

CAA newsletter

Volume 7, Number 3

Fall 1982

nominations for CAA board of directors

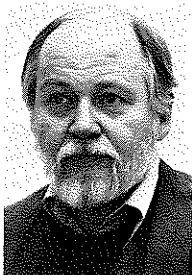
The 1982 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1983 to 1987. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the Franklin Plaza Hotel in Philadelphia on February 17, 1983. To assist the Committee in making its final selection, all individual members are invited to cast their votes on the preferential ballot.

The preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than **15 November**. A listing of the current members of the Board of Directors is on page 3.

WILLIAM BAILEY

Yale University, School of Art

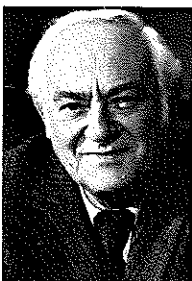
Studied Univ. Kansas, 1948-51; BFA 1955, MFA 1957, Yale University School of Art. POSITIONS: asst instructor to asst prof, Yale Univ, 1956-62; asst prof to prof, Indiana Univ, 1962-69; adjunct prof to full prof, Yale Univ, 1969— (Kingman Brewster, Jr. prof, 1979-84). EXHIBITIONS: solo Kanegis Gall, Boston; Robert Schoelkopf Gall, N.Y.C.; Fort Lauderdale Mus Art; Polk Mus; others; numerous group exhibitions. COLLECTIONS: Whitney Mus; Mus of Art, Aachen; Minneapolis Inst Art; Natl Mus Amer Art; Mus of Modern Art, N.Y.C.; Penna Acad Fine Art; Hirshhorn Mus & Sculpture Garden; numerous univ collections. AWARDS: Alice Kimball English Travelling Fellowship, 1955; First Prize in Painting, Boston Arts Festival, 1958; Guggenheim Fellowship, 1965; Ingram Merrill Foundation Fellowship, 1979. PROFESSIONAL ACTIVITIES: Trustee, Louis Comfort Tiffany Foundation.



MILTON W. BROWN

City University of New York, Graduate Center

BA Washington Sq Coll, NYU, 1932; MA 1935, PhD 1949, Inst Fine Arts, NYU. POSITIONS: instructor to full prof 1946— and chairman 1964-70, Brooklyn Coll, CUNY; Executive Officer, 1971-79, Resident prof, 1979—, Grad School & Univ Ctr, CUNY. PUBLICATIONS: *Painting of the French Revolution*, 1938; *American Painting from the Armory Show to the Depression*, 1955; *The Story of the Armory Show*, 1963; *Jacob Lawrence*, catalog, 1974; *American Art to 1900*, 1977; *The Modern Spirit: American Painting & Photography, 1908-1935*, catalog, 1977; co-authored and co-edited several books and catalogs; contributed entries to several encyclopedias, articles and exhibition and book reviews to various periodicals. AWARDS: a number of post-doctoral fellowships and grants, national awards and honors, including Bollingen Foundation Fellowship, 1959-60. PROFESSIONAL ACTIVITIES: member, advisory board, 1967—, chairman, 1982, Archives of American Art;



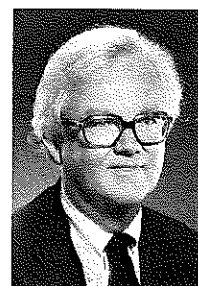
H. W. JANSON died on September 30, 1982. Peter Janson, as he was called by all who knew and loved him, was a past president of the Association (1970—1972), a past editor of *The Art Bulletin* (1962—1964), twice recipient of the CAA's Charles Rufus Morey Book Award for the most distinguished work of art historical scholarship (1954 and 1959), and recipient of the CAA's Distinguished Teaching of Art History Award in 1979. To his scholarship, his teaching, and his myriad activities on behalf of the Association and of the discipline of art history, he brought a profound intelligence, a boundless energy, and a generosity of spirit that earned him not only the admiration but also the affection of the art historical world. In the CAA, as in our minds and hearts, he is irreplaceable.

council member, Smithsonian Institution, 1976—, visiting committee member, Princeton Univ Art Dept, 1974—; member Victorian Soc Amer, SAH. CAA ACTIVITIES: member, *Art Bulletin* Editorial Bd; chr., Mather Award Comm; chaired sessions and delivered papers at several annual meetings.

JAMES CAHILL

University of California, Berkeley

BA (oriental languages) Univ California, Berkeley, 1950; MA 1952, PhD 1958, Univ Michigan, Ann Arbor. POSITIONS: curator, Chinese Art, Freer Gallery Art, 1957-65; prof, Univ California, Berkeley, 1965—. PUBLICATIONS: *Chinese Painting*, 1960; *Chinese Paintings, XI-XIV Centuries*, 1960; co-author, *The Freer Chinese Bronzes*, vol. 1, 1967; *Fantastics and Eccentrics in Chinese Painting*, 1967; *Scholar-Artists of Japan: the Nanga School*, 1972; *Hills Beyond a River: Chinese Painting of the Yuan Dynasty, 1279-1368*, 1976; *Parting at the Shore: Chinese Painting of the Early and Middle Ming Period*, 1978; numerous articles on Chinese and Japanese painting. AWARDS: Metropolitan Museum of Art Fellowship, 1953-54; Fulbright Scholarship, 1954-55; Freer Fellowship, 1956-57; Guggenheim Fellowship, 1972-73. PROFESSIONAL ACTIVITIES: guest dir exhibitions, Asia House Gallery, 1952, 1967, 1972; member, Comm on Studies of Chinese Civilization, ACLS, 1962-75; member, Comm Scholarly Communications with People's Republic of China, 1966-72; member, Chinese Archaeology Delegation to PRC, 1973; chair, return Delegation, 1976; member, Amer Acad Arts and Sciences, 1976—, Charles Eliot Norton Professor of Poetry, Harvard Univ, 1978-79.



CHARLES DEMPSEY

Johns Hopkins University

BA Swarthmore Coll, 1959; MFA 1962, PhD 1963, Princeton Univ. POSITIONS: asst prof to full prof, Byrn Mawr Coll, 1965-80; visiting prof, Johns Hopkins Univ, 1971-73; senior assoc, Univ Melbourne, 1977; prof, Johns Hopkins Univ, 1980—. PUBLICATIONS: *Annibale Carracci and the Beginnings of Baroque Style*, 1977; in preparation, *Nicholas Poussin and Renaissance Antiquarian Research* and *Unpainted Beauty: The*



Continued on p. 2, col. 1

/nominations for CAA board of directors

Poetics of Renaissance Painting; numerous articles in *The Art Bulletin*, *Journal of the Warburg and Courtauld Institutes*, *Burlington Magazine*, others. AWARDS: American Acad in Rome fellow, 1963-65; NEH Summer Research Stipend, 1967; Lindbach Found Award for distinguished teaching, 1969; ACLS and Broughton fellow, 1969-70; Porter Prize, CAA, 1970; Ford Found Summer Research Stipend, 1972; Villa I Tatti fellow, 1973-74. PROFESSIONAL ACTIVITIES: NEH Awards Panel member, 1967, 1974, 1975; council rep for Hist of Art, Renaissance Soc America, 1971 and 1981 (three-year terms); CAA ACTIVITIES: annual meeting sessions chair, 1971, 1975; read papers at numerous annual meetings.

DOROTHY GILLESPIE

New School for Social Research



Studied Maryland Inst Coll Art; Art Students' League; Atelier 17. POSITIONS: artist-in-res 1972, co-coordinator 1973-76, Women's Inter-art Center, N.Y.C.; faculty, New School Social Res, 1975—; artist-in-res, New School, 1977; director, Art & Community Inst, New School, 1977—; director, Art & Community Inst, Maryland Inst Coll of Art, 1980; visiting artist, Radford Univ, 1981-82. EXHIBITIONS: solo Mus Art, Fort Lauderdale; Jersey City Mus; Mus Contemporary Arts, Lima, Peru, others; numerous group exhibitions U.S. and abroad; also several happenings and environments. EXHIBITIONS ORGANIZED: *Games*, Women's Interart Center, 1974; *Women Artists' Sketch Books*, Women's Interart Center, 1978; *Women Artists Paint Women Artists*, Virginia Miller Gallery, Miami, 1978; *Artist's Choice*, Clayworks Gallery, N.Y.C., 1979. COLLECTIONS: Solomon R. Guggenheim Mus; Birmingham Mus Art; Fort Wayne Mus Art; the State Collections in Kessel, Darmstadt and Frankfurt, Germany; others. AWARDS: Doctor of Fine Arts (Honoris Causa), Caldwell, Coll, 1976; Outstanding Woman of Virginia, James Madison Univ Faculty Women's Caucus, 1981. PROFESSIONAL ACTIVITIES: chair, fine arts comm, International Women's Arts Festival, 1975; bd memb Women in the Arts, 1974-75, Women's Caucus for Art, 1975, Artists Representing Environmental Art, 1978; Clayworks, 1978-79; *Women's Art Journal*, 1980; memb, visiting comm, Lehigh Univ, 1981-84.

NANCY S. GRAVES

New York City



BA Vassar Coll, 1961; BFA, MFA Yale Univ, 1964. EXHIBITIONS: solo Whitney Mus Amer Art, 1969; Natl Gallery Canada, 1970, 1971, 1973; Neue Galerie der Stadt Aachen, 1971; Mus Modern Art, 1971; Inst Contemp Art, Phila, 1972; La Jolla Mus Art, 1973; Albright-Knox, 1974, 1980 (travelling); others; numerous group exhibitions. COLLECTIONS: Akron Art Mus; Albright-Knox Art Gallery; Chicago Art Inst: Mus Fine Arts, Dallas; Mus Fine Arts, Houston; Metropolitan Mus of Art: Mus Modern Art, NYC; Mus Modern Art, Vienna; Natl Gallery of Canada; Neue Galerie im Alten Kurhaus, Aachen; Solomon R. Guggenheim Mus; Whitney Mus Amer Art; Allen Mem Art Gallery, Oberlin Coll; others. AWARDS: Fulbright-Hayes Grant in painting, 1965; Vassar Coll Fellowship, 1971; Paris Biennale Grant, 1971; NEA Grant, 1972; CAPS Grant, 1974; resident, Amer Acad in Rome, 1979; Skowhegan Medal for Drawing/Graphics, 1980.

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

ELEANOR S. GREENHILL

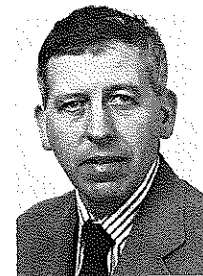
University of Texas, Austin



BA Texas Technological Coll; MA Columbia Univ, 1945; PhD Univ Munich, 1959. POSITIONS: instructor, Skidmore Coll, 1944-45; asst prof, Univ Chicago, 1960-67; assoc to full prof, Univ Texas, 1967—. PUBLICATIONS: *Gothic and Renaissance Illuminated Manuscripts from Texas Collections*, catalog, 1971; contributions in *The Year 1200*, 1970; *Festschrift Bernhard Bischoff*, 1971; *Dictionary of Art*, 1974; *Eleanor of Aquitaine, Patron and Politician*, 1976; articles in *The Art Bulletin*, *Zeitschrift für Kunstgeschichte*. AWARDS: Amer Assoc Univ Women, 1964-65; Univ Texas research grant, 1972; ACLS, 1978. MEMBERSHIPS: Medieval Acad Amer; Société française d'archéologie; board of directors, Internatl Center Medieval Art.

HENRY A. MILLON

Center for Advanced Study in the Visual Arts
National Gallery of Art



BA (English) 1947, BS (Physics) 1949, B.Arch 1953, Tulane Univ; MA 1954, M.Arch 1955, PhD 1964, Harvard Univ. POSITIONS: Lecturer, hist of arch, 1954, design instructor, 1956-57, Boston Architectural Center; teaching fellow, Harvard Univ, 1956-57, instructor, M.I.T., 1955-57; asst to assoc prof (hist arch and arch design), 1960-80, prof hist and arch, 1970-80, visiting prof, 1980—, M.I.T.; director, Amer Acad in Rome, 1974-77; dean, CASVA, NGA, 1979—. PUBLICATIONS: *Baroque and Rococo Architecture*, 1961; *Key Monuments in the History of Architecture*, 1964; co-editor, *Art and Architecture in the Service of Politics*, 1978; editor, *Studies in Italian Art and Architecture: 15th through 18th Centuries*, 1980; *G.E. Street and the Church of St. Paul's Within-the-Walls*, 1981; articles in *Architectural Review*, *The Art Bulletin*, *Journal of the SAH*; others. AWARDS: Fulbright Fellow, 1957-58; Fellow, American Acad in Rome, 1958-60; ACLS Fellowship, 1966; NEH Research Grant, 1972; ACLS Fellowship, 1973; member, Inst for Advanced Study, 1978; others. PROFESSIONAL ACTIVITIES: co-chairman, advisory committee, Cambridge Architectural Historical Survey, 1964-73; member, 1969-73, vice-chairman, 1971-73, Boston Landmarks Comm; board of directors, 1963-66, vice-pres, 1966-67, president, 1968-69, Soc Architectural Historians; trustee, American Acad in Rome; others.

