1984 annual meeting: call for art history papers

The 1984 annual meeting will be held in Toronto, Thursday, February 23 through Saturday, February 25. Art history sessions have been planned by Robert P. Welsh, University of Toronto. Listed below are the topics he has selected. Except where earlier deadlines are indicated, those wishing to participate in any session must submit abstracts to the chair(s) of that session by October 1, 1983.

Reminders: (1) No one may participate in more than one art history session. (2) Participation in sessions in two successive years, while not prohibited, is discouraged. (3) Abstracts may be submitted to more than one specific topic session provided that the respective chairs are informed of the multiple submission. (4) No abstract may be submitted for a paper that has previously been published or that has previously been presented at another scholarly conference. (5) A brief curriculum vitae, as well as home and office telephone numbers, should be included with your abstract. (6) There will be a widespread effort to include discussion in the sessions. (7) All papers must be submitted in final form to chairs by January 10. In addition to insuring the quality and designated length of papers, this will permit their circulation to discussants, when appropriate.

Abstracts: Art History papers must be proposed in the form of a one-page abstract. Submit clean copy in original, typed on one, single-spaced, 8½ x 11 inch page, on bond paper. Do not fold, staple, mutilate, or stain with coffee. Leave ¼ inch margin at top; no less than 1 inch at the left, and ¾ inch margins at the bottom and right. Type share title, chairperson, and his or her institution in the upper right corner. Type title of your paper, your name, and your institutional affiliation in the upper left corner. For confirmation that your abstract has been received, enclose a stamped, self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered. (Note: For those having co-chairs, abstracts should be sent to each chairperson.)

Greek and Roman Sculpture, Richard Brilliant, Dept. Art History and Archaeology, 815 Schenley Hall, Columbia University, New York, N.Y. 10027. Papers are limited to 25 minutes.

Late Antique, Early Christian, and Early Medieval Narrative Cycles: The Surviving Evidence East and West. Margaret E. Frazer, Curator, Dept. Medieval Art, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028.

Papers are solicited that examine the nature of narrative cycles in the West and in Byzantium from the fourth to the tenth century as based on existing pictorial and literary evidence. Emphasis should be placed on the nature and purpose of these cycles and on what they may have contributed to later Medieval episodic illustration.

The Monumental Program: Patrons and Practice (1000-1400 A.D.), Thomas Lyman, Art History Dept., Emory University, Atlanta, Ga. 30322.

Papers are welcome for consideration that treat the relationship between artistic production and official or private patronage in the planning, design, or construction of monumental programs from the "First Romanesque" to the "Late Gothic" in Europe. Preference will be given to papers addressing the interaction between established shop practices in the various mediums and specific requirements of individual or institutional commissions. Your thesis should be exemplified by a particular monument or group of monuments that reflect a pattern bearing on style and meaning in the development of monumental art. Papers should be limited to 20 minutes.

Art and the State in the Early Renaissance. Debra Pincus, Dept. Fine Arts, University of British Columbia, 6335 Memorial Road, Vancouver, B.C. Canada. V6T 1W5.

The session is open to papers that deal with the making and use of images as part of the developing state consciousness of the early Renaissance—art in its role of assisting the self-definition and self-promotion that accompanies the establishment of the modern state in the course of the fourteenth and fifteenth centuries. Papers may focus on painting, sculpture, architecture, architectural complexes, or projects (even if unrealized) from roughly 1350 through the early sixteenth century, either inside or outside Italy.


Renaissance portrait masters established long-lived conventions of form and characterization that are often as much social as artistic and that embody implicit understandings of the individual and his role. This session will examine Northern European portraiture of the fifteenth through the eighteenth centuries in light of these traditions of form and meaning, as well as the transformations wrought upon them by changing social ideals and new perceptions of the self.


Papers are invited on any aspect of prints and drawings produced in any area of Europe. Preference will be given, however, to those offering new interpretative approaches.


This session will examine the methods taught in academies, particularly as these methods may be recognized as underlying compositions developed for competitions and diploma works. Preference will be given to papers that are specific in relating practices to precepts.

The Iconology of Ruins. Robert Enggass, University of Georgia, Athens. Address abstracts to 340 West Lake Drive, Athens, Ga. 30605.

Papers are invited that deal with Renaissance, Baroque, or Neo-classical art (paintings, drawings, prints, landscaped gardens) that include real or imaginary classical ruins. Such works of art are to be considered as a reflection of some (preferably one) specific aspect of cultural or intellectual history.

Seventeenth- and Eighteenth-Century Painting in France and Italy. Donald Posner, Institute of Fine Arts, N.Y.U. Address abstracts to P.O. Box 16, Rocky Hill, N.J. 08553.

A general session, but preference will be given to papers on major monuments, artists, or themes.

Continued on p. 2, col. 1
1983 annual meeting, Philadelphia

In 1983, the annual meeting of the American Association of Art Libraries (AALL) was held in Philadelphia, Pennsylvania. The meeting featured a variety of sessions and events, including presentations on the diversity of art outside the European context, new methodologies in art history, and exhibitions of recent research. The meeting also included sessions on new research on the work of artists such as Manet, Degas, and van Gogh, as well as discussions on the history of art outside the European context.

One of the highlights of the meeting was the "History of Art outside the European Context" session, which featured presentations on the work of artists such as Manet, Degas, and van Gogh. The session explored the history of art outside the European context and its impact on the development of art in the 20th century.

Another important session at the meeting was "New Field Methodologies Suggested by the Experience of Art in Its Oriental Context," which focused on the methodologies and approaches used in the study of art in non-European contexts. This session included presentations on the methodologies and approaches used in the study of art in non-European contexts and how these approaches can be applied to the study of art in other cultures.

The meeting also featured a session on "New Methodologies for the Study of Art in the 20th Century," which explored new methodologies and approaches used in the study of art in the 20th century. This session included presentations on the methodologies and approaches used in the study of art in the 20th century and how these approaches can be applied to the study of art in other cultures.

The meeting also included a session on "New Approaches to Art History," which explored new approaches and methodologies used in the study of art history. This session included presentations on the methodologies and approaches used in the study of art history and how these approaches can be applied to the study of art in other cultures.

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announcements

Art Journal: Art and Science Issue

Papers are invited for a special issue of the Art Journal devoted to "Art and Science." The call for papers is planned for Fall 1984. Articles should be concerned with the influence of art on science, and vice versa, in the context of current discussions of the history of science. Articles as well as art historians are invited to submit. Please send abstracts to guest editor, Samuel Y. Edgerton, Jr., Williams College, Dept. of Fine Arts, Williamstown, Mass. 01267, by October 1, 1983.

You, Virginia, There Still Are NEH Fellowships...

Confirmed reports have it that there has been a sudden (though hardly insurmountable) drop in the number of fellowship applications received by the National Endowment for the Humanities and by its sister agency, the National Endowment for the Arts. Those familiar with the arts community may be more than a little surprised at this sudden but certain paradigm. Contrary to what was being whispered, indeed, there is no lack of applications. Rather, it is simply the number which is smaller than expected. Nonprofit arts organizations and other interested parties are writing or calling the NEH and NEA offices for a CAA grant application simply to make a political point. Rather, we simply wish to remind our readers that these fellowships, though hardly the "grant of the century" for which many had hoped, do still exist. The National Endowment for the Humanities is offering 120 fellowships in each of the following categories: Fellowships for Independent Study and Research, Fellowships for University Teachers, Fellowships for Teachers in Secondary Schools, Fellowships for College Teachers for those who teach undergraduates, in particular institutions that do not have Ph.D. programs, and Fellowships for Teachers in Other Institutions. For information, same as above.

Kress/Trinity College Fellowship

The Samuel H. Kress Foundation, in association with Trinity College, and the University of Dublin, is offering a three-year post-doctoral fellowship to begin in October 1983 for re-search in art and art history. Southeastern European, Russian, or Islamic art at the Chester Beatty Library in Dublin. Interested candidates should contact the SRHF, 22 West 57th Street, New York 10019.

POST SCRIPT: Essays in Film and the Visual Arts

Papers are invited for a special issue to cover film in the modernist and postmodernist period. Essays may take a broad overview of the period, or may focus on individual directors, actors, or works of art. Possible approaches include definition of modernist, postmodernist, political theory as opposed to film, and modernist movements, the avant-garde, along the lines of contemporary art. Two broad subjects include modernist self-reflexive structure, postmodernism and modernism, and their audiences, etc. Two copies of manuscripts of no more than sixteen double-spaced pages should be submitted. Address all inquiries to: Richard Barthes, Dept. of English, Berkeley, Calif. 94720. Deadline: 30 September. For information, same as above.

The AIA Announces Transitions in Leadership

William B. Tarn, 77, of 1000 16th Street, NW, Washington, D.C. 20006, has been named director of the American Institute of Architects' American Institute House, effective immediately. He will be succeeded by the architect James W. Hunt, 73, of 1010 20th Street, NW, Washington. D.C. 20036. (202) 872-3111. (For information, same as above.

News Briefs

ACLS Awards in Art History

The American Council of Learned Societies has announced 12 ACLS awards in art history. Fulbright awards for university teaching and research and Ford Foundation fellowships in the arts. Essays may take a broad overview of the period, or may focus on individual directors, actors, or works of art. Possible approaches include definition of modernist, postmodernist, political theory as opposed to film, and modernist movements, the avant-garde, along the lines of contemporary art. Two broad subjects include modernist self-reflexive structure, postmodernism and modernism, and their audiences, etc. Two copies of manuscripts of no more than sixteen double-spaced pages should be submitted. Address all inquiries to: Richard Barthes, Dept. of English, Berkeley, Calif. 94720. Deadline: 30 September. For information, same as above.

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The Alfred H. Barr, Jr. Museum Scholarship Award for 1981

The Alfred H. Barr, Jr. Museum Scholarship Award for 1981 is presented to Charles A. Cahn; Richard Shiff, Professor of Art, Harvard University, for a scholar at the University of California at Berkeley, where he has years in more than two dozen one-man shows. He has already received many honors and awards, and his paintings are included in museums and collections across the country. As he has brought honor to our profession, we must laud the Distinguished Teacher of Art for the year 1983—Elmer Bischoff. Committee: Sandy Wofuld, Chair; Jean Brown, Co-Chair.
In the past few years, in the Studio, October 6, the exhibition of his paintings has been taking place. The exhibition was held at the University of Chicago, with cooperation from the American School of Florence. It is an important event that will introduce the facts of his life to the public. For more information, contact Conference Services, Prospect House, PO, Princeton, N.J., 08540 (609-922-3300).

The Midwest AESCS invites proposals for its 14th annual meeting to be held at Indiana University, Bloomington, Ind., October 27-29. Submissions of individual papers, panels, or whole sessions are welcome. For further information, contact Margaret Goeke, Dept. of Art, University of Indiana, Bloomington, Ind. 47405.

Eighteenth Century Studies
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For a book on the life and art of the American painter Andrew M. Dasburg (1879-1979), letters by or to the artist and information on his life and work will be displayed. The exhibit will be held April 27 - May 29. It will be directed by David H. Wright (Berkley), with the assistance of his wife, Muriel (Wright) Schottler. Wright is the author of several books on the subject. For information, contact University of Wisconsin at Madison, 1155 N. Wilmot Ave., Madison, WI, 53711 (608-265-2300).
Ipeople

The Brooklyn Museum, too, has appointed a new director. Robert Buck will take over that position in July, succeeding Michael Botwinick, who became director of the Corcoran Gallery of Art in March 1983. Prior to his appointment, 1982 Carnegie International's president, Botwinick, who became director of the Iiams College and Gallery of Art in St. Louis.

In Pittsburgh, John Caldwell has been appointed adjunct curator of contemporary art after completing the 1982 tenure. Caldwell is now assistant professor of art at Dartmouth College, has been named director of the Art Museum at Dartmouth. Joseph Dale Ketner, former curator and registrar of the Washington University, has been appointed the new director of the High Museum of Art, Atlanta. In Pittsburgh, John Caldwell has been appointed adjunct curator of contemporary art at the Carnegie Museum of Art. Caldwell has been named assistant professor of art at Dartmouth College, has been named director of the Art Museum at Dartmouth. Joseph Dale Ketner, former curator and registrar of the Washington University, has been appointed the new director of the High Museum of Art, Atlanta. In Pittsburgh, John Caldwell has been appointed adjunct curator of contemporary art at the Carnegie Museum of Art.

Several changes have taken place at the Solu­men R. Guggenheim Museum. Louise Avery­stein has retired as senior curator, and her post has been filled by Michael Botwinick, who became director of the Corcoran Gallery of Art in March 1983. Prior to his appointment, 1982 Carnegie International's president, Botwinick, who became director of the Iiams College and Gallery of Art in St. Louis.

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The Philadelphia Museum of Art has an­nounced the appointment of Mark Rosen­thau1 as curator of twentieth-century art. Cur­rently curator of collections at the University Art Museum, Berkeley, Rosenthal (Ph.D., Univ. Iowa) assumes his new position in July.

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The charge for classifieds is 50¢ per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.


GERMANY: WERTINGEN SYMPOSIUM. Accepting applications for annual sculpture workshop at a large steel work in Bavaria. 5-13 August ‘83. Room, board, material provided. Send self addressed envelope plus documentation of work and curriculum vitae. Application deadline: 11 June. Apply to: Wertingen Symposium—Jury, c/o Baird Cornell, Gut Deixlfurt, 8132 Tutzing, W. Germany.

PASSAGES TO CHINA. Visit art centers at Guangzhou, Guilin, Kunming, Chengdu, Xian, Beijing, Hong Kong. Departs August 28, 1983. Write Dr. Robert Kent, Art Department, University of Georgia, Athens, Georgia 30602.

EXHIBIT BOSTON: Gallery Approach Guide for Artists. Over 50 Boston galleries with addresses, phone numbers, hours, people to contact and specializations. Tells how the galleries prefer to be approached. Send $5 plus $1 postage and handling. Payable to: Exhibit Press, Box 44844, Los Olivos Station, Phoenix, Arizona 85064.

PHILADELPHIA EXHIBITS: 90 galleries provided detailed information on their preferences and practices for this nationally acclaimed publication. Philadelphia Galleries: Information for Artists is an unparalleled resource for artists throughout the country. Send $5 to: Philadelphia Galleries, P.O. Box 17219, Philadelphia, PA 19105.

HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melczer, Professor of Comparative Literature, Syracuse University (June 20-July 22, 6 credits, undergraduate/graduate; mature learners welcome). Renaissance Italy is the uncompromising stage for this interdisciplinary traveling seminar offered for the seventh consecutive year. All lectures are delivered in situ. Guest lectures by Professors Puppi, Gentili, Battisti, Pignatti, Pace, Procacci, Rearick and Joost-Gaugier. Special permits have been secured for the seminar to enter major Florentine museums and galleries at times normally closed to visitors. One-third of the program is taken up by field trips within the larger perimeter of historic Florence, and about two-thirds, by extended travel to Pisa, Lucca, Siena, Perugia, Assisi, Orvieto, Arezzo, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice (three days), and Rome (four days). For further information contact Syracuse University, DIPA, 335 Comstock Avenue, Syracuse, N.Y. 13210. (315) 423-3471.


SUMMER SUBLET, NEW YORK CITY, June 15-September 15. Furnished Studio, upper East side. $580/mo. plus utilities. (212) 831-5251.