

# CAA newsletter

Volume 7, Number 1

Spring 1982

## CAA awards

Awards for excellence in scholarship, teaching, and criticism were presented at the Convocation ceremonies of the 70th Annual Meeting of the College Art Association of America, held on Friday evening, February 26, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

The Distinguished Teaching of Art History Award was presented to **Robert Herbert**, Robert Lehman Professor of the History of Art at Yale University. The Distinguished Teaching of Art Award went to **Gyorgy Kepes**, Professor and Director Emeritus of the Center for Advanced Visual Studies at The Massachusetts Institute of Technology. The Charles Rufus Morey Book Award was given to **Richard Krautheimer**, for *Rome: The Profile of a City*. The Frank Jewett Mather Award for distinction in art criticism went to **Robert Hughes** of *Time* magazine. The Arthur Kingsley Porter Prize for the best article by a scholar at the beginning of his or her scholarly career appearing during 1980 in *The Art Bulletin* was awarded to **Peter Humfrey** of St. Andrew's College, Scotland, for "Cima da Conegliano, Sebastiano Mariani, and Alvise Vivarini at the East End of S. Giovanni in Bragora in Venice."

The citations read as follows:

### The Distinguished Teaching of Art History Award

This year's recipient of the CAA Award for Distinguished Teaching of Art History exemplifies a total commitment. He has inspired students at all stages of their education, an inspiration that also includes his professional colleagues and associates. We have heard from a variety of people outside the world of art history itself—painters, historians, even deans—all enthusiastic about a teacher whose teaching extends beyond the classroom, and beyond a narrow discipline. We honor him not merely for putting on a spectacular show, but also for that deeper and more serious relationship between a teacher and his pupils that marks those rare dedicated scholars who share their own growth with others. He is a teacher who allows students to grow in their own directions, and not one who stamps out miniature clones of the master. He also demonstrates that the best teachers teach through their publications, and that research can be stimulated by bright undergraduates as well as by graduate students, and be shared with them.

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## 1982 annual meeting: New York

John E. Sawyer, President of The Andrew W. Mellon Foundation, spoke out strongly for the importance of the arts and humanities and reaffirmed *the private and public interest* in sustaining in strength the work of those disciples in his address at the Convocation of the 70th Annual Meeting of the College Art Association, held on Friday evening, February 26, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. (Dr. Sawyer's address is printed in full, pp.3-5.)

The Convocation Address came near the midpoint of what was, as expected, one of the largest CAA annual meetings ever. Total attendance is estimated at 5,500, with more than 500 non-members registering to attend the full range of activities and nearly 1,000 persons buying single-session admission tickets. There were more exhibit booths than ever (89), and 26 alumni reunions. The new, beat-the-crowds-at-the-coffee-shop, breakfast reunions were a particular hit—at least with this editor.

Art history sessions were planned by **A. Richard Turner**, Institute of Fine Arts. Topics tended to be broad rather than tightly focused; non-Western art received more notice than it has in some time; and photography, too, was given some overdue (and standing-room-only) attention. The show-and-tell formula was somewhat more prevalent than last year, with discussants and commentators less common; in part, perhaps, because; broader topics are less conducive to focused



John E. Sawyer, President,  
The Andrew W. Mellon Foundation  
Photo: Minerva Navarrete

discussion and in part, perhaps, because the size of New York audiences makes discussion from the floor hazardous, if not impossible.

Studio sessions were planned by **Ellen Lanyon**, Cooper Union and the School of Visual Arts. As always in New York, there were bigger audiences, bigger names—or, more accurately, more big names—and, let's face it—more excitement than is generated by studio

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Drawing by Irene Trivas

We honor an outstanding teacher in recognition of unusual dedication and achievement, and in the hope that such recognition may serve as a model for younger art historians to follow. We can think of no better model than Professor Robert Herbert, whose influence has already been felt for two decades by students and colleagues at Yale University. As one grateful student wrote, "he has a heart that thinks and a mind that is not afraid to feel." Such comments about a teacher who never stops teaching have led to this award.

**Committee:** Howard Hibbard, Chair; Ilene Forsyth; Charles Rhyne

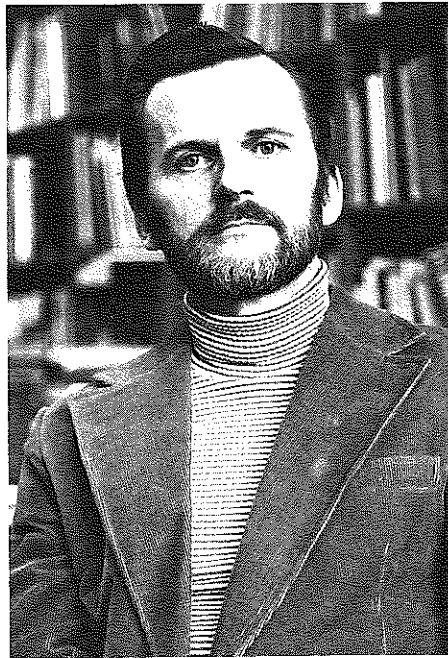
#### The Distinguished Teaching of Art Award

As an artist, Gyorgy Kepes, your works have been exhibited in the major museums and collections of the world; your books, *Language of Vision*, 1944, *The New Landscape*, 1956, and your editorship of the ambitious Volumes I through VII in the *Vision + Value* Series, 1966-72, can clearly be said to have had the most profound influence on perception studies and visual theory teaching. Your researches have generated lasting impact on the foundation and design training of American art students. The vitality and support of artistic innovation and challenge continue in your experiment and teaching. A distinguished former student has said of you: "He shares his light—like the study of light he loves—with inspiration and brilliance." Some time back, in Chicago, where you lectured on the history of aesthetics of the urban environment, it was noted that you had not dwelled on nostalgia for the New Bauhaus, to which you replied: "I consider myself neither a prisoner of the past nor of the future." Thus, we are pleased to salute you, in your seventh decade, as artist and teacher, ever lively and devoted, in the here and now.

**Committee:** Ed Colker, Chair; Jerome Hausman; Wayne Thiebaud

#### The Charles Rufus Morey Book Award

We found one book to be outstanding among those published in 1980; it is a big book, on a very big subject, and it tells an exciting, very complex story which is drawn from immense learning. It is Richard Krautheimer's *Rome: The Profile of a City*. We were not asked to award a prize for a very distinguished career, and although we might have come to the same result that is not what we have done; nevertheless we could not fail to be struck, reading this book, that it pays to have such a career behind one. We were struck, too, by a paradox: one admires equally its maturity and its freshness—on the one hand the long, reflective perspective and on the other hand the enthusiastic engagement with and love for the city and its monuments, two kinds of familiarity which are powerful in combination. So we felt this book had to an exceptional degree two of the qualities we were looking for: it is a very personal book, a kind of self-portrait, and because it is that it is also very scholarly.



Robert L. Herbert, Distinguished Teaching of Art History Award

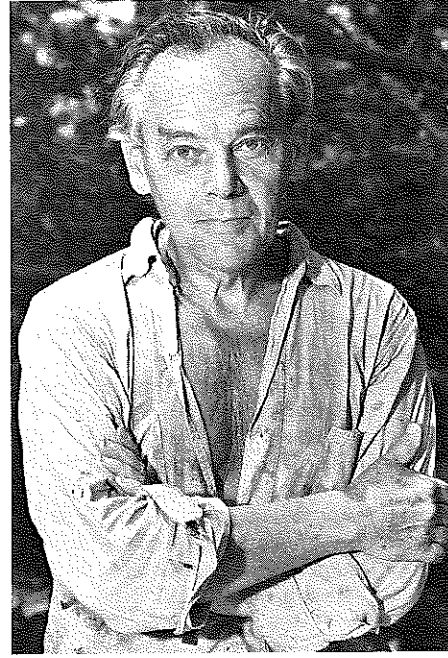
Photo courtesy Yale University

We were impressed by other virtues, among them its usefulness: Richard Krautheimer has been mining away for years, and he has produced another mine, another archive of the city, so that this *Profile* seems certain to have strong resonances in future research. Moreover it is informally, unpretentiously and beautifully written, as you would expect, and just as naturally distinguished by its generosity: not only to other scholars but also to other periods, so that he can unaffectedly admire a Baroque rebuilding of one of his Early Medieval Basilicas. Richard Krautheimer has had this prize once before for *Lorenzo Ghiberti* in 1958; so far as we can see there is nothing in the rules to prevent him from having it a third time.

**Committee:** John Shearman, Chair; Svetlana Alpers; Tom Mathews

#### The Frank Jewett Mather Award

Few of us regard national weekly magazines as likely sources for writing of credibility and quality. Nonetheless, in *Time* magazine, in the unpromising format of mass-journalism art reporting, we have for years found some of the sharpest, most effective, and most readable criticism available, from the pen of Robert Hughes. Precisely where such journalism usually fails, he excels. He refuses to traffic in clichés, he speaks simply without being simplistic, and he gives us opinions at once sharply formed and free of party line. His cynic's intolerance for humbug and hype never poisons his openness to genuine difficult art, nor chills his obviously passionate belief in the significance and power art may possess. In a prose marked by both variety and pungent economy, Hughes conveys conviction without cant, and equanimity without equi-



Gyorgy Kepes, Distinguished Teaching of Art Award

Photo: Bela Kalman

vocation. Unintimidated by controversy and unconcerned to pander to mere popularity, his writing also consistently faces us to the difficult social and ethical implications of his subjects. Honoring him with the Frank Jewett Mather Award for Art Criticism, we recognize the pleasure and provocation his writing brings to specialists, as well as the effect his consistently high standards have had in enriching the awareness of art in an immense public readership.

**Committee:** Kirk Varnedoe, Chair; Jan Butterfield; Amy Newman

#### The Arthur Kingsley Porter Prize

In reassigning Cima da Conegliano's *Baptism of Christ* its proper place in the history of Venetian painting, Peter Humfrey has explored the full architectural and liturgical context of the altarpiece. He has brought together newly discovered archival material, fresh architectural analysis, and overlooked art historical evidence with sureness and sensitivity and has created a verbal reconstruction of the entire east end of San Giovanni in Bragora, Venice, that is intellectually convincing and a pleasure to read. He shows that Cima's seminal role in transforming a narrative subject into a devotional image is part of a larger concept involving the total sanctuary area, the nature and quality of which has until now gone unnoticed. With rare felicity and expression and a modest self-confidence, Humfrey evokes the visual unity which underlay the architecture, sculptural decoration and altarpiece of San Giovanni in Bragora, thereby reestablishing the locale to major a historical status.

**Committee:** Suzanne Spain, Chair; Marcel M. Franciscono; Marilyn Aronberg Lavin ■

## some thoughts on humanistic teaching and scholarship in the 1980s and 1990s

*Convocation Address by John E. Sawyer at the 70th Annual Meeting of the College Art Association of America, February 26, 1982.*

I hope this is not too formal an occasion for me first to explain in quite personal terms why I am here, for it is only the second time in eight years as a foundation officer that I have ventured to make a public address. This restraint in part reflects compensatory behavior after a dozen years as a college president; however my reasons for accepting this evening are important to me and provide a theme for my remarks. These will fall into three parts, beginning with a personal story, then looking at the larger scene and at certain of the Mellon Foundation's responses to it, and finally identifying two challenges that I believe humanistic scholarship and teaching must face in the 1980s and 1990s.

### I

The courtesy of Professor Sandler's invitation and the honor of being invited to address this Association in this hall were obviously to be taken seriously.

My acceptance also responds to a life-long debt I have felt—and never had a chance to repay or express personally—to an art historian of an earlier generation, Karl Weston. Having begun a teaching career in French and Italian, he went on to create a remarkable Art History Department at Williams and he gave it an extraordinary sense of its opportunity—and its obligations to the rest of the College.

For me, as an undergraduate in the later 1930s, Karl Weston and his young assistants opened a new world of art and architecture that at every turning has enlarged my life. It led immediately to a summer bicycling from Naples to Rome and then on through the hill towns—with stays at Viterbo, Orvieto, Assisi, Perugia, Siena—and days in Florence and Venice and then (by train) to Paris; it relieved war years at sites I'd not otherwise have known in North Africa, Southern Italy, and Western Europe; it enriched graduate school and teaching years, through exposure to galleries and books and the use of materials I'd not have considered for economic history; it cheered the alumni travels of a college president, with schedules planned to allow museum visits in most major cities. All this, as well as a brighter side of my current activities, reflect interests awakened in a single survey course in Western architecture, sculpture, and painting—from ancient Egypt through the Impressionists—and even before Peter Janson's text!

I start with this personal story not only because of its meaning for me and its value in explaining why I am pleased to be here; or just to offer encouragement to those who wonder whether courses for "the general student" are a fruitful use of professional time; but to introduce some thoughts to which I will return later—if all comes out right—on directions of efforts and kinds of teaching to which I feel the humanities, obviously including art history, must give greater attention if they are to fulfill their potential contribution and maintain their influence in the wider society.

Above all I am here because it seemed an occasion—and an especially critical time—for someone *outside* your several related professions to speak out for the importance of fields you represent and to reaffirm the *private and the public interest* in sustaining in strength the work you carry forward. Now to look at the larger scene.

### II

In light of progress made and lessons learned since the founding of the National Endowments for the Arts and Humanities in 1965, it is troubling that a special task force was required to persuade those now in power of the enduring value of substantial federal support of these fields—especially since the growth of public funding from 1965-1979 had leveled off (in real terms) at less than ten percent of overall arts budgets and, on a per capita basis, well below the sums provided in major European nations. Even more disturbing is the hurried budget decision-making that threatens to cripple the Institute for Museum Services and undermine programs that have provided access and

choice for large numbers of college students. Of special concern to the professions represented by the CAA is the projected elimination of guaranteed loans for graduate students. Estimates indicate that as many as 60% of all those now enrolled in our graduate schools rely on such loans. Unless this cut is modified it will threaten a remarkable capacity that American research universities have built up with federal partnership over the last thirty years and that has become the envy of much of the world. Though the over-expansion of graduate programs needs selective pruning, at best their capacity to increase knowledge, train skills, and advance inquiry may constitute our greatest comparative advantage in today's world.

While levels of private support in the U.S. far exceed anything abroad, and help assure diversity and independence of research and teaching, there is no way that private funds can replace the projected federal cutbacks. Happily business has found the arts an increasingly appealing area to support. Though corporate giving still uses only a fifth of what is allowed as a tax-deduction, the Business Committee for the Arts estimates that corporate support in this area rose from \$22 million in 1967 to \$436 million in 1979. Together we must persuade those making these decisions that important opportunities extend beyond the performing arts and major museum exhibitions—across a broad front, including our libraries and other areas of the humanities, as well as assistance for individual scholars and artists.

In the larger picture private foundations can play only a modest part. In 1979 they provided about \$150 million in grants given directly to the arts and humanities (a figure that excludes larger sums given to higher education, which often indirectly support the arts and humanities). Within the foundation field, with all its diverse interests, it has been David Saltonstall's and my privilege to work for a Foundation and a Board that not only take art and the humanities seriously but that have been willing to fund programs which require long lead-time or countercyclical and sustained support not readily available from other sources. In recent years The Andrew W. Mellon Foundation has found itself playing the largest role in this sector, apart from the National Endowments. This is not a position we covet and the prospect of new and significant workers in this vineyard is most welcome.

In addition to major appropriations to the National Gallery of Art toward costs of the East Building—which recognized the Mellon family's commitment and the Gallery's place in the national capital (and which stands as the unique exception to our general policy of not making grants for buildings)—the Foundation is now assisting its new Center for Advanced Study in the Visual Arts that is taking form in the smaller triangle of the new building. Our funds support senior and junior fellowships and other programs which we hope may enable it to become a significant center for research in art history.

Other substantial programs the Foundation has undertaken in the 1970's were summarized in our ten-year report of 1979, but three recent endeavors deserve mention. First is a continuing concern for the development of a coherent national program in conservation of works of art that will provide serious training for prospective conservators, a number of properly equipped and staffed regional laboratories (to serve museums and other institutions too small to maintain their own services), and scientific research on basic problems in the field of conservation.

Second is a more recent program, begun in 1980, to assist 50 major museums. Fifteen of these awards were given to strengthen important in-house conservation programs and to provide opportunity to train advanced conservation apprentices; and 35 grants (if our Trustees approve those included in our recommendation for March) will assist the early research and planning costs of exhibitions and publications linked to the museums' own collections. At a time of restricted budgets and rising costs that make large travelling exhibitions less feasible, these funds for use over five years, or as a revolving fund, are designed to enable museums to release curatorial time or retain outside scholars to examine and make better known the strengths of their holdings.

*Continued on p. 4, col. 1*

Lest I sow confusion or stir false hopes, let me state promptly that, after careful assessments and sometimes painful decisions, David Saltonstall has already been in touch with museums that met the following three criteria: collections of demonstrable national importance, active and significant exhibition and publication programs, and operating budgets in excess of \$1 million.

Third, and in a quite different sector, grants were made in December to sixteen independent schools and colleges of art to support faculty development and curriculum renewal over the next few years. Recognizing the need in our culture for highly trained talents—as artists, designers, or craftsmen,—the grants are intended to give these schools and their faculties opportunities to revise curricula, sharpen skills, or renew perceptions of their field.

### III

Looking ahead—and here a foundation officer can be at risk even in clearing his throat before such an audience—I'm happy to be able to re-announce a major national program of graduate fellowships in the humanities which the Foundation will begin in 1983-84. This has been a long-recognized need, even before the recommendation of the National Board on Graduate Education in 1974, but no one has acted on it. Looking ahead to the future staffing of our faculties in the 1990s and beyond, the need becomes much more acute. To it the Foundation plans to commit \$24 million over the rest of the present decade, starting next year. This program is designed as a consciously counter-cyclical effort with two objectives: to attract annually 100 to 125 of the most promising potential teacher-scholars into fields of the humanities by providing three-year, competitive, portable fellowships; and to contribute thereby to the minimum flow of talent and funding needed to sustain the vitality of institutions on which advanced scholarly research so heavily depends.

The recruitment and selection of Mellon Fellows will emphasize both intellectual distinction and breadth of interest. The program will seek to encourage outstanding young women and men who have a larger vision of both teaching and learning than has characterized many of the products of recent graduate education, and who can combine capacity to communicate with strong performance in their chosen fields. The range of fields eligible will embrace the traditional humanities—with history (naturally including art history), literature, languages, and philosophy at the center—and will include work in American studies, other area studies, and interdisciplinary programs where the emphasis in subject and materials is to be substantially humanistic. Candidates will be recruited nationwide and evaluated and interviewed by regional and national panels which will make the selections from among college seniors or recent graduates about to begin graduate studies.

The fellowships will provide favorable stipend and tuition support, which the winners may take to graduate schools of their choice (within certain ceiling limits) to which they will have been admitted through normal procedures. In avoiding excessive concentration of Mellon Fellows at a smaller number of institutions, the program is reaffirming an important national asset—namely, the existence of excellent graduate education in the humanities in this country at more than a handful of universities or graduate departments. We have been lucky in being able to enlist Dr. Robert F. Goheen, former President of Princeton University, to direct the program and thus benefit from his experience and life-long commitment to the best in teaching and research. The program will be administered by the Woodrow Wilson National Fellowship Foundation in Princeton, New Jersey.

By the time these students emerge with their Ph.D.s in the late 1980s and early 1990s, they will probably still find a tight market, but there should be increasing opportunities for the ablest as the "tenure bulge" created in the expansion years works its way through the system and as children of parents born in the post-World War II baby boom approach college age. The Mellon Fellowships in the Humanities specifically look to the future need, seeking to ensure a continued flow of top talent from the country's leading graduate departments into our college and university faculties.

### IV

But what kind of education and skills will these fellows and their contemporaries need in the later 1980s and the 1990s, and beyond?

Having addressed the larger scene and laid bare the Foundation plans, let me now identify, at least briefly, two challenges that I believe teaching and scholarship in the humanities must face in the 1980s and 1990s, and then close with what I feel is a useful example.

The first challenge I feel cannot be escaped—and hence is better seized, even if not immediately enjoyed—is that of understanding and learning to use the new information-processing and computer technologies sweeping over the world. The younger generation seems to be absorbing these skills with surprising ease. For them the challenge may be to recognize the limits of useful application, and particularly to resist letting what can be qualified and mathematically modelled determine the agenda for teaching and research.

For those to whom these new technologies appear an alien intrusion, an abomination to be fought at every turn, there may be counsel in the sobering historical perspective introduced during the discussions in the recent Commission on the Humanities. There Father Walter Ong reminded us that in Plato's *Phaedrus*, Socrates feared that writing would destroy memory and wisdom by enabling people to compile quantities of lifeless information. And President Giamatti, as a Renaissance scholar, cited the similar apprehensions that underlay denunciations of printing when it began to spread in the 16th century. The report recognizes that all three technological revolutions in disseminating information—writing, printing, computers—have had profound implications for change and that the most recent, "if intelligently used, may be as beneficial to the humanities as the other two have been." In addition to transforming the way knowledge is gathered, stored, and transmitted, the wider magnitude of the current revolution is still only dimly perceived.

The new informational technologies take us beyond quantities of information to some of the processes of human intelligence. Techniques of microprocessing have been used to measure and improve perception, logic, conceptualization, and language. For example, computers and visual displays enable one to conceptualize forms that can be judged aesthetically, as in mathematical equations and architectural design.

But if humanists must learn to cope with the information explosion that has occurred so as to benefit from what the new technologies can offer—as already has been done in the publication of RILA—we share a responsibility to avoid being "seduced by scientific mannerisms," or smothered or captured by analytic methods that are blind to allusion and allegory, or the complexities of historical and aesthetic judgments. There is real danger that quantitative techniques and fascination with mathematical modelling will shape the course of inquiry, as it has in some of the social sciences. Not all problems have quantitative solutions, and computers cannot decide for us what is important. Micro-processors have little tolerance for ambiguity or capacity for awareness of context, metaphor, or perception of the question not yet posed. Hence, while humanists cannot act as Luddites, they can properly insist on their own priorities for what deserves study and rightly ask how well any given techniques, or combinations thereof, can serve the insights, intuition, and imagination that have played so large a part in their creative work.