VIRGINIA REMBERT

University of Alabama

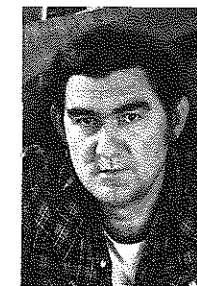


BA Alabama Coll, 1942; MA (fine arts & fine arts educ) Columbia Univ, 1944; MA Univ Wisconsin, 1959; PhD Columbia Univ, 1970. POSITIONS: art instructor, Beloit Coll, 1953-55; asst prof, Massachusetts Coll Art, 1956-60; asst to full prof and chair, Birmingham-Southern Coll, 1960-74; prof and chair, Univ Alabama, Birmingham, 1947-75; Donaghey Distinguished Prof Art and Art History, Univ Arkansas, Little Rock, 1975-81; prof and chair, Univ Alabama, Tuscaloosa, 1981—, PUBLICATIONS: book on Mondrian and America, in progress; numerous articles in journals, popular or local press; also catalog essays. AWARDS: Susan B. Riley National Fellowship, AAUW, 1967-68; others. PROFESSIONAL ACTIVITIES: dir 1961-65, pres 1962-63, Alabama Watercolor Society; dir 1969-75, pres 1970-71, Birmingham Art Assoc; dir, Arkansas State Festival of Arts, 1976-78; dir and executive comm, 1974-80, president 1977-78, SECAC; organized and conducted SECAC 1978 annual meeting, CAA ACTIVITIES: nominating comm, 1980.

/nominations for CAA board of directors

JAMES SURLS

University of Houston



BS Sam Houston State Coll, 1966; MFA Cranbrook Acad Art, 1969. POSITIONS: instructor, Southern Methodist Univ, 1970-75; instructor, Univ Houston, 1976—. EXHIBITIONS: solo Tyler Museum of Art, 1974; Contemporary Arts Museum, Houston, 1975; Austin Coll, 1975; Delahunty Gallery, Dallas, 1979, 1981. Alan Frumkin Gallery, N.Y.C.; 1980, 1981; Akron Art Mus, 1982; St. Louis Art Mus, 1982; others; numerous group exhibitions including Solomon Guggenheim Mus, 1977; New Orleans Mus Art, 1977; Whitney Mus, 1979; San Francisco Mus Modern Art, 1982. CAA ACTIVITIES: chair studio panel, 1980 annual meeting.

A. RICHARD TURNER

New York University



BA 1955, MFA 1958, PhD 1959, Princeton Univ. POSITIONS: instructor, Univ Michigan, 1959-60; asst prof, Princeton Univ, 1960-68; prof 1968-74, dept chair 1968-71, dean of faculty 1970-74, Middlebury Coll; president and prof of art, Grinnell Coll, 1975-79; prof, chair dept fine arts, director, Inst Fine Arts, NYU, 1979-82; dean, faculty of arts and sci, NYU, 1982—. PUBLICATIONS: *The Vision of Landscape in Renaissance Italy*, 1966; numerous articles on Renaissance and contemporary art in *Art Quarterly*, *The Art Bulletin*, *Renaissance Quarterly*, *Paragone*, *Arts International*, *Art Journal*, others. AWARDS: Fulbright Fellow, 1955-56; ACLS Fellow, 1963-64; Villa I Tatti Fellow, 1973-74. PROFESSIONAL ACTIVITIES: trustee 1976—, chairman 1978—, Edward W. Hazen Foundation; also served as trustee of Vermont Council on the Arts and of Iowa Arts Council. CAA ACTIVITIES: chair, Art History Section, 1982 annual meeting; chair, Morey Award Comm, 1982.

NEW HOME FOR CAA

As those of you who note such things will have noted (from dues notices, the October Positions Listing, etc.), the CAA is now at a new address: **149 Madison Avenue, N.Y.C. 10016**. Our new telephone number is **(212) 889-2113**. The cross street (for those intending to visit) is 32nd Street. The reason for the move? Our ten-year lease on the old premises expired, and the landlord had what we considered some pretty unreasonable ideas about what the new rent should be. Our new quarters are less spacious and more expensive than the old, but that, as New York residents know, is par for the course. Another way of looking at it is that we have moved from midway between MoMA and Saks to midway between The Morgan and Altman's. Wonder what—if anything—that means?

1983 annual meeting addenda

The American Society for Hispanic Art Historical Studies and the Association for Latin American Art will hold a joint session on *Recent Research on 17th- and 18th-Century Art in Spain and Latin America*. Papers are limited to 15-20 minutes; a one-page abstract should be sent by 30 November to Phyllis Braff, Nassau County Museum, Sands Point Preserve, Sands Point, N.Y. 11050.

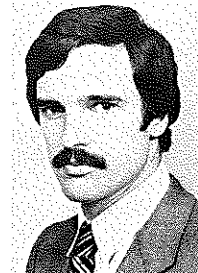
The Philadelphia Chapter of Women's Caucus for Art invites entrants for a juried show in conjunction with the WCA conference, to take place before and during the

CAA meeting. The show will be held at the Philadelphia Art Alliance, January 14 to February 20. Entry deadline is 1 November. For a prospectus or additional information: Leslie Kaufman, 1221 Rodman St., Philadelphia, Pa. 19147, or call day: (609) 894-9311, ext. 212 or night: (215) 985-0305.

A Caucus for Design History will be held as part of the 1983 CAA meeting. Lloyd C. Engelbrecht, University of Cincinnati, is serving as convener. The purpose of the caucus is to explore issues in design history as they

KIRK VARNEDOE

Institute of Fine Arts, N.Y.U.



BA Williams Coll, 1967; MA, PhD Stanford Univ, 1972. POSITIONS: asst instructor, Williams Coll, 1967-68; acting asst prof, Stanford Univ, 1973-74; asst prof, Columbia Univ, 1974-80; assoc prof, Inst Fine Arts, NYU, 1980—; visiting lecturer in law, Columbia Law School, 1981-82. PUBLICATIONS: co-author, *The Drawings of Rodin*, 1971; *Gustave Caillebotte: A Retrospective Exhibition*, 1976; editor, *Modern Portraits: The Self and Others*, 1976; *Graphic Works of Max Klinger*, 1977; numerous articles and book reviews. EXHIBITIONS ORGANIZED: *Against the Madness*, Protest Art From California Campuses, 1970; *Rodin Drawings True and False* (co-curated), 1971; *Modern Portraits: The Self and Others*, 1976; *Gustave Caillebotte: A Retrospective Exhibition*, 1976; *Northern Light: Realism and Symbolism in Scandinavian Painting, 1880-1910*, 1982. AWARDS: National Gallery Art David E. Finley Fellowship, 1970-73; NEH Fellowship for Independent Study, 1977-78; ACLS Travel Grant, 1979, CAA ACTIVITIES: chaired annual meeting session, 1982.

CURRENT BOARD OF DIRECTORS

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

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

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

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

TO SERVE UNTIL 1986: Phyllis Pray Bober, Bryn Mawr College; Oleg Grabar, Harvard University; Isabelle Hyman, New York University; Christiane L. Joost-Gaugier, New Mexico State University; Franz Schulze, Lake Forest College; Barbara Zucker, University of Vermont.

relate to the concerns of critics, gallery owners, museum curators, librarians, archivists, designers, art educators, and college teachers. The panel will discuss topics such as: the concept of design history and its relationship to other historical disciplines, museum resources, archival and library resources, critical writing about design, design history and theatre/film/TV, design objects and commercial galleries, the role of design history in art education, research methods, college courses in design history, and graduate curricula in design history.

International Congress of the History of Art

The XXVth International Congress of the History of Art will be held in Vienna, September 4—10, 1983. Topics are as follows:

Section 1: *Vienna and the Development of Art Historical Methodology*, Leopold Ettlinger, Dept. Art Middlebury Coll., Middlebury, VT 05753 (until Dec. 15), Dept. of Art History, Univ. California, Berkeley, CA 94720 (after Dec. 15).

Section 2: *Art, Music, Theater*, Carlo Bertelli, Pinacoteca di Brera, Via Brera 28, 20100 Milan, Italy, and Luigi Rognoni, Via dei Plebsiciti 12, 20100 Milan.

Section 3: *Problems and Methods of Classification*, John White, University Coll., Gower St., London WCI, England.

Section 4: *Access to Works of Art—Treasures, Salons, Exhibitions, Museums*, Jacques Thuillier, College de France, 11 place Marcelin Berthelot, 75005 Paris, France.

Section 5: *Europe and Islamic Art, Fifteenth to Eighteenth Century*, Oleg Grabar, Fogg Art Museum, Harvard Univ., Cambridge, Mass. 02138.

Section 6: *European Art Around Thirteen Hundred*, Gerhard Schmidt, Inst. für Kunstgeschichte der Univ. Wien, Universitätsstrasse 7, 1010 Vienna, Austria.

Section 7: *Vienna and the European Baroque*, Edward Maser, Cochrane-Woods Art Center, Univ. of Chicago, 5550 South Greenwood Ave., Chicago, Ill. 60637.

Section 8: *Vienna and Twentieth-Century Architecture*, Tilmann Buddensieg, Kunsthistorisches Inst. der Univ. Bonn, Regina Pacis-Weg 1, 5300 Bonn, Germany.

Those interested in presenting papers should write directly to the section chairmen by **December 30, 1982** or address their proposals to Dr. Martina Pippal, Institut für Kunstgeschichte der Universität Wien, Universitätsstrasse 7, A-1010 Wien, Austria by **January 31, 1983**. For all additional information on Congress: Sekretariat des XXV. C.I.H. A. Kongresses Wien 1983, P.O. Box 9, A-1095 Wein, Austria.

Speakers whose papers are accepted and Americans chairing sessions are strongly advised to write to the ACLS, 800 Third Avenue, N.Y.C. 10022 for Travel Grant applications.

Baroque Painting in Naples

A symposium to be held at the Kimbell Art Museum, January 15, 1983, in conjunction with the exhibition *The Paintings of Jusepe de Ribera*, on view December 4, 1982—February 6, 1983. Speakers comprise Sir Ellis Waterhouse, Oxford; Michael Stoughton, Univ. Minnesota; Craig Felton, Kimbell Art Mus.; Jonathan Brown, Inst. Fine Arts, N.Y.U.; R. Ward Bissell, Univ. Michigan; John T. Spike, N.Y.C. For further information: Ruth Ann Rugg, Asst. to the Director, Public Relations, KAM, P.O. Box 9440, Fort Worth, Tex. 76107.

French and American Rural Tradition

The Joslyn Art Museum, Omaha, will round out its fiftieth-anniversary year with a symposium, *The Rural Vision: France and America in the Late Nineteenth Century*, on November 6, in conjunction with the exhibition *Jules Breton and the French Rural Tradition* on view from November 6—January 2, 1983. Speakers and panelists comprise Hollister Sturges, Joslyn Art Mus.; Patricia Hills, Boston Univ.; Robert Bezucha, Amherst Coll.; Gabriel Weisberg; Norman Geske, Sheldon Memorial Art Gallery, Univ. Nebraska, Lincoln; Fran Kay, English Dept., Univ. Nebraska; Susan Rosowski, English Dept., Univ. Nebraska, Omaha; and John Carter, Nebraska State Historical Society. For further information: JAM, 2200 Dodge Street, Omaha, Nebr. 68102. (402) 342-3300.

Romanesque Art

Abstraction and Rationality in Romanesque Art is the theme of the Arthur Kingsley Porter Centenary Symposium being planned by the Department of Fine Arts at Harvard University for October 1983. Some contributions have already been solicited. Additional proposals for papers may be submitted in the form of a one-page abstract to Nora N. Nercessian, Dept. of Fine Arts, HU, Cambridge, Mass. 02138. Deadline: 1 December.

