nominating committee report

The 1978 Nominating Committee has made its final report and those proposed for election to the Board of Directors in 1979 (to serve until 1983) are: Paul Arnold, Oberlin College; Anne Coffin Hanson, Yale University; Marilyn Lavin, Princeton University; Eleanor Tufts, Southern Methodist University; John Walsh, Boston Museum of Fine Arts; and William Wixom, Cleveland Museum of Art.

Postal Delays
The Nominating Committee's final report was postponed from the original October 10 deadline until November 3 because of postal delays of which many of you are all too well aware. At final count we had received 1650 ballots, a return from 21% of the CAA membership.

1979 Nominating Committee
In accordance with the By-laws, a slate of candidates for the Nominating Committee is proposed by the Board of Directors and elected by the membership at the annual members business meeting (Thursday, Feb. 1, at noon). Twenty or more members entitled to vote may place candidates in nomination for the Nominating Committee by filing a petition with the Secretary at least thirty days before the annual meeting. Other nominations for the Nominating Committee may be made from the floor at the annual meeting. The slate proposed by the Board of Directors for the 1979 Nominating Committee is: Thomas W. Leavitt, Herbert F. Johnson Museum of Art, Cornell University, Chair; Jaroslav Folda, University of North Carolina, Chapel Hill; Martha Kingsebury, University of Washington, Seattle; Sherman E. Lee, Cleveland Museum of Art; and George Sadek, Cooper Union.

Nominating Procedure
Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors. 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.

1980 annual meeting
We know, we know . . . the 1979 annual meeting hasn't even been held yet, but that doesn't mean that it is too early to start making plans and thinking of session proposals for 1980. The 1980 annual meeting will be held in New Orleans, January 30 to February 2.

Chairman for Art History Sessions will be Caecilia Davis-Weyer, Associate Professor of Art History at Newcomb College, Tulane University (60 Newcomb Place, New Orleans, La. 70118). A member of the CAA Board of Directors and a former member of The Art Bulletin Editorial Board, Davis-Weyer is the author of Early Medieval Art: Sources and Documents and a specialist in early Italian Medieval painting.

Chairman for Studio Sessions will be Lin Emery (7520 Dominic Street, New Orleans, La. 70118). Emery, a sculptor, was chairman of the Ninth National/International Sculpture Conference held in New Orleans in 1976 and was a panelist on the WCA session on "Women and Large-Scale Sculpture" at the 1977 CAA annual meeting. Those wishing to propose topics for sessions at the 1980 annual meeting should write directly to the appropriate chairman by March 31, 1979.

announcements

Travel Grants to Bologna Congress
A limited number of travel grants will be available through the American Council of Learned Societies for those invited to deliver papers or present reports at the International Congress of the History of Art to be held in Bologna, Sept. 10-23, 1979. Application forms for these grants must be requested from the ACLS (Travel Grants Program, ACLS, 345 East 46 Street N.Y.C. 10017). We don't have any at the CAA office—honest! Completed applications must be received by the ACLS by March 1, 1979. In requesting application forms, please state the name of the Congress (Comité international d'histoire de l'art); the nature of your contribution (30-minute Report or 15-minute Paper with title); and the year in which you earned your doctorate. Applications for ACLS travel grants can be reviewed for recommendation only after they have been accepted by the ACLS as meeting technical qualifications.

Survey of Ph.D. Programs
The third (1978) edition of the CAA Survey of Ph.D. Programs in Art History is finally off the presses. The 68-page survey contains detailed information on faculty and student body, admission requirements, financial aid, curriculum, resources, and major changes anticipated for 44 American institutions offering the terminal degree in art history. In addition, this new year's edition is a listing of basic information for $3 non-doctoral departments that offer the master's degree in art history. Copies of the survey may be obten from CAA, 16 East 52 Street, N.Y.C. 10022. The price is $5.00; prepayment required. New York State residents please add applicable sales tax. Checks, drawn upon a U.S. bank, should be made payable to the College Art Association.

