announcements

Resident Scholarships at CASVA
1980–81 is the inaugural year for the Resident Scholarship Program at the new Center for Advanced Study in the Visual Arts at the National Gallery of Art. Recent recipients of the doctoral degree (or its equivalent) as well as more experienced scholars are eligible. It is expected that three to six Resident Scholars will be named. Applications may be made for study in the history, theory, and criticism of any form of visual art of any geographical area and for any period. Resident scholarships will normally be awarded for an academic year, but a number of shorter-term scholarships are also available. In exceptional cases, renewal is possible. Privileges of scholars include a study, secretarial assistance, a monthly stipend, and additional allowances for research materials, travel, and housing. For applications: Executive Assistant, CASVA, NGA, Washington, D.C. 20565.

CAA Monograph Series
Manuscripts for the CAA Series of Monographs in the Fine Arts and Archaeology may be submitted for consideration to the Editor. Text and notes should not exceed 300 typed pages, double spaced, or be less than 150 pages. For submissions: Isabelle Hyman, 503 Main Bldg., New York University, Washington Square, New York, N.Y. 10003.

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: April 1.

Dionysos and His Followers: Changing Modes of Consciousness in Western Art. June 16–August 8. Sheila J. McNally, Dept. Art History, 108 Jones Hall, Univ. Minnesota, Minneapolis, Minn. 55455


Continued on p. 2, col. 1

how we feel

As members (should) know, the CAA Board of Directors has resolved that we will refrain from holding future conventions in states that have not ratified the Equal Rights Amendment until such time as the ERA is finally adopted or rejected. Because of prior contractual commitments, it is necessary for us to hold our 1980 Annual Meeting in Louisiana, a state that has not ratified the ERA.

To make our feelings known, the button at right will be available without charge at the Annual Meeting and, it is hoped, will be prominently worn by all who share the sentiments of the Board. The button has been paid for by voluntary contributions from members of the CAA Board of Directors.

There will be a table adjacent to the Registration Desk at which contributions for the National Organization of Women's ERA campaign will be collected. Volunteers are sought to man (or woman!) that table. Please check the preliminary program for Registration Desk schedule and, if you are able to work for a minimum of two hours, please contact CAA office stating time you would be available.

TIAA-CREF: score one for equality

"BE IT RESOLVED THAT the College Art Association record its disapproval of any discriminatory policy in pensions plans; that the CAA express its disapproval to the appropriate governmental agencies, the private insurance companies, and its own member institutions; and that the CAA endorse actions of the Committee on the Status of Women and the Women's Caucus for Art designed to study this serious problem and work towards a more equitable plan for the large number of our members adversely affected by the present policy."

Unanimously adopted by CAA Board of Directors October 16, 1976

It is with very great pleasure that we report that TIAA-CREF has announced that it will seek New York State Insurance Department approval of a merged gender, or "unisex," mortality table for use in TIAA and CREF annuities. The new table will take age but not sex into account in determining the monthly annuity benefits to be purchased by future premiums for existing and all newly issued annuity contracts. This will mean that men and women of the same age will receive equal monthly benefits for equal premiums paid on the new basis.

The change, regrettable, will not affect payments to persons now receiving annuity income, nor will it affect any future benefits resulting from premiums paid before the adoption of the new table.

"This decision results from the weight of opinion from recent judicial, legislative and regulatory developments, and from concerns of our own participating institutions," stated TIAA-CREF chairman Tom Edwards. "What's happening is that today's social pressures are taking precedence over using the known differences in male and female life expectancies for determining retirement benefits."

The resolution quoted above was followed by a meeting with TIAA-CREF representatives attended, on behalf of the CAA, by then-president George Sadek, Eleanor Dodge Barton, Marilyn Stokstad, and Rose Weil. We don't for a moment believe that our efforts were decisive; we do, however, believe that our efforts—along with those of colleagues at universities, learned societies, and other educational institutions across the country—helped. Remembering the less than encouraging tenor of that meeting, the prevailing feeling at present is one of not entirely unmalicious glee.

And since glee is so appropriate for this holiday season: we are also happy to report that we have been unofficially informed by Albert H. Wohler's, the company that handles the CAA Group Disability Insurance, that our policy is being revised to include benefits for pregnancy. CAA heroine of this particular battle has been Ann Sutherland Harris, whose unrelenting efforts have at last been rewarded.
annual business meeting agenda

Monday, Jan. 1, 12:15-1:45 P.M.

The Board of Directors proposes the following for election as Officers for 1980: President, Walter McManus; Vice-President: John R. Martin, Princeton University.