Mid-America CAA Annual Conference

Their 46th, to be held in Iowa City, Iowa, October 21—23, hosted by The University of Iowa, School of Art and Art History. This year's theme is *Performance in Art: The Continuation and Expansion of Tradition in Old and New Media*. Sessions include *Radical and Protest Art*; *Art Employed in Religious Ritual*; *Circuses and Spectacles in Art*; *The Artist as Theme and Subject*; *Art Exhibitions and Expositions*; *The Artist and the Book*; *Aesthetic Responses*; and *Tamba and Other Wood-Fired Kilns*. There will also be workshops in electroforming, iron pouring, and papermaking. Special attention will be given to the video and performance arts with a mini-conference on *The Artist and Television* and the presentation of the *Second Intermedia Art Festival*, in collaboration with the Experimental Intermedia Foundation. The F.A.T.E. and Visual Resources organizations will also meet in conjunction with MACAA. For further information: Wallace J. Tomasini, Director, SAAH, UI, Room E100, Art Building, Iowa City, Iowa 52242.

The Fantastic in the Arts

One session of this international conference to be held in Boca Raton, Florida, in March 1983 will be devoted to visual art. Papers of approximately 30 minutes are invited that explore visionary images in the pictorial arts. Send papers or abstracts to Amy Golahny, 884 West End Avenue, Apt. 53, N.Y.C. 10025. Deadline: 5 January.

Responses to Art, 1300-1650

The first Blake-More Godwin Lectures in the History of Art, sponsored by the Department of Art History and Archaeology, University of Missouri-Columbia, to be held on November 13 in Room 106, Pickard Hall. Topics and speakers are: *Humor in the Work of Giotto and Taddeo Gaddi*, Andrew T. Ladis, Vanderbilt Univ.; *"Ekphrasis" and Imagination: Pietro Aretino's Art Criticism*, Norman E. Land, Univ. Missouri-Columbia; *Vasari's "Portrait" of Raphael*, Paul Barolsky, Univ. Virginia; *Aria*, David Summers, Univ. Virginia; *Touchstones of Art and Art Criticism: Rubens and the Work of Franciscus Junius*, Philipp Fehl, Univ. Illinois, Champaign-Urbana.

Photographic Education Conference

The Society for Photographic Education solicits papers on history and criticism of photography for its March 17—20, 1983 national conference in Philadelphia. Papers may address any aspect of photography's impact on history or art criticism or may address the history or criticism of photography in an interdisciplinary manner. Submit prospecti for papers, which should not exceed 20 minutes, to Jan Grover, 417 Hermosa S.E., Albuquerque, New Mex. 87108. Deadline: 30 November.

Dante in the Modern World

The new journal *Studies in Medievalism* is sponsoring sessions dealing with *Dante's Presence in Scholarship, Literature, and the Fine Arts after 1700* at the 18th International Congress on Medieval Studies to be held at Western Michigan University, May 5—8, 1983. Abstracts of 500-1,000 words for papers not to exceed 20 minutes may be submitted to Kathleen Verduin, Dept. of English, Hope College, Holland, Mich. 49423. Deadline: 30 September.

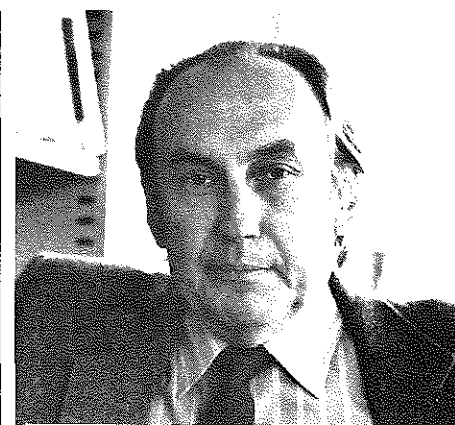
1984 Women Historians Berkshire Conference

The theme of the Sixth Berkshire Conference on the History of Women, to be held at Smith College, June 1—3, 1984, is *Reassessing Our Past: Women's History after Fifteen Years*. Proposals are invited that discuss current debates in women's history, synthesize the state of knowledge, or identify new research directions. Proposals are also encouraged for sessions on methodology which suggest ways for using, for example, material culture, domestic architecture, portraiture, etc. to explain women's historical experience. For full instructions for presentation of proposals, contact Carol Groneman, History Dept., John Jay College, 445 W. 59 Street, N.Y.C. 10019 or Mary Beth Norton, History Dept., McGraw Hall, Cornell Univ., Ithaca, N.Y. 14853. First submission deadline: December 1; final deadline: March 15, 1983.

As those of us given to pessimism have long suspected, 1984 is too close to reality for comfort. What that means in the world-wide arena we leave to the political pundits. What it means in our own private preserve is that plans for the 1984 annual meeting must be gotten underway.

The 1984 annual meeting will be held in Toronto; the Sheraton Center will be the headquarters hotel. The dates for sessions are Thursday, February 23 through Saturday, February 25. *Those wishing to propose topics for sessions for the 1984 annual meeting should submit them to the appropriate chair by January 31, 1983*. 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.

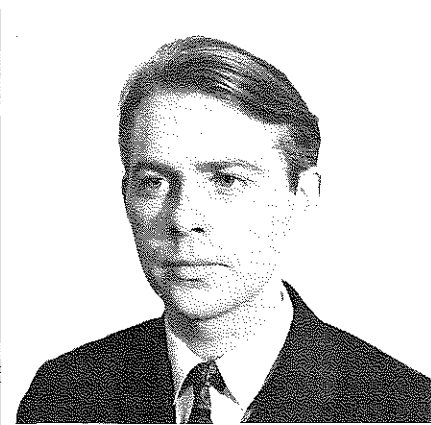
To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or a studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit, with the sole proviso that if essentially the same proposal is received from two or more individuals in different parts of the country, preference will be given to the individual from the region in which the meeting will be held. (3) After the initial selection has been made from among the unsolicited proposals, program chairs attempt to balance the program by inviting specific individuals to chair general or special sessions. The balancing act involves such considerations as what topics/periods have not been covered in the accepted unsolicited proposals; what topics/periods have not been covered in recent CAA annual meet-



Robert P. Welsh, Art History Chair

ings; what topics/periods that have been covered in recent meetings have generated particular excitement, activity, etc. As above, all other things being equal, preference is given to artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

Art history sessions will be chaired by **Robert P. Welsh**, chairman of the department and professor of fine art at the University of Toronto. Welsh received his B.A., M.F.A., and Ph.D. degrees from Princeton University and began his teaching career at the University of Toronto in 1962. A former vice president of the Universities Art Association of Canada (the CAA's across-the-border sister organization), Welsh is the author of *Piet Mondrian, 1872-1944* (1966) and the co-author of *Mondrian Sketchbooks, 1912-14* (1968). Address proposals to Dept. Fine Art,



Garry Neill Kennedy, Studio Chair

University of Toronto, Sidney Smith Hall, Toronto, Ontario, Canada M5S 1A1.

Studio sessions will be chaired by **Garry Neill Kennedy**, professor of art and president of the Nova Scotia College of Art and Design. Kennedy received his B.F.A. from the University of Buffalo and his M.F.A. from Ohio University. He taught at Northland College in Ashland, Wisconsin, before moving to NSCAD in 1967. His paintings and drawings have been exhibited widely in Canada and on European tours of Canadian artists. Address proposals to Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia, Canada B3J 3J6.

REMINDER: Proposals must be submitted by **January 31, 1983**. This is somewhat earlier than past submission deadlines, in order to enable us to print the Call for Papers in the Spring, rather than the Summer, issue of the *newsletter*.

/conferences and symposia

F.A.T.E. Panels

Foundations in Art, Theory and Education, an organization that is affiliated with the CAA, will be hosting panels at two upcoming regional conference.

At the Southeastern College Art Conference, October 14—16, at James Madison University, Harrisburg, Va., F.A.T.E. will present *Color: How Is It Being Taught?* Further information from Evan Firestone, Chr., Dept. Art, Western Carolina Univ., Cullowhee, N.C. 28733. (704) 227-7210.

F.A.T.E. will also host two panels at the Mid-America College Art Association conference, October 21—23, to be held at the University of Iowa in Iowa City. Topics are *Performance and New Media in the Contemporary Foundations Program* and *Learning To Teach the Basics: The Education and Evolution of the Foundations Program Professional*. Further information from Jarrett Strawin, 723 Church Street, Beloit, Wisc. 53511. (608) 365-0858.

The Economy at War and Aesthetics

The theme of The Art Museum Association's

(formerly WAAM) annual conference, to be held in Chicago, November 3—7. The Art Institute of Chicago, Museum of Contemporary Art, and The Chicago Public Library Cultural Center are hosting the conference. Sessions on contemporary art, computerization, and management topics that reflect the theme are part of the program. For further information: Patricia McDonnell, AMA, 270 Sutter St., San Francisco, Calif. 94108. (415) 392-9222.

Valentine Haidt Symposium

A symposium on the paintings of John Valentine Haidt, painter of portraits and religious pictures to the Moravian community of Pennsylvania from 1754 to 1780, will be held at the Frank E. and Seva B. Payne Gallery at Moravian College, Bethlehem, Pa., on November 11 and 12. William Gerdt, CUNY Graduate Center, will be one of the speakers. A related exhibition of the works by Haidt will be on view during the symposium.

The Carracci and Academic Tradition

A symposium to be held at the Museum of

Fine Arts, Houston, November 5—7. Tentative topics and speakers: Frederick J. Cummings, Detroit Institute of the Arts: Origins and significance of the Academic tradition; Charles Dempsey, Johns Hopkins Univ.; The Academy as a teaching institution; D. Stephen Pepper, N.Y.C.: The students of Carracci and the dissemination of the Academic movement; Edgar Peters Bowron, North Carolina Museum of Art; The Academy in 17th—18th century in Paris and Rome; Barbara Rose, Museum of Fine Arts, Houston; The Spanish Academy; Fred Licht, Boston Univ.; The crisis of Academic tradition; Albert Boime, U.C.L.A.; Nineteenth-century Academic tradition; John H. Dobkin, National Academy of Design: The Academic movement in America and the history of art education.

The Origins of American Style

The subject of the 35th annual Williamsburg Antiques Forum, to be held January 30—February 4, 1983. For further information: Trudy S. Moyses, Registrar, Colonial Williamsburg Foundation, Williamsburg, Va. 23187.

placement: 1981-82 annual review

Simply put, the situation for artists is terrible, and all signs point towards its becoming worse. The situation for art historians is better, and seems to be relatively stable.

The problem for artists is not only that the number of openings is down (by 47 from last year) but also that the number of artist applicants who seek jobs through the CAA has moved steadily upwards. This year's 1489, an all-time high, is an increase of 228 over last year. Furthermore, it is an increase of 128 over the number of artist applicants in 1978-79, the last time the CAA annual meeting was held in New York City.

Art historian openings are up slightly (by 21) from last year, and this is accompanied by a general tendency for fewer and fewer art historians to seek jobs through the CAA. (Whether that means that there are fewer art historians seeking jobs, or simply that fewer are seeking them through the CAA, is something we have no means of determining.) This year's 538 is an increase of 50 over the number of art historian applicants last year, but it is down by 165 from the last time the CAA met in New York.

The number of applicants in the "other" category is relatively unchanged (up by 7), but the number of jobs has dropped by 31.

All the above adds up to a set of pretty depressing ratios. The overall ratio of applicants to jobs is 2.4 to 1, an all-time high. For artists, it is an even more depressing 3.1 applicants for each job listed, also an all-time high. The ratio of art historian applicants to jobs—2.4 to 1—remains unchanged from last year, but that, too, was an all-time high.

POSITIONS

Areas of Specialization. Ever since we started keeping these records, approximately 30% of the positions listed for artists and approximately 40% of the positions listed for art historians have fallen within the category of "unspecified" or "broad." This year's figures hew very closely to that average, with 29% of the artist openings and 39% of the art historian openings falling within that category.

In the studio disciplines, the number of jobs in painting is up (by 15), but so is the number of painters. This year there were 674 applicants in painting and drawing, an increase of 165—or 32%—over last year's 509. The ratio of painting applicants to positions, which last year was 8.1 to 1, is this year an even more depressing 8.5 to 1. Sculpture positions are down (by 11), the number of applicants is up (by 49), which makes this year's ratio 4.7 to 1 (far worse than last year's 3.2 to 1). Candidates in printmaking remained fairly stable (an increase of 12 from last year), and with only one more position to divvy up among them, the ratio of applicants to positions remains horrendous: 6.8 to 1. Applicants in photography continue to increase (up by 20—or 20%—from last year), while the number of openings has taken a significant tumble—down by 13, or 29%. The ratio of applicants to positions, therefore, has jumped to 3.7 to 1, compared with last year's 2.2 to 1. Ceramics shows a slight increase in the number of positions (up by 6) and a very slight drop in the number of applicants, making the current ratio—4.4 to 1—a significant improvement over last year's 5.9 to 1. In other studio categories—weaving, video, film, etc—the number of applicants has dropped (from 106 to 84), but so has the number of positions (from 50 to 32). Is it simply paranoia that makes us sense a "back to basics" and "cut the trimmings" philosophy behind the latter phenomenon?