Registry of Roving Researchers
Scholars doing research in the United States frequently find themselves in need of information, documents etc. that can be obtained only in a library or museum in Florence, London, or where-have-you. Graduate students (and other scholars) doing research in Florence, London, or where-have-you frequently find themselves in need of funds and both willing and able to search out a date, have a document copied, etc. Voilà—the CAA Registry of Roving Researchers. For a $3.00 annual fee, those temporarily or per-

Continued on p. 2, col. 1
announcements

magnificently residing abroad and willing to undertake research assignments are invited to submit applications. As a special fund (administered by the National Academy of Arts and Letters) and one that is to be made available by the National Endowment for the Arts, it is a unique opportunity for American artists of any discipline to undertake research assignments in institutions of higher learning. Where possible, we shall provide a living fee. Authors in need of research assistance are invited to submit applications. The session is recorded on two tapes, and the program is available for purchase at $7.00. The Burlington Magazine, Volume 133, No. 3, October 1978, pp. 240--242.

Library of Congress TrainingProgram
The Primus Phoographica Division of the Library of Congress has established a year-long tutorial program for a limited number of qualified college students. The program is designed to provide students with a comprehensive overview of the processing and preservation of graphic materials. The students will work under the supervision of the program director and will receive a stipend of $4,000 for a 12-month period. The program will begin in September 1979. Applications should be submitted to the Library of Congress, Washington, D.C. 20540.

Mellon Fellowships at Emory University
Two one-year and two two-year appointments are available for non-tenured scholarly capacious, with creative, perceptual, and analytical approaches to reaching and broadening the public, and to encourage genuine scholarly productivity and growth. While opportunities may be open in traditional areas in the humanities, the research fellowships are primarily intended for scholars in fields that bridge traditional disciplines. One fellowship is open to the fields in which there is a particular interest in science. Stipend: $13,000. Send visage, at least two letters of recommendation, and 4- to 5-page description of current research and two courses you would like to teach during tenure as Mellon fellow to: Dr. J. E. B. Benson, Director, Emory University, Atlanta, Ga. 30322. Application deadline: Jan. 15.

Masquerades, Media, and Social Values
Papers are invited for a panel on the above topic, to be held as part of the 1979 American Sociological Association. The panel seeks to explore the role of masquerades as a mode of communication — as traditional media reinforcement for African social values. The session is to be organized by Borjana, a panel of African Studies Center, Boston University, 10 Leon Paul Ehrlich Avenue, Boston, Mass. 02115. Send summaries of 500 or fewer words by May 15 to: Professor Charles P. L. Feindt, Department of Anthropology, Boston University, 627 Commonwealth Avenue, Boston, Mass. 02215. Application deadline: May 15.

ARTMARKET
Funded through the CETA Programs Division of the City of Los Angeles and by the California Confederation of the Arts, ARTMARKET is a month-long public program that offers free advertising space to artists seeking positions and to employers. For more information: ArtWatts, P.O. Box 10250, Oakland, Calif. 94655. Application deadline: February 15.

Regional grants are available for artists who have a long, not accomplish, run of The Art World. Each grant is $1,000, and the application would like to donate to, preferably to "some worthy impoverished college." The grant is a limited number, and the application would like to be submitted by the deadline of the month before the end of January, 1979. To be eligible, you must be an artist, and your work must be in the public domain. Applications will be accepted from artists who are currently working on an art project that is in progress. The application deadline is January 31, 1979.

The Women's Caucus for Art was an active organization that participated in two regional conferences held in October. For the 42nd annual meeting of the American Association of University Women, held in Savannah, Ga., October 25-26, the Caucus organized three sessions. Marcia Tucker, Editor of the New Museum newsletter, spoke on "A Woman's Perspective in Performance Art," highlighting the work of several women who were noted for their contributions of video and performance art at Art in the Southeast, the Challenge and the Frustration," chaired by Elsa Honig Fine. The keynote address was held in Detroit in 1979, in which some of the panelists participated. Judith Krushner, Curator, Museum of Contemporary Art, Chicago, discussed her work in "Art and Feminism, Power: Politics for the 80's," during which four women artists working in the mid-West acquired the work of women artists. Marion Ann Snyder was the featured speaker in the third session, talking about the development and changes in her work in the past few years, as well as her convictions about the practical education of women artists. The Southeastern Chapter of the Women's Caucus participated for the first time at the Southeastern College Art Association Conference held at Little Rock, Arkansas Octo­ber 19-21. The Caucus presented several papers and a panel discussion, "Women in the Academic and Workshop," chaired by Elsa Honig Fine. To insure receipt of all CAA publica­tions and announcements, please be sure to keep us informed of your cur­rent address.

