conferences and symposia

Contemporary Monotypes
A symposium to be held at Bard College on Wedneday, 8 May, at 4:30 P.M. in conjunction with an exhibition of the same title at the Edith C. Blum Art Institute. Panelists will include curator Robert F. Johnson, Achenbach Foundation of Graphic Art, and artists Nathan Oliveira and Michael Mazo. Matt Phillips, chair of the Bard art department, will moderate. For additional information: Tina Iwasa Green, BC, Annandale-on-Hudson, NY 12504. (914) 758-5822.

Current Studies on Cluny
Papers contributing new insights on the role of Cluny in Romanesque art are invited for this special ICMA session at the 21st International Congress on Medieval Studies, Kalamazoo, May 8-11, 1986. Appropriate subjects might be: works of art only recently identified as originating at or near Cluny; technical studies; relations between Cluny and its affiliates; the development of Romanesque iconography; and re-evaluation of the artistic centrality and influence of Cluny. All mediums may be considered; interdisciplinary studies are particularly encouraged. Send one-page abstract to Ilene H. Forsyth, Dept. of Cluny in Romanesque Art, 13901. (607) 798-2730. Deadline: 15 June.

The Bible in the Middle Ages: Its Influence on Literature and the Arts
The theme of the 19th annual conference of the Center of Medieval and Early Renaissance Studies, S.U.N.Y., Binghamton, October 18-19. Invited speakers will include Jaroslav Pelikan, Robert Calkins, Madeline Caviness, and Nigel Morgan. In addition, short (20-30 minute) papers are invited; abstracts considered, but completed papers will be given preference. Send to Bernard S. Levy, CEMERS, S.U.N.Y., Binghamton, NY 13901. (607) 798-2730. Deadline: 20 May.

Modern Monumental Sculpture

Southeast College Art Conference
To be held in New Orleans, 24-25 October. A broad-ranging conference like our own, the SECAC meeting will have art history sessions covering ancient to the present day (with special session on Southern architecture, Pre-Columbian and Latin American art, historiography, and photography); studio sessions on graphic design programs, photographic portraiture, sculpture, foundation programs, and art department administration; sessions by their affiliated societies (which tend to be regional divisions of our affiliated societies). National participation in the conference is invited. For titles and chairs of sessions: Carolyn L. Lehman, James Branch Cabell Library, 12504. (914) 758-6822. Deadline: 15 June.

The Private Landscape: The Development of the American Garden
A symposium to be held 27 April at the Par­ rish Art Museum in conjunction with the exhibition Fauns and Fountains. Speakers will be: Michael Van Valkenburgh, Harvard, Evolution of the Garden Form since 1925: Directions in Landscape Expression; Michele Bogart, exhibition curator, Fauns and Fountains; Deborah Nevins, The Turn of the Century American Garden, Howard Adams, Dumbarton Oaks, The Ornamented Republic; and Rosamond Bernier, Art and the Garden. Fee (includes box lunch): $35; students and senior citizens: $25. PAM, 29 Job's Lane, Southampton, NY 11968. Deadline: 5 June.

CAA awards

Awards for excellence in scholarship, criticism, and the teaching of art and art history were presented at the Convocation ceremonies of the 75th Annual Meeting of the Col­ lege Art Association, held on Friday evening, February 15, 1985 at The Biltmore Hotel in Los Angeles.

The Distinguished Teaching of Art History Award was presented to Father Harrie Van­ derstappen, professor of Far Eastern art at the University of Chicago. The Distinguished Teaching of Art Award went to Leon Golub, professor of art at the Mason Gross School of the Arts, Rutgers University.

The Charles Rufus Morey Book Award was presented to Lorenz E. Eitner, Stanford University, for Géricault: His Life and Work. A Special Citation was awarded to Esther Pas­ tory, Columbia University, for Astec Art.

In a CAA "first," a book award was presented to a graduate student, Patricia Con­ don, currently completing her doctoral dissertation for Brown University, received the Alfred H. Barr, Jr. Award for In Pursuit of Perfection: The Art of J.-A.-D. Ingres, the catalogue of an exhibition she organized at the J.B. Speed Art Museum.