OVERVIEW: 1977—1982

YEAR	1977-78	1978-79	1979-80	1980-81	1981-82
Applicants					
Artists	1361	1205	1100	1261	1489
Art Historians	703	561	521	488	538
Others	147	133	136	140	147
Total	2211	1899	1757	1889	2174

POSITIONS

Artists	624	520	526	534	487
Art Historians	309	264	314	205	226
Others	108	194	211	230	199
Total	1041	978	1051	969	912

RATIO: APPLICANTS PER POSITION

Artists	2.2	2.3	2.1	2.4	3.1
Art Historians	2.3	2.1	1.7	2.4	2.4
Overall	2.1	1.9	1.7	2.0	2.4

Annual Meeting Locations: 1978 N.Y.C., 1979 Washington; 1980 New Orleans; 1981 San Francisco; 1982 N.Y.C.

In art history, both because the total number of jobs is smaller and because a greater proportion of those jobs fall into the "unspecified" or "broad" category, it seems less useful to try to discern patterns and ratios. Some fields show wide fluctuation from year to year, others remain fairly constant. The five-year rundown for the number of jobs listed in the major areas of Western art history (beginning with 1977-78) is as follows: *Early Christian/Byzantine/Medieval*: 14, 7, 10, 10, 17; *Renaissance/Baroque*: 36, 41, 44, 27, 27; *Modern European*: 61, 37, 64, 25, 41; and *American/Contemporary*: 25, 24, 30, 17, 19.

Rank. It is by now no news that the vast majority of positions listed with the CAA are listed either as "open" or at the lower ranks of instructor or assistant professor. What is news is the tendency we have noted, for the second year now, for a greater proportion of those listings to be at the higher rank of assistant professor rather than at the lower rank of instructor. For artists, the difference is particularly great. Forty percent of the positions listed are at the rank of assistant professor. That's up from 31% last year, and for several years previously the figure had hovered about 20%. Fifty-one percent of the art historian openings are listed at the rank of assistant professor. There, the increase has been slower but steady, with the proportion going up by approximately two percent each year since 1978-79. Our unconfirmed suspicion is that hiring at the higher level is a (wholly admirable) attempt to get around the administratively determined salary range for instructors. The specific breakdown in listings by rank is as follows: *Artists*: 107 open listings; 134 instructor/lecturer; 196 assistant professor; 11 associate professor, 38 full professor or chair. *Art historians*: 36 open listings; 56 instructor or lecturer; 115 assistant professor; 5 associate professor; 5 full professor or chair. As usual, salary is specified so seldom (or in so broad a range) that we do not even attempt to deal with it.

Qualifications. Almost all openings require the terminal degree, or its equivalent, or all-but-dissertation. In a turnabout that is indicative either of the perversity or of the pragmatism of the profession, a smaller proportion of the positions give teaching experience as a specific requirement: 31% of the artist openings and 17% of the openings for art historians required teaching experience—down from last year's 49% and 34%, respectively.

Track and Term. Forty-nine percent of the openings for artists (48% last year) and 43% of the openings for art historians (52% last year) were listed as tenure-track. The trend in tenure-track positions for art historians has been steadily downward (56% in 1979-80; 52% in 1980-81), which confirms what everybody knows: that there is less and less tenure around. The trend in tenure-track listings for

/placement: 1981-82 annual review

APPLICANTS AND OPENINGS: 1981 and 1982

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calendar year 1982 and on the openings included in the Positions Listings for the academic year 1981-1982. Repeat listings have been eliminated.

	Applicants	Openings	Applicants	Openings
	1981	1980-81	1982	1981-82
Artists				
Unspecified or Broad	33	157	36	140
Painting and Drawing	509	64	674	79
Sculpture	182	60	231	49
Printmaking	177	27	189	28
Photography	98	45	118	32
Ceramics	112	19	110	25
2-D and 3-D Design	44	112	47	102
Weaving/Textile Design	39	17	37	9
Video/Film/Multimedia	42	11	22	9
Jewelry/Metalwork	21	14	18	9
Commercial Art/Illustration	4	8	7	5
	1261	534	1489	487
Art Historians				
Unspecified or Broad	23	85	20	88
Pre-Columbian/Primitive	22	—	23	4
Ancient/Classical	37	11	40	9
Early Christian/Byzantine/Medieval	66	10	60	17
Renaissance/Baroque	108	27	117	27
Modern European	92	25	102	41
American/Contemporary	76	17	105	19
Near and Far East	27	11	26	5
History of Film/Photography/Prints	11	7	24	6
Architectural History	26	12	21	10
	488	205	538	226
Museum Professionals	50	114	68	102
Art Educators	32	25	39	20
Art Librarians/Slide Curators	19	7	21	15
Administrators	39	68	19	45
Miscellaneous	—	16	—	17
TOTALS	1889	969	2174	912

artists (up from 42% in 1979-80) does not confirm what everybody knows—or what we think we know. Either what we think is wrong, or the term "tenure-track" is being used to describe a glimmer of possibility rather than the light of reality.

Of non tenure-track listings for artists, 47 were for more than one year; 83 for one year: 12 for one semester; and 22 were part time. Of non tenure-track listings for art historians, 13 were for more than one year; 45 were for one year; 11 were for one semester, and 10 were part time.

Location. Both artists and art historians wishing to follow President Reagan's advice to "take their feet where the jobs are" will be marching eastward. Thirty-nine percent of artist openings were in the Northeast and Mid-Atlantic states (32% last year); 15% in the Southeast (12% last year); 22% in the Central states (down from 26% last year); and

24% in the West (down from 30% last year). For art historians, 45% of the openings were in the Northeast and Mid-Atlantic states (up from 40% last year); 17% in the Southeast (up from 13% last year); 14% in the Central states (down from 21% last year); and 25%—same as last year—in the West. Thus, the widespread state university systems in the Central states were hardest hit by the current economic situation, and in the West, the chickens of Proposition 13 are beginning to come home to roost.

APPLICANTS

Gender. Fifty percent of all job applicants are women, as are fifty percent of all artist applicants. The percentage of women among studio applicants has been steadily growing; this is the first time it has reached the half-way mark. Among art historian applicants, 67%

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are 30 positions (12 artists, 7 art historians, 11 "other") received by the CAA office in between publication of Positions Listings, in response to which we sent out 727 curriculum vitae forms. During the same period last year, 54 openings were received and 906 curriculum vitae forms were sent out.

are women; that's just about what it's been for the past few years.

Race. Among both artist and art historian applicants, fewer were from minority groups than has been the case for several years going. The drop from last year—from 71 to 43—is a decrease of 39%. Although our sampling is small, we suspect that it accurately reflects the effects of the present economic climate and public policy on access to post-graduate education to members of minority groups. Or, whither affirmative action programs now?

Qualifications. Among artist applicants, 94% either have or are in the process of earning the terminal degree; the percentage is about the same for males and for females. Among art historian applicants, 76% of the males and 67% of the females either have or are in the process of earning the terminal degree; that represents a drop of 3% for males and increase of 4% for females.

Areas of Specialization. There's not much to add to the chart (at left). The tremendous increase in the number of applicants in painting and drawing (from 509 to 674) has already been noted, as has the only somewhat less significant increase in the number of sculpture applicants (from 182 to 231). In art history, the only really considerable change is in the field of American/Contemporary: 105 applicants this year, compared with 76 last year.

Gender-linked fields are almost totally a thing of the past. In sculpture, which used to be 80% male, 39% of the current applicants are women. Only weaving/textile design and art librarians/slide curators remain significantly female job categories.

Employment Status. This chart (page 8) refers only to applicants with earned terminal degrees. As always, more art historians than artists are employed full time. As always, more men than women are employed full time. As always, the converse is true for unemployment rates. Also as always (bored yet?), part-time employment is predominantly the province of women. The most significant change from last year is the drop of 10%—from 48% to 38%—in the number of women artists employed full time. Added to a slight drop in part-time employment for women artists (from 42% to 41%), that brings the unemployment rate for female art

Continued on p. 8, col. 1

EMPLOYMENT STATUS OF APPLICANTS
WITH EARNED TERMINAL DEGREES

	MALE			FEMALE		
ARTISTS	1980	1981	1982	1980	1981	1982
Employed Full-Time	55%	54%	51%	42%	48%	38%
Employed Part-Time	28%	30%	31%	37%	42%	41%
Unemployed	17%	16%	18%	21%	10%	21%
ART HISTORIANS	1980	1981	1982	1980	1981	1982
Employed Full-Time	63%	71%	76%	47%	44%	54%
Employed Part-Time	20%	14%	8%	30%	29%	25%
Unemployed	17%	14%	16%	23%	27%	21%

ist applicants back up to 21%, the same as for their art historian counterparts.

Year Degree Earned. As always, recent graduates comprise the vast majority of those seeking jobs through the CAA. Thirty-six percent of artist and 39% of art historian applicants with earned terminal degrees (33% and 30%, respectively, last year) earned them within the past two years. Sixty-four percent of artist and 62% of art historian applicants with earned terminal degrees earned them within the past five years (62% and 59%, respectively, last year).

HIRING REPORTS

Whine, whine, whine! We begin this section with our usual complaint: for the 912 positions listed, we received only 374 hiring reports. That's a somewhat better percentage than last year, but still pretty slim statistical pickings. Of the 374 reports received, 31 reported cancellations and 36 reported postponements.

Applications. For artists, these figures reflect the kind of odds-out desperation one would have expected from all of the foregoing. The median number of applications for each studio position listed was 75 (last year it was 65, and that was up from 60 the year before). Twelve institutions reported receiving more than 300 applications for a studio position (last year only three went above that figure), with four institutions reporting more than 400 applications and one going up to 700. The median number of applications for art history positions was 27, with only twelve institutions reporting more than 50 applicants and only one going over 100. In the "others" category, eight institutions reported receiving more than 100 applications.

Interviews: As last year, the median number of interviews per artist opening was four, but 23 institutions reported holding more than 20 interviews per position, with three institutions claiming to have interviewed more than 100 candidates. Five was the median number of interviews for art historian positions, with only five institutions reporting that they interviewed more than 20 candidates. Five was also

the median number of interviews for positions in the "others" category, with only four institutions reporting that they held more than 20 interviews.

Male/Female Ratios. There's nothing like flogging a dead horse, and this is one we have been beating away at for some time now. It's the gender gap in the number of applications submitted by men and by women. Thus, although women constitute 50% of the artist applicant pool, only 36% of the applications for artist openings are submitted by women. Although women constitute 67% of the art historian applicant pool, only 52% of the applications submitted for art history positions are from women. The discrepancy of about 15 percentage points has existed ever since we started tracking this phenomenon. Past speculations—lack of mobility, lack of confidence, lack of initiative, a greater sense of reality—still stand as unresolved as ever. Despite the gender gap in applications, hiring hews pretty closely to the percentages in the population pool. Fifty-one percent of artists hired and 65% of the art historians hired were women.

Rank and Salary. Part-time positions are not included in these figures.

ARTISTS. Of 122 usable reports, 24 placements were at the rank of instructor, salary range \$7,500 to \$18,000, median \$14,000; and 78 were at the rank of assistant professor, salary range \$8,366 to \$26,316, median \$17,500. The median salary for instructors is up by \$1,000 from last year (which was unchanged from the year before); the median salary for assistant professors is the same as last year, but last year it increased by \$2,000 from the year before. Eight placements were at the level of associate professor, salary range \$15,000 to \$28,000; two at the rank of full professor, at salaries of \$13,500 and \$18,500; and thirteen positions were filled as either "no rank" or lecturer, with salaries ranging from \$15,000 to \$22,896. Almost 80% of the instructorships were filled by women; 50% of the assistant professorships were filled by women; 80% of the associate professorships went to men.

ART HISTORIANS. We received 62 usable reports for art historian placements, of which

only three were at the rank of instructor (salaries \$15,500, \$16,000, and \$17,500); and 46 were at the rank of assistant professor, salary range \$9,000 to \$24,972, median \$18,500 (up \$500 from last year). Two placements were at the rank of associate professor, salaries \$21,000 and \$26,000, and there were 11 unranked or lectureship placements, with salaries ranging from \$7,000 to \$20,000. Across rank lines, there were 15 placements with salaries above \$20,000; 9 of those went to men.