Black Mountain College
Black Mountain College is planning a major exhibition in 1979, focusing on the artists who worked at the school. Please contact either Lita Elderman, 1535 Main Street, Los Angeles, California 90036, or Dick Wilson, 186 South 2nd Street, San Francisco, California 94103.

notes from the women's caucus

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Visiting artists and scholars

A listing of notable exhibitions by the CAA's Art Lists should include name of artist, gallery or museum, city, dates of exhibition.


Salvatore Grippi, Huntwalker Gallery. Eliza-

Artists and scholars


Salvatore Grippi, Huntwalker Gallery. Eliza-

Artists and scholars


The new dean of Temple University’s Tyler School of Art is David Pears, painter and teacher at Tyler for 18 years. A native of Bham, Pa., he earned his bachelor’s and master’s degrees from the University of Wisconsin, from which he was graduated with honors and membership in several honor societies. He has been chairman of the department of painting, drawing, and sculpture for seven years and has been acting dean of the school since last summer.

Five new appointments have been made at Bowdoin College in Maine: Dean Arthur Libby has elected to name the new chairpersons of the departments of music and art; Richard L. Cohn has been named associate professor of art history; and Christopher A. Grant has been appointed assistant professor of studio arts. In addition, Emma B. Mattson has been named assistant professor of art education. The new appointments take effect next fall.

Lynda McIntyre has been appointed assistant professor and director of the art education program at the University of Vermont. In addition, several visiting faculty have joined the Burlington department: Timothy Crowley, Robert Fisher, and Stephen McKennon for the fall term; and Maureen Donadio for the spring semester. The acting chairman is Frank R. Hewitt.

From the University of Kansas comes news that Matthias Enggass, a student of Briony von Boeselager, will teach American and late Medieval art, beginning in January. He will be leaving permanently in January to become the Fuller E. Calloway Professor of Art at the University of Georgia, where he will be the chairperson of the art history department. Makoto Kiyama, who studied with Richard Diebenkorn at the University of California, Los Angeles, has been named a visiting professor at the University of California, Berkeley, for the spring semester.

From Notre Dame comes news of the appointment of George Tison to teach industrial design. Adjunct professor during both fall and spring terms, Mr. Tison is a graduate of Marquette University and has been a member of the faculty at the University of Illinois for the past six years. He will be teaching a full-time course in industrial design at the University of Minnesota this fall.

The College of Arts and Sciences at N.Y.U. has announced that Maureen M. Stothard, formerly of the University of California, Los Angeles, will be appointed an assistant professor of art history at the college. Ms. Stothard received her Ph.D. from the University of California, Los Angeles, and has been a member of the department since 1978. She will be teaching a course in the history of modern art.

New faculty at the University of Maryland this year include: Michael Heffel, sculptor; Neil Reynolds, ceramist, was appointed associate professor of art; Ann Bruckman, art educator, has been named an assistant professor of art education; and John de Wit, art critic, has been appointed an associate professor of art history. The new arrivals bring the total number of full-time faculty members at the university to 124.

The University of Wisconsin-Madison has announced the appointment of Roger C. Boll, a former member of the art history department, to the rank of associate professor. Mr. Boll has been teaching at the university since 1975 and has been a member of the department’s graduate faculty since 1978. His research interests are in 19th- and 20th-century art, and he will be teaching a course in the history of modern art.

The new department chair is Howard G. Graue, who replaces Frank L. Hais, art critic at the University of Wisconsin-Madison. Mr. Graue has been a member of the department since 1975 and has been serving as acting chair since last summer. He has been chairman of the search committee. He has been chairman of the art history department at the University of Wisconsin-Madison since last summer.

From the University of Texas comes news that Robert M. Cohn, a former member of the art history department, has been appointed an assistant professor of art history. Mr. Cohn has been teaching at the university since 1975 and has been a member of the department’s graduate faculty since 1978. His research interests are in 19th- and 20th-century art, and he will be teaching a course in the history of modern art.

