William Wilson**, art critic of the *Los Angeles Times*, has been appointed visiting scholar and will lecture on *The Visual Arts: 1950-1980*.

The fourth annual *Contemporary Visual Artists Series* at State University College in Plattsburgh, New York will include lectures by artist **David Sharpe**, ceramics historian **Garth Clark**, and gallery director **Kendall Taylor**. Presenting lectures and exhibitions are **William Childress**, drawings; **Joan Semmel**, paintings; and **Alice Aycok**, sculpture and drawings. Partially supported by a NEA Special Exhibits grant will be the *Usable Art* exhibit. Art critic **John Perreault** has developed the concept for the show, acted as curator, and written the catalog essay. Co-curators and co-directors are **Judith K. Van Wagner**, **Rick Salzman** and **Edward Brohel**. Van Wagner is coordinating the project, which will open in Plattsburgh in March 1981 and travel to the Queens Museum, S.U.N.Y., Potsdam, and the Danforth Museum.

Continued on p. 8, col. 1

Daniel Robbins, an authority on modern French art, particularly Cubism, has been appointed May I.C. Baker Professor of the Arts at Union College, Schenectady. He will also serve as chair of the department. A former director of the Fogg Art Museum (1971-74), Robbins (Ph.D., N.Y.U.) has been Clark Professor at Williams College, research professor at Dartmouth College, and visiting professor at Brown, Yale and Dartmouth.



Daniel Robbins, Union College
Photo: Martin Benjamin

NAME CHANGES

On 13 October 1980 President Carter signed a bill passed by Congress changing to the **National Museum of American Art** the designation of an institution formerly known as the National Collection of Fine Arts and more frequently called simply NCFA. Our guess is that the new nomenclature will not be abbreviated (try it, it's a tongue-twister), but that Washington cab drivers just may not so readily confuse it with another institution on the Mall. More important: the new name reflects the concentration on the serious study, collecting, and exhibiting of American art that has characterized our friend since it was installed in the Old Patent Office Building in 1968.

Members of the former Akron Art Institute in Ohio have voted to change the name of that institution to the **Akron Art Museum** in order "to more accurately reflect the museum's current policies, development, and expansion."

MUSEUM PEOPLE

It was a bolt from the Beaubourg when the trustees of the new Museum of Contemporary Art in Los Angeles announced that **Pontus Hulten** had agreed to be the Museum's first director. Hulten, director of the Centre National d'Art Contemporain Georges Pompidou in Paris ("Beaubourg" for short) since 1973, was leaving a certain if controversial thing to run a museum that as yet has no building, no collection, and no program. What it does have is \$24 million of the \$30 million it needs to get started, the support of practically every artist in the area, and, since this past summer, **Richard Koshaleck** as deputy director and chief curator. When he was director of the Moderna Museet (his position prior to the Beaubourg), Hulten introduced Stockholmians to the colorful "Nanas" of Niki de Saint-Phalle. Koshaleck, during his four years as director of the Hudson River Museum in Yonkers, convinced countless Manhattanites that there is life north of 57th Street with such projects as getting Red Grooms to design the Museum's store. It sounds like life will be lively in L.A.

At a neighboring institution, three new appointments have been announced. **Scott J. Schaefer** has been appointed curator of European painting, **William R. Leisher** has been named head of the Conservation Laboratory, and **William Lillys** has been named head of the Education Department at the Los Angeles County Museum of Art.

Schaefer (Ph.D., Bryn Mawr) previously served as assistant curator in the department of European painting at the Boston Museum of Fine Arts (1978-80) and as assistant curator of the Fogg Art Museum (1976-78). His primary field of scholarship is late sixteenth- and seventeenth-century Italian painting.

William Leisher had been assistant conservator of paintings at the National Gallery of Art in Washington since 1974. Prior to his studies in painting conservation at the Intermuseum Conservation Laboratory in Oberlin, he received a B.F.A. in painting and printmaking and an M.A. in medieval literature from Michigan State University.

William Lillys first joined LACMA in June of 1979 as an educational consultant and special assistant to the director to conduct a study of the Museum's education program. Lillys studied art education and illustration design at Pratt Institute and received an M.A. in Islamic art from Columbia University. Long involved with museum education, he was dean of the department of public education at the Boston Museum of Fine Arts for ten years prior to his appointment in Los Angeles.

Marc S. Gerstein has joined the School of Design of the Toledo Museum of Art as coordinator of art history. Gerstein (Ph.D., Har-

vard) is a specialist in late nineteenth-century French painting and in contemporary art. He has previously taught at Boston University, Brandeis, the University of Rhode Island, and the University of Nebraska at Omaha and has held a curatorial position at M.I.T. **Tom Lingeman** has joined the School of Design faculty as a sculpture instructor. Lingeman received his B.S. from Ball State University and his M.F.A. from Southern Illinois University at Carbondale.

Edward Bryant has been appointed professor of art and director of the Art Museum, University of New Mexico, Albuquerque. He succeeds **Van Deren Coke**, who became curator 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. Loar, formerly assistant director for programs and policy for the Institute of Museum Services, Department of Education, became the new director of the Smithsonian Institution Traveling Exhibition Service (SITES) effective 2 September. Prior to her position with IMS (1977-80), Loar served as assistant director of the Indianapolis Museum of Art (1976-78) and curator of education (1971-76) of the same museum. She holds a masters degree in art history, with specialization in French and Northern Renaissance art, from the University of Cincinnati.