I got my job through . . . "The CAA," was the answer on 173 of the 302 responses. Runners-up were unsolicited direct applications, 32 placements; recommendations of colleagues, 23 placements; present or previous employees, 23 placements; and ads in the *Chronicle for Higher Education*, 10 placements. Other successful candidates made their initial contacts through ads in other newspapers, the job lists of other associations such as SAH or AAM, and just plain luck. Which—from all the foregoing—is a quality more needed than ever. **R.R.W. ■**

/preservation news

Continued from p. 14

that, the paint surface was buckling and there were other signs of an aging restoration. A glass covering Domenico Veneziano's *Madonna with Child and Saints* (restored in 1962) was covered with a layer of film obscuring the work. This was made worse by drippings from a recently painted wall on the glass surface.

It is clear that many of the most revered works are sorely in need of conservation, among them Duccio's *Rucellai Madonna*. In the last seven or eight years, the Uffizi seems to have received contributions from outside sources earmarked for particular works. Filippo Lippi's *Madonna* and Botticelli's *Madonna della Magnificat* and *Madonna with the Pomegranate* were restored with funds from the Ercole Varzi Foundation, while Botticelli's *Adoration of the Magi* and Ghirlandaio's *Enthroned Virgin and Child with Saints* were restored with contributions from the Canton School of Lucerne (Switzerland). Our own museums and historical societies could also benefit from such private support, especially since government support for conservation seems to be becoming uneven.

Annabelle Simon Cahn ■

Public Information Officer

CAA Committee for the Preservation of Art

Reminder:

The new CAA address is
149 Madison Avenue
New York, N.Y. 10016
(212) 889-2113.

announcements

Art Journal Caricature Issue

The scope of this proposed issue has been expanded to include the history, theory, and practice of caricature from the Renaissance to the present. Kindly submit 1-3 page descriptions/proposals for papers on issues of subjects, styles, and strategies of caricature; the context in which they were produced; and their relationship to other art forms: painting, prints, photography, literature and theater. Address to *AJ*, College Art Association, 149 Madison Avenue, N.Y.C. 10016.

Mellon Junior Faculty Fellowships

The terms of the fellowships vary from institution to institution. Generally, they are for scholars who have earned their doctorates within the past three years and have some teaching experience. Appointments are usually for one year, though some are renewable, and involve half-time teaching, half-time devoted to research. Stipends are in the \$17,000—\$19,000 range. Some institutions, but not all, prefer interdisciplinary research proposals. Fellowships for which art historians could be considered for the 1983-84 academic year are available at the following institutions. In all cases, write to institution for specific requirements.

Harvard University. Richard M. Hunt, Program Director, HU Mellon Faculty Fellowships, Lamont Library 202, Cambridge, Mass. 02138. Deadline: 1 November.

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

Columbia University. Director, Society of Fellows in the Humanities, Heyman Humanities Center, CU, 70-74 Morningside Drive, N.Y.C. 10027. Deadline: 5 November. Columbia is also offering two Senior Faculty Fellowships for untenured faculty who have held the doctorate and who have been teaching full time for at least five years. Same address as above.

The Journal of the Theory and Criticism of the Visual Arts

Papers that are based on interdisciplinary research and pertain to the theory and criticism of the visual arts are particularly welcome. Manuscripts, prepared in accordance with the *MLA Handbook*, should be submitted in one original typescript with two copies. Each submission must be accompanied by an abstract of approximately 100 words, which should be typed on a separate page. Address Joseph E. Young and Robert E. Barela, Editors, JTCVA, School of Art, Arizona State Univ., Tempe, Ariz. 85287.

ACLS Program Booklet

Aids to Individual Scholars, the booklet describing all fellowship and grant competitions to be held in 1982—83 by the American Council of Learned Societies, is now available. ACLS 800 Third Avenue, N.Y.C. 10022.

White House Fellowship Program

Each year, fourteen to nineteen Americans in the early stages of their careers are named by the President to serve as Special Assistants to the Vice President, to Cabinet officers, and to members of the President's principal staff. During their fellowship year, they also participate in an extensive seminar program that typically includes some 200 off-the-record meetings with governmental and private sector leaders. This is not the usual fellowship that art historians and artists eagerly wait to hear about. Nevertheless, as F.S.M. Hodson, chairman of NEA, points out, it offers those who expect to assume leadership positions in the arts community an opportunity to benefit greatly from a broad, practical knowledge of how federal government policy is set and implemented. For applications and further information: President's Commission on White House Fellowships, 712 Jackson Place, N.W., Washington, D.C. 20503. (202) 395-4522.

Charlotte W. Newcombe Fellowships

A graduate fellowship program designed to promote research in ethical or religious values, including the way in which those values are reflected in art and related fields. Forty-five fellowships will be awarded for 1983, each providing \$7,500 for twelve months of full-time dissertation research and writing. There will be an additional allowance of \$200 per month for Fellows with dependent children. The award does not include tuition. Applicants should have completed all doctoral requirements except the dissertation by June, 1983. Tenure of awards to begin in June or September. For further information and applications: Newcombe Fellowships, Woodrow Wilson National Fellowship Foundation, Box 642, Princeton, N.J. 08540. Application deadline: 24 December.

Mellon Doctoral Fellowships

Established to make annual awards to 100-125 college seniors or recent graduates of U.S. or Canadian citizenship who can present evidence of outstanding academic promise, and wish to begin graduate work in preparation for a career of teaching and scholarship in a humanistic field of study (creative art not included). The stipend for the first group of Mellon Fellows, entering graduate school in the fall of 1983, will be \$7,000, plus tuition and standard fees. Fellowships will be renewed for a second year on recommendation of the graduate school. Stipends are expected to increase by \$500 annually. Candidacy must be initiated by a nomination from a faculty member addressed to the program's appropriate regional chairman. For full details: Mellon Fellowships in the Humanities, Woodrow Wilson National Fellowship Foundation, P.O. Box 288, Princeton, N.J. 08540. (609) 924-4713. Nomination deadline: 5 November; application deadline: 10 December.

Kress Fellowships in Asian Art

The Samuel H. Kress Foundation will provide support to enable The Asian Cultural Council to award one fellowship annually for each of the next three years to an American doctoral candidate in Asian art history for dissertation research in Asia. Applicants must be full-time students at an American university and should have completed all requirements for the Ph.D. degree except the dissertation. Potential candidates should send a one-page summary of their research plans and a statement of their financial needs to: ACC, 280 Madison Avenue, N.Y.C. 10016.

Institute for Historical Study

The IHS, now an affiliate of the American Historical Association, invites scholars of history who live in northern California, to apply for membership. The Institute is a new form of scholarly community dedicated to sharing research and providing a public forum for the discussion of history. A non-profit organization, the Institute sponsors study groups, monthly meetings to share research ideas, public programs on historical topics of general interest, and publication of a newsletter. Another project now underway is the exploration of opportunities for historians beyond college and university teaching, including work as resource people in the secondary schools. The Institute also provides an affiliation for research projects and grant applications. For further details and membership applications call (415) 441-3759 or write: IHS, 1791A Pine Street, San Francisco, Calif. 94109.

Metropolitan Museum of Art Fellowships

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 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 1983 is 15 December; for fellowships in conservation, the application deadline is 15 January.

Studies in Medievalism

A new interdisciplinary journal, focusing on the ideas of the Middle Ages held in later periods and the uses to which those ideas were put. Papers are invited on art, architecture, and art history. An issue on Dante's influence is projected for 1984. Contact: Kathleen Verduin, Editorial Associate, *SiM*, Hope College, Dept. English, Holland, MI 49423.

Continued on p. 10, col. 3

professional publications

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

All in Order: Information Systems for the Arts, by Mary Van Someren Cok in collaboration with Henry A. Bromelkamp, Ellen Thurston, and Thomas Wolf. Published by the National Assembly of State Arts Agencies (NASAA), this book brings together the knowledge and experience of several arts agencies which had previously been operating independently and establishes standards for the collection and organization of national arts data. It explains manual, mechanical, and computer systems and assists organizations in planning and designing effective systems to meet their needs. The section on the National Standard for Arts Information Exchange consists of system specifications for mailing lists and grants management and eight arts resources directories, including performing and visual arts facilities, art organizations, and artists in all disciplines. A comprehensive manual both for the organization just beginning to think about its own information system and for the organization which already has a system and wants to make use of the national information and standard system. 192 pp., NASAA, 1010 Vermont Ave., N.W., Suite 316, Washington, D.C. 20005. \$7.95.

Artist Employment and Unemployment 1971-80. (Report #16, National Endowment for the Arts Research Division Reports). Data on the labor force of designers, painters, sculptors, photographers, other arts professions, as well as teachers in higher education. 44 pp. Publishing Center for Cultural Resources, 625 Broadway, N.Y.C. 10012. \$3.00.

Career Outcomes in a Matched Sample of Men and Women Ph.D.s. A study by the Committee on the Education and Employment of Women in Science and Engineering of the National Research Council conducted to determine if reason's offered in the past for women's lack of advancement were valid. One of the premises disproved is the one claiming that female academics are likely to interrupt their careers for child-rearing, thus retarding their professional advancement. The study shows that less than half of women doctorates have children and only 10 per cent of the female academics with young children drop out of the labor force. The sample of 5,164 male and female academics in the sciences, engineering, and the humanities, matched by educational background, academic field, and years of experience, found that differences in rank and salary persist. National Academy Press, National Academy of Sciences, 2101 Constitution Avenue, N.W., Washington, D.C. 20418.

1982 Guide to Graduate Degree Programs in Architectural History. This may well be considered a companion to CAA's own *Survey of Ph.D. Programs in Art History*. SAH's Guide lists M.A. as well as Ph.D. programs. It includes information on areas of study, requirements, financial aid, staff, etc. Society of Architectural Historians, 1700 Walnut St., Philadelphia, Pa. 19103. \$2.00.

How To Photograph Your Own Artwork with Professional Results, by Paul Kennedy. A detailed guide to photographing two- and three-dimensional artwork, including work under glass, indoor and outdoor sculpture. 20 pp. D.C. Slide Registry of Artists, 418 7th St., N.W., Washington, D.C. 20004. \$3.50 (plus \$.55 postage); \$3.25 for ten or more copies.

Legal Guide for Emerging Artists. Third in a series of publications by the Philadelphia Volunteer Lawyers for the Arts, this booklet concentrates on the rights of artists under the Copyright law; basic considerations when leasing studio or work space; record-keeping and compliance with tax laws. 38 pp. PVLA, 260 S. Broad St., 20th floor, Philadelphia, Pa. 19102. \$5.00 (plus \$.50 postage and handling). Bulk order discounts available.

Sexual and Gender Harrassment in the Academy: A Guide for Faculty, Students, and Administrators, by Phyllis Franklin, Helene Moglen, Phyllis Zatin-Boring, and Ruth Angress. Sponsored by the Modern Language Association's Commission on the Status of Women in the Profession, this pamphlet is directed to all those within the academic community who must deal with issues of sexual harrassment, either because they hold positions of responsibility or because they are vulnerable and have been or will be subject to harrassment. The authors discuss procedures, including establishing definitions, determining codes and standards, and developing grievance mechanisms and sanctions. The ways in which institutions, students, and employees can implement these and other procedures are discussed in separate chapters. 75 pp. Member and Customer Services Office, MLA, 62 Fifth Ave., N.Y.C. 10011. \$3.50, one to nine copies; \$2.50, 10 or more copies. Orders under \$10 should be prepaid.

A Woman's Yellow Pages: 570+ Organizations Concerned with Women's Issues. Includes separate listings of women's committees, caucuses, and divisions of these organizations, as well as groups providing resources on women's issues. 100 pp. Federation of Organizations for Professional Women, 2000 P Street, N.W., Suite 403, Washington, D.C. 20036. \$5.00.

/announcements

18th-Century Article Prize

Submissions are invited for the annual Southeastern American Society for Eighteenth-Century Studies article award. The prize of \$150 is for any article in the field published in any scholarly journal, collection of essays, etc. during the period September 1, 1981—August 31, 1982. Authors must be members of SEASECS or must live or work in the southeastern U.S. Submit article in triplicate to Bertram H. Davis, Dept. English, Florida State University, Tallahassee, Fla. 32306. Deadline: 1 November.

Villa I Tatti Fellowships

Upward of ten stipendiary fellowships for independent study on any aspect of the Italian Renaissance. Fellows are normally post-doctoral and in the earlier stages of their careers, must be free to devote full time to study, and are expected to reside in Florence for the academic year. Stipends vary; maximum \$22,000. Each Fellow receives a study and use of the Biblioteca Berenson and Fototeca. I Tatti also offers a limited number of non-stipendiary fellowships for scholars funded by other sources. Qualifications and privileges same as above. For application: submit curriculum vitae and project description and have three confidential letters of recommendation sent to: The Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; duplicate copies of all materials should be sent to Prof. Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Mass. 02138. Application deadline: 1 November.

Fellowships for Research on Women

Brown University's Pembroke Center for Teaching and Research on Women will award four post-doctoral fellowships in residence for 1983—84. Fellows will participate in a research project on *Cultural Constructions of the Female*, which will focus on *Values, Ethics, and the Meanings of Gender*. Fellows participate in a weekly project seminar and pursue individual research. Candidates will be asked to propose a research project related to the 1983-84 theme. Fellowships are open to anyone who does not hold a tenured position in an American college or university. The stipend is \$17,600. For application forms: PCT&RW, Box 1958, BU, Providence, R.I. 02912.

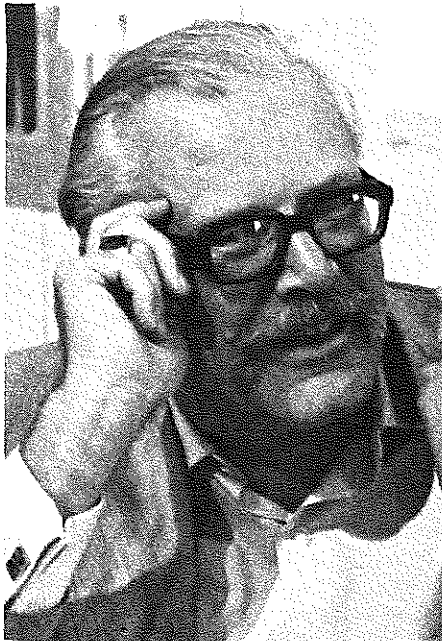
University of Edinburgh Fellowships

Approximately eighteen visiting research fellowships at UE's Institute for Advanced Studies in the Humanities are available for 1983-84. Open to both established and younger scholars, fellowships generally last between one and three months but occasionally up to twelve months. Occasionally stipends are available to a value not exceeding £500. For full details and applications: David Daiches, Director, UE, IASH, 17 Buccleuch Place, Edinburgh EH8 9LN, Scotland.

people and programs

Material for inclusion in People and Programs should be sent to College Art Association, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 30 November.

IN MEMORIAM



Robert F. Reiff, professor of art at Middlebury College, died on June 7. That relatively rare bird, both artist and art historian, Reiff, who earned his Ph.D. at Columbia, began his teaching career at Muhlenberg College in 1947. He taught also at Oberlin, the University of Chicago, St. Cloud State College, and the University of Vermont before coming in 1958 to Middlebury College, where, from 1972 to 1978, he was chair of the department. Throughout this period, Reiff, who had studied also at the Colorado Springs Fine Arts Center and the Hans Hoffmann School, continued to paint. His oils won several prizes, and were exhibited—among other places—at the Metropolitan Museum and at the National Gallery of Art. Reiff's art historical interests were wide, ranging from Asian and African to modern Western art. At the time of his death, he was working on a review of the Gorky catalogue raisonné for the *Art Journal*.

Turpin Chambers Bainister, Distinguished Professor of Architecture at the University of Illinois and founder in 1940 of the Society of Architectural Historians, died on March 15. A full view of his scholarly attainments and services to the profession will appear in a forthcoming issue of the *Journal* of the SAH.

ACADEME

A. Richard Turner, who had been professor of fine arts and director of N.Y.U.'s Institute of Fine Arts since 1979, accepted an appointment of dean of the faculty of arts and science at New York University in June. Turner came East from Grinnell College, where he had

served as president and professor of art since 1975. Before that he was dean of the faculty as well as professor of art and chairman of the department of art at Middlebury College; professor of art and archaeology at Princeton University (where he earned his B.A., M.F.A., and Ph.D. degrees), and instructor of art history at the University of Michigan. A specialist in the Italian Renaissance, Turner is the author of *The Vision of Landscape in Renaissance Italy*, as well as numerous articles both on the Renaissance and on contemporary art. He was general chair of the art history sessions at the 1982 CAA annual meeting in New York City and is currently serving the CAA as chair of the Charles Rufus Morey Book Award Committee.

The School of Art at Munson-Williams-Proctor Institute has appointed **Clyde E. McCulley** director. Most recently, McCulley (Ed.D. Illinois State Univ., MFA Insto. Allende, Mexico) was professor and chairman of the art department at Atlantic Union College. He has also taught at Walla Walla College, Tarrant County Junior College, and Southwestern Union College.

At the University of Houston, **Peter W. Guenther** has received the Master Teacher Award of the College of Humanities and Fine Arts. Joining the Houston art department are **Peter Holliday** (Ph.D. candidate, Yale) and **Steven Mansbach** (Ph.D. Cornell). Holliday will teach ancient and Early Christian art and Mansbach will teach American and contemporary art.

Harvard University has appointed **Edward Goldberg** (Ph.D. Oxford Univ.) assistant professor in Baroque art and **Anna Chave** (Ph.D. Yale Univ.) assistant professor in twentieth-century art (effective July 1983).

Joining the faculty at the University of Chicago this year is **Barbara Stafford** (a Chicago Ph.D.) to teach eighteenth- and nineteenth-century European art. She previously taught at the University of Delaware and spent this past year as a Senior Fellow at the National Gallery's Study Center, where she was investigating landscape imagery presented in illustrated travel accounts of 1760-1830. Also new to the department is **Edward Neidle Kaufman** (Ph.D. Yale Univ.), who will teach modern architecture. **Ira Mark**, assistant professor in Ancient Art, is on leave, having received a fellowship from the National Endowment for the Humanities to complete his studies of the Athenian Acropolis' sanctuary of Athena Nike. **Charles E. Cohen**, departmental chair for the past six years, has resigned from his duties as chair. That office is now filled by **Reinhold Heller**.

Naomi Reed Kline (Ph.D., Boston Univ.) has been appointed assistant professor of art and director of the Gallery at Plymouth State College. She was previously curator and director of museum programs at the Hammond Castle Museum, where she most recently organized the exhibition *Castles: An Enduring Fantasy* and edited the forthcoming book of the same title.

Lee Hall, president of Rhode Island School of Design since 1975, has announced her resignation effective at the end of the 1982-83 academic year. Hall will leave to become a partner in the Betty Parsons Gallery, N.Y.C. She has served as a consultant to the NEH, published numerous articles on art and design, and is a member of the Public Policy Committee of the Advertising Council, Inc.



Harold E. Wethey, Kress Professor at N.G.A.

Harold E. Wethey, professor emeritus at the University of Michigan, will be Kress Professor at the Center for Advanced Study of the Visual Arts at the National Gallery of Art for the 1982-83 academic year. His research project is *Titian and His Drawings*. Recently, Wethey took part in the symposium following the opening of the El Greco exhibition at the Prado (his paper, on El Greco in Rome, 1570-1576, stressed the importance of the portrait of Vincenzo Anastagi in the Frick Collection) and in November he will participate in a symposium in Seville celebrating the 300th anniversary of the death of Murillo, where he will read a paper on Alonso Cano. Wethey's monograph on that artist, *Alonso Cano, Painter, Sculptor and Architect* (Princeton University Press, 1955) is being prepared in a Spanish edition.

Continued on p. 12, col. 1



Jerome J. Hausman, Massachusetts College of Art

President of the Minneapolis College of Art and Design since 1975 **Jerome J. Hausman** left this fall to assume the position of vice president of academic affairs of the Massachusetts College of Art in Boston. Prior to his tenure at MCAD, Hausman taught at New York University and served as a consultant to the John D. Rockefeller III Fund. He has also taught at the Museum and Art Teacher Institute of the National Gallery of Art, Washington, D.C., Ohio State University, Pennsylvania State University, and Syracuse University.

Clifton C. Olds has been appointed Bowdoin College's second Edith Cleaves Barry Professor of the History and Criticism of Art. He will replace **Charles Mitchell**, who held the chair since 1980. Olds (Ph.D. Univ. Pennsylvania) leaves the faculty of the University of Michigan, which he joined in 1964, serving as associate professor since 1970. A founding member of the Midwest Art History Society, Olds has published widely on Late Medieval and Renaissance art.

Judith K. Brodsky has been appointed acting associate provost for public affairs for the Newark campus of Rutgers, the State University of New Jersey. With the State University since 1978, Brodsky (MFA Tyler/Temple Univ.) has served as chair of the art department and associate dean for development at the Newark College of Arts and Sciences. Catching up with other Rutgers news, we learn that the visual arts faculty was reorganized a year ago to bring together the faculties of Douglass, Rutgers, and Livingston in a single unit known as **The Mason Gross School of the Arts**. **Dan Newman** is chairman of the visual arts program and **Geoffrey Hendricks** serves as director of the graduate program.

Alice Irma Prather-Moses has been appointed decorative arts editor of *The Pen Woman*, a publication of the National League of American Pen Women (a professional society of writers, artists and composers). In addition to her new editorial duties, Prather-Moses is collecting material for a manuscript covering twentieth-century women workers in the decorative arts, which will be a companion volume to her book, *The International Dictionary of Women Workers in the Decorative Arts: A Historical Survey from the Distant Past to the Early Decades of the Twentieth Century* (Metuchen, N.J. & London: Scarecrow Press, 1981).

New appointments at the University of Delaware comprise **H. Perry Chapman**, who will teach Baroque art; **Nina Athanassoglou-Kallmyer**, who will teach late eighteenth- and nineteenth-century European art; and **Patricia Leighton**, who will teach twentieth-century art and the history of photography. Visiting faculty for 1982-83 are **Ulrich Hiesinger** in the fall and **Bruce Robertson** and **Roberta Tarbell** in the spring.

MUSEUMS



Anne d'Harnoncourt, Philadelphia Museum of Art © John Condax 1982

Anne d'Harnoncourt, curator of twentieth-century art at the Philadelphia Museum of Art since 1972, became director of the museum in July, upon the resignation of **Jean Sutherland Boggs**. D'Harnoncourt (M.A. Courtauld Institute, 1967) joined the staff of the Philadelphia Museum in 1967, then served as assistant curator of twentieth-century art at The Art Institute of Chicago from 1969 to 1971. She returned to the Philadelphia Museum in 1972 and created the department of which she subsequently became cur-

ator. Among the special exhibitions she organized are *Marcel Duchamp*, 1973; *Eight Artists*, 1978; *Violet Oakley*, 1979; and *Futurism and the International Avant-Garde*, 1980.

Simultaneously with the announcement of d'Harnoncourt's appointment as director, the Philadelphia Museum announced that **Robert Montgomery Scott**, volunteer president since 1980, would become full-time salaried president and chief executive officer, responsible for the administrative and fiscal aspects of the Museum. As director, d'Harnoncourt will be responsible for the art and professional aspects of the museum.

Several other directorships have been announced. At the Museum of Fine Arts, Houston, **Peter C. Marzio** has been named to succeed **William C. Agee**. Marzio (Ph.D. Univ. Chicago) leaves the Corcoran Gallery and School of Art in Washington, D.C., where he had been director since 1978. He has also held positions at the Smithsonian Institution and the Museum of American History. Joining the Museum of Fine Arts, St. Petersburg, will be **Michael Milkovich**, who most recently was director of the Dixon Gallery and Gardens in Memphis, which he opened in 1976. Milkovich (Ph.D. cand., Case Western Reserve) was previously with the University Art Gallery, S.U.N.Y., Binghamton, among other museums, and taught at various schools, including Oberlin College. **Judith Van Wagner**, recipient of six grants from the N.E.A. during the past four years, has been named director of the C.W. Post Art Gallery, Long Island University. Van Wagner (Ph.D. Univ. Iowa) was on the art faculty at S.U.N.Y. Plattsburgh for the past seven years. At the Vassar College Art Gallery, **Joan Mickelson Lukach** (Ph.D. Harvard Univ.) has been appointed director. She had been in charge of the Hilla von Rebay Foundation Archive at The Solomon R. Guggenheim Museum since 1974. She also held positions at the Museum of Modern Art and at the Boston Institute of Contemporary Art. **Irene Martin** has been named director ad interim of the Museum, Meadows School of the Arts, Southern Methodist University for 1982-83.

Three new museums have also named directors. **Taube Greenspan** has been appointed first director of the Caramoor House-Museum. Greenspan (Ph.D. C.U.N.Y.) most recently taught at Queens College. She served an internship at The Solomon R. Guggenheim Museum. At Caramoor, she will oversee complete rooms from European houses and palaces, as well as a wide range of European and Oriental fine and decorative arts. **Glen D. Lowry** leaves his post as curator of Oriental art at R.I.S.D. to become director of the Muscarelle Museum of Art, currently under construction at the College of William and Mary. Lowry (Ph.D. cand., Harvard Univ.) has taught at both Harvard and Wellesley

College and has been assistant curator of Islamic art at the Fogg Art Museum. And in New Jersey, **Anne Fabbri Butera** will assume the directorship of The Noyes Museum, a museum of American art, scheduled to open in October. Butera leaves The Deshong Museum of Widener University, where she has been director.

The Art Institute of Chicago has named **Katharine C. Lee** assistant director, a newly created position. Lee (MA, Harvard Univ.) leaves The Ackland Art Museum, University of North Carolina, Chapel Hill, where she has been curator since 1979. She has held a number of gallery and museum positions since 1962, among them curator of collections at the David & Alfred Smart Gallery, University of Chicago. Another recently appointed assistant director is **Harriet Senie**, who joined The Art Museum, Princeton University, following three years as gallery director and assistant professor at S.U.N.Y., Old Westbury.

After fourteen years at the Santa Barbara Museum, twelve of which he served as director, **Paul Chadbourne Mills** has announced his retirement. He was recipient of a Ford Foundation Fellowship and was given an honorary Ph.D. (arts) by the California College of Arts and Crafts, Oakland. Before coming to Santa Barbara, he had served for seventeen years at the Oakland Museum and prior to that had been with the Henry Gallery of the University of Washington.

Several announcements come from the Nelson Gallery of Art-Atkins Museum of Fine Arts in Kansas City. **Ralph T. Coe**, who has been director since 1977, has resigned his position to devote full time to organizing an exhibition of American Indian art. **Marc F. Wilson**, curator of Oriental art, has been named interim director. **Roger Ward** (Ph.D. Courtauld Inst.) has been appointed to the new position of assistant curator of European painting and sculpture. **George L. McKenna**, who has served for more than thirty years as registrar and as curator of prints for twenty two years, has been named curator of prints and photographs. His assistant, **Martha Stout**, who has been at the Nelson since 1979, has been named registrar. In the conservation department, **Nancy Heugh** has been named paper conservator; **Anton W. Rajer** is associate in conservation (paintings and frames); **Anita Llewellyn**, paper technician; and **Mayda Goodberry** has been engaged on a contract basis as objects conservator.

Several curatorship appointments have been made recently. At the Carnegie Institute, **Henry Adams** has been named curator of fine arts at the Museum of Art. He succeeds **Oswaldo Rodriguez Roque**, who has accepted an appointment as associate curator of the American Wing at the Metropolitan Museum of Art. Adams (Ph.D. Yale Univ.) most

recently was assistant professor of art history at the University of Illinois at Urbana-Champaign. He has also taught at Yale and Wesleyan and has held a research fellowship at the National Museum of American Art. **Willem de Looper** will assume the post of curator of The Phillips Collection. Looper, a practicing artist, has been associate curator at the Phillips since 1974 and served as acting curator since the death in January of **James McLaughlin**. Joining the California Museum of Photography is **Edward W. Earle**, who leaves his post at the Photographic Resource Center, Boston University. At the Columbus Museum of Art, **Catherine Clader Glasgow** (BS fine arts, Univ. Wisconsin, Madison) has been promoted to the new position of associate curator. **Melinda Lorenz** has been appointed curator of exhibitions at the Galleries of the Claremont Colleges, replacing **David S. Rubin**. She will also hold the position of assistant professor of art history at Scripps College. Lorenz formerly also held dual positions at the University of Denver, where she was assistant professor and director of the university gallery.

Susan A. Hamilton has been appointed deputy director of the Archives of American Art, a bureau of the Smithsonian Institution. Most recently, Hamilton was special assistant to Charles Blitzer, assistant secretary for history and art at the Smithsonian. Hamilton has been active in the museum world for eighteen years, first at the Baltimore Museum of Art as chief of programs and later as director of the Smithsonian Associates. From 1972 to 1977 she served as Bicentennial Coordinator for the Smithsonian.

At R.I.S.D., **Patricia Loiko** has been appointed registrar for the Museum of Art. Loiko (BA, Boston Univ.) has been assistant registrar since February. Before coming to R.I.S.D. she worked at the Museum of Fine Arts, Boston.

NEW PROGRAMS AND FACILITIES

The School of Environmental Design of the University of Georgia, Athens, is initiating a new **Masters of Historic Preservation** program designed to prepare students for a wide range of careers in the conservation and management of historic resources in both the built and natural environments. This two-year program began in the fall of 1982. For additional information: Historic Preservation Program, SED, UG, Athens, Ga. 30602. (404) 542-1816.

The National Gallery of Art Library recently acquired the library of the late **Wolfgang Lotz**, who had been director of the Biblioteca Hertziana in Rome from 1962 until his death last year. The Lotz library is made up of 3,000 volumes and is particularly rich in material on

the history of Italian Renaissance and Baroque architecture.

Hope College, Holland, Michigan will open its new **De Pree Art Center and Gallery** this fall. The extensive facility will service both the art history and studio programs in a renovated furniture factory. The gallery will hold the college's permanent collection and house temporary exhibitions of both contemporary and historical art.

ASSOCIATIONS



Gilbert S. Edelson

Gilbert S. Edelson, who has served the CAA as Honorary Counsel, member of the Executive Committee, and member of the Board of Directors for more than fifteen years, has taken on yet another art world pro bono activity, having recently been elected to the Board of Trustees of the American Federation of Arts. Edelson, who is secretary and treasurer of the Art Dealers Association of America, Inc., has lectured widely at art institutions, colleges, and universities on legal issues for museums and on the art market. He was a member of the panel appointed to advise the Department of State on the UNESCO Convention on the International Movement of Works of Art and has served two terms as a member of the Committee on Art of the Association of the Bar of the City of New York. In between all the above, he is a senior partner in the New York law firm of Rosenman Colin Freund Lewis & Cohen.

New president of the American Association of Museums—their thirty-fourth—is **Thomas W. Leavitt**, director of the Herbert F. Johnson Museum of Art and professor of art history at Cornell University.

preservation news

Science and Technology in the Service of Artists and Art Historians

Recent findings of scientists and conservators at the Ninth Congress of the International Institute for Conservation of Historic and Artistic Works have ramifications for art historical methodology and artistic practices. Some conclusions concerning the nature and stability of the canvas layer, the application of the ground, and the characteristics of paints and varnishes should have some impact on the choice of materials used by artists today, while new technology refining the tools for observation and analysis should affect the work of art historians. The *Preprints of the Contributions to the Congress* are available through the IIC, 6 Buckingham Street, London WC2N 6BA, England for \$25.00. Don't be put off by the equations and the graphs.

The limitations of this column prevent a detailed summary, but I have singled out a few papers devoted to works of art on canvas which might be of particular interest. Since the mid 1960s, a number of art historians, conservators, and scientists have been exploring the possibilities of neutron activation autoradiography, a non-destructive method used for the examination of underlying paint layers. A mild transient radioactivity is generated by placing the painting in a beam of thermal neutrons for a short period of time. Immediately following the activation and for a period of fifty days, a series of photographic films of the type used in x-ray radiography are cut and pieced together to form the exact measurements of the painting. The beta particles (electrons), emitted in the decay of the radioactive elements present in the painting, sensitize the film. Over this period of time several gamma ray energy measurements are taken, and with the information gathered from these readings scientists are able to determine the various pigments used and are able to reconstruct the artist's working methods—from the application of the ground layer to the addition of multiple paint layers in developing the image. The character of brushstrokes and manner of working of an artist can be studied more comprehensively through this method: brushwork made illegible by time can now be reread; *pentimenti* can be deciphered, revealing compositional (and sometimes iconographical) changes. Because this technique can distinguish fine details of paint application, it is useful in questions of authenticity and attribution.

Developed by Heather Lechtman and Edward Sayre working out of the Brookhaven National Laboratory, autoradiography was first employed to investigate some nineteenth-century American paintings and later some paintings at the Heckscher Museum in Huntington, N.Y. Since 1976, a group of art historians, conservators, and scientists have been working on seventeenth-century Dutch and Flemish paintings in the Metropolitan Museum of Art. (The principal art historians in-

involved were Maryann Amsworth and Egbert Haverkamp-Begemann). Their findings were partially reported at the meeting and more fully expanded in a recent publication *Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck and Vermeer* (New York, Metropolitan Museum of Art, 1982. \$19.50). Among the many interesting discoveries made in this small sampling were Rembrandt's use of bone black for his initial sketches on canvas and his frequent use of glass in pigments in his later paintings—perhaps for its optical and mechanical properties.

The nature and composition of paint pigments was the subject of several other papers. A study of the chemical composition of commercially available paints, involving the identification of organic and inorganic pigments, suggests that what you see may not be what you get. The chemical composition of the paints was analyzed and their particular characteristics and properties noted. The pigment composition information for more than five hundred samples of inorganic paints and dry pigments has been stored in computer-readable form at Jersey City State College (c/o Treva Pamer, Department of Chemistry, JSC, Jersey City, N.J. 07305). There may be a small fee. For information on organic pigment identification, write the Rensselaer Color Measurement Laboratory, Attn. Dr. Fred Billmeyer Jr., Rensselaer Polytechnic Institute, Troy, N.Y. 12181.

Through the magnification of paint surfaces and samples through photomacrography, Joyce Plesters of the British Museum was able to document certain color changes (bright greens turned brown and vermillions turned black, for example) in paintings by Veronese and Cuypp and also to elucidate techniques and procedures for early gilding techniques by Duccio. Ruth Johnston-Feller (Center on the Materials of the Artist, Mellon Institute, Pittsburgh) has also documented the changes in the appearance of various colors applied as glazes by measuring the spectral curves of the original and exposed paints and computing a color match to reveal how the color has changed. Any artist knows that an Alizarin Lake glaze is fugitive; but Feller has been able to record the rapid changes in hue and value.

Of all parts of the painting, it has been determined by independent studies and tests by such conservators as Gustav Berger in New York, Marion Mecklenburg in Washington, and Caroline Villers and Gerry Hedley at the Courtauld Institute in London that the weakest link is the canvas. It responds least well to aging and is most subject to stress. Hedley/Villers have used a polyester sailcloth of high-tenacity polyethylene terephthalate multifilament yarn for the relining of canvases. Its most significant characteristics—low stretch, good elastic recovery, lightness, durability and low water absorption—should make it a potentially good paint surface as well. In discussion that followed their paper, it was also

noted that a heavy application of ground and primer cause some shifting of the paint surface under stress.

Other papers at the conference included investigations into the deterioration of stone, metal, textiles, paper, photographs, rubber cement and scotch tape, among other materials.

Who Pays?

An excellent exhibition devoted to the conservation of works of art on paper was held in the *Gabinetto disegni e stampe* of the Uffizi Gallery, accompanied by an excellent catalogue, *Restauro e conservazione delle opere d'arte su carta* (Florence, Leo Olschki, 1981), available for 18000 lira, or approximately \$15.00 plus postage.

Since correct methodological views for the conservation, preservation, and restoration of works presume an exact knowledge of their physical characteristics, the exhibition opened with a short section presenting the principal types of paper and the techniques most used in drawing and printmaking. The main part of the exhibition showed the chief causes of the deterioration of works of art on paper analyzed by fundamental categories (light, parasites, thermal changes) based on various restoration campaigns carried out during the last fifty years or so. The recent work tended to reject any intervention that would change the historical testimony of the work. The last section of the exhibition was devoted to prevention. Mounting techniques were particularly studied.

The catalogue begins with a fascinating recapitulation by Annamaria Petriolo Tofani of the restoration of works of art on paper in the eighteenth and nineteenth centuries. She provides inventories and formulae drawn from documents of the period. Different aspects of the transformations caused by time and climate are then discussed in detail, as are the material and technical characteristics and the problems inherent in conservation and restoration. The catalogue consists of sixty works from the exhibition described and discussed at great length with illustrations.

The painstaking attention to these works is made possible by money from the government, but the task of maintaining the paintings gallery does not appear to be as adequately funded. I was at the Uffizi on a rainy Sunday in late March—the one day in the month when admission was free. Because of the crowded conditions—frequently there were 100 or more people in any gallery—windows were wide open and there were dramatic changes in the humidity of rooms where some of our most treasured paintings were hanging. The size of the crowds was also a stress on the works.