Candidates shall be nominated by the Nominating Committee, which is guided by return on the preferential ballot. This year, the usual delay forced the usual return of the usual October deadline (when will we learn?). By October 29, we had only received about 100 ballots — a return of about 21%. The date reported by the Nominating Committee for election to the Board of Directors is 1980 (to serve until 1984) in accordance with past practice. The Board of Directors has voted to hold the annual meeting as planned.

Annual meeting addenda

PLACEMENT ORIENTATION

There will be an informal placement orientation held at 8 a.m. on January 12. The meeting will be held in a large room at the Hyatt Regency Hotel in the French Quarter.

Arts and Entertainment Industry

Friday, Jan. 1, 8:00-10:00 P.M.

The French Quarter is full of all kinds of entertainment. For complete information, see the guide to New Orleans published by the French Quarter Chamber of Commerce. It lists all major attractions and provides detailed information on each one.

Cuisine

Breakfast is available at the Cafe du Monde, located two blocks from the Hyatt. The Cafe du Monde offers a wide variety of breakfast dishes, including famous beignets and cafe au lait. Lunch can be enjoyed at the Cafe du Monde, and dinner is available at many other restaurants.

Transportation

Many art-related events will take place in the French Quarter, which is easily accessible by foot or by bus. The French Quarter is also well-served by taxi. Many art galleries are within walking distance of the Hyatt, making it easy to explore the area on your own.

The French Quarter is well-known for its rich cultural heritage and attracts visitors from all over the world. It is a wonderful place to experience the unique blend of history, art, and culture that make New Orleans so special.

The French Quarter Chamber of Commerce offers a comprehensive guide to the area, including information on restaurants, attractions, and events. This guide can be obtained at the Chamber of Commerce or online.

The French Quarter is a popular destination for tourists, but it is also a great place to experience the local culture. Visitors can take in the sights and sounds of the French Quarter, sample its famous cuisine, and immerse themselves in the lively atmosphere.

The French Quarter is a vibrant and diverse neighborhood, and it is a must-visit destination for anyone interested in art and culture. Visitors will find a wide variety of galleries, museums, and other cultural attractions in the French Quarter, making it a perfect place to spend a few days exploring the city.

The French Quarter is also home to many of New Orleans' best restaurants, including some of the city's most famous dishes such as jambalaya and gumbo. Visitors can also enjoy a drink at one of the many bars and lounges in the French Quarter, where they can sample local drinks and chat with locals.

The French Quarter is a popular tourist destination, but it also has a strong local community that is committed to preserving the area's cultural heritage. Visitors can take part in a variety of events and activities in the French Quarter, including festivals, parades, and other cultural events.

The French Quarter is a unique and special place that is worth a visit for anyone interested in art and culture. Visitors will find a vibrant and diverse neighborhood that offers a wide variety of cultural experiences, from world-renowned museums to local bars and lounges. The French Quarter is a must-visit destination for anyone interested in New Orleans.
AMERICAN ART AWARDS

Six doctoral scholars, each recipient of the first award given by the Archivists of Latin America and the Caribbean to scholars in recognition of valuable contributions to the knowledge of Latin American art history, were awarded in 1979. The awards, presented in a dinner ceremony at the 1979 annual meeting in Chicago, were as follows:

- Robert F. Weiss: The hanging Marsyas statue: A study of theory and iconography by the 19th century of witness;
- Burr Wallen, Virginia; Nancy Heller, Rutgers University;
- Nancy S. Somerville, Pennsylvania State University; William Hauptman, the Near East; Bernice F. Davidson, Frick Collection;
- Thomas W. Beale, Harvard University; the OpenGL (Museum, Stockholm; Alastair Christie, Case Western Reserve University; the chairperson of the recipient of the project for the preparation of departmental dissertations for publication or in an overall dissertation of a significant or substantial publication. There were two broad categories of recipients.
- The recipients:
  - Michael R. Cunningham, Case Western Reserve University: School Board paintings painted in the late 18th century by the recipients.
  - Thomas Gallagher, Department of Fine Arts, Tulane University: John and Francis P. Dabney, Duke University: the recipients.
  - The International Center for Scholars, she is the first recipient of the 1980 annual meeting will be held in San Francisco, February 26 through 28.