The American Federation of Arts, which also circulates exhibitions (in addition to many other activities), has announced several staff additions and promotions. **Sandra Gilbert**, former director of advertising and development of *The Art Quarterly*, has been named coordinator of publicity. She holds an M.A. from the Institute of Fine Arts. **Lynn Thommen** has been named coordinator of development and membership. Before coming to AFA, she served as development intern at the Whitney and as administrative aide at Guild Hall of East Hampton. She holds an M.B.A. in arts administration from S.U.N.Y. at Binghamton. **Sam H. McElfresh** has been named film program specialist. He comes from the International Museum of Photography at George Eastman House, where he prepared film exhibitions and chaired film seminars at the University of Rochester. He holds an M.A. in Radio-TV-Film from San Francisco State University and is a Ph.D. candidate in Cinema Studies at New York University. **Merrill Mason** has been named associate registrar. Before joining the AFA staff as assistant registrar in May 1980, she served as assistant registrar at the Guggenheim. She holds a B.A. in Fine Arts from Yale. **Amy McEwen**, former associate director of China House Gallery/China Institute in America, has been named assistant regis-

trar. She holds a B.A. in English literature from New York University. **Carol O'Biso** is the new registrar. Before coming to the AFA in 1978 as associate registrar, she served as assistant to the registrar at the American Craft Museum. She holds a B.A. in fine arts from Montclair State College.

David Wilton Steadman is the new director of the Chrysler Museum in Norfolk. Steadman (Ph.D., Princeton) comes to Virginia from the Galleries of Claremont Colleges, where he served as director since 1974. Before that he was associate director of the Princeton Art Museum, a lecturer at the Frick Collection, and research curator for the Norton Simon Museum.

Two appointments have been announced at the Museum of Art, Rhode Island School of Design. **Laura C. Luckey** has been named assistant director and curator of early American painting and sculpture and **Ronnie L. Zakon** is curator of education. Luckey (M.A., Boston Univ.) comes to RISD from the Boston Museum of Fine Arts, where she was assistant curator in the department of paintings from 1977 to 1980. She had previously been a curatorial assistant (1971-77) and an assistant (1964-71) in that department. Ronnie Zakon comes from the Cleveland Museum, where she served as assistant curator of education from 1975 to 1980. She earned her master's degree from Yale with a specialization in nineteenth-century American art.

Robert A. Mayer has been named director of the International Museum of Photography at George Eastman House. In making the announcement, Robert A. Taub, Chairman of the Board of Trustees said, "Mr. Mayer's appointment represents another major step taken by the Museum this year in response to the Wallis Committee's long-range plan and recommendations of the Museum's Visiting Committee." Mayer was formerly executive director of the New York State Council on the Arts. Prior to that he served as assistant director of the New York Community Trust and as a program director of the Ford Foundation.

Roger S. Wieck has been appointed assistant curator of printing and graphic arts at Harvard University's Houghton Library. Last year he was an Andrew W. Mellon fellow in the Medieval department at the Metropolitan; the year before a Belgian American Educational Foundation fellow in Brussels; and before that an assistant in the department of Medieval and Renaissance manuscripts of The Pierpont Morgan Library for two years. He is a doctoral candidate at the Institute of Fine Arts.

Two appointments to the staff of the Carnegie Institute Museum of Art were recently announced: **Oswaldo Rodriguez y Roque** as curator of fine arts and **Gene Baro** as adjunct

curator of contemporary art. Rodriguez, who is expected to join the Museum in January, is currently the assistant museum director at the Met. Born in Havana, Rodriguez did his undergraduate work and earned his master's degree at Yale, where he is presently a doctoral candidate. Baro, a well-known critic and a former director of the Corcoran Gallery of Art in Washington, has organized more than 150 exhibitions for museums in America and Europe.

Edmund P. Pillsbury, director of the Yale Center for British Art from 1976 to 1980, became director of the Kimbell Art Museum in Fort Worth effective 1 December. He succeeds the late **Richard F. Brown**. Pillsbury, who did his undergraduate work at Yale and his graduate work at the Courtauld, returned to Yale as lecturer in 1972. From 1975 to 1976 he was assistant director of the Yale Art Gallery. A specialist in sixteenth-century Italian painting, Pillsbury prepared the exhibition catalog with annotated translation of Bellori's biography of the artist for *The Graphic Art of Federic Barocci: Selected Drawings and Prints*. A different side of his interests is reflected by his introduction to the catalog *David Hockney: Travels with Pen, Pencil and Ink*. In one respect Pillsbury should feel right at home in his new position. Both the Kimbell and the British Art Center were designed by Louis Kahn.



Edmund P. Pillsbury, Kimbell Art Museum

Joyce Hill Stoner has been named associate director of the joint University of Delaware/Winterthur Museum conservation program. She will continue to serve as paintings conservator at the museum, a post she has held since 1976. Her diploma in conservation comes from the Institute of Fine Arts.

Stephen E. Ostrow, currently dean of fine arts and professor of art history at the University of Southern California, has been named executive director of the Portland Art Association, effective February 1981. The PAA includes the Portland Art Museum, the Museum Art School, and the Northwest Film Study Center.

At the Ringling Museums in Sarasota, Fla., **Michael Auping** has been named curator of twentieth-century art. Since 1977 he has served as associate curator of the Berkeley University Art Museum, where he organized exhibitions on the work of such artists as Ree Morton, James Lee Byars, Joseph Cornell, and Milton Avery.

Back at Berkeley, **Connie Lewallen** has been named the new associate curator of the MATRIX program, a showcase for works by contemporary artists. Lewallen previously operated her own gallery in Los Angeles and helped set up the Foundation for Art Resources, Inc., which supports installations, video, and performances.

NEW PROGRAMS & FACILITIES

A new two-year graduate program in the history of design will begin next fall at the University of Cincinnati's College of Design, Architecture, and Art. **Foster L. Wygant**, director of DAA's School of History and Education for Art and Design and project director for the innovative program, says its goal is to prepare "historians of design." **Lloyd C. Engelbrecht** (Ph.D., Univ. Chicago), who joined the school's department of art history this past September as assistant professor of the history of design, heads the new program and will be its principal instructor. The curriculum leads to a master's degree in art history. For additional information: Foster L. Wygant, Dir., School of History and Education for Art and Design, Mail Drop 135, UC, Cincinnati, Ohio 45221. (513) 475-4143.

Yale University has received a bequest of nearly 200 works of modern artists conservatively valued at \$4 million plus \$2 million for maintenance and new acquisitions from Connecticut collector **Katharine Ordway**. The collection, called by director Alan Shestack "one of the finest private collections of modern art in the state," will be housed in the new Katharine Ordway Gallery on the second floor of the Yale University Art Gallery. Under terms agreed upon by Miss Ordway and the Gallery, all artworks in the collection will be kept for ten years, after which the Gallery is free to sell any but the fifty most significant pieces and use the income for additions to the newly designated Katharine Ordway Collection. As new acquisitions are made, works from the original bequest will gradually be integrated into the Art Gallery's other holdings.