The Fantastic Art of Vienna, an exhibition of 19th- and 20th-century art, has been organized by Josephine Withers, curator of European and American decorative arts at the Metropolitan Museum of Art, for the Summer Institute of European Art, held from the University of Vienna in 1914. Professor Shapley’s career in the teaching of art has been marked by many contributions. He has served as editor, then as editor, from 1921 through 1939. When finances proved inadequate for the magazine, he was appointed the editor-in-chief of the American Art Journal of the Metropolitan Museum of Art, a position he held until 1943. In 1944, he was appointed the first director of the American Art Journal, and in 1946, he was appointed the first dean of the College of Arts and Sciences at N.Y.U. He has been a member of the American Academy of Arts and Sciences and a fellow of the American Academy of Arts and Sciences since 1963. His research interests are in the history of art and architecture, and he has written extensively on these subjects.
Robert H. Wessol has been appointed chairman of the department of art at the University of Iowa. He succeeds Eugene A. Glickman, who will now return to full-time teaching. Wessol (Ph.D., Penn State), a specialist in Italian painting, teaches in the art history and art history and archives of American art courses at the University of Iowa.

A symposium program of exchange in the arts, "Comparing the两端的People's Reception of Art from the United States," has been established at Columbia University's School of the Arts. According to Columbia spokesmen, curators of United States-people's-Republic of China Museum in New York City, have coordinated with the U.S. for the exchange of materials initially in the field of music, the performing arts, and the visual arts. Eventually an exchange of teachers, scholars, and performers will be planned. Columbia's counterpart in China will be the Central Institute of Music in Peking.

The University of Kansas' newly endowed visiting lecture program, the Franklin D. Murphy Lectures, will be inaugurated in April by Pierre Rosenberg. The Lourie curator, who will be in residence in Lawrence for ten days at the beginning of April, will deliver two major lectures, one on Charin and the other, "The Modernist Movement," an intensive seminar with graduate students in art history, and the publications association, which is a sponsored by the Spencer Research Library, the art history department of the University, and the Kansas Museum in Kansas City, will be documented each year by publication of the public addresses.

A new lecture series, in honor of Mayor Robert W. Montgomery, is being held at the Wisconsin University. The program will be given by Bill Viola, Lucy Lippard, Amy Tan, and Alexander C. Australian. The director, a co-production of the American National gallery of Art, is be under the curatorship of John Y. Van Haften and Richard Saltman.

"American Architectural in Context," a colloquia taught at Caltech, is a new course in architecture. Although dealing with 17th-century American architecture, the course is aimed at undergraduate students and is led by the head of the department, W. Somerset Clark.

SUNY/Plattsburgh is beginning its second year of a "Contemporary Visual Artists" series. A Brandy Ollis exhibition of graphics and exhibitions and (apparently) by Philip Proctor and Celine Helbig highlight the latter's career. The series has been made possible by the grant from The Kresge Foundation and gifts from former students and friends.

The University of Maryland has announced a special spring seminar for American studies and art history students to be conducted by John Wilmerding, curator of American art at the National Gallery. Although dealing with 19th-century American art in general, the seminar will focus particularly on American landscapes and late 19th-century still life.

The Bowdoin College Museum of Art announced the appointment of Philip N. Grime (Art History and American cultural history, University of Missouri, as co-director of the Bowdoin College Museum of Art. Formerly assistant professor of art history at the University of Arizona, Tucson, she has been curator of the Bowdoin College Museum since 1979. She will be responsible for initiating all future exhibitions, acquisitions, and overall art policy, Livingston, who is chairing the art history program at the Bowdoin College Museum of Art, will be responsible for selecting exhibitions, acquiring and overall art policy. Livingston, who is chairing the studio art program at the Bowdoin College Museum of Art, will be responsible for selecting exhibitions, acquisitions, and overall art policy.
CANDIDATES' RESPONSIBILITIES

To the Editor:
One point I might make as a result of this ex­
perience is that the CAA is just that — one of the
candidates who applied and whom I interview ed when the posi­
tion was established, not necessarily the one who was best or worst.
All this, having written me a follow-up letters
saying that she was very interested in the
position and must recruit again for it.

A recent communication from the Office of
General Services of the State of New York
concerning the security and preservation of
the Print Room, located at 16 East 52nd Street, (At­
cherry) means that the collection has been
placed in an air-conditioning cleaning chamber used
by students from the Cooper Union Graduate Program in the Conservation of
Historic and Artistic Works. Not a moment too
soon though guard rahi have been placed around many of the works in the
collection, it is still easier for the menacing
smokes to find their way to the Kenneth Noland, as one of the
examples. As a result, the director has been
minded that they should present themselves
post should it be available (Assuming, of
course, that they have nothing else lined up.)