FELLOWSHIPS FOR PRINTMAKERS

Ten universities in the United States have been awarded fellowships of $2,500 each in the 1979 Western States Foundation Arts Fellowship Program. Winners are:

- W. Neubert, a curator, art administrator and workshop director, has exhibited recently at the San Francisco Art Institute, California State University in Sacramento, the San Francisco Museum of Modern Art, and in one-man shows at the San Francisco Angl tame in Athens;
- Stephen C. Sumner, Utah; Nick de Matties, Arizona; Bruce Lowney, New Mexico; John Jakway, New York; and workshops specializing in graphic arts and printmaking, San Francisco Museum of Modern Art, San Francisco. (Address proposals to Woodrow Wilson Center, Smithsonian Institution Building, Washington, D.C. 20040).

ART HISTORIC CLIMATE

This is a letter from the editor of the CAA newsletter. Harry A. Gruen, Curator of Art, the Oakland Museum (1000 Oak Street, Oakland, Calif. 94607) has been appointed to the editorial committee of the CAA newsletter. The newsletter will be published quarterly, beginning in the fall of 1979.

ACKNOWLEDGMENTS

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Roma. In the first three centuries of our era, the rich renaissance of Roman art is the aim of the second part of the book. The study of Roman art is a major area of research and has been a subject of study for centuries. The first section of the book is an introduction to the history of Roman art, its development, and its significance. The second part of the book focuses on the mosaic art of Roman Italy, specifically the use of black-and-white mosaics.

Black-and-white mosaics were by far the most popular type of pavement in Roman Italy during the first three centuries of our era. In the realm of Roman art, the mosaic art of Ostia, Herculaneum, and Pompeii is so well documented that it is sometimes accompanied by a drawing, the sole record of many mosaics that were subsequently destroyed. Mosaics found in this century at Ostia, Herculaneum, and Pompeii were the basis of the recent exhibition of Roman Art at the Metropolitan Museum of Art in New York City. The exhibition was accompanied by a publication of the mosaics of Ostia by A. F. pollen and B. A. de Grummond, which is the most comprehensive and up-to-date publication of mosaic art in the ancient world. The exhibition and publication are a testament to the importance of Roman art and the mosaics that adorned the floors of Roman houses.

In their review of the exhibition, the authors discuss the principles of mosaic composition and architecture, and the relationship between mosaic art and the other arts of the time. They argue that mosaic art was an essential part of Roman culture and should be studied in the context of the other arts of the time. The book is a valuable resource for students and scholars of Roman art and is highly recommended.

The book begins with an introduction to the history of Roman art and the role of mosaics in the development of the art. The authors then discuss the characteristics of black-and-white mosaics and their importance in the context of other art forms. They also discuss the techniques used in creating mosaic art and the materials used. The book then moves on to a discussion of the mosaics of Roman Italy, focusing on their use, scale, and covering chronology in the pavements at Ostia.

Furthermore, the problem of style in the mosaic art is well attested in black-and-white mosaics on their own terms as original art. In their study of mosaic art, the authors identify the visual earmarks of different styles within given periods. The function of black-and-white mosaics as a popular type of pavement in Roman Italy is also discussed, and attention is paid to their use in the construction of buildings.

In conclusion, this book is a valuable resource for students and scholars of Roman art and should be added to any library that focuses on the history of art. It is highly recommended for its comprehensive coverage of the subject and its careful analysis of the mosaics of Roman Italy.
Richard F. Brown, director of the Kimbell Art Museum, died of a heart attack at his home in Fort Worth on July 3. A native of Winsted, Conn., Mr. Brown graduated from the Massachusetts Institute of Technology in 1943 and joined the Kimbell in 1949, where he served as director for 31 years. In recognition of his contributions to the museum, a chair was named in his honor.

Michael Parson, director of the Kimbell Art Museum, announced the opening of the new building on September 26, 1980. The museum is located on the intersection of Camp Bowie Boulevard and Main Street, and is open to the public from 10 a.m. to 5 p.m. daily, except on Monday.

The Center for Advanced Study in the Visual Arts at the National Gallery of Art has announced its first advisory committee, a rotating selection from committee that will advise on the choice of visiting scholars in the future. Members of the committee include: Jean Sutherland Boggs, Martin Eidelberg, Oleg Grabar, George Greatorex, Lawrence Gowing, Elizabeth Keyser, and Richard Wurzburg.

The Corcoran School of Art has announced that it will accept applications for the first time in its history. The school is offering a four-year degree program in studio art, with a focus on painting, sculpture, and printmaking.

From the University of Texas at Austin comes a lengthy list of new appointments: Barbara Andrews (Ph.D. Yale), instructor, theory; Rebecca Mezoff (Ph.D. Princeton), instructor, art history; and James Rubin, formerly of the Metropolitan Museum of Art, instructor, art history.

The department of art at the University of Arizona has appointed Duane Eeftinck Schaap as its new director. Mr. Schaap, who holds a Ph.D. from the University of Michigan, has been involved in the study of Native American art for many years.

The School of Fine Arts at Washington University in St. Louis has announced the appointment of a new chairman, Richard F. Brown, director of the Kimbell Art Museum. The appointment will take effect on September 1, 1980.

The School of Fine Arts at the University of California at Berkeley has announced the appointment of a new director, Dr. Donald Kuspit, a professor of art history and the director of the Center for Advanced Study in the Visual Arts.

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Material for inclusion in people and programs should be sent to College Art Association, 16 East 52 Street, N.Y., N.Y. 10022. Deadline for the December issue is October 1.

IN MEMORIAM

William Sebastian Heckscher and Otto von Simson have been named to the permanent membership of the American Academy of Arts and Letters. Both were prominent figures in American art and are recognized as leaders in their fields.

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earned her M.A. in art history at Oberlin College, curator of 20th-century art at NCFA. (1972-74) and director of the N.Y.C. Urban

Jane Keene Muhlert has been appointed

Philip A. Klopfenstein, formerly director of

A specialist in 19th-century British (natch)
painting, Edelstein received her doctorate

In 1979, the National Trust for Historic

Preservation and Care of Textile Collections (Sept. 1979). The Center for the Conservation of Cultural Property in this country. To date

curatorial affairs and programs. Lin

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To insure receipt of all CAA publica-
tions and announcements, please be sure of your current

To the Editor:

The National Trust for Historic Preservation (NTHP), which has

American Film Institute, which over

the years has awarded millions of dollars for

The Southern Arts Federation (Suite 711, 231

To the Editor:

Federal Reserve Bank of New York, pro-

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To insure receipt of all CAA publica-
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To the Editor:

will be headed by Teri J. Edelstein.

Eugene Kleinbauer, professor of

the Division of Education at the National Ar-

The initial goals of the Council were

Logan, has been named director of the Vassar College

been named director of the Yale

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Jane Keene Muhlert has been appointed director of the Art Institute

curatorial assistant at the Art Institute.

Vassar College Art Gallery, where he cultivated

old master and modern painters. Perez

Library, which he directed the University of

Art Deco Devotees

The Miami Design Preservation League, the

Historical Commission, successfully

for怕 acceptance of a

As of January 1980, the new editor of

As of January 1980, the new editor of

in its semi-annual journal, Gesta. This seems as good a place as any to

interest in these remarkable works. Funds

fountain is a problem we would like

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The National Trust for Historic

In the interim, Jack V. Sewell, who has

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Ask

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shows by artist members

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

Benny Andrews. AAMARP Visual Arts Complex, Northeastern University, Boston, January 6-February 9. Recent prints, drawings, paintings, Fabric, cord, and light installations.

Barbara Baer. Gallery 234, University of Wyoming, Laramie, Wyo. February 4-15. Students from other graduate programs sub­ordinated.


Ken Friedman. Union Gallery, San Jose State University, October 22-November 16. "The Union Drawings."


Susan Kristoferson. Texas Christian University, Fort Worth, Tex. November 5-10. Textiles.


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 $5.00 per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.

APOCRYPHA. Journal of Art and Architectural History published by the graduate students at SUNY-Binghamton. Back issues of Volumes I, II, III: $5.00. Volume IV scheduled for publication 1980. Articles from students from other graduate programs submitted prior to February 15 will be considered. Address: Apocrypha, Department of Art History, SUNY-Binghamton, Binghamton, NY 13901.

Over 50,000 ART SLIDES described. Send $2.00 for your 172 page catalog to Budak Films and Slides, 73G Pelham Street, Newport, R.I. 02840.

The Book and Graphic Arts Center, P. O. Box 982, New Haven, CT. 06504. BOOKS devoted to the History of Art. Send SSAE.


HOUSE EXCHANGE. Boston area for British Isles/Europe. 1 month, Summer '80. Trolleys to MFA, Fogg. Car available. Swinton, 121 Suffolk Road, Chestnut Hill, Mass., 02167.


DATEBOOK. 11 January deadline advance registration for 1980 annual meeting . . . 30 January-2 February CAA annual meeting. New Orleans (Placement begins 29 January) . . . 8 February deadline March newsletter . . . 27 February deadline submission of positions for March listing . . . 1 March deadline Milliard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 31 March deadline submission session proposals 1981 annual meeting . . . 31 March deadline submission nominations to 1980 Nominating Committee.

CAA newsletter

© 1979
College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil