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 he shared with them.

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 disciplines 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 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

Continued on p. 7, col. 1
The Distinguished Teaching of Art Award

As an artist, George Rickey has been exhibited in the major museums and collections of the world; your books, Lang, Songs of Violets, 1944, The New Landscape, 1956, and your enthusiasm of the ambitious Valenciennes, 1977 in the Venice Art Biennale, 1966-72, can clearly be said to have had the profoundest influence on perception studies and visual theory. Your researches have generated lasting impact on the formation and design training of American art students. The vitality and support of aesthetic innovation and challenge continue in your experiment and the inspired teaching of the untamed 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 sculpture, a gallery was sent a letter saying that you had not dwelled on nostalgia for an earlier period, so that he replied: "I consider myself neither a partisan of the past nor of the future." Thus, we are not afraid to teach a generation, as artist and teacher, ever lively and innovating in the here and now.

Committee: Howard Hibbard, Chair; Lissac; Robert Herbert, whose challenge_--the study of light he loves—with inspiration and brilliance." Some time back, in Chicago, where you lectured on the history of sculpture, a gallery was sent a letter saying that you had not dwelled on nostalgia for an earlier period, so that he replied: "I consider myself neither a partisan of the past nor of the future." Thus, we are not afraid to teach a generation, as artist and teacher, ever lively and innovating in the here and now.

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Lest I now confess or air false hopes, let me state promptly that, after careful assessments and somewhat painful decisions, David Salvesen, President of the Foundation, has determined that the following three criteria must be met in order to merit the Fellowship: first, the individual must be a college student of high academic standing and of mature judgment and integrity; second, he must have demonstrated the potential for leadership in his community; third, he must have a sincere desire to contribute to the development of the nation's cultural heritage.

The decision of who to recommend for the Fellowship is the responsibility of the Foundation's Board of Directors. They carefully consider the applications of eligible students from across the country, and their recommendations are made to the Board of Directors for final approval.

I hope this brief introduction has given you an idea of what the Fellowship is all about. It is a unique and valuable opportunity for young people who are committed to making a difference in the world through their work in the arts and humanities. The Fellowship is designed to provide them with the resources and support they need to pursue their goals and dreams.

With that, I will end my remarks and turn the floor over to the next speaker. Thank you.
**/1982 annual meeting**

sessions anywhere 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 sub-subjects (post-modernism) that characterize the contemporary art scene.

Now technologies raced their heads, with demonstrations of holograms (Images for Today's Classrooms), satellite transmission (Performance and/or translation as an Interface between Painting/Sculpture and the Media Arts), and an all-day meeting on the computer in art historical (architectural) research.

Opportunities for eating and drinking were legion. In addition to the reception held at the Met on February 26th in conjunction with Conversation, there were receptions that same evening at five other institutions along Museum Mile. On February 26th, a host of institutions ("The Village and Vicinity") held open houses, and on February 27th, those perspicacious enough to sign up for the trip to the Hispanic Society of America were "doused in champagne," according to one participant, while the two hundreds of people who took the Harlem Art Tour were feasted on fishied chicken, beans and rice, and sweet potato pie.

Placement was smooth. Openings for 588 positions were listed (98 of them repeats from earlier published reports). Only 150 job seekers filled applicant registration cards, but we suspect there were many more than that because our print runs of 2000 for supplementary job and interviews 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-ago Gone book that bears signs of belonging to a student at Harvard, most likely in Islamic art or Middle Eastern Art. Whoever you are--your paper due May 11? Other items: a canvas canvas case; a bag of books purchased at the Whitney and at Books & Co.; and the usual assortment of hair, scarves, and gloves (mostly un-matching). 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 the twenty exhibitions of works by women artists that took place over the city, and the Caucus for Mexico and Art, for tactfully liberating a nearby empty room when the session were scheduled to follow rain overtime.

Now, on to Philadelphia!