Continued on p. 10, col. 1

directory of affiliated societies

Published annually on the basis of information provided by the societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art (ACSAA), founded 1966. Membership: 150-175. Annual dues: \$10 regular; \$5 student; \$15 institutional. President: Susan L. Huntington, Dept. History of Art, Ohio State Univ., 100 Hayes Hall, Columbus, Ohio 43210. Purpose: To support the advancement of knowledge and understanding of the art and architecture of South Asia and related countries and civilizations. Activities include preparing outreach materials, annual slide sets (5 sets of 100 slides per year), publication of *Newsletter*, microfiche archive, bi-annual bibliography.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. Membership: 132. Annual dues: \$10 regular; \$5 student; \$15 institutional. General Secretary: Jose L. Barrio-Garay, Dept. Visual Arts, Univ. Western Ontario, London, Ont. N6A 5B7, Canada. Purpose: The encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications, and other means it deems appropriate.

Caucus for Marxism and Art, founded 1976. Membership: 100. Annual dues: \$10. Corresponding Secretary: David Kunzle, Dept. of Art, U.C.L.A., Los Angeles, Calif. 90024. Purpose: To help clarify, through an exchange of ideas and the promotion of action, the relationship between Marxist theory and practice and art-historical, art-critical and art-productive theory and practice. The Caucus sponsors sessions at the annual CAA meetings and engages in other relevant activities as the occasions present themselves.

Foundations in Art: Theory and Education (F.A.T.E.), founded 1977. Membership: 200. Annual dues: \$3. President: Charles Jansen, Art Dept., Middle Tennessee State Univ., Murfreesboro, Tenn. 37132. Purpose:

A national organization concerned with introductory college level art courses in studio art and art history, F.A.T.E. seeks to promote discussion, analysis, focus, and understanding to improve and promote excellence in the initial undergraduate learning experiences in art. Local, regional and national meetings and workshops concerned with theory and curriculum, a newsletter and exchange of information are among its services.

The International Center of Medieval Art, founded 1956. Membership: 860. Annual dues: \$18 active (U.S., Canada, Mexico); \$21 active (all other countries); \$15 student (all countries); \$28 institutional. Secretary: Gloria Gilmore-House, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 923-3700 ext 13. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes symposia; and supports excavations.

Women's Caucus for Art, founded 1972. Membership: 4,000. Annual dues: \$16 individual; \$25 institutional. President: S. DeRenne Coerr, The Fine Arts Museums of San Francisco, Golden Gate Park, S.F., Calif. 94121. Operations Manager: Katherine V.G. Dickinson, 731 44th Ave., S.F., Calif. 94121. Phone: (415) 221-5125 (Wed. and Fri.). Purpose: WCA supports the recognition of women in the art professions. It represents a great breadth of interests in its members who are artists, art historians and critics, museum and arts administrators, art educators, students and collectors of art. The quarterly *WCA Newsletter* includes bibliographies, exhibition listings, and reports on national conferences and the activities of over 23 chapters in 17 states.

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 in Houston (23-26 October) included several panels organized by the Houston Chapter of the WCA and two exhibitions. *Heartland*, at the C.C. Jung Center, Houston, was multi-media exhibition juried by Muriel Magenta. Thanks to the directors of the Center, it will be up for three weeks instead of the three days of the conference, as originally planned. A more informal "vacant lot" show called *12 On Site: Environmental Art* was held during the conference in a vacant block next to a Mobil station; we do not know how long the environmental pieces will remain unmolested.

The Southeastern WCA, meeting during the Southeastern CAA annual meeting in Birmingham (30 October - 1 November) is sponsoring an exhibition, *Images 1980*, and an additional exhibition with a catalog of works in all media by Alabama women artists. The New York Chapter is planning a symposium, *20 Years before the Millennium: The Responsibility of Women in Art*, scheduled for Friday, 7 November, at Marymount Manhattan College.

The Northern California Chapter is making plans for the next annual convention in San Francisco, with several panels and special events planned for 24 and 25 February. A juried exhibition, *The Western Edge*, will feature the work of NCWCA members (further information is available from the chapter).

Several chapters have established local Slide Registries (Houston and New York are among them). In addition, WCA members are urged to submit slides of their work to the National Slide Registry. The curator is Pasha Bari, 45 Beekman Street, New York, N.Y. 10038; (212) 964-8781. Members may place four slides; the registries are shown on request to anyone interested in seeing women artists' work.

The new Editor of the *WCA Newsletter* is Suzaan Boettger, 5311 College Avenue, Oakland, Calif. 94618.

Alison Hilton ■
Wayne State University

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. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include a copy of your current membership card.

Cecile Abish. Virginia Commonwealth University, Anderson Gallery, Richmond, January 20-February 8. "Renaissance Tours," sculpture.

Bruce Bobick. Art Gallery, West Georgia Coll, October 5-24; Chattahoochee Valley Art Assoc. Art Center, Lagrange, Ga., November 2-26; Image South Gallery, Atlanta, January 10-February 6; Western Ill. Univ. Library, March 3-21; Fielding L. Wright Art Center, Delta State Univ., June 1-25. "Images Upon the Sub-conscious," watercolors.

Joan Bonagura. Key Gallery, N.Y.C. December 6-January 17. "An Exhibit of Small Collages," mixed media box constructions.

Agnes Hahn Brodie. The Foundry Gallery, Washington, D.C. November 4-29. "Triangles and Pyramids." The Athenaeum, Alexandria, Va., November 23-December 12. "Maquettes and Large Works, a Five Year Survey."

Bill Brody. Lawson-deCelle Gallery, San Francisco, February 25-March. Prints.

Diane Burko. Stefanotti, N.Y.C., November 5-22. Recent drawings.

Cora Cohen. Max Hutchinson Gallery, N.Y.C. November 18-December 13. Painting and drawings.

Gloria DeFilipps-Brush. University of North Dakota Galleries, Grand Forks, August 28-September 22. Tweed Museum of Art, Duluth, January 25-February 18.

Dedree A. Drees. Fine Arts Gallery, Catonsville Community College, Baltimore, November 19-December 12. "Recent Drawings and Paintings."

Bruce Erman. Davidson College Art Gallery, Davidson, N.C., December 1980. "New York," painting.

Serene Flax. Scottsdale Center for the Arts, Arizona, January 8-February 1.

Dorothy Gillespie. Virginia Miller Galleries, Miami, November 22-December 17. "Metalworks," small sculpture.

Judy Graham. Gilman Gallery, Chicago, December 5-31. Drawings.

Richard Hamwi. Barbara Fiedler Gallery, Washington, D.C., September 12-October 3. "Images on Paper."

Jo Hanson. Millbrae Art and Wine Festival, Calif., August 30-31. Art action and exhibition/city litter problems. Helen Euphrat Gallery, De Anza College, Cupertino, Calif., September 30-October 31. Medium: trash.

Lila Katzen. Alex Rosenberg Gallery, N.Y.C. September 25-October 28. "Dialogues: Recent Wall, Floor and Tabletop Sculpture Maquettes for Commissions."

Tina Selanders Lake. The Goodman Building, San Francisco, December 3-January 6. "Deaths and Entrances," an installation with recent prints.

Ellen Lanyon. Odyssea Gallery, N.Y.C. October 7-November 1. Paintings and watercolors.

Doryce L. Maher. Cudahy Library, Loyola University, Chicago, July. North River Gallery, Northeastern Illinois University, October 10-November 7. Chicago Horticultural Society, Botanic Garden, Main Gallery, December 5-January 2. Paintings and drawings.

Muriel Magenta. Douglass College Library, Rutgers University, New Brunswick, February 11-March 9; Yares Gallery, Scottsdale, Ariz., May. Photomurals: "Bride Series."

Robin Muller. Ed Perlman, Inc., Washington, D.C., September 15-November 15. Woven wallhangings.

Robert Neffson. First Street Gallery, N.Y.C., September 12-October 2. Paintings.

Edward Shalat. Shelter Rock Public Library, Albertson, N.Y., November 2-28. Sculpture and drawings.

Fowler Spencer. Jones Hall Art Gallery, Meredith College, Raleigh, November 16-26. Photography, ceramic mosaic, painting, and graphic design.

Ann Sperry. Lerner-Heller, N.Y.C., November 1-26. "Wall Flowers," recent sculpture.

Naomi Waksberg. DuBois Gallery, Lehigh University, Bethlehem, Pa., October 24-November 26.

Ruth Weisberg. Judah L. Magnes Museum, Berkeley, January 11-March 29.

John W. Wood. Loge Gallery, University of Utah, Salt Lake City, November 1-22. Art Department Gallery, University of Utah, April 1-29. Painting.

/people and programs

The reopening of the main gallery building of Washington's **Textile Museum** on 10 October marked completion of a \$1 million renovation program that added more than 1,000 square feet of exhibition space plus other improvements (ranging from curatorial offices to new lavatories) needed to convert a stately 1908 Neo-Georgian building into a facility that suits its current museum function. With the reopening of the gallery building comes a major exhibition: *Turkmen: Tribal Carpets and Traditions*, with 100 examples drawn from the Museum's own

holdings and 35 private and museum collections in North America and Europe (through 3 January 1981).

The Parrish Art Museum in Southampton, N.Y., has announced the formation of a study center of the work of **Fairfield Porter**, based on a gift by his estate of 186 paintings plus some works on paper and other archival materials. The importance of this gift was noted by John Russell in his *New York Times* column when he said, "Not since Edward Hopper left virtually the whole of his very

large estate to the Whitney Museum has an American institution perhaps been as favored as the Parrish."

The **Maryland Institute College of Art** dedicated the Fox Building, a former warehouse owned by the Cannon Shoe Co., on 21 September. The renovated five-story building will house graduate painting studios as well as studios for painting, drawing, fibers, ceramics, wood design, and metal arts. Seminar rooms and large public exhibition areas are also provided.

M.N./R.R.W. ■



"Say, why don't we go see the Hopper show at the Whitney?"

Drawing by Stevenson; © 1980 The New Yorker Magazine, Inc.

health hazards testimony

Testimony of Professor Albert E. Elsen on H.R. 6977 before the House Subcommittee on Consumer Protection, September 17, 1980.

I testify on behalf of H.R. 6977 because two years ago I introduced Congressman Fred Richmond to the subject of occupational health hazards among artists and urged him to undertake the research that could lead to new legislation. My own involvement with this subject did not come about directly because of my occupation, which is that of a teacher of art history at Stanford University, where I hold the Walter A. Haas Chair in that subject. In 1974 I became president of the College Art Association of America, which is the national organization of approximately 6,500 art historians and artists who teach. One of the CAA's functions is to establish national standards for the professions it represents. Responding to the requests of the CAA's artist constituency, I chaired an open forum at our annual meeting held that January in Detroit. The subject was artists' health hazards. The turnout of several hundred was one of the largest ever for an artists' session. For three hours individual artists and representatives of various artists' groups spoke of the seriousness and alarming extent of occupationally induced illness. (Dr. Michael McCann was a panel member and he spoke about the problems from his expertise, which I am sure is now known to this Subcommittee.) At the end of the Detroit forum it was clear that the CAA should take action. I asked our then vice-president, George Sadek, dean of the School of Art and Architecture at The Cooper Union, to take on the responsibility of coordinating the CAA's involvement with this national problem. It was Dean Sadek's idea to produce the valuable manual *Safe Practices in the Arts and Crafts: A Studio Guide*, published by the CAA in 1978, a copy of which I am sure this Subcommittee has as part of the hearing's record.

Part of my purpose in testifying is to inform this Subcommittee of what might be called the matching effort of artists in meeting the problem of alerting the profession to health hazards, rather than their simply relying upon government assistance. Specifically, I would like to point to the fact that the first article of the *Code of Ethics for Artists*, adopted by the CAA in 1977, requires that artists who teach must instruct their students in the safe use of materials and equipment. The preamble and resolution read:

"In recent years the profession has become tragically aware of the dangers posed to artists by their equipment and materials. The previous absence of limited accessibility of information on health perils meant that many artists who taught as well as students, worked in ignorance of these dangers. Whether or not the artist avails himself or herself of the information available concerning health risks is a matter of individual choice. Ethically, however, the CAA does not feel such a choice exists for teachers of art students.

"Resolution: A teacher of art is ethically

obligated to study and learn as part of his/her professional competence and preparation all relevant information available concerning proper health and safety procedures in the use of equipment and materials of his or her discipline. A teacher of Art is ethically obligated to teach, maintain and enforce the highest professional standards of health and safety in the use of equipment and materials employed in the course."

The previously cited CAA publication and article of the Artists' Code of Ethics confirm that in the judgment of a national organization the problem of artists' occupationally related health hazards is universal and therefore exists wherever artists and art students work. The growing number of information centers and courses on safe practices in art testifies to the increasing awareness that artists have of the fact that the practice of art is not just a matter of life, but also of death.

As an art historian whose field of special competence is modern art, I am in constant contact with living artists. Unfortunately a number of them have experienced occupationally related illness. Almost without exception, all artists I know have at one time dropped a certain medium such as lead based paints or polyester resins, Magna color, or different types of solvents and fixatives or glazes out of fear for their health. Artists who knew and visited the late Morris Louis here in his Washington studio are convinced that his premature death was caused not just by smoking, but the ferociously odiferous special medium he was using. The painters Joan Brown and Tom Holland both knew and worked with the late painter David Park, and they recall how traces of white lead paint could be seen on his lips as he smoked. The sculptor Duane Hanson recently told me that his cancer of the lymph nodes came about while he was working with polyesters, the same material used by boat builders. Joan Brown, who is an art professor at the University of California, at Berkeley, experienced severe dermatological problems as a consequence of a reaction either to her oil-based paints and/or the paint thinner she used. Her dermatologist, Dr. McGinley, who now heads the Department of Dermatology at Kaiser Hospital in San Francisco, believed that her problems were due to the cumulative effects of exposure to these materials. When she began to use surgical gloves the problems stopped. The painter Jay de Feo worked for six years on one large oil painting that weighs 1,000 pounds and is called *The Rose*. She used black and white lead-based paints. She told me that she experienced severe gum problems and eventual loss of almost all her teeth while working on this painting. Her dentist could see no reason why a young person should experience these difficulties. Jay had thought it took a lifetime's exposure to leaded paints to become seriously ill. When she finally switched to acrylics her condition stabilized. One of the most tragic stories known to me is that of the artist Inez Storer now teaching at the University of California,

Davis. When she was younger she painted with toxic materials. During that time she had two spontaneous abortions, but delivered four children all born with birth defects. All had club feet and separation of their teeth. One had hip dysplasia. The second a curvature of the spine. The third had a cleft palate. The fourth had a severe deformation of the jaw. Due to the then poverty of Inez and her law student husband, medical care was paid for by the Babcock Foundation and Marin County. Her doctors do not see any genetic cause in the parents for the children's deformities. There is no more ardent advocate of H.R. 6977 than Inez Storer. One of the most recent cases brought to my attention by his lawyer is that of a Detroit designer who died in 1976. He worked for an architectural firm doing pastel renderings in a new, prize-winning building that had superior ventilation. In the judgment of his doctor and the University of Michigan Medical School, Richard Mueller died as a result of using Borden's Krylon fixative and krylon crystal clear solvent. Accordingly, the widow received Workman's Compensation.

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 illness incurred by artists may often be related to their materials and work habits. Throughout history artists have suffered from a variety of stereotypes, including those which typify them as being chronically moody or depressed, emotionally unstable or neurotic, and hypochondriacs. In our own time many doctors have at times been susceptible to these stereotypes. Artists have told me that frequently when they tell their physician of prolonged periods of depression and fatigue, they are automatically given mood-elevating drugs. In many if not most cases, the artist's symptoms of illness are treated but the causes are not sought. While no government action can eliminate the stereotypes that may hinder proper medical diagnosis of artists with health problems, truth in labelling of artists' materials can be of incalculable benefit both to the artists and their physicians in determining whether or not these problems are occupationally related.

SAFE PRACTICES A STUDIO GUIDE

Single Copies: \$3.00 plus 75¢ each for postage and handling.

Prepackaged Cartons of 10 Copies: \$29.00 plus \$3.50 per carton for postage and handling.

Prepayment required. Send orders to CAA, 16 East 52 Street, N.Y.C. 10022. N.Y. State residents add applicable sales tax.

employment in the humanities

The report *Employment of Humanities Ph.D.'s: A Departure from Traditional Jobs* has been released by the National Research Council of the National Academy of Science. It was supported through a grant from the NEH Planning and Assessment Studies Program.

The report presents analyses of the employment status of humanities doctorates currently in the labor force based on the results of the National Research Council's 1977 Survey of Doctorate Recipients and on annual surveys on newly earned doctorates (Doctorate Records File). The information presented pertains to the 60,140 humanists estimated to be in the U.S. labor force in February 1977, of whom 90.5 percent (54,450) were full-time employed, 5.3 percent (3,150) part-time employed, 0.9 percent (570) on postdoctoral appointments, and 3.3 percent (1,970) unemployed and seeking employment. Highlights from the report are as follows:

- The number of Ph.D.'s awarded in the humanities has increased steadily from an average of about 250 per year during the 1920s to approximately 4,500 per year during the 1970s. There has, however, been a decline in the number of humanities Ph.D.'s awarded per year since the mid-1970s.

- Although women constituted less than one-fourth of the total humanities Ph.D. labor force in 1977, almost half of the nearly 2,000 humanities Ph.D.'s who were unemployed and seeking employment were women.

- Only 78 percent of the women humanities doctorates in the 1977 U.S. labor force

were full-time employed in 1977 compared with 94 percent of the men. As many as 13 percent of the women doctorates were part-time employed compared with almost 3 percent of the men.