And this brings me to my second and final challenge: whether humanistic teaching and scholarship in these decades can moderate tendencies toward hyper-specialization and self-isolating vocabularies, and reach out to far larger numbers receptive, even hungry for, what they could offer. Better communication of the arts and humanities could bring direct rewards to vastly more individual lives. But beyond this, these fields are not well enough understood or secure enough today to ignore or—by arrogant obscurity, cultivated exclusiveness, condescending stance—to alienate a wider circle of responsive friends whose support they need in the balance of our culture (and, as the phrase now goes, at local, state, and federal levels).

To awaken the interest of larger numbers need not call for contrived "relevance," or require bowdlerizing or vulgarizing. Nor does it require interdisciplinary approaches, though genuine and promising possibilities of such interactions should not be dismissed simply because of gross misuses that march under the interdisciplinary banner. (Of which a splendidly outrageous case has been caught in the lead article of the current issue of the *American Scholar*.) Pursuit of sophisticated techniques and specialized research need not exclude giving undergraduate or even graduate students the larger vision that can illuminate a field, or preclude the use of language others can follow. While giving advanced students the latest in techniques or criticism in their own research, practitioners in the field should not underestimate the value of also reaching out to the general student in introductory courses, which may provide the crucial—or only—point of contact in these years in which values are explored and tastes formed. This fleeting opportunity alone can justify putting best talents into first year courses and increase the chance of engaging exceptionally able young people in unexpected career choices.

To reassure you that all this can be done by living, albeit gifted, mortals, and done rewardingly and at appropriate levels, let me end where I began with a Department of Art History I knew well. Within a curricular framework that had no art requirement—nothing more than the usual broad divisional distributions—colleagues who succeeded Karl Weston at Williams, many of whom you know, published good books and articles while teaching courses that at one time attracted nearly 75% of all undergraduates during their four years. Even today, amidst all the pressures for career-oriented programs, I'm advised that nearly two-thirds of the College's student body take at least a

semester of art history, and 95% of those take a second.

One of the by-products of this outreach to the general student has been a quite extraordinary list of graduates now heading or holding leadership positions in more than a dozen major American museums (quite apart from M.A. students emerging from the College's joint graduate program with the Clark Art Institute). What John Pope-Hennessy has referred to as the "Williams mafia" is not the result of conspiracy but of the design and skill of an undergraduate art history program in stirring interest and potentials ready to respond to what many in this audience could offer.

If you seek higher authority for moving in these directions than the appeal of a wandering economic historian, look back exactly a hundred years to the passionate defense of humanistic education that Matthew Arnold delivered in the Rede Lecture at Cambridge and in variant form around the U.S. (though, today, it need not be cast in anti-scientific terms—we need to cultivate both Pascal's *esprit de géométrie* and his *esprit de finesse* to cope with our lot).

Or turn, in our own time, to the marvellous language that sings through Helen Vendler's presidential address to the MLA. In it she calls on humanists to "make it our first task to give, especially to our beginning students, that rich web of associations, lodged in tales . . . myth, legend and parable;" to learn—and surely this is as true for structure, image, line, and color, as for language and literature—"how best to teach others how to love what we have loved."

Thank you for letting me share these thoughts with you.

John E. Sawyer ■

President, The Andrew W. Mellon Foundation

## annual members business meeting



CAA President Lucy Freeman Sandler  
Photo: Cathy Sandler

Lucy Freeman Sandler, Professor and Chair of the Department of Fine Arts at New York University, was elected CAA President at the Annual Members Business Meeting held on Thursday, February 25, in the New York Hil-

ton. (Previously, she had served out the unexpired term of former CAA President Joshua C. Taylor, who died April 26, 1981.)

John R. Martin, Professor of Art and Archaeology at Princeton University, was elected Vice-President. Paul Arnold, Professor of Art at Oberlin College, was elected Secretary.

Six new directors, each to serve a term of four years, were elected to the 24-member CAA Board of Directors. They are: 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; and Barbara Zucker, University of Vermont.

A By-Laws change, mandating at least one meeting of the Nominating Committee, was unanimously adopted.

### Resolution re Proposed Budget Cuts for NEA and NEH

The following resolution, unanimously adopted by the CAA Board of Directors, was also unanimously adopted at the membership meeting. It was subsequently conveyed to the President, to members of the relevant House and Senate subcommittees, and to the Chairmen of the NEA and the NEH:

"BE IT RESOLVED THAT the members of the College Art Association of America express their deep concern over the proposed

substantial reductions in the appropriations for the National Endowment for the Arts and the National Endowment for the Humanities provided in the President's budget for the next fiscal year. At a time of economic contraction, when it is plain that the private sector has not been able to assume a sufficiently increased role in the support of the arts and humanities, the proposed reduction can have the gravest consequences for the nation. It is a pointed commentary on the budget's priorities to note that it contains a proposed appropriation of nearly \$90 million for military bands. By contrast, the proposed reduced appropriation for the National Endowment for the Arts is only \$77 million. The vitality of the cultural and intellectual life of a society is a measure of the society's ultimate contribution to civilization. To diminish one is to diminish the other. We urge the reconsideration of priorities. We urge the restoration of the proposed appropriations for the arts and humanities to a level appropriate for the necessary support which our enlightened government should provide."

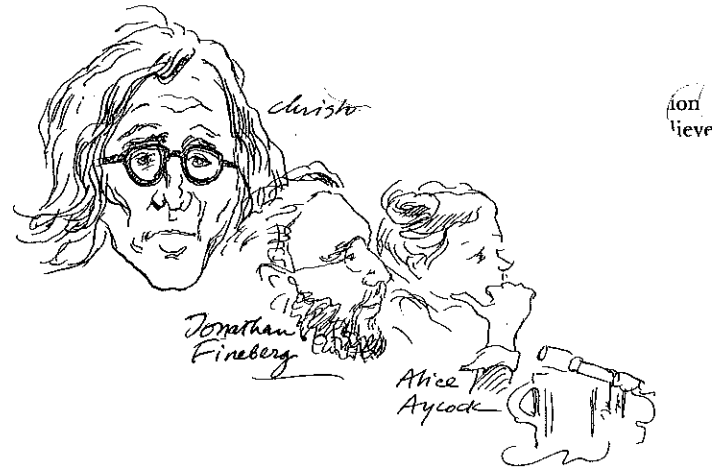
**Nominations** are invited for the Distinguished Teaching of Art History Award and for the Distinguished Teaching of Art Award. Suggestions and supporting materials may be sent to the CAA office; they will be forwarded to the 1982 award committee chairs when they are appointed.



## annual meeting picture album



RECEPTIONS, RECEPTIONS, RECEPTIONS . . . Looking around at the Met (above); looking down at the Guggenheim (below).  
Photos: Kathy Chapman



Scene from a studio panel.  
Drawing by Irene Trivas



Mary M. Davis receiving a CAA Honorary Life Membership card from H.W. Janson at Annual Members Business Meeting.  
Photo: Minerva Navarrete



. . . AND LINES, LINES, LINES. Information Desk, with CAA members Laura Rerra and Tedd Ernst.  
Photo: Minerva Navarrete

## /1982 annual meeting

sessions anyplace else in the country. The wide-ranging program covered both traditional and non-traditional mediums, as well as subjects such as activist art, Third-World artists, and the interfaces (art and architecture, crafts and the "fine" arts) and about-faces (post-modernism) that characterize the contemporary art scene.

New technologies reared their heads, with demonstrations/discussions of holography (*Images for Today's Classrooms*), satellite transmission (*Performance and/or Installation as an Interface between Painting/ Sculpture and the Media Arts*), and an ad hoc meeting on the uses of computers in art historical research and retrieval.

Opportunities for eating and drinking were legion. In addition to the reception held at the Met on February 26th in conjunction with Convocation, there were receptions that same evening at five other institutions along Museum Mile. On February 24th, a host of institutions in "The Village and Vicinity" held open houses, and on February 25th, those perspicacious enough to sign up for the trip to the Hispanic Society of America were "drowned in champagne," according to one participant, while the two busloads of people who took the Harlem Art Tour were feasted on fried chicken, beans and rice, and sweet potato pie.

Placement went smoothly. Openings for 538 positions were listed (92 of them repeats from earlier published reports). Only 1368 job seekers filed applicant registration cards, but we suspect there were many more than that because our print runs of 2000 for supplementary job and interviewers listings kept disappearing.

The most heart-breaking item in the Lost and Found is a well-filled address book, probably belonging to a filmmaker or photographer, judging by the entries. There's also a Week-at-a-Glance book that bears signs of belonging to a student at Harvard, most likely is Islamic art. Whoever you are, your paper is due May 11! Other items: a canvas camera case; a bag of books purchased at the Whitney and at Books & Co.; and the usual assortment of hats, scarves, and gloves (mostly unmatched). Also one hairbrush, last used by a brunette. In requesting lost items, please send sufficient information to assure identification.

It's not possible to thank all the people who contributed to making the 1982 annual meeting a success. (We know that's corny, but sometimes corniness says it best.) Special thanks, however, are due to two groups: the Women's Caucus for Art, for smoothly organizing its most ambitious program ever, particularly the sixteen exhibitions of works by women artists that took place all over the city; and the Caucus for Marxism and Art, for tactfully liberating a nearby empty room when the session they were scheduled to follow ran overtime.

Now, on to Philadelphia!

R.R.W. ■

## announcements

### Independent Scholars

Plans are under way to start an Association of Independent Historians of Art which will serve the professional needs of those who are unemployed, choose to work as scholars without institutional affiliation, or are creatively retired. AIHA (egodynamically pronounced "I-HAI") will act as a means of communication and sponsor workshops and publications about professional opportunities and free-lance survival skills. Scholars in all fields of art history are welcome and, should sufficient interest develop, affiliation with the CAA and other pertinent bodies will be sought. To survey its constituency, please send the names and addresses of potential AIHA members to Francis V. O'Connor, Raphael Research, 250 East 73rd Street, #11C, N.Y.C. 10021.

### Research Fellowships in India

Twelve long-term (six to ten months) and nine short-term (two to three months) research awards, without restriction as to field, are offered for 1983-84 by the Council for International Exchange of Scholars. Applicants must be U.S. citizens at the post-doctoral or equivalent professional level; those with limited or no experience in India are especially encouraged to apply. Terms include \$1,200—\$1,500 per month, an allowance for books and study/travel in India, and international travel for the grantee. In addition, long-term fellows receive international travel for dependents; a dependent allowance of \$100—\$250 per month; and supplementary research allowance. For application forms and further information: CIES, Att: Indo-American Fellowship Program, 11 Dupont Circle, Suite 300, Washington, D.C. 20036. (202) 833-4985. Deadline: 1 July.

### NEH Translation Program

Provides support of annotated, scholarly translations that contribute to an understanding of the history and intellectual achievements of other cultures and serve as tools for further disciplinary or comparative research. A critical introduction and explanatory annotation locating the work within historical and intellectual contexts required. Projects may be individual or cooperative; any language is eligible, but the Endowment has a particular interest in applications dealing with non-Western cultures. Applicants need not be affiliated to be eligible. For detailed guidelines and application materials: TP, Mail Stop 350, Division of Research Programs, NEH, 860 15th Stret, N.W., Washington, D.C. 20506. Application deadline: 1 July (annually).