Robert Hughes received the Frank Jewett Mather Award for distinction in art criticism for the second time. That's not a CAA first, but his acceptance speech in mock heroic declamation to a spell-bound and vastly amused audience by a film and T.V. star—Steve Martin. (Who says the CAA is not in tune with popular culture?)

Finally, the Arthur Kingsley Porter Prize for 1984, for the best article in The Art Bulletin by a scholar at the beginning of his or her scholarly career, was awarded to Hayden B. J. Maginnis, McMaster University, for "Pietro Lorenzetti: A Chronology."

The citations read as follows:

To Members of the College Art Association: I am sorry to have to announce the resigna­ tion of Rose Weil as Executive Secre­ tary of the College Art Association, which will take effect on 28 February 1986. Rose has given us twelve years of faithful and devoted service, during which time the Association has pro­ gressed and become increasingly respon­ sive to the needs of the membership. I have enjoyed working with her and feel fortunate that I can continue to do so throughout my presidency.

John Rupert Martin
President

continued on p. 1, col. 1
As everyone remotely connected with the dis­
alog in Kabul and Beyond will have noticed, the
45,000 U.S. military personnel involved in the
War in Afghanistan add up to a very substantial
number of professionals and experts who will be
engaged in the process of trying to understand the
cultural, societal, and economic factors that have
led to the current situation in Afghanistan.

Robert Rubin, U.S.A.

SUSTAINING MEMBERS
Sustaining Membership is a way to support the CAA.
You may select a level of giving that best suits your
situation. Your membership in the CAA is taxable.

The President's Budget for Fiscal Year 1986 proposed
the elimination of student loan programs that are
of critical importance to students who are seeking
to further their education. The threatened elimina­tion
of these programs would not only affect students,
but also the educators who work with them.

As an educator who has been involved in the pro­
duction and evaluation of student loan program
data for many years, I have seen firsthand how
these programs have been successful in attracting
students who might otherwise not have been able
to continue their education.

As a member of the Board of Directors, I urge
my colleagues to consider supporting the CAA
by becoming sustaining members. Your contribu­tion
will help to ensure that these vital programs
remain in place and continue to benefit students.

Thomas W. Lentz, Jr.
Los Angeles County Museum of Art

This is the first year I have been to a session
morning, afternoon, and sometimes, and found most of them to be stimulating and
enriching experiences. This may have been an unusual year because of the number
of non-Western sessions and was for the time
that a large group of us could come to
together, to meet in the same place. The
cosmopolitan approach to our meeting was
to be well attended (my own session was
much larger than the capacity of the room
allow) and yet the audience was not the
same from one session to the other. I would
also add that since we moved to Western
art sessions as I usually found them to be
more interesting. This is the first CAA
meeting at which I felt that there was a frui­
tiful interplay of ideas between scholars in
Western and non-Western art. I think Harvey
and Susan have done a fine job of organizing this meeting.

Edward Panovsky
Columbia University
Chair, New Approaches in the Study of Style and Aesthetics in Non-Western Art

As I think over this year's meeting, I come to
my own, personal conclusion: the best
discussion and not to have been there.
Even the most tightly focused workshops
often seem to be dominated by a single
voice or by the speaker's agenda. In
these cases, those unsheltered
individuals who may not have
capabilities is outweighing by far
than 10 per cent of
their income (this is, incomparable
percentage.

The shows are not, of course, the only possibility
of expressing opinions about art. One can
meet other members of the audience at
the other to organize a Treasury Department
credentials which are listed in the
programs below are but the beginning of an ac­
tive and productive dialogue.

In a motion passed unanimously at our art
historians' annual meeting on 14 October, it
was resolved to express our appreciation of
the way the recent CAA annual meeting accom­
dated to all participants, which comparable
proportions. For this, the co-existence of the
organization's new name and of the meeting is
a success story in the history of this society.