**RECEPTIONS, RECEPTIONS, RECEPTIONS... Looking around at the Met (above); looking down at the Guggenheim (below).**

**Research Fellowships in India**

Twelve long-term (six to ten months) and nine short-term (two to three months) research spots were, without question, the most coveted. Fellowships were available 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-$2,500 per month; and supplementary travel and research funds for the Fellows in India, and international travel for the grantee. In addition, long-term fellows receive international travel grants for dependents; a dependent allowance of $1,200-$2,500 per month; and supplementary research allowance. For applications forms and further information: CIES, c/o American Fellowship Programs (320) 477-4950. Deadline: 1 July

**Independent Scholars**

Funds 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 unsatisfied. AHA (gregorily pronounced "H-AH") will act as a means of communication and will be a focal point for the Los Angeles chapter and sponsor workshops and discussions about professional opportunities and free-lance survival skills. Scholars in all fields of the humanities are welcome and, should sufficient interest develop, affiliation with the AHA and other pertinent bodies will be sought. To survey its constituency, please send the names and addresses of potential AHA members to Francis V. O'Connell, Research, NEH, 860 15th Street, N.W., Washington, D.C. 20506. Application deadline: 1 July

**Announcements**

Unfounded Penetrations

The following announcement is a memorandum from Moira Egan of the National Humanities: "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 bird news about Reagan's proposed cuts have traveled 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 1985 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 terminising, or who are not employed by a college or university, may apply directly to the Endowment. Further information and application forms: Division of Fellowship and Seminars (MS-101), NEH, 800 15th Street, N.W., Washington, D.C. 20506. Application deadline: 1 July

**Twilight Senior Scholars**

Awards are available for university teaching and postdoctoral research in more than 90 countries during the 1983-84 academic year. Awards are offered in all academic fields, for periods of two to ten months. Applications 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 deadline: for American Republics, Australia, and New Zealand, 15 June; for Africa, Asia, Europe, and the Middle East, 15 September.

**Recognition**

Monumenta II: The Monument Redefined

An exhibition of monumental sculpture (in-doo and outdoor pieces, to scale, actual size and site-specific) is to be held in New York City in September. The exhibition is sponsored by the Guggenheim Art Museum with funding from the Brooklyn Arts and Culture Association. Send proposals to The Monument, 104 Franklin Street, N.Y.C. 10013, or call Scott Sillars (212) 431-8785 or Scott Shiff (212) 804-5783. Deadline for proposal: 31 July.

**Back Issues of JRAFS**

Requests for back issues of the Journal of the Renaissance Society of America (1975-81) or of the newsletter are referred to 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 unsatisfied. AHA will act as a means of communication and will be a focal point for the Los Angeles chapter and sponsor workshops and discussions about professional opportunities and free-lance survival skills. Scholars in all fields of the humanities are welcome and, should sufficient interest develop, affiliation with the AHA and other pertinent bodies will be sought. To survey its constituency, please send the names and addresses of potential AHA members to Francis V. O’Connell, Research, NEH, 860 15th Street, N.W., Washington, D.C. 20506. Application deadline: 1 July

**CIES grants in aid**

The AHA has awarded grants-in-aid for the support of scholars and students conducting research in India. For application forms, write: CIES, c/o American Fellowship Programs, NEH, 860 15th Street, N.W., Washington, D.C. 20506. Application deadline: 1 July

**AHA newsletter**

Sufficient information to assure identification of the sixteen exhibitions of works by women artists that took place over the city, and the Caucus for Mexico and Art, for tactfully liberating a nearby empty room when the session were scheduled to follow rain overtime.

Now, on to Philadelphia!
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 23-25, 1983. Papers are invited on "Garden Features," such as mounds, architectural elements, ornamental plants, fountains, topiary; and "Gardens in Art," especially in individual mediums or as a specific recollection of the garden 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 titles and abstracts to the program chairman, C. E. M. Malmi, Dumbarton Oaks, Washington, D.C. 20037. Deadline: 15 November.

Preservation in Festval: Social Behavior as Identity Formation


British Studies


Rubens Symposium and Publication


Space Technology and the Humanities

The fourth annual session on this topic to be held at the International Astronautical Congress, Vienna, 1983. Abstracts due by April 1, 1983. Contact: Christoph Buyer, 1500 University Blvd., College Park, Md. 20740. Deadline: 1 January.