- Of the male humanities Ph.D.'s in the 1977 U.S. labor force, almost 87 percent of the 1975-76 cohort were full-time employed compared with 96 percent of the 1934-68 cohort. Only 69 percent of the 1975-76 female Ph.D.'s in the labor force were full-time employed in 1977 compared with 86 percent of the 1934-68 cohort of women.

- Approximately 15 percent of the full-time employed humanities doctorates indicated that they were working outside their Ph.D. field in 1977, with slightly higher percentages of women doctorates, Ph.D.'s 55 years of age or older, 1975-76 Ph.D. recipients, and Ph.D.'s in history and classical languages so employed.

- Only 50 percent of those Ph.D.'s employed full-time outside of their Ph.D. field were employed by academic institutions in 1977 compared with 95 percent of those employed within their Ph.D. field.

- Of the humanities doctorates who were full-time employed in academe and working in their field in 1977, over 81 percent were teaching whereas for those Ph.D.'s in academe who were employed outside their doctoral field, almost half were engaged in management and administration.

- The highest mean annual salaries were calculated for humanities Ph.D.'s employed in academic jobs outside their Ph.D. field (\$24,200), whereas the lowest mean salaries

were estimated for those humanities Ph.D.'s who were employed in nonacademic jobs outside their field (\$19,300).

- Over half of the recent Ph.D.'s (1972-76 cohort) who were employed full-time outside their Ph.D. field in 1977 indicated that they were so employed because a position in their field was not available, whereas the 1934-68 Ph.D.'s indicated they were so employed because they preferred such a position or were promoted to the job.

- In 1977, only 79.2 percent of the employed 1972-76 humanities Ph.D.'s were working in institutions of higher education compared with 90.7 percent of the 1934-68 cohort.

- In 1977, among the academically-employed humanities Ph.D.'s over two-thirds of the men were in senior ranks, compared with approximately one-half of the women. Approximately three-fourths of the male humanities Ph.D.'s employed at universities and four-year colleges in 1977 had achieved tenure compared with 57 percent of the women.

- Among nonacademically employed humanities Ph.D.'s, business and industry was the most frequent employer, and management and administration the most frequent work activity in 1977.

Employment of Humanities Ph.D.'s is available without charge from Survey of Doctorate Recipients, National Academy of Sciences, JH 712, 2101 Constitution Avenue, N.W., Washington, D.C. 20418. (202) 393-8100. ■

/health hazards testimony

I stress that our government is being asked by Congressman Richmond not to miraculously solve this tragic problem, but to contribute to artists' ability to help themselves. Many if not most artists cannot belong to group medical plans and cannot afford sophisticated or even proper medical care. Perhaps one in a hundred artists can support himself and his family entirely by working as an artist. The rest must augment what little they earn as artists by other jobs. Many artists, for example, are only part-time teachers and do not have eligibility for their school's group medical plans. Few artists can afford the \$100 a month it costs in my state to belong to Blue Cross, not when studio rentals are soaring and their normal cost of living so taxes limited means. In such instances artists tend to be lax about obtaining proper medical treatment when they begin to feel ill. The treatment they may obtain is often from terribly overworked physicians who do not have the awareness, time, and labelling information to connect the patient's illness with his or her occupation.

Often, as in the case of Inez Storer, the tax-payer has had to pay the severe medical costs of artists and their children, or Worker's Compensation, as in the Richard Mueller case. It is thus in the interest of physicians and taxpayers as well as artists' that HR 6977 be passed into law.

Artists who teach tell me that students of all ages take more seriously and better remember warnings of health hazards that are *printed* rather than given to them verbally. There is something about seeing in black and white a manufacturer's statement that a certain product is poisonous that is more credible and an inducement to caution than a teacher saying the same thing. The view that artists roll up their tubes of paint thus hiding the label is based on another stereotype that folds when one visits studios. Artists and teachers of art tell me that art suppliers should also print on their display stands in the art supply sections of stores warnings about toxicity.

Obtaining unanimity of opinion among artists in favor of something is even more dif-

ficult than among Congressmen. In my thirty years in the profession, this is the only time I have found artists totally united in support of a proposal. All artists want to be free of medical fear in practicing their profession, and women artists want to protect their unborn children. HR 6977 is the logical next step in extending to artists and those millions who use artists' materials the right presently enjoyed by certain other consumers. Artists deserve the right to know about the dangers of their materials as part of their right to live and work. While it may be in the self-interest of certain art supply manufacturers to withhold information that if divulged might curtail profits, this concern is neither in the best interests of artists or the American public, which is the ultimate beneficiary of art. Privately and by means of local, state, and the federal government we are making important strides in preserving works of art. It is time we took the legislative step of helping to save the lives of countless artists.

Albert E. Elsen ■
September 17, 1980

preservation news

Gabriel P. Weisberg is the new chairman of the CAA Committee on the Preservation of Art. Gabe, curator of art history and education at the Cleveland Museum and last seen buried under the papers of the exhibition catalog of *The Realist Tradition* (which he organized), replaces **Shirley Neilson Blum** (S.U.N.Y., Purchase), whose tenure on the CAA Board and perforce as committee chairperson had ended. We are all grateful to her for the yeoman's work she performed in the organization, realization, and implementation of the committee. She brought to the task an intelligence, vitality, and diplomacy which carried the cause of preservation and conservation within the CAA forward during the critical early moments.

The History of Some History Paintings

Davel. The most important painting by Charles Gleyre in the Lausanne Museum, *Major Davel*, burned on the night of August 25th under circumstances of suspicious origin not precisely known to us at the present time. The six foot by nine foot painting, for which there are several sketches, was completed in 1850 and was a work thematically pertinent at the time. It depicts the final moments of Major Davel, who led an uprising in 1723 in Vaud (then a dependency of the Canton of Berne, Switzerland). He alone was arrested but he never revealed his accomplices. After an unsatisfactory trial, he was decapitated—despite everyone's recognition of the fact that he would be seen as a virtuous patriot by the populace and would continue to fuel the fires of rebellion. The painting was somewhat theatrical in organization. Davel was shown offering his life to God and country, flanked by the passive Swiss officials in the background as well as by two soldiers who turn away, covering their eyes in sorrow. The mute crowd was behind and below. Photographs sent to us from Switzerland show the remains of the work to consist of two insignificant fragments of canvas and the badly charred 120-pound frame. The burning of this work would be comparable to the burning of Leutze's *Washington Crossing the Delaware*.