### Unfounded Pessimism

The following is contained in a memorandum from Moira Egan of the National Humanities Alliance: "Special Note. I keep hearing that the number of applications to most NEH programs is down dramatically from this time last year. It seems that the bad news about Reagan's proposed cuts have travelled much more quickly than the good news about the victories we have won this year. Although this year's NEH budget is only \$20 million less than last year's, people seem to be under the impression that it is impossible to get an NEH grant any more. With the exception of a few programs which have been discontinued, this is most definitely not the case . . ."

### NEH 1983 Summer Stipends

\$2,700 for two consecutive months of full-time study or research in the humanities (applicant's own or related field). Applicants must have completed their professional training. Those employed by colleges or universities must be nominated by a designated officer of their institution; those whose appointments are terminating, or who are not employed by a college or university, may apply directly to the Endowment. For further information and application forms: Division of Fellowships and Seminars (MS-101), NEH, 806 15th Street N.W., Washington, D.C. 20506. Application deadline: 1 July.

### Fulbright Senior Scholars

Awards are available for university teaching and postdoctoral research in more than 100 countries during the 1983-84 academic year. Awards are offered in all academic fields, for periods of two to ten months. Applicants must be U.S. citizens with college or university teaching experience and/or a Ph.D or the equivalent. For applications and additional information, write—specifying country and field of interest—to Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, D.C. 20036. Application deadlines: for American Republics, Australia, and New Zealand, 15 June; for Africa, Asia, Europe and the Middle East, 15 September.

### Monumenta II: The Monument Redefined

An exhibition of monumental sculpture (indoor and outdoor pieces, to scale, actual size and site-specific) to be held in New York City in September, 1982. The exhibition is sponsored by the Gowanus Memorial Artyard with funding from the Brooklyn Arts and Culture Association. Send proposals to The Monument, 104 Franklin Street, N.Y.C. 10013, or call Scott Siken (212) 431-8783 or Frank Shifreen (212) 858-4783. Deadline for proposals: 31 July.

## information

For **CAA archives**, any information on Association activities from its beginning in 1912 through 1960, particularly catalogues or other information on traveling exhibitions sponsored during the 1930s through 1950s, would be very much appreciated. Contact Rose Weil, CAA, 16 East 52 St., N.Y.C. 10022. (212) 755-3532.

Information is sought on the Spanish painter **Ramon Casas**, who visited the United States in 1907 and 1924. I am particularly interested in the paintings and drawings he did in this country. Write Carmen B. Lord, 1514 Joseph Street, Apt. F, New Orleans, La. 70115.

For a comprehensive exhibition and catalogue, information is sought on the life, career, and work of painter **Henry Koerner** (American, b. Vienna 1915). Contact Gail Stavitsky, Museum of Art, Carnegie Institute, 4400 Forbes Ave., Pittsburgh, Pa. 15213. (412) 622-3206.

For a catalogue raisonné of paintings by **Robert Henri** in public collections, to be published as part of a definitive biography of the artist, I should like to receive the title, date and size of all Henri canvases in museum, university and college art collections. Contact Bernard B. Perlman, 6603 Baythorne Road, Baltimore, Md. 21209.

For a retrospective show and book on the work of artist **Jean Varda** (1893-1971), information on mosaics, collages, letters, memorabilia, audio-tapes, or movie footage is eagerly sought by Vagadu Varda Willmarth, 761 Robertson Way, Sacramento, Calif. 95818.

For research on an exhibition of **Jules Breton**, I would appreciate information on the location of any of his paintings or drawings in the United States or Canada from persons or institutions not already contacted. Hollister Sturges, Curator of European Art, Joslyn Art Museum, 2200 Dodge St., Omaha, Neb. 68102 (402) 342-3300.

The paintings, drawings, and pastels of **Theodore Earl Butler** (1860-1936) are the subject of a checklist in progress. Information regarding the current whereabouts of Butler's work or documentary material would be appreciated. Contact Sally Gross, Dept. History of Art, Bryn Mawr College, Bryn Mawr, Pa. 19010.

For a major exhibition on the **Aesthetic Movement in America** of the 1870s and 1880s that is being organized by the Smithsonian Institution Travelling Exhibition Service, information is sought about local American manifestations, important artistic personalities, and objects worthy of exhibition. Contact David A. Hanks, 800 Fifth Avenue, Apt. 25B, N.Y.C. 10021. (212) 888-7167.

## conferences and symposia

### Medieval Gardens

A symposium organized by the Dumbarton Oaks Program for Studies in the History of Landscape Architecture, to be held in Washington, D.C., on May 23, 1983. Papers are invited on "Garden Features," such as mounts, architectural structures, ornamental plants, layout, topiary; and "Gardens in Art," either in individual mediums or as a specific secular or religious theme in several mediums. Sessions will consist of a series of 20-minute papers, some of which will be published in the *Proceedings*. Send preliminary abstracts in triplicate, with a C.V., to Elisabeth MacDougall, DO, 1703 32nd Street, NW, Washington, D.C. 20007. Deadline: 15 September.

### Persons in Festival: Social Behavior as Identity Formation

The theme of the sixteenth annual conference of the Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, to be held October 15-16. Abstracts and inquiries to Richard C. Trexler, Conference Coordinator, CEMERS, SUNY-Binghamton, Binghamton, N.Y. 13901. Deadline: 1 May.

### British Studies

The Rocky Mountain Conference on British Studies will hold its annual meeting at Snowbird, Utah, October 8-9. Paper proposals to Thomas C. Kennedy, Dept. History, Univ. Arkansas, Fayetteville, Ark. 72701. Deadline: 1 July.

### Rubens Symposium and Publication

Twenty-three distinguished international scholars, among them Svetlana Alpers, David Freedberg, Egbert Haverkamp-Begemann, Julius Held, Frances Heumer, H.W. Janson, John Rupert Martin, Dewey Mosby, Konrad Oberhuber, and Barbara Rose participated in a Rubens symposium held at the Ringling Museum, Sarasota, April 14-16. Papers will be published as the premier issue of the *Ringling Museum of Art Journal*. For additional information: (813) 355-5101.

For a forthcoming exhibition and catalogue, send any information about **portraits of Vermonters** to Nancy Muller, Colby-Sawyer College, New London, N.H. 03257.

For a master's thesis on the Baroque artist **Elisabetta Sirani**, any information regarding her work in public and private American collections is sought. Contact Tracey S. Nurick, 728 S. Crouse Ave. #11, Syracuse, N.Y. 13210.

Any data, including photocopies of files, and photographs of the paintings and drawings in American collections of the Swiss artist Alex-

### De Stijl 1917-1937: Visions of Utopia

A one-day seminar to be held at the Hirshhorn Museum on May 8, in conjunction with their concurrent exhibition of the same title. Speakers include Nancy J. Troy, Johns Hopkins Univ., on *The Dancing Figure: Movement, Music and Space in the Work of Theo van Doesburg and Vilmos Huszar*; Joop Joo-steen, Stedelijk Museum, Amsterdam, on *Mondrian and De Stijl*; Kenneth Frampton, Columbia Univ., on *Architecture and De Stijl*; and Annette Michelson, New York Univ., on *Social Implications of De Stijl*. Fee for Smithsonian Institution members \$20; non-members \$25; students \$20. For further information; Carol L. Malmi (202) 357-1435.

### Netherlandic Studies Conference

An interdisciplinary conference to be held at the University of Maryland, College Park, June 12 and 13. The art history section is being organized by Arthur Wheelock, Univ. Maryland, and the National Gallery. *Treasures of the "Mauritshuis"* and *Seventeenth-Century Dutch Drawing* will be on view at the National Gallery at that time. For further information: William Fletcher, Dept. Germanic & Slavic Languages, UM, College Park, Md. 20742. (301) 454-4301.

### The Arts and Industrialism

The theme of the third annual Lowell Conference on Industrial History, to be held 30 April-1 May at the University of Lowell's South Campus. For further information: LCIH, Lowell National Historical Park, Lowell, Mass. 01852, or call Robert Weible or Maude Salinger (617) 459-1000.

### Space Technology and the Humanities

The fourth annual session on this topic to be held at the International Astronautical Federation's 33rd Annual Meeting, Paris, France, 27 September-2 October. Abstracts and inquiries to Margaret Gorove, Department of Art, Univ. Mississippi, University, Miss. 38677.

**andre Calame** (1810-1864) are requested for a catalogue of his work. Contact Valentina Anker, 329, rue de Bernex, 1233 Bernex/Geneva, Switzerland.

For a catalogue, information is sought on the life and works (including church decoration and newspaper illustrations) of **Friedrich Otto Ernst Klingelhöfer** (1832-1902), who studied at Kassel and Düsseldorf Academies. From 1851 to 1871 he lived in the United States, where he was a drawing master in Southern girls' schools. Contact Rosemarie Bergmann, McGill University, Dept. of Art History, 853 Sherbrooke St. West, Montreal, Que. Canada H3A 2T6.

## preservation news

### An Up-Date: The Private Sector and the Arts in Atlanta

In the last issue of the *CAA newsletter* I commented on the neglect and desecration of the sculpture at Atlanta Gateway Park. Since then, there has been some semblance of movement on the part of officials to repatriate the damaged sculpture, but the underlying lessons still seem not to have been learned.

Gudmund Vigtel, Director of the High Museum in Atlanta, called attention to the necessity of saving the sculpture park and its art works in 1971, eventually making a generous offer to accept a number of the pieces for the High Museum so that they could be kept in Atlanta. Little interest was shown in this offer. In fact, as has recently been learned, several sculptures—perhaps more than five—were donated to the Milwaukee Museum of Art, where they have since been put on display. This is a far cry from keeping the pieces in the city for which they were originally planned. In a letter of November 16, 1981 to the Editors of the *Atlanta Constitution*, Vigtel repeated his earlier offer to take nine sculptures from the park for the High Museum, thereby vitiating the argument that no one in Atlanta had ever asked for the sculptures.

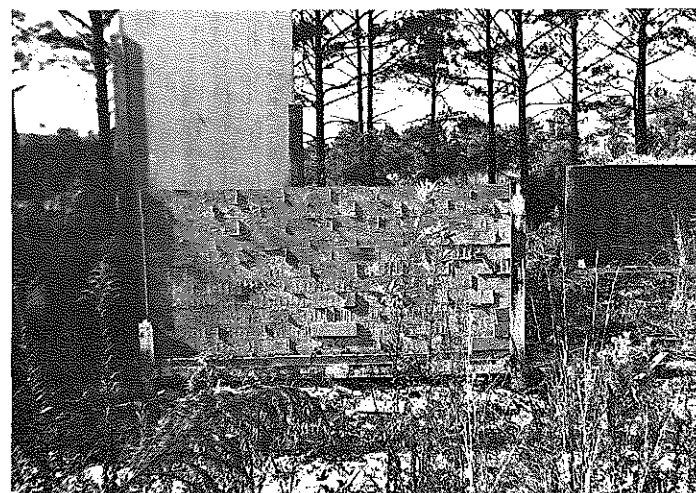
There are still unresolved questions about who had jurisdiction over certain pieces from the sculpture park initially. The recent allocation of \$12,000 by the Fulton County Commission to restore and relocate some of the remaining pieces suggests that the recent press coverage generated by the active preservationist campaign of John Howett (Emory University) and others has been having an effect. However, the future fate of pieces originally in the park is still uncertain. Will they remain in Atlanta? Will the pieces be restored? Will the works in Milwaukee be returned? Will other sculptures, still in the park, be distributed to other locations in the vicinity? Or will all the commotion lead to nothing of substance? A plan promised in January which would outline future plans for the park has yet to be released to the public.