In my capacity as president of the CAA in
recent years, the CAA annual meeting has
played a key role in the development of
the discipline of art history. I have had the
opportunity to work with many talented
people who have contributed to the growth
and success of the CAA.

I believe that we can all be proud of the
accomplishments of the CAA over the past few
years. The organization of this annual meeting
has been a success story in the history of this society.

As everyone remotely connected with the dis­
alog in Kabul and Beyond will have noticed, the
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Thomas W. Lentz, Jr.
Los Angeles County Museum of Art
thought. His teaching focuses intensely on the subject, continuously refining the final result to the art theory, literature, and the social, political, and cultural conditions of his time. Teaching by example, Father Van- derspanken engages his students in the practice of these questions and warnings about the many pitfalls that lie along the paths of connoisseurship and interpretation, a procedure described as “a process shared rather than conferred.”

In part because of the breadth of these fields and the difficulty of forming correct answers, the ICAA awards committee is pleased to present its ninth annual Recognition for Distinctive Teaching of Art History to Father Earle Vanderson.

In the nine years since Father Earle Vanderson’s first ICAA award, his students have submitted his name to the Committee every year. His teaching is unique, in that his students have grown to expect and demand a high level of professionalism and academic excellence. With a strong commitment to the historical subjects, Father Vanderson’s focus is on the understanding and interpretation of art, and he engages most of his many students in hours-long one-on-one conferences that consume his time to a truly unusual degree. In part because of the breadth of these fields and the difficulty of providing formal assessment, the ICAA awards committee has chosen to honor Father Vanderson’s work demonstrating that writing on contemporary art is an intellectual act with a tradition of the past. He has stood out for his integrity, for his commitment to the past, and for his remarkable talent for communicating his insights into the hearts and minds of artists and writers. In particular, his achievements have been of great importance in the field of art criticism and artistic theory.

Patricia Condon, Alfred H. Barr, Jr. Award
In a period when great energy has often been devoted to the revitalization of nineteenth-century artists, Father Earle Vanderson has made a consistent effort to reawaken a twentieth-century audience to the work of Pietro Lorenzetti. His work demonstrates that writing on contemporary art can have an intellectual act with a tradition of the past. In the last year and a half, we have taken the unprecedented decision of making this award for a second time to Robert Hughes.

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GETTY POSTDOCTORALS

The first round recipients of these fellowships have been announced. For the period ranging from three months to a full academic year, with openings in more than 100 countries and in a few cases, the opportunity for multi-country research. Basic information on the fellowships, including their eligibility requirements and application procedures for all programs, is now available. Relevant background information for those interested in the movement of gender and cultural relations across novels by which cultural artifacts first acquire and then lose their meaning in specific time periods and, in turn, the rise and fall of casts of professional and the sociology of intellectual producers.

A limited number of research fellowships, for one or two semesters, are available. Applicants must submit their applications by August 18, 1986. Further information and the application forms may be obtained by writing to: FLC, 1201 19th Street N.W., Washington, DC 20036 (202) 785-0410.

Awards for Minority Museum Professionals

The Office of Museum Programs offers small grants (Up to $500 maximum) to assist minority museum professionals to attend two week training workshops that are held at the Smithsonian Institution throughout the year. Workshops are on such topics as museum administration, registration methods, conservation awareness, exhibition techniques, public relations, and collections management. For further information and application forms: Mary Lynn Perry, Office of the Arts, Smithsonian Institution, Washington, DC 20560. Application deadline for workshops June 1985 through May 1986: 30 April.

Asian Cultural Council Grants

A number of fellowships, ranging in size from $5,000 to $20,000, are available to artists, scholars, and researchers in the humanities, social, and biological sciences. awards are offered to individuals who are citizens of the United States and to non-Americans who have been continuously resident in the United States for at least five years. Applicants must be at least 21 years of age and are encouraged to submit proposals before October 1, 1985. Further information is available by writing to: Asian Cultural Council, 100 Fifth Avenue, New York, NY 10011. Information is also available by calling (212) 741-0533.

Fellows are expected to reside in Princeton for the period of their fellowship. For further information, write to: Office of Fellowship Programs, 124随 College Hall, Princeton, NJ 08544. Deadline for applications: 1 December 1985.

Scholarships and Fellowships Foundation will be held on November 20, 1985 at the National Press Club, 521 4th Street, NW, Washington, DC 20001. The meeting will be held during the annual conference of the Association of College and Research Libraries, American Library Association. Registration for the conference is required. Further information is available by writing to: SCHOF, 300 North Zetland Drive, Naperville, IL 60563 (312) 875-6833.

A new multidisciplinary society devoted to the study of the life and works, including past and present collection, and career goals. For further information and application forms: Mary Lynn Perry, Office of the Arts, Smithsonian Institution, Washington, DC 20560. Application deadline for workshops June 1985 through May 1986: 30 April.

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preservation news

MUSEUMS AND LIBRARIES: A CASE STUDY FOR PRESERVATION

The examination and preservation of museum collections is continuing in all parts of the country in response to the initiative of the American Alliance of Museums to catalogue and document important resources and to set them available to scholars and the general public. Part of this initiative has seen the concern growing, on the part of museums, for the future of our collections — for the full interpretation of existing collections that have been housed in inaccessible sections of institutions, and for the interest in preserving key works that might have deteriorated in remote storage areas. Noteworthy among recent projects is an American Arts that has just been made public (in two anthologies collected: one in New Mexico, the other in Oklahoma.

In these two states, extensive artifact collections developed when primary historical sites could easily be obtained, have languished in storerooms that are difficult to access. The Museum of New Mexico, located in Santa Fe, as part of a very intelligent initiative to bring their anthropological and American Indian collections into the limelight, are now beginning to develop extensive plans for a new museum that will interpret their extensive collections of ceramics, textiles, kachina dolls, and beads by carefully preparing and selecting the best examples and presenting them in a concept that explains their significance, utility, and cultural importance.

English Decorative Arts 1840-1890

A symposium to be held at the Cleveland Museum of Art on Saturday, November 11. Many speakers David Craig, curator of Early American Art and Martin Edgeld, Rutgers University, will discuss the development of the Art and Crafts movement and High Victorian, including the afternoon, Lionel Lambourne, V&A, will speak on William Morris and his output. In Cleveland, Mark Kostro, furniture, Duncan Simpson, General Ledger, Board of the City of Cleveland, C. E. E. B. C. National Mall and the Museum of the City of Cleveland, C. E. E. B. C. National Mall, and the Museum of the City of Cleveland, C. E. E. B. C. National Mall.

Meet the Needs of the Non-Traditional Artist in the 21st Century

A symposium to be held on Thursday, May 11, sponsored by the Northeastern College Art Commission, June 24-26, Atlanta. Papers are due to address the issue of fine art in life, and not only in fine art institutions, and new aesthetic and philosophical orientations that accommodated the interest of present and future students. Some papers are due on Thursday, September 1, to Stephen Sum- mer, Art, State University College of Arts and Sciences, Stony Brook, NY 11794. Deadline: June 1.

Whitney Symposium on American Art

A symposium to be held at the Whitney Museum on Monday, April 24. All of whom, who are all interested in the subject of American Art, are invited to attend. Whitney, a specialist in the field of American Art, will discuss the development of the Arts and Crafts movement and the history of photography. Before completing her current term, she was instrumental in expanding the museum's holdings and archives, which are also in dire need of preservation. Library collections are an important research tool, both for the curators of the collections and for the general public, for the full interpretation of existing collections that have been housed in inaccessible sections of institutions, and for the interest in preserving key works that might have deteriorated in remote storage areas. Noteworthy among recent projects is an American Arts that has just been made public (in two anthologies collected: one in New Mexico, the other in Oklahoma.

Museums are libraries and libraries are museums.
Several new appointments and promotions have been announced at the Brooklyn Museum. Linda S. Fefer, curator of American paintings and sculpture since 1982, has been appointed chief curator. She will be joined by Alan Fine, who will serve as director of departmental planning and sculpture. Fefer has been