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preservation news

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

For further information on the CAA newsletter I commented on the neglect and destruction of the sculpture park in Atlanta, featured in the fall of 1982. Since then, there has been some mention of movement on the part of officials to rectify the damaged sculpture, but the underlying lessons still seem not to have been learned.

To receive paper on the sculpture park and its 25 years' work in Atlanta, cautions attention to the necessity of saving the sculpture park and art works in 1971, eventually making a generous offer to accept a number of the pieces for the High Museum. But little interest was shown in this offer. In fact, at least 16 floors have 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 far a cry from keeping the pieces in the city for which they were originally planned. In a letter of November 18, 1981, to the Editors of the Atlanta Constitution, the High Museum promises to take min-sculptures from the park for the High Museum, thereby maintaining the ambiguity that no one in Atlanta had ever asked for the sculptures. There are still unanswered questions about who had jurisdiction over certain pieces from the sculpture park. The most recent allocation of $12,000 from the Fulton County Commission to restore and relocate some of the remaining pieces raises the question of the current coverage generated by the active preservation of John Hoare (Teatro Galluccio) and others has been having an effect. However, the future fate of pieces on the ground remains speculation. Will they remain in Atlanta? Will the pieces be relocated? Will the High Museum, which owns the park, return them? Will other sculptures, still in the park, be distributed to other locations in the vicinity? Will anything else be done? Will the community have to do anything? What is the status of the sculpture park? How much of it has been preserved? How much could be saved? Will the works in Milwaukee be restored? Will the works be relocated? Will the works be maintained on view at the National Gallery at that time. For further information: Robert Fletcher, Dept. Germanic & Slavic Languages, U.C., College Park, Md. 20745 (301) 454-4920.

The Arts and Industrialism

Third annual Lowell Conference will be held, May 8-9. Paper proposals to William Fletcher, Dept. History, University of Maryland, College Park, Md. 20744 (301) 346-3255.

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Sculpture in the Vicinity

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AMERICAN ART JOURNAL AWARD

The first annual American Art Journal Award, $1,000 given in recognition of out-
standing scholarly writing for that publication, is shared by Kathleen A. Foster, Penn-
sylvania Academy of Fine Arts, for “The Still Life Paintings of John La Farge,” Summer 1979, and Mary Black. The New York His-
tory Journal, for “Contributions toward a History of Early Eighteenth-Century New York Portraiture: Identification of the Aea-
ric artist, she was best known for her advocacy of the placement of art in public places, initiat-
ing a new movement in Germany. Receiving the award in February, 1982, were Jorg W. von der 
CASA FELLOWSHIPS

The National Gallery of Art’s Center for Ad-
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Byzantine architecture.

shop on the teaching of the arts at Tex.: Lecture on art, architecture and metal, contemporary American jewelry, and its relationship to the “Glassarchitecture” movement in Germany. Receiving the award in February, 1982, were Jorg W. von der

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**people and programs**

NMAA’s own; “too, for nine months in 1979 he was a post-doctoral fellow at the Museum; and in 1981, he was the was called the National Collection of Fine Arts. Appointed in November of the 777th century American painting. Eldredge (Ph.D. Unit, Kansas) is founder of the school of fine art and museum staff positions in Min-neapolis before joining the University of Kan-ssas in 1978 as assistant professor in the Department of Art History and curator of collec-tions 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 in the author of American Imagism and Symbolist Painting (1979).

To replace Eldredge, the Spencer Museum of Art has named Elizabeth Brown, currently curator of print and drawings, acting direc-tor, Brown (Ph.D. Unit, Kansas), who joined the museum staff in 1976 and the university faculty in 1981. In addition to her new duties, she will coordinate the three major Kandinsky Exxon International series.

Among their many other duties, Barnett is coordinator, was named assistant curator. She con-solidated the holdings of the Museum of the University of California at Berkeley. She was a post-doctoral fellow at the Museum, earned her doctorate in art history and in library and information sciences from the State University of New York at Buffalo and has also taught at Yale University. She has written extensively about the Triumph of Art in Buffalo, is a specialist in the history of French art, with emphasis on sculpture and the decorative arts. She is currently a visiting professor of fine art at the University of California at Berkeley. She was a visiting curator of the Museum’s 1977 exhibition, Die Kunst der Gegenwart.

**TOTAL AND PROGRAMS**

Duke University will offer a graduate pro-gram in the history of art beginning in the fall of 1985. The course of study will be under the guidance of the department, and will lead to a master’s degree. For more information, John B. Spooner, Chair, 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 Bard Street School of Education. All courses will be given during the summer months, with completion of the cur-rriculum in three summer semesters. Additional information from Allen Cooney, Assoc. Dir., of Admissions, RSCE, 410 West 112th St., N.Y., N.Y. 10025. (212) 660-7235 ext. 301.

The Glencoe Museum of the Academy of New Church, in Bryn Athyn, Pa., has now opened its exhibits. It is housed in the former home of the Drexel family and contains its collection of furniture and paintings, including those related to textiles and costume. For further information contact Allen Cooney, the museum specialist in medi-cine, sculpture and stained glass. Open to the public by appointment. (215) 491-9519.

**people and programs**

of Beatriz Jean Rauschen (Ph.D. I.F.A.) as as-sistant curator, Rosenek, who taught for a year at Bryn Mawr College, is a specialist in the history of French art, particularly French, 19th-century French art, with emphasis on sculpture and the decorative arts. She is currently on sabbatical from her position at the University of California at Berkeley.

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The annual conference of the WCA, marking its tenth anniversary, was held in New York, February 23–17. Highlights included a launch of a WCA fund raising campaign, goal in 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 Rosen, Editor at the Chicago Art Journal, will have been appointed head of the Publications Committee, which will in the future be responsible for the development of the WCA. The first project is The Ten-Year History of the WCA (1972–1982) by Christine Hovice, 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 (1) Women in the Visual Arts by Faith Ringgold, a journal on issues of women artists outside its cultural mainstream of American women’s studies, and an up-dated edition of Women’s Studios and the Visual Arts, a curriculum guide edited by Elia Hing-Fine.

Also announced is the 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, co-authored by Carol Sherwood, will be available next August. Deadline for copy is June 5. For more information about the Directory and other WCA activities, write to the WCA National Business Office, 1930 East Muni Vics Road, Phoenix, Arizona 85006. The Business Office can also be contacted by telephone (001) 315–8107 during the following hours: Monday 10 AM–3 PM, Tuesday and Wednesday 4 PM–5 PM Mountain Standard Time. Correspondence with the WCA National President should be sent directly to the WCA National President’s Office, 5240 S. State, Salt Lake City, Utah 84108.

The Eleven 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 Artists; (3) Women of Power in History, and (4) Crossing Boundaries: A Seminar on Feminist Ideology. Also announced in an art history session, Motif: The History of How Paint: Women’s Caucus for Art Magazines (formerly the WCA Newsletter). Articles 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, Pennsylvania 19106.

Other Costs

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**Expenses**

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**Revenue**

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**List 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.**

Cecil Ablin, Art Gallery, State University of New York at St. John’s, March 1–May 10. "Transfigurations," highlights included a key piece by Abba Alber, entitled Women and Economics: Women and Power, a variety of panels and special events designed to inform 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 held in conjunction with the conference and the WCA’s twentieth-anniversary celebration.

Marie T. Hansen, 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 Coles as Program Coordinator, Lynn Mampe as Vice President for Chapter Liaison, and Beatrice Weinstein as Treasurer and Business Vice President Administrator. Also, for the first time, five Regional Vice Presidents have been appointed to serve as resource persons for their areas. They are: Barbara Ablin (Midwest), Christine Havice (Northeast), Lyn Randolph (Southwest), and Ruth Weinberg (West).
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 AFA 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.


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.


EXPERIENCED ITALIAN RESEARCH LIBRARIAN available for research in humanities. Access to all Italian libraries. Write to Piero Angelucci, Via Costanza Baudana Viccolini 5, 00155 Roma, Italy.

NYC SUBLET, June 15-Sept. 1. Townhouse floor-through with terrace. Ideal for single or couple. $600/mo. D. Kelder, 178 East 95 Street, NYC 10028, (212) 851-3096.


HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melczer, 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, Procacci, Kearick 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) 425-3471.

CAA newsletter

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College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Well
Associate Editor: Minerva Navarrete

Spring 1982