This concern and chest-beating over the problem of Atlanta Gateway Park raises some issues about the activity and support of the arts by the private sector. For almost ten years, the private sector did not give serious consideration to the pieces of sculpture in its own back yard, or more rightly, on its front lawn. The works of Sol Lewitt (*Fig. 1*) and Joseph Albers (*Fig. 2*) were neglected and allowed to be covered over by grass. This is no way to preserve an artistic heritage. The fact that the private sector may do something now cannot undo the bungling of the past. Fortunately, however, there are now some belated signs that an attempt will be made to salvage a glorious idea. Only time will tell whether this attempt will be successful.

**Gabriel P. Weisberg** ■  
Chair, Committee for the Preservation of Art



*Fig. 1*  
Sol Lewitt,  
A-7, 1966. (Destroyed)



*Fig. 2*  
Josef Albers,  
Untitled, detail.  
(Destroyed)

## SECAC

The Southeastern College Art Conference will celebrate the fortieth anniversary of its founding during its annual conference, October 14-16, 1982, to be held on the campus of James Madison University in Harrisonburg, Va. Allied organizations that meet with SECAC each year are the Southern Association of Sculptors, the Southern Graphics Council, the Southeastern Women's Caucus for Art, the Visual Resources Curators, and FATE (Foundations for Art: Theory and Education). For the 1982 meeting, SECAC will extend invitations to artists, art historians, and art critics from the Republic of Ireland and Northern Ireland to attend and take part in the conference. Among the outside speakers will be art historian Albert Elsen and artist Darby Bannard.

Officers for 1981-82 are Martha B. Caldwell, James Madison Univ., President; Victor Huggins, Virginia Tech, Vice President; Jerry Coulter, James Madison Univ., Second Vice President; Joan Gregory, UNC at Greensboro, Executive Secretary-Treasurer; Margaret Gorove, Univ. Mississippi, Past President; and George Cress, Univ. Tennessee at Chattanooga, President-Elect. Serving

on the Board of Directors are Conrad Ross, Auburn Univ.; Lloyd Benjamin III, Univ. Alabama at Little Rock; Janet King, Lake-Sumter Community College; Walter Stomps, Western Kentucky Univ.; Carolyn Kolb, Univ. of New Orleans; Eugenia Summer, Mississippi Univ. for Women; Margaret Polson, Appalachian State Univ.; Sandra Langer, Univ. South Carolina; Janet Higgins, Middle Tennessee State Univ.; Miles Chappell, College of William and Mary; and Robert Craig, Georgia Tech.

For further information on SECAC, write P.O. Box 1026, Chapel Hill, N.C. 27514. For further information on the 1982 conference, write Department of Art, James Madison Univ., Harrisonburg, Va. 22807.

**Martha B. Caldwell** ■  
SECAC President

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



## grants and awards

### AMERICAN FULBRIGHT SCHOLARS

For university teaching and advanced research abroad 1981-82, awards in art and art history were made to: **Irene Bierman**, CASVA, National Gallery of Art: Research on the iconographic and semiotic study of the meaning of the lam-alif-alif-lam sequence, Islamic Museum, Cairo, Egypt and Topkapi Palace, Turkish and Islamic Museum, Istanbul, Turkey; **Richard Callner**, S.U.N.Y., Albany: Lecture on art in U.S. and participate in Symposium on Cultures of U.S. and Serbia in late 19th century, Univ. Belgrade, Yugoslavia; **Abbas Daneshvari**, Topanga, Calif.: Research on iconography of sacred architecture in Islamic Egypt to A.D. 1517, Cairo Univ., Helwan Univ., Egypt; **Harris Deller**, Southern Illinois Univ. (renewal): Teach ceramic art and study Korean ceramics, Hong-Ik Univ., Seoul, Korea; **Paul W. Deussen**, Michigan State Univ.: Research on Hellenistic granaries at Morgantina, Sicily, Univ. Palermo; **A. Thomas Ferreira**, California State Univ., Long Beach: Participate in workshop on the teaching of the arts at Oura Preto, Brazil; **Louis Finkelstein**, Queens College, C.U.N.Y.: Participate in workshop on the teaching of the arts at Oura Preto, Brazil; **Arlene M. Fisch**, San Diego State Univ.: Lecture on textile techniques in metal, contemporary American jewelry, Vienna Inst. Applied Arts, Austria; **Richard C. Marquis**, Univ. California, Los Angeles: Lecture on hot glass, Queen Elizabeth II Arts Council and New Zealand Society of Artists in Glass, Inc.; **Robert L. Mullen**, Univ. Texas, San Antonio: Research on colonial architecture of Oaxaca, National Inst. Anthropology History, Mexico; **Ronnie Rubin**, Univ. California, Los Angeles: Participate in workshop on the teaching of the arts at Oura Preto, Brazil; **Rolf W. Westphal**, Houston, Tex.: Lecture on art, architecture and environmental design, Middle East Technical Univ., Ankara, Turkey; **Fred A. Zimmer, Jr.**, Ohio State Univ., Columbus: Lecture on the theory and practice of planning and designing graphic communications for development, National College of Art, Pakistan.

### NEH TRANSLATIONS PROGRAM

Among the recipients of Research Translation Grants awarded in 1981 by the National Endowment for the Humanities were: **Irving Lavin**, Institute for Advanced Study, for the translation of a comedy by Gianlorenzo Bernini with notes and a critical and historical introduction; and **Bonita P. Brereton**, Ann Arbor, Mich., for the translation of the *Royal Version of the Hero Phra Malai*, an eighteenth-century Thai religious text frequently represented in temple murals and sculpture.

### CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts awarded four fellowships for visiting scholars to pursue research at the Center for two-month periods during the academic year 1981-82. Completing their fellowships in December 1981 were **Erica Cruikshank Dodd**, Univ. Beirut, and **Francesco Dal Co.**, Insto. Universitario di Architettura di Venezia. Dodd completed a supplement to the 1962 monograph on Byzantine silver stamps on 72 objects discovered in Kumluca, Turkey, in 1963. Dal Co studied the design experience of Mies van der Rohe and its relationship to the "Glassarchitektur" movement in Germany. Receiving the award to begin in February, 1982, were **Jörg Garms**, Austrian Inst., Rome, and **Gridley McKim-Smith**, New York City. McKim-Smith is collaborating with members of the Instituto de Conservacion in Madrid on a study of the Prado's paintings by El Greco. Garms is studying the architectural fantasies of Piranesi, particularly those published in *Prima Parte di Architettura e Prospettiva*.

### ARLIS/NA AWARDS

At its recent tenth anniversary conference in Boston, The Art Libraries Society/North America, presented its Wittenborn awards for excellence in publishing to **Yale University Press**, for *The Paintings and Drawings of William Blake* by Martin Butlin, and to the **National Gallery of Art and Yale University Press**, for *Hans Baldung Grien: Prints and Drawings*. Two special awards for excellence went to **Abbeville Press** for *Alexander Liberman* by Barbara Rose, and to **Brown University** for its graduate student exhibition *Edouard Manet and the Execution of Maximilian*. **Matthew Hogan**, of Syracuse University, received the Gerd Muehsam Award for his paper *Proposal for a Regional Clearinghouse for Ephemera Related to the Arts*.

### WINTERTHUR FELLOWSHIPS

The Winterthur Museum and Gardens awards three NEH-funded fellowships each year to promote research in the history of American art and American cultural and social history with a special emphasis on material culture. Recipients for the academic year 1981-82 were **Robert L. Alexander**, Univ. Iowa, to study the architecture of Robert Mills, builder of the U.S. Treasury; **Dell T. Upton** of Richmond, Va., to examine the transition from vernacular to popular architecture in the nineteenth century; **Edward J. Nygren**, Corcoran Gallery of Art, to research American landscape painting.

### AMERICAN ART JOURNAL AWARD

The first annual *American Art Journal* Award, \$1,000 given in recognition of outstanding scholarly writing for that publication, is shared by **Kathleen A. Foster**, Pennsylvania Academy of Fine Arts, for "The Still-Life Paintings of John La Farge," Summer 1979, and **Mary Black**, The New York Historical Society, for "Contributions toward a History of Early Eighteenth-Century New York Portraiture: Identification of the Aetatis Suae and Wendel Limners," Autumn 1980. Neither that publication, nor—regrettably—the award, are to be confused with the CAA's very own *Art Journal*.

### RIFKIND FOUNDATION GRANTS

The Robert Gore Rifkind Foundation has named two scholars-in-residence for the 1981-82 academic year: **Frederick S. Levine**, Northwestern Univ., to assemble material for two bibliographical projects: *German Expressionism: An Annotated Bibliography*, and *A Bibliography of German, Austrian and Swiss Painting and Sculpture in the Twentieth Century*; **Wolf-Dieter Dube**, director of the State Gallery of Modern Art in Munich, to prepare a new work on German Expressionist art to be published by Skira-Verlag, Geneva, in 1983.

### RISD ATHENA AWARDS

The Rhode Island School of Design's President's Fellows Award honoring creativity and excellence in the world of art and design will be presented to artist gallery owner **Betty Parsons**, writer and editor **Rose Slivka**, architect **Buckminster Fuller**, and puppeteer and television producer **Jim Henson** in April. In addition, a special corporate Athena will be presented to **Conde Nast Publications**.

### INDIVIDUAL AWARDS

**Lucy Der Manuelian** received the National Association for Armenian Studies and Research's Jack H. Kolligian Award "for meritorious achievement in Armenian studies and culture." Der Manuelian, recipient of the first doctoral degree in the field of Armenian art in the United States, was cited for her publications, research, and lectures on medieval Armenian art.

**Roberta J. M. Olson**, Wheaton Coll., has been awarded a fellowship grant by the National Endowment for the Humanities for the 1982-83 school year.

*Continued on p. 16, col. 1*

## people and programs

*Material for inclusion in People and Programs should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: 30 May.*

### IN MEMORIAM

**Doris Chanin Freedman**, chair of the Public Art Fund Inc. and a cultural affairs and landmarks preservation activist, died in New York City at the age of 53. Former president of the Municipal Art Society and of City Walls, Inc., she was best known for her advocacy of the placement of art in public places, initiating, among many other shows, the five-borough outdoor exhibition of the works of Mark Di Suvero.

**Walter Read Hovey**, chairman emeritus of the University of Pittsburgh's Department of Fine Arts, died in December at the age of 86. A noted connoisseur and collector (of Oriental and American art), as well as a scholar and educator, Hovey published several books on the works in the Frick Art Museum in Pittsburgh.

**Ferruccio Marchi**, founder and president of Centro di, died in Florence on December 22. Centro di is known in the art world for the high quality of its publications, its magnificent bookshop, and its interest in and support for librarianship throughout the world.

**Duncan Allan McNab**, director of the Art Institute of Chicago from 1956 to 1966 and a former chairman of the Art Museum Directors Association, died in February.

**Raymond Baxter Dowden**, head of the Design Department of the Cooper Union School of Art, from 1945 to 1967, died in January at the age of 77.

### ACADEME

The University of Hartford has named **Alfred E. Hammer**, currently director of the Pacific Northwest College of Art in Portland, Ore., the new dean of its Art School. His appointment becomes effective July 1. Hammer (MFA Yale Univ.), who works in watercolors and oils, was previously director and professor at the School of Art of the University of Manitoba in Winnipeg, Canada. In addition, five new faculty appointments were announced by Hartford: **W. Marvin Kendrick** (MFA Yale Univ.), visiting associate professor of design; **Leland Rice**, most recently artist in residence at the University of Southern California and at the Tyler School of Art, lecturer in photography; **Robert Sennhauser**, coming from the Art Institute of Chicago, lecturer in printmaking; **Sewell Sillman**, who was visiting adjunct professor and visiting critic at S.U.N.Y. Purchase and The Rhode Island School of Design, visiting professor of design; and **Gerry Wentz**, a Hartford alumnus (BFA 1974), lecturer in film.

Another new dean is **Peter Clothier**, who assumed that position at the Loyola Marymount University College of Fine and Communication Arts in November. Before coming to LMU, Clothier, was acting director and dean of the college at Otis Art Institute.

New visiting professors during the spring term at the University of Delaware are **John Wilmerding**, who will be teaching a seminar on American painting, 1825-1900, and **Ulrich Hiesinger**, who will be teaching a seminar on Roman portrait sculpture.

The Frick Fine Arts Department of the University of Pittsburgh will have two visiting Andrew Mellon Professors in the academic year 1982-83. **Roy Sieber** of the University of Indiana will teach African art in the fall term. **Ruth Butler** of the University of Massachusetts (Harbor Campus) will teach modern sculpture in the winter term.

The U.C.L.A. Department of Art, Design and Art History has appointed **Edith Tonelli**, currently director of the University of Maryland Art Gallery, adjunct assistant professor in the art history area in conjunction with her new appointment, effective July 1, as director of the Frederick S. Wight Art Gallery. For the Spring quarter, **Shelley M. Bennett**, assistant curator at the Henry E. Huntington Art Gallery in San Marino, Calif., will teach a course on "The Art and Architecture of Georgian England." **Alan Wallach** of Kean College is visiting professor in American art, and **Beth Irwin Lewis** of The College of Wooster, author of *George Grosz: Art and Politics in the Weimar Republic*, is teaching modern art. Lewis is helping to replace **Otto Karl Werckmeister**, who is on leave this year with a Guggenheim Fellowship. During the Winter quarter, Werckmeister was replaced by **Jan van der Meulen** of Cleveland State University, who as visiting professor taught a lecture course on Gothic art and a seminar on Chartres.

**Beata Kitsiki Panagopoulos** of San Jose State University was elected Kress Professor of Hellenic Studies at the American School of Classical Studies at Athens for the year 1982-83. She also was the 1981 recipient of the highest literary award given in Greece, the prize of the Academy of Athens, for her book *Cistercian and Mendicant Monasteries in Medieval Greece*. During her tenure at the American School, Panagopoulos plans to teach a course in Post-Byzantine architecture.

Alumnus **Richard J. Bilaitis** has been named chair of the Department of Art and Art History at Wayne State University, for a three-year term ending August, 1984. An associate professor, he joined the faculty in 1962 and had been serving as acting chair of the department since June 1981.

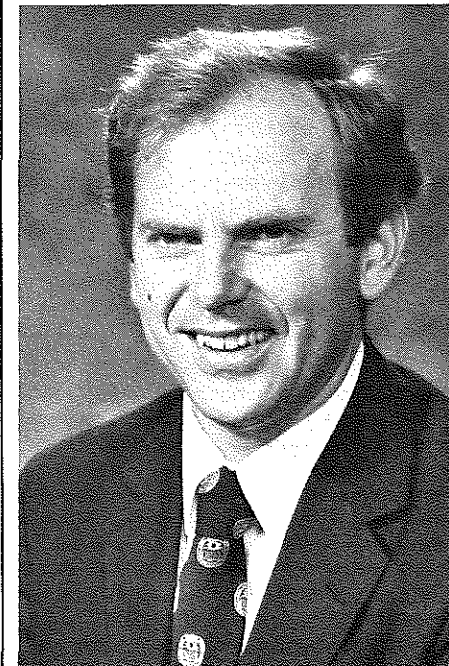
**George R. Ellis** assumed the position of

director of the Honolulu Academy of Arts on February 1, following the retirement of **James W. Foster**, who had held the post since 1963.

**Alvin I. Sher** has been appointed the new director of the Great Lakes College Association's Program for the Arts in New York City. Sher brings to this position his background as an artist living in the city, combined with a dozen years of college teaching experience.

**John T. Carey's** retirement from the Department of Art of the University of West Florida in Pensacola was honored in November by a Forum Series Lecture by University of South Carolina art historian **Charles R. Mack**, who spoke on *Space and Spirit in Early Renaissance Art*. Carey, a specialist in medieval and modern art history, leaves the UWF after fourteen years of service to a department which he founded and chaired for a number of years.

### MUSEUMS



Charles C. Eldredge, National Museum of American Art

It is with particularly great pleasure that we report that **Charles C. Eldredge**, currently director of the Spencer Museum of Art at the University of Kansas in Lawrence, has been named to succeed former CAA President, the late **Joshua C. Taylor**, as director of the National Museum of American Art in Washington. The appointment will take effect in July. Our pleasure is particularly great because Eldredge, too, is "one of our own," having served for two years as the first Museum News Editor of the revised (and, we like to think, "revitalized") *Art Journal*. He is "one of

*Continued on p. 12, col. 1*

NMAA's own," too; for six months in 1979 he was a post-doctoral fellow at the Museum, when it was called the National Collection of Fine Arts. A specialist in nineteenth- and early twentieth-century American painting, Eldredge (Ph.D. Univ. Minnesota) held several faculty and museum staff positions in Minneapolis before joining the University of Kansas in 1970 as assistant professor in the Department of Art History and curator of collections at the Spencer Museum of Art. He became director of the Museum in 1971 and a full professor in the department in 1980. Eldredge is the author of *American Imagination and Symbolist Painting* (1979).

To replace Eldredge, the Spencer Museum of Art has named **Elizabeth Broun**, currently curator of prints and drawings, acting director. Broun (Ph.D. Univ. Kansas), who joined the museum staff in 1976 and the university faculty in 1979, researched and wrote the *Handbook of the Collection* in 1978 and has organized numerous exhibitions, among them *The Prints of Anders Zorn*, *Kansas Printmakers*, and, currently touring, *The Engravings of Marcantonio Raimondi*.

Former Worcester director **Richard Stuart Teitz** left in February to assume the directorship of the Hood Museum of Art at Dartmouth College. He has also been appointed professor in the Art Department at Dartmouth. Prior to leaving Worcester, Teitz announced the appointment of three new staff members: **Paul F. Haner**, who comes to Worcester after three years as the conservator of paintings at the Intermuseum Conservation Association at Oberlin, as chief conservator; **Jeanne C. Pond**, the Museum's assistant curator of education since 1979, as interim curator of education; and **Jennifer B. Weininger**, as coordinator of public relations. Also announced was the appointment of **Sante Graziani**, who served for thirty years as dean of the Museum's school, as dean emeritus.

New at the Guggenheim: **Diane Waldman**, whose title has undergone several changes over the past few years (most recently director of exhibitions), has been named deputy director. Her first appointment was **William F. Jackson**, previously director of finance for the American Craft Council, to serve as museum administrator. Somewhat earlier, **Vivian Endicott Barnett**, formerly associate curator, was named research curator, and **Lisa Dennison Tabak**, most recently exhibition coordinator, was named assistant curator. Among their many other duties, Barnett is coordinating the three major Kandinsky exhibitions which will take place at the Guggenheim over the next five years (Part I, and a knock-out, currently on view) and Tabak is assisting with the forthcoming Italian exhibition of the Exxon International series.



Tom Freudenheim, Worcester Art Museum. Painting by Alice Neel.

Photo: Grace Zaccardi, Courtesy G. Grimaldis Gallery

**Tom L. Freudenheim** returns to a career in which he has served with distinction: The Worcester Art Museum has announced his appointment as its new director, effective this coming September. Freudenheim, currently director of Museum Programs at the National Endowment for the Arts, was director of the Baltimore Museum of Art from 1971 to 1978 and before that assistant director of the Art Museum of the University of California at Berkeley.

The Baltimore Museum of Art has announced two new appointments: **Anita V. Gilden**, formerly assistant librarian of the Albright-Knox Art Gallery in Buffalo, is the new librarian. Gilden holds degrees both in art history and in library and information studies from the State University of New York at Buffalo and has also had studio art experience. **Frederick J. Lamp**, a doctoral candidate at Yale University, is the new associate curator for the Arts of Africa, the Americas, and Oceania. Lamp, who has taught at Georgetown, George Washington, and Catholic Universities and at Yale, has done extensive research in Africa.

Another Yale (Ph.D. and most recently on the faculty there), **Margaretta M. Lovell**, has been named Ednah Root Curator of American Art at the Fine Arts Museums of San Francisco. As Ednah Root Curator she will be in charge of the Museum's Department of American Painting. Lovell's is a joint appointment; she also holds an appointment as assistant professor in the History of Art Department at the University of California at Berkeley.



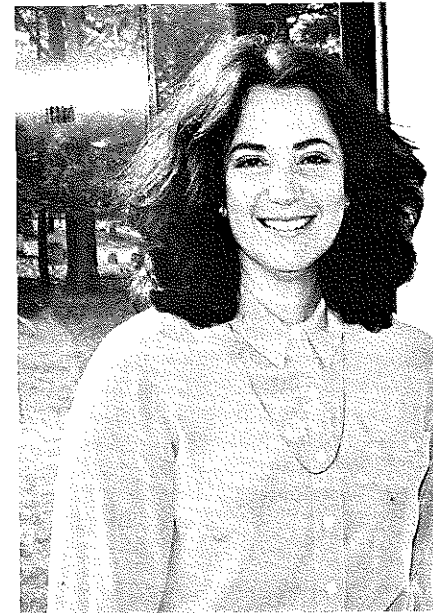
Frederick Lamp, Baltimore Museum of Art.

Other curatorial appointments: **Phillip M. Johnston** (MA Winterthur and Univ. of Delaware) has been named curator of decorative arts and head of the section of Antiquities, Oriental and Decorative Arts at the Carnegie Institute Museum of Art. **Alan P. Darr** (Ph.D., I.F.A.) was promoted from associate curator to curator in charge of the Department of European Sculpture and Decorative Arts at the Detroit Institute of Arts. For the past four years, Darr has been responsible for various installations and exhibitions at DIA, including those related to textiles and costumes. The new curator of contemporary art at the Montreal Museum of Fine Arts is **Yolande Racine**. Previously, Racine had been assistant curator in charge of temporary exhibitions at Montreal's Musée d'art contemporain.

In museum education departments: **Helen Ferrulli**, formerly at the Whitney, has been named director of education at the Indianapolis Museum of Art. **William R. Lucero**, most recently program developer for the Association of Hispanic Arts CETA Artist Project, has been named an assistant educator in the Metropolitan's Community Education Department. At the Columbus Museum of Art, **Susan Page Tillett**, formerly assistant curator of education, has been appointed director of department programs. **E. Jane Connell** is the new assistant curator of education, with responsibility for coordinating adult programs.

At university museums: **Patrick Noon** (MA Univ. Michigan) has been made curator of prints and drawings at the Yale Center for British Art. Noon, author of *English Portrait Drawings and Miniatures*, 1979, and co-author of *The English Miniature*, 1981, was previously assistant curator. The Princeton Art Museum has announced the appointment

of **Betsy Jean Rosasco** (Ph.D. I.F.A.) as assistant curator. Rosasco, who taught for a year at Bryn Mawr College, is a specialist in eighteenth-century French art, with emphasis on sculpture and the decorative arts. African scholar **Doran Ross** has been named associate director of UCLA's Museum of Cultural History. A doctoral candidate at the University of California, Santa Barbara, Ross was visiting curator of the Museum's 1977 exhibition, *The Arts of Ghana*.



Judith Sobol, Joan Whitney Payson Gallery, Westbrook College.

Westbrook College in Portland, Maine, has announced the appointment of **Judith Sobol** as director of its Joan Whitney Payson Gallery of Art. Sobol comes to Portland from Washington, D.C., where she was executive director of Don't Tear It Down, a citizens' action group working for urban conservation.

**Kent Ahrens** has been appointed director of the Everhart Museum of Natural History, Science and Art in Scranton, Pa. Prior to this appointment, he taught art history at Georgetown University; before that he was associate curator of paintings at the Wadsworth Atheneum.

**Carol E. Faill** has been appointed administrator for the College Collections at Franklin and Marshall College in Lancaster. A candidate for the MFA degree at Pennsylvania State University, Faill was executive director of the Doshi Center for Contemporary Art.

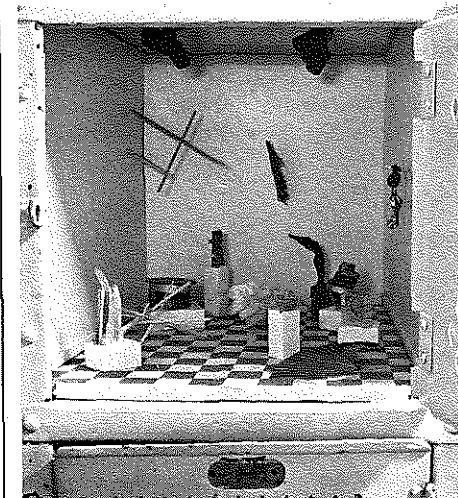
Two museum directors have announced their resignations. **Bill Agee** is leaving the Houston Museum of Fine Arts after eight years. **Andrew Oliver, Jr.**, director of the Textile Museum in Washington for six years, is also resigning. Neither has announced future plans.

## NEW PROGRAMS/FACILITIES

**Duke University** will offer a graduate program in the history of art beginning in the fall term of 1983. The course of study will be concentrated mainly in the western European traditions and will lead to a master's degree. For more information: John R. Spencer, Chr., Dept. Fine Art, DU, Durham, N.C. 27708.

A master's degree program for art teachers is being offered jointly by the **Parsons School of Design** and the **Bank Street College of Education**. All course work is given during the summer months, with completion of the curriculum in three summer semesters. Additional information from Allen Conroy, Assoc. Dir. of Admissions, BSCE, 610 West 112th St., N.Y.C. 10025. (212) 663-7200, ext. 313.

The **Glencairn Museum** of the Academy of New Church, in Bryn Athyn, Pa., has now opened. Housed in the former home of Raymond Pitcairn and containing his collection (part of which is currently on view at The Cloisters), the museum specializes in medieval sculpture and stained glass. Open to the public by appointment. (212) 947-9919.



O.K. Harry at R.I.S.D. Photo: David Perrotta

**O.K. Harry** (any resemblance to . . . is not coincidental), a miniature sculpture gallery, opened in a locker at the Rhode Island School of Design in January. The idea is not just to have fun, but to provide practical experience in setting up exhibitions of large-scale sculpture. There are real openings, with miniature hors d'oeuvres (there was no mention about the size of the drinks). The department plans to open more miniature galleries in lockers and hopes, eventually, to reconstruct the West Broadway scene.

**Rice University** will begin a master's program in the history of art and classical archaeology in the fall of 1982, with seven full-time and one part-time faculty. Those choosing the archaeology option will have an oppor-

tunity to participate in a major dig just outside Rome. For those interested in museum careers, internships have been established with the Museum of Fine Arts, the Contemporary Arts Museum, and the Institute for the Arts at Rice. Tuition waivers and fellowships are available with stipends ranging from \$500 to \$6,000. For further information: Graduate Advisor for the Dept. of Art and Art History, RU, P.O. Box 1892, Houston, Tex. 77001.

The former Rutgers University Art Gallery, expanded and renamed **The Jane Voorhees Zimmerli Art Museum** of Rutgers, will inaugurate its new quarters with an exhibition entitled *Haarlem: The Seventeenth Century* in February, 1983.

## RELATED ORGANIZATIONS

Historian **John William Ward**, president of Amherst College from 1971 to 1979, will succeed **Robert M. Lumiansky** as President of the American Council of Learned Societies.

**Freda Church**, who had been with the Society of Architectural Historians for eighteen years, most recently as associate executive secretary, retired last December.

New officers of the Art Libraries Society/North America are **Nancy Allen**, Boston Museum of Fine Arts, vice chairman/chairman elect; **Jeffrey Horrell**, Sherman Art Library, Dartmouth College, treasurer; **Loren Singer**, Concordia University, Canadian representative to the Board; **Nancy Pistorius**, University of New Mexico, western states representative to the Board. To reflect its growth and significantly greater coverage, the *Arts/NA Newsletter* has been retitled *Art Documentation*.

**Sue Welch Reed**, Boston Museum of Fine Arts, is the new president of the Print Council of America. **Marshall S. Cogan**, General Felt Industries, is the new president of the American Council for the Arts. The new chairman of the Board of Trustees of the American Academy in Rome is **John W. Hyland, Jr.**, of Warburg Paribas Becker, the international banking firm.

## sustaining members

Sustaining membership is a voluntary category for those who wish to support the CAA beyond their regular income-based dues. The dues for Individual Sustaining Members are \$100 annually. We are gratified to announce the following Individual Sustaining Members for 1982: **Emma W. Alexander**, Ann Arbor, Mich.; **Jean S. Boggs**, Philadelphia, Pa.; **Sol Alfred Davidson**, Scranton, Pa.; **August L. Freundlich**, Syracuse, N.Y.; **Cynthia Polsky**, New York City; and **Frank J. Rack**, Parma, Ohio.

notes from the women's caucus

The annual conference of the WCA, marking its tenth anniversary, was held in New York, February 23 – 27. Highlights included a keynote address by Bella Abzug, entitled *Women and Economics: Women and Power*; a variety of panels and other sessions that focused on issues and strategies for women artists and art historians in the 1980s; and the fourth annual presentation of the WCA Awards for Outstanding Achievement in the Visual Arts, in a ceremony that was held before a capacity audience at the New York Cultural Center. In addition, *Views by Women Artists*—sixteen theme shows curated by women—was organized by the New York Chapter in conjunction with the conference and the WCA's anniversary celebration.

Muriel Magenta, who is Professor of Art at Arizona State University and sixth National President of WCA, began her two-year term of office in March. At the Member's Business Meeting, she announced the appointment of Thalia Gouma-Peterson as Vice President for Program Coordination, Lyn Matthew as Vice President for Chapter Liaison, and Beatrice Weinstein as Treasurer and Business Administrator. Also, for the first time, five Regional Vice Presidents have been appointed to serve as resource persons for their areas. They are: Barbara Aubin (Midwest), Christine Havice (Southwest), Sabra Moore (Northeast), Lyn Randolph (Southwest), and Ruth Weisberg (West).

**shows by artist members**

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

**Cecile Abish.** Art Gallery, State University of New York at Stony Brook., March 31 – May 10. "From the Marble Works, 1974-1979."

**James Buhalis.** Art Gallery, Pepperdine University, Malibu, Calif., April 4 – May 15. Drawings and painting on handmade paper.

**Gloria DeFilipps-Brush.** Prairie State College Gallery, Chicago Heights, November 1982. Handworked photographs.

**Sydney Drum.** Jan Cicero Gallery, Chicago, February 19 – April 2. Paintings. Travelling exhibition sponsored by the U.S. Embassy in Yugoslavia, six months in 1982. Prints.

**Richard Hamwi.** Museum of Art, The Pennsylvania State University, University Park, February 7 – March 28. Works on paper.

**William Havlicek.** Southern Missionary College, Art Galleries, March 14 – April 4. "Transfigurations," rope on canvas constructions.

Ann Sutherland Harris, chair of the Five-Year Planning Committee has announced the launching of a WCA fund raising campaign. Its goal is the establishment of a \$1 Million Endowment Fund, which will subsidize future publications and national exhibitions as well as the administrative operation of the organization and its growing chapter network.

Susan Rossen, Editor at the Chicago Art Institute, has been appointed chair of the Publications Committee, which will be in charge of the development of the new WCA Press. Its first project is *The Ten-Year History of the WCA (1972-1982)* by Christine Havice, which is being prepared in connection with the Caucus's tenth-anniversary celebration and will be available early in 1983. Other projects now being considered or prepared for later publication are *Upstream: Women in the Visual Arts* by Faith Ringgold, a journal of source materials on women artists outside the cultural mainstream of American art, and an up-dated edition of *Women's Studies and the Visual Arts*, a curriculum guide edited by Elsa Honig-Fine.

Also announced is publication of the *WCA National Network Directory*, which will list subscribers, who are members of WCA, by state, local chapter, and areas of professional interest and activity. The publication, coordinated by Carol Sherwood, will be available next August. Deadline for copy is June 5. For more information about the *Directory* and

**Hera.** Interart Gallery, N.Y.C., February 24 – March 26. "Family Room," a sculpture installation.

**Janis Crystal Lipzin.** De Saisset Museum, Santa Clara, Calif., January 12 – February 14. Color photographic work and film installation. Pasadena Filmforum, Calif., February 17. Films. Traction Gallery, Los Angeles, February 18. Films.

**Marjorie Apter McKevitt.** Paul Klapper Art Library, Queens College, C.U.N.Y., Flushing, N.Y., February 16 – March 31. Recent landscapes-oil paintings and works on paper.

**Daniel E. Mader.** Carnegie Art Center, Northern Kentucky Arts Council, Covington, Ky., April 23 – May 5. "Carnegie Review," sculpture.

**Maxine Olson.** Palm Museum, Palm Springs, Calif., February 23 – April 30. "West as Art: Changing Perceptions of Western Art in California Collections."

**Lois Polansky.** Alexander Milliken Gallery, N.Y.C., May 1 – May 26. "Works in Handmade Paper."

other WCA activities, write to the WCA National Business Office, 1301 East Monte Vista Road, Phoenix, Arizona 85006. The Business Office can also be contacted by telephone (602) 253-5125 during the following hours: Monday 10 AM-3 PM; Tuesday and Wednesday 4 PM-9 PM Mountain Standard Time. Correspondence with the WCA National President should be sent directly to the WCA National President's Office, School of Art, Arizona State Univ., Tempe, AZ 85281.

The Eleventh Annual Meeting of WCA will be held in Philadelphia, February 15 – 18, 1983. The theme of the conference will be *Women: The Art of Power*. Four panels connected with this theme have already been announced. They are (1) *The Art of Power Defined*; (2) *Contemporary Women of Power*; (3) *Women of Power in History*; and (4) *Crossing Boundaries: A Seminar on Feminist Ideology*. Also announced is an art history session, *Questioning the Litany III*. For further description of these sessions, see the May issue of *Hue Point: Women's Caucus for Art Magazine* (formerly the *WCA Newsletter*). Abstracts for papers as well as new topic proposals for open panels are now being invited and should be submitted by June 30 to the Program Coordinator, Judith Stein, Pennsylvania Academy of Fine Art, Broad and Cherry Streets, Philadelphia, PA 19102.

Norma Broude ■  
WCA/CAA Correspondent

**Terri Priest.** Artworks, Worcester, Mass., April 2 – 30. Paintings and silkscreen prints. University of Massachusetts Medical Center Gallery, April 2 – 30. Silkscreen prints.

**Florence Putterman.** Lycoming College, Williamsport, Pa., November 1981; Bergsma Gallery, Grand Rapids, Mich., February 1982; and Bolen Gallery, Santa Monica, Calif., May 1982. Prints and monotypes.

**Yasue Sakaoka.** Batteles Memorial Art Center, Ottebein College, Westerville, Ohio, October 19 – November 25, 1981. Art Gallery, Ohio University, Lancaster, January 10 – February 4. Paper works.

**Jo Sandman.** O.K. Harris Gallery, N.Y.C., May 29 – June 19. Installation works.

**Robert Weiss.** Capricorn Galleries, Bethesda, Md., January 22 – February 14. New York "Cityscapes," paintings.

**Cynthia M. Young.** Foundry Gallery, Washington, D.C., April 6 – May 1. New Paintings and drawings. ■

STATEMENT OF REVENUES AND EXPENDITURES

REVENUES	1980	1981
Membership Dues		
Individual	\$205,987	\$229,644
Institutional	106,177	121,237
Total Dues	\$312,164	\$350,881
Other Income		
Positions Listings Subscriptions	\$ 19,433	\$ 25,581
Institutional Placement Listings	11,658	15,635
Art Bulletin Subventions	39,080	39,612
Interest and Dividends	38,696	57,882
Book Service (net)	(3,367)	(749)
Back Issues & Misc. Publications Sales	10,281	11,643
MFA Programs Directory	1,898	1,466
1978 Ph.D. Survey	1,242	960
Studio Guide	5,893	5,549
MFA Survey	662	486
Annual Meeting (net)	34,683	36,643
Computer List Sales	1,284	7,001
Gain/Loss on sale of securities	13,925	21,192
Miscellaneous	-0-	1,339
Total Other Income	\$175,368	\$224,240
Total Revenues	\$487,532	\$575,121
EXPENDITURES		
Administrative Costs		
Salaries	\$109,133	\$115,988
Payroll Taxes and Fringe Benefits	18,557	21,018
Rent and Cleaning Services	20,704	23,030
Office Expenses/Printing/Postage/Stationery/Mailing Services	18,423	26,943
Telephone	2,634	3,124
Accounting Fees	3,500	4,151
Office of the President	454	145
Insurance	2,311	3,038
Administrative Travel and Expenses	651	1,393
Total Administrative Costs	\$176,367	\$198,830
Other Costs		
Honorarium, Monographs Series Editor	\$ 2,000	\$ -0-
Art Bulletin	154,087	174,400
Art Journal (net)	24,896	30,586
Newsletter (net)	12,152	12,979
Board Travel/Meeting Expenses	7,693	11,168
Committee Expenses	1,243	569
Professional Dues	1,073	2,464
Award Expenses	884	633
Placement Service	42,057	45,457
MFA Programs Directory, 1980/Printing	4,805	-0-
Art Bulletin Index (net)	5,087	-0-
Federal Taxes	(675) *	850
Miscellaneous	1,089	406
Total Other Costs	\$256,391	\$279,512
Depreciation	1,485	1,595
RILA loan written off	800	-0-
Contributon to Joshua C. Taylor Fellowship Fund	-0-	5,000
Reserve for Moving Expenses	-0-	15,000
Rent Stabilization Fund	-0-	75,000 **
Total Expenditures	\$435,043	\$574,937
Excess Revenues over Expenditures	\$ 52,489	\$ 184

Spring 1982

STATEMENT OF RESOURCES AND LIABILITIES

RESOURCES	1980	1981
Cash (Checking account, savings, etc.)	\$245,327	\$306,623
Marketable Securities	429,233	452,327
Accounts Receivable (advertising, etc.)	33,003	23,661
Prepaid insurance	247	1,233
Accrued interest receivable	4,979	4,896
Stationery & postage on hand	5,658	3,638
Furniture & fixtures (net)	2,357	1,652
Office Equipment	4,280	5,465
Deposits – Postmaster	3,933	2,673
Due from broker (dividends)	3,002	3,048
Total Resources	\$732,019	\$805,216
LIABILITIES		
Accounts payable (printers, etc.)	\$ 39,592	\$ 24,264
Employees withheld taxes	4,176	3,845
Federal income tax payable	1,578	1,020
New York sales tax payable	76	136
Members' prepayments for books	4,893	4,215
Kress Grant – RILA Conference Fund	152	-0-
Total Liabilities	\$ 50,467	\$ 33,480
CAA Capital Fund	\$681,552	\$771,736 †
MONOGRAPH SERIES FUND		
General Fund	\$ 80,404	\$ 98,976
Endowment Fund	200,000	200,000
Total Monographs Fund	\$280,404	\$298,976
MILLARD MEISS PUBLICATION FUND		
General Fund	\$ 83,869	\$ 90,836
Endowment Fund	437,766	437,766
Total Meiss Fund	\$521,635	\$528,602
Meiss grants committed/payable	\$ 57,140	\$ 43,900
ART BULLETIN INDEX FUND		
Capital Fund	-0-	\$19,784 ‡
MEMBERSHIP STATISTICS		
Domestic individuals	6,311	6,328
Foreign individuals	349	351
Domestic institutions	1,219	1,246
Foreign institutions	537	557
Total Members	8,416	8,482
Names and addresses of members are on file at the CAA office, 16 East 52nd Street, New York, N.Y. 10022.		
* Represents refund of tax overpayment for 1979.		
** Interest only to be used to off-set rent increases.		
† \$75,000 to be transferred to Rent Stabilization Fund.		
‡ Net Proceeds from sale of <i>The Art Bulletin Index</i> .		



## /grants and awards

**Csilla Fabo Perczel** received an ACLS travel grant to attend the Seventh International Conference of Ethiopian Studies to be held in Lund, Sweden, April 26—29. She will deliver a paper entitled "Sources, Causes and Effects of Foreign Influences on Ethiopian Painting in the Sixteenth Century."

Artist and educator **Dorothy Gillespie** received the Outstanding Woman of Virginia award from the James Madison University Faculty Women's Caucus. The award is presented each year to honor a Virginian who has distinguished herself through professional activity.

For his *Torso Series*, made with handmade paper painted with graphite mixed with glue, **John Tuska**, Univ. Kentucky, won the \$3,000 Museum Guild Purchase Award at the 1981 Mid-States Art Exhibition held at the Evansville Museum of Art.

Architectural critic **Ada Louise Huxtable** was among nineteen prize fellows selected in the second round of MacArthur Foundation "genius" awards; recipients get \$24,000 to \$60,000 annually (depending upon their age at the time of the award) for five years.

**Correction:** In the listing of the first recipients of the NEA Awards in the Visual Arts which appeared in the Winter 1981/82 issue, we neglected to mention that NEA is but one of three funders of the AVA program. The other two are Equitable Life Assurance Society and the Rockefeller Foundation. ■

## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 15 June.*

**FLORENCE, ITALY: SHORT-TERM RENTALS:** modern, comfortable furnished apartments; central locations; 2-6 months. Dott. U. Caravadossi, Piazzetta Del Bene 1, Florence; Telephone: 055-283-701. Information from Miles Chappell, (804) 253-4385.

Writers preparing articles that are based on or make use of documents in the Archives of American Art are invited to send for our "Note to Contributors." *Archives of American Art Journal*, 41 East 65th St., New York, N.Y. 10021.

**SUMMER STUDY CRETE GREECE** July 2—August 16. Art History, Ceramics, Sculpture. Write: Prof. Trakis, Manhattanville College, Purchase, N.Y. 10577, (914) 694-220 ext. 331/337.

**"LITHOGRAPHY: AN INTRODUCTION,"** 25 piece, UPS handled traveling show. Fee: \$150 per month. For review, see: *Journal of the Print World*, Winter issue 1982, p. 21. For more information contact: Prof. Bela Petheo, St. John's University, Collegeville, MN 56321 or call (612) 363-2867.

**EXPERIENCED ITALIAN RESEARCH LIBRARIAN** available for research in humanities. Access to all Italian libraries. Write to Piero Angelucci, Via Costanza Baudana Vaccolini 5, 00153 Roma, Italy.

**NYC SUBLET**, June 15-Sept. 1. Townhouse floor-through with terrace. Ideal for single or couple. \$500/mo. D. Kelder, 178 East 95 Street, NYC 10028. (212) 831-3096.

**FOR RENT, APARTMENT, ROME ITALY**, near American Academy. 2 bedrooms, study, living-dining, eat-in kitchen, bath. Fully equipped, all linen, washing machine, telephone. September 1, 1982 to May 31, 1983. \$550 month plus all utilities. Contact: Jack Wasserman, 222 N. 22nd Street, Philadelphia, PA. 19103. (215) 972-0550.

**HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar** directed by William Melzer, Professor of Comparative Literature, Syracuse University (June 19-July 23. 6 credits undergraduate/graduate. Mature learners welcome). Renaissance Italy is the stage for this interdisciplinary seminar offered for the sixth year. All lectures delivered *in situ*. Guest lectures by Professors Puppi, Gentili, Battisti, Pignatti, Pace, Procassi, Rearick and Joost-Gaugier. Florentine museums and galleries at times normally closed to visitors. One-third of the program consists of field trips within the perimeter of historic Florence, and two-thirds, by travel to Pisa, Lucca, Siena, Perugia, Assisi, Orvieto, Arezzo, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice and Rome. For further information contact Syracuse University, DIPa, 335 Comstock Avenue, Syracuse, N.Y. 13210. (315) 423-3471. ■

## CAA newsletter

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College Art Association of America  
16 East 52 Street, New York 10022

Editor: Rose R. Weil

Associate Editor: Minerva Navarrete

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