The exercise (listing a position with the CAA) is that
likely to change. For example, Tony
Paul McCarthy’s (Phenom­
menon, The Billboard,
June, 1978) and
Paul McCarthy’s (The
Graduate Program in
the Conservation of
Historic and Artistic Works)

(1964) is exposed daily to direct sun, affecting
the building, which would then make the site
in need of repair. The list includes works by

The contract should provide for documenta­
tion in an appropriate manner of the title,
copyright, and ownership of the edition.

There are four functions, again as mentioned in the
publication and distribution of a print edition:
the printer, the distributor, and the dealer.
The publisher is responsible for publishing the
artwork for the artist to work with a green printer.
The printer prints the artist’s image. The dis­
tributor markets the prints to dealers, who, in
turn, sell to the public. Frequently, one
person will perform several functions. An
artist may also be a publisher, a distributor, a printer.
The publisher is also likely to be the distributor of
the edition. Many dealers are also publishers.

1. Initials of a Print Project. A project for a
print edition is frequently initiated through
discussions between an artist and a publisher,
regularly involving the selection of the
image and the medium. The publisher may
request a preliminary proof of the work to
print, before the artist begins work, how­
ever, there should be a written understanding
covering the responsibilities of the
printer up to the production of the bona fide
proof. Generally these responsibilities are
undertaken by the publisher. The agreement
should also deal with the possible cancellation of
the project and the artist’s rights. If the
printer does not meet the requirements of the
artist and shipping costs of plates are re­
covered from an outright purchase of the edition by
the artist. The agreement should stipulate a price
reasonably comparable to that of the
publisher. The artist has the right to cancel a project for any
reason, subject to being responsible for all or a substantial part of the costs of the
work the artist exercises that right.

The ban-ai-tori. The ban-ai-tori is an artist’s
work that is never signed and is awarded to
the artist, constituting the artwork. A
standardized copy of the print and the standard which is
therefore pinned in the following year.

4. Publication of the Edition. At about the
time the ban-ai-tori is signed, the artist should
be义务ed into the relationship with the
publisher and distribution of the edition.

6. Distribution. The artist’s agreement with the
publisher will also normally cover
distribution of excess copies. Excess
printers contracts

...
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.


Choose from over 30,000 slides and 1,000 different subjects on Art and Architecture — for a complete catalogue send $2.00 to: BUDEK FILMS and SLIDES, 73C Pelham Street, Newport, R I 02840 (401-846-6580).

LITHO STONES, used flat bed and hand presses available. Norman Woehrle, 231 Peabody Avenue, Lyndhurst, N.J. 07071. (201) 458-1391.

SLIDE COLLECTION, for sale at nominal cost (negotiable); 9000 lantern slides, 3x4 glass, labeled; extensive coverage from Egypt to 19th Century, including Japan and China, a half in sculpture and architecture; Mrs. Teresa Klingler, Department of Art, Swarthmore College, Swarthmore, Pa. 19081 (1-215-544-7900).

CONTEMPORARY ART INSIDE OUT. Artist Raquel Rabinovich conducts lectures on contemporary art in her studio-loft and visits to museums, galleries, "alternative spaces" (SoHo-Tri-Be-Ca). 81 Leonard Street, N.Y.C. 10013. (212) 925-7539.

APOCRYPHA: Journal of Art and Architectural History published by the graduate students at SUNY-Binghamton. Back issues of Volumes I and II: $2.00; Volume III: $3.00. Volume IV scheduled for publication 1979: $3.00. Address: Apocrypha, Department of Art and Art History, SUNY-Binghamton, Binghamton, NY 13901.


Subscribe to ART HAZARDS NEWSLETTER for information on health hazards of art materials, precautions, lectures, publications, OSHA regulations, etc. $10/year for 10 issues. Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038.

DATEBOOK. 18 December deadline submission of positions for annual meeting listing . . . 12 January deadline advance registration for annual meeting . . . 31 January-3 February CAA annual meeting, Washington, D.C. (Placement begins 30 January) . . . 81 January deadline March newsletter . . . 1 March deadline Millard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 2 March deadline submission of positions for March listing.

CAA newsletter

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College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil

December 1978