New Varnish for Vernet. Horace Vernet's *Siege of Saragossa, 1808*, painted in 1819 and now stored in a sub-basement vault of the 42nd Street branch of the New York Public Library, is the subject of a recent article by Adina Gordon (*Arts Magazine*, Sept., 1980). She underscores the fact that its present condition is deplorable. The painting shows an aspect of the sixty-day struggle between Napoleon's army and the Aragonese. Fifty-four thousand people were killed in house-to-house battle. The unorthodox participation of peasant leaders, women, and many monks in the fight against an organized French army aroused great public sympathy and interest. Vernet depicted several of the principal Spanish heroes in the midst of the struggle.

The painting was purchased by James Lenox in the 1850s for his library and became part of the Astor, Lenox, Tilden Foundation of the New York Public Library in 1877. The work hung in various parts of the building until 1948, when it was relegated to its present site.

Public Art Preservation Committee

The first day-long symposium devoted to the preservation of public sculpture was held in New York City on 17 October, 1980 at John Jay College of Criminal Justice. Funded by the New York State Council on the Arts, it was organized by the Public Art Preservation Committee, among whose prime movers are Marlene Park, Gerald Markowitz, and Greta Berman. Speakers included Joshua Taylor (*The Evolution of Public Art*) and Rafael Ferrer (*Making Art for People in Their Places*). Panel discussions centered around issues of private vs. public ownership; the impact of preservation law and the extent of owners' responsibility (James Marston Fitch, Director of Historic Preservation, Beyer, Belinder and Belle, N.Y.) and Donald Thalacker, Director of Art in Architecture Program, U.S. General Services Administration; the role of individuals and agencies in public art preservation; allocating limited resources and support for public art preservation (Francis V. O'Connor, editor, *Federal Art Patronage Notes*; Lowery Sims, associate curator, Metropolitan Museum of Art; Kathy Gupta, director, Cityarts Workshop; and Elliot Willensky, N.Y.C. Landmarks Commissioner); and questions of maintaining and restoring works of public art (Pheobe Dent Weil, Center for Archaeometry; Alan Farancz, conservator; and Betsy Barlow, administrator, Central Park).

Americana Endangered

The Darwin Martin House in Buffalo designed by Frank Lloyd Wright is presently unoccupied and sorely in need of attention. It formerly was the residence of the President of the University of Buffalo and more recently housed the University's Alumni Association. A proposal is under consideration to turn the building into a Canadian-American Center, but no decision has been reached. For further information and support: Lorelei Ketter, 186 LeBrun Road, Eggertsville, N.Y. 14226 or Jack Quinan, Dept. History of Art, SUNY Buffalo, 611 Clemens Hall, Buffalo, N.Y. 14260.

Correction

The price of *Curatorial Care of Works of Art on Paper* by Anne F. Clapp is now \$6.00, rather than the \$5.00 listed in the last issue. The Intermuseum Laboratory (Allen Art Building, Oberlin, Ohio 44074) has had to have the book reprinted and the cost has dictated an increase in the selling price.

Annabelle Simon Cahn ■
Public Information Officer

ART AND ARCHITECTURE THESAURUS PROJECT

The Art and Architecture Thesaurus (AAT) Project has received a second planning grant, this one from the National Endowment for the Humanities. The money will further the investigation into state-of-the-art thesauri and subject list production in the fields of art and architecture, as well as the possibilities of computerization of such thesauri. During the early winter of 1980—81 the project team will complete a preliminary report for the Council on Library Resources, who provided their first grant.

A larger grant for the production of the thesaurus is now under consideration by NEH. The plan is to produce this research tool in two years. The first sets of terms to be dealt with will be "Architecture" and "Decorative Arts". Persons who have sets of terms in these fields are urged to contact Toni Petersen, Bennington College Library, Bennington, Vt. 05201.

Bennington College is host to a small project which will contribute greatly to the success of the AAT. With the help of a graduate student in library science from S.U.N.Y., Albany, Petersen will identify and list all art and architecture subject headings from the Library of Congress subject heading list. Further information will be available when the list is complete. It is anticipated the list will be distributed to interested libraries at cost.

Pat Molholt is exploring video disk storage for art and architecture images, to be accessible, like the bibliographies in these fields, by means of the computerized thesaurus. The thesaurus as a link between bibliographies and images is seen as a particularly important and unique aspect of the project.

The grant proposal before NEH calls for a budget just over half a million dollars, to produce the thesaurus and get it adopted within two years. The group will need to raise about \$60,000 in matching funds.

As of October 31, the AAT project has been endorsed by the Society of Architectural Historians and the College Art Association. The board of ARLIS/NA is favorably disposed and is bringing their endorsement to the next general meeting of that group in February.

Experts will be needed to review terms and structural aspects of the thesaurus. The project proposals call for these persons to meet once or twice a year (after May 1981), with expenses paid from the NEH grant but without a stipend. Persons willing to serve may write Dora Crouch at CASVA, the National Gallery of Art, Washington, D.C. 20565.

Pat Molholt ■
Rensselaer Polytechnic Institute

"Coarseness reveals; vulgarity conceals."

— E. M. Forester

"The life of culture depends less on those who inherit it than on those who desire it."

— André Malraux

professional publications

The Challenge Grant Experience: Planning, Development, and Fundraising, by Diane J. Gingold. An overview of grantees' experiences told in their own words and through their institutions' printed materials. Procedures, pleasures, and pitfalls of major fund-raising campaigns. A useful "idea" book for non-profit organizations. 115 pp. Challenge Grant Program, NEA, 2401 E Street, N.W., Washington, D.C. 20506. Free.

Crafts/Pricing & Promotion, by E. Patrick McGuire and Lois Moran. Reviews business situations encountered in crafts and suggests marketing practices. ACC Publications, 22 West 55th Street, New York, N.Y. 10019. \$7.50 (\$5.20 to ACC members).