With an enormous heritage to maintain, even rudimentary housekeeping seems to be a problem. The *Battle of San Romano* by Paolo Uccello (restored in 1954) had not had its frame dusted in weeks. Over and beyond

Continued on p. 8, col. 1

grants and awards

ACLS FELLOWSHIP PROGRAM

Seventy-five fellowships were awarded. Among the recipients: **David J. Bordwell**, Univ. Wisconsin, Madison: Narrative point of view and space in the cinema; **Judith Colton**, Yale Univ.: Family chapels in Baroque Italy; **Carolyn M. Malone**, Univ. Southern California: The 11th-century Church of Saint-Benigne in Dijon; **Stephen N. Orso**, Univ. Illinois, Urbana: Spanish royal exequies in the age of Philip IV; **Catherine Wilkinson**, Brown Univ.: A study of Juan de Herrera, architect to Philip II of Spain; **Linda L. Williams**, Univ. Illinois, Chicago Circle: A feminist counter-history of the cinema.

In addition, under the special program of Fellowships for Recent Ph.D. Recipients, awards were made to: **Elizabeth G. Grossman**, R.I.S.D.: The civic architecture of Paul P. Cret; **Joan Hart**, Boston: An intellectual biography of Heinrich Wölfflin; **Maren E. Stange**, Somerville, Mass.: American documentary photography.

ACLS GRANTS-IN-AID

Ninety-seven awards were announced under this program, which provides funds in support of individual research (e.g., travel, maintenance, etc.). Among the recipients: **Patricia Bikai**, Univ. California, Berkeley: The Phoenician pottery of Palaepaphos-Skales, Cyprus; **John B. Cameron**, Oakland Univ.: The capitals of Notre-Dame at Noyon; **Madeline H. Caviness**, Tufts Univ.: The stained glass of St.-Remi (Reims) and St.-Yved (Braine); **Whitney Chadwick**, San Francisco State Univ.: Women artists of the Dada and Surrealist movements; **Wanda M. Corn**, Stanford Univ.: The French avant-garde and American culture; **Dave D. Davis**, Tulane Univ.: The stylistic development of English heraldic art; **Norman K. Farmer, Jr.**, English Dept., Univ. Texas: Spenser's illustrators, 1579-1945; **Malcolm Goldstein**, English Dept., Queens Coll., C.U.N.Y.: Art dealers and dealing in the United States; **Ann C. Gunter**, Univ. Minnesota: The Bronze Age ceramic artifacts from Gordion; **N. John Hall**, English Dept., Bronx Comm. Coll. and Grad. Ctr., C.U.N.Y.: Max Beerbohm's illustrations to *Zuleika Dobson*; **Eric R. Hostetter**, Indiana Univ.: Figurative bronzes from the Graeco-Etruscan city of Spina; **Irma B. Jaffe**, Fordham Univ.: The art and aesthetic theory of Umberto Boccioni; **Alison M. Kettering**, Univ. California, Santa Cruz: The Ter Borch family collection of drawings in the Rijksmuseum; **Duncan T. Kinkead**, Duke Univ.: The career of Francisco de Herrera the Younger in Madrid; **Fred S. Kleiner**, Boston Univ.: The Arch of Nero in Rome; **Rose-Carol W. Long**, Queens Coll. and Grad. Ctr., C.U.N.Y.: German Expressionism: theory and criticism; **Charles B. McClenodon**, Yale Univ.: The Romanesque frescoes of the mediæval abbey at Farfa; **Juergen Schulz**, Brown Univ.: The Veneto-Byzantine palaces of Venice.

Fall 1982

FELLOWS AT NMAA

The 1982-83 roster of Smithsonian Fellows at the National Museum of American Art has been announced. New appointments/pre-doctoral: **Angela Miller**, Yale Univ.: Progress and Decay: Westward Expansion and the Imagery of Ruin in America, 1830 to 1880; **Nancy Anderson**, Univ. Delaware: Albert Bierstadt and the California Landscape Painters of the 1870s; **Dennis Montagna**, Univ. Delaware: Government-Sponsored Public Sculpture in Washington, D.C., 1895-1920; **Richard Gruber**, Univ. Kansas: Thomas Hart Benton: The Teacher and His Students; **Susan Rather**, Univ. Delaware: Paul Manship and Archaism in American Sculpture, 1900-1930; **Elizabeth Turner**, Univ. Virginia: American Artists in Paris, 1920-1929; post-doctoral: **Nancy Mathews**, Randolph-Macon Woman's Coll.: Mary Cassatt Letters. Continuing appointments/pre-doctoral: **Katherine Manthorne**, Columbia Univ.: Latin America and the American Consciousness: Images of Latin America by American Artists, Naturalists and Travel Writers, 1839-1898; **Elizabeth Ellis**, Columbia Univ.: Art and Taste in Boston, 1839-1850; **Marc Simpson**, Yale Univ.: Anglo-American Artists and Writers in Worcestershire, 1885-1892; post-doctoral: **Maren Stange**, Smithsonian/George Mason Univ.: Farm Security Administration Photography Project. In addition, **Barbara Melosh**, Univ. Wisconsin, has been named visiting scholar. She is working on *The Iconography of Gender: Manhood and Womanhood in New Deal Art*.

SAH AWARDS

The Society of Architectural Historians presented its Alice Davis Hitchcock Book Award to **F. Hamilton Hazlehurst**, Vanderbilt University, for his *Gardens of Illusion: The Genius of Andre Le Nostre* at the Society's thirty-fifth annual meeting. Publication of this volume was supported in part by a grant from the CAA's Millard Meiss Publication Fund. The SAH's 1981 Founder's Award was presented to **William J. R. Curtis** for his article *Ideas of Structure and the Structure of Ideas: Le Corbusier's Pavillon Suisse, 1930-31*, which appeared in the December, 1981 *SAH Journal*.

FLORIDA STATE AWARDS

Florida State University has given Developing Scholar Awards to **Penelope E. Mason** and **Nancy T. DeGrummond** in recognition of their scholarly achievements and to assist in their on-going projects. Mason will continue her research on pictorial conventions in Japanese narrative scrolls; DeGrummond will co-edit *A Dictionary of the History of Classical Archaeology*, to be published by Greenwood Press.

MAC ARTHUR PRIZE FELLOWS

Two artists were among the nineteen "geniuses" named by the John D. and Catherine T. MacArthur Foundation to receive \$24,000 to \$60,000 annually for five years. They are graphic designer and typographer **Charles Bigelow** and filmmaker **Frederick Wiseman**, both from Boston.

INDIVIDUAL AWARDS

The Australian Council/Visual Arts Board awarded **Michael Torlen**, S.U.N.Y., College at Purchase, an International Travel Grant for the summer of 1982. Torlen's trip is part of the artist exchange program between the College of Purchase and the AC/VAB.

Gloria DeFilipps Brush, Univ. Minnesota, Duluth, has been awarded an Individual Artist Grant from the Minnesota State Arts Board to further her work in photography.

Diane Apostolos-Cappadona, George Washington Univ. and Georgetown Univ., was awarded a 1982 summer fellowship by the Alden B. Dow Creativity Center at Northwood Inst., Midland, Mich. for an examination of the relationship of myth and ritual in the artworks of Isamu Noguchi.

A Rhodes Visiting Fellowship at Oxford University has been awarded to **Susan Siegfried**, Northwestern Univ. The Fellowship, founded in 1968, is awarded exclusively to women under 35 with a doctorate in any field. Siegfried will spend two years at St. Hilda's College for Women at Oxford, studying the role of the art critic in France during the Directory and Napoleonic periods.

Patricia Hills, Boston Univ., is the recipient of not one, but two fellowships for her *Social Concern and Urban Realism: American Painting in the 1930s*. The fellowships were awarded by the Guggenheim Foundation and by the Charles Warren Center for Studies in American History at Harvard University.

The Philadelphia College of Textiles and Science presented its 1982 President's Award for Teaching Excellence to **Sigrid Weltge**. Weltge was cited for her "high standards and enthusiasm in teaching . . . matched by sound research and significant publication in her field of art history."

June King McFee, Univ. Oregon, received an honorary degree from Eastern Michigan University in April. McFee is the author of *Preparation for Art*, published in 1961, which deals with the interaction of art and the various groups within society. She developed this theme further in *Art, Culture, and Environment*, co-authored with Rogina Degge. ■

shows by artist members

Marjorie Apter-McKevitt. Sutton Gallery, N.Y.C., September 8—October 9. Landscape drawings.

Gloria DeFilipps Brush. Eye Gallery, San Francisco, July 22—August 15. "Photographs, 1979-1982."

Jim Buhalis. Art Space, Los Angeles, October 2—October 30. Paintings and drawings on handmade paper.

Michael Peter Cain. Adam L. Gimbel Gallery, N.Y.C., September 16—October 4. "Painted Reliefs 1980-1981."

Joyce Cutler-Shaw. United Nations Plaza, San Francisco, August 6. "Messages from the World: An Art Event," and "Sculpture," ice sculpture.

R. Raffaello Dvořák. Plaza Gallery, Bank of America, San Francisco, July 26—September 10. "Painting Raw."

Bruce Erman. Montalvo Center for the Arts, Saratoga, Calif., September 1—October 3, 1982. Paintings.

Judith Godwin. Ingber Gallery, N.Y.C. October 12—30. Paintings and drawings.

Richard Hamwi. Hewlett Gallery, Carnegie-Mellon University, July 25—August 17. Drawings and watercolor paintings.

Nicholas Hill. Art Gallery, Central College, East Peoria, Ill., October 15—November 15. Paintings.

Deborah Kahn. Bowery Gallery, N.Y.C., November 12—December 1. Paintings.

Ellen Lanyon. Richard Gray Gallery, Chicago, June 30—July 31. "Flights Frogs and Fish," paintings.

Deanna Leamon. The University Art Center Gallery, Southern Illinois University, Edwardsville, June 14—June 25. Paintings.

Ellen K. Levy. 55 Mercer St. Gallery, N.Y.C., September 28—October 16. Oil Paintings and Drawings. Fairleigh Dickinson University, Hackensack, N.J., November 1—30. Oil Paintings and drawings. Bernard Baruch College Gallery, N.Y.C., December 1—31. Drawings (graphite and enamel).

Janis Crystal Lipzin. Xerox Research Center, Palo Alto, July 1—October 31. "Altered Images," color photographs.

Alfred P. Maurice. Hartmann Center Gallery, Bradley University, Peoria, Ill., September 13—October 1.

Margaret Olney McBride. The Phillips Collection, Washington, D.C., April 17—May 30. Paintings.

Doryce L. Maher. University of Illinois at the Medical Center, Chicago Illini Union, June 22—July 16. Oil paintings and prismacolor drawings.

Zigmunds Priede. Lynchburg Fine Arts Center, Lynchburg, Va., October 1982. Recent work. Babcock Fine Arts Gallery, Sweet Briar College, January—February, 1983. Recent work.

Roció Rodriguez. Carl Solway Gallery, Cincinnati, June 4—July 31. Paintings.

Dom Sanchez. Art Space, Los Angeles, October 2—October 30. Paintings on cast paper.

Kip Sudduth. Birger Sandzen Memorial Gallery, Bethany College, Lindsborg, Kans., October 1—October 31. Hand-screened monoprints, monotypes, and collages.

Sharon Stockwell. Lynchburg Fine Arts Center, Lynchburg, Va., October 1982. Recent work; Babcock Fine Arts Gallery, Sweet Briar College, January—February, 1983. Recent Work.

Idelle Weber. O.K. Harris, N.Y.C., October 16—November 6. Recent oil paintings. ■

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 30 November.

The fourth annual issue of *RUTGERS ART REVIEW* will appear in January 1983. Manuscripts from graduate students are welcomed for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, New Jersey 08903. Subscriptions to the RAR (\$7.00) should be mailed to the same address.

N.Y.C. HOLIDAY SUBLET. Comfortable SoHo living loft, 2000 sq. ft., ideal location, available mid-December—late January. \$1000 + security. Weekly rent possible. (212) 254-7068.

BOOK WANTED (by book-searcher) for a University Library: *The Aegean & Orient in 2nd Millenium BC* by Helene Kantor, C.A.A., 1947. Please offer to Gilfond, 1722-19th St. n.w., Wash., D.C. 20009.

CAST PAPER, 16mm film, demonstrates paper pulp casting, exciting new art forms, rental \$25, Multi-Arts Workshops, 3 Wood Lane, Plainview, N.Y. 11803.

8000 ART HISTORY SLIDES. 2 x 2, color and black-and-white, Ancient to Twentieth Century. Titled and arranged by period. Good condition. \$1500. (919) 758-3470. ■

CAA newsletter

© 1982

College Art Association of America
149 Madison Avenue, New York, N.Y. 10016
Editor: Rose R. Weil
Associate Editor: Minerva Navarrete