Employment of Humanities Ph.D's: A Departure from Traditional Jobs. The employment status of humanities doctorates in the labor force in February 1977. 74 pp. Survey of Doctoral Recipients, National Academy of Science, JH 712, 2101 Constitution Avenue, N.W., Washington, D.C. 20418. Free. For highlights, see p. 13.

Final Report: Art Involvement Program (September 15, 1978—July 1, 1980). Documents aesthetic awareness program for intermediate level and high school students that took place at Rutgers University Art Gallery. 20 pp. Stephanie Grunberg, RUAG, Voorhees Hall, Hamilton Street, New Brunswick, N.J. 08904. Free.

Health Hazards in the Art and Crafts. Proceedings of the first national scientific meeting on the scientific and legal issues of health hazards in the arts and crafts held in October 1978 under the sponsorship of the Society for Occupational and Environmental Health. Co-chaired by Gail Barazani and Michael McCann, the conference brought together scientists, doctors, lawyers, artists, manufacturers of art materials, and government officials to discuss what regulatory and policy decisions might be necessary. 250 pp. SOEH, 1341 G. Street, N.W. #308, Washington, D.C. 20005. \$16.00.

The Humanities in American Life: Report of the Commission on the Humanities. Should be read by everyone concerned with the importance of the humanities to American life and on all educational levels, both within and outside academe. 180 pp. University of California Press, 2223 Fulton Street, Berkeley, Calif. 94720. \$12.50 cloth; \$3.50 paper. See column at right.

December 1980

Museums and the Disabled, under the direction of Charles K. Steiner. Sections include Consumer Consultation; Museum Staff and Volunteer Education; An Accessible Tour; and Outreach. The material was selected in part to demonstrate the multiple groups of people to whom Section 504 of the Vocational Rehabilitation Act applies. C.K. Steiner, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028. Free.

Publications from the Center for Arts Information. All are available from CAI, 625 Broadway, N.Y.C. 10012.

International Cultural Exchange. Prepared at the request of the National Assembly of State Arts Agencies. Capsule descriptions of forty-five organizations that facilitate or fund international cultural exchange programs. Includes information about international arts festivals. 10 pp. \$2.00.

Jobs in the Arts and Arts Administration. A guide to career counselling, placement and referral services, and newsletters that carry arts-related employment listings. 4 pp. \$1.00.

Management Assistance for the Arts. A survey of twenty-nine national organizations that offer consultant services, training sessions, on-the-job training, and management-related publications to nonprofit arts organizations. 52 pp. \$4.00.

Money for Artists. A guide to grants, awards, fellowships, and artist-in-residence programs for the New York artist. 4 pp. \$1.00.

Publications from the American Association of Museums. Available from AAM, Free Publications, 1055 Jefferson Street, N.W., Washington, D.C. 20007.

Museum Ethics. AAM's official statement on the ethical conduct of museum trustees and staffs. Focuses on collections, staffing, management policy, and governance. 32 pp. Free.

Professional Standards for Museum Accreditation. A guide to a museum's daily operations and long-range planning. Covers governing authority and boards, staff, membership, finances, physical facilities, collections, conservation and preservation, security, exhibitions and programs, purposes, and future plans. 79 pp. Free.

"Reality has more wit than all your theories."
— Nicolai Lenin

HUMANITIES COMMISSION REPORT

Learned societies can play a vital and varied role in strengthening the humanities, according to *The Humanities in American Life: Report of the Commission on the Humanities*, published in October. The work of a thirty-two-member panel sponsored by the Rockefeller Foundation and chaired by Richard W. Lyman, former president of Stanford and now president of the foundation, the report surveys the humanities at every level of education, the system of humanistic research, and patterns of support for the humanities.

"The highest educational priority for America in the 1980s" is improving the quality of our elementary and secondary schools, the report states. Learned societies, the Commission suggests, should help develop guidelines for the training of humanities teachers and encourage college and university humanists to work with high schools in strengthening their humanities curriculum. "In the long run," the report notes, "the national repute of the learned societies and the health of their disciplines depend in some measure on high school teachers in the humanities."

Many college administrators and humanists, the report charges, "have abdicated their most basic social responsibility: to help shape a philosophy of education." The Commission urges higher education to "formulate afresh the ideals of liberal education" in a period of vocationalism and fiscal austerity. While noting the lack of consensus on what to do about the shortage of teaching positions for young Ph.D's, the Commission believes that graduate programs can do more to adapt the training they offer to current academic and nonacademic job opportunities.

The report energetically affirms the importance of humanistic scholarship. Though it "seldom attracts public fanfare" or "leads straight to widely visible results," the Commission emphasizes, research in the humanities must be supported—particularly when inflation is eroding the financial resources of fellowship programs, research libraries and centers, and scholarly publishers.

"Learned societies are fast becoming professional associations," the Commission observes. New technologies for storing and sharing knowledge, the changed fortunes of higher education, and the many new responsibilities of humanists in a "learning society" all "promise to stretch the meaning of the word *humanist* and change the profession. Regulating the pace of that change, making it work for the benefit of education and scholarship in the humanities," the report states, is a task that the learned societies must share.

The Humanities in American Life (\$12.50 cloth, \$3.50 paper) is published by the University of California Press, 2223 Fulton St., Berkeley, Calif. 94720.

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 March.

SUMMER STUDY TOUR: Renaissance and Baroque Art in Rome, Florence and Venice. July 1—21, 1981. Undergraduate or Graduate Credit. Contact Professor Glenn F. Bengé, 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 07083. 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' 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.

FURNISHED APARTMENT for rent: near American Academy, Rome. Sept. 1, 1981—May 31, 1982. Two bedrooms, study, living-dining room, bath, kitchen, washing machine, telephone, central heating. \$500/month plus utilities. Call Jack Wasserman (215) 972-0550, or write 222 North 22nd Street, Philadelphia, Pa. 19103.

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

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; consults for arts purchases; produces articles, proposals, programs, budgets; advises on conservation, protection, display, computer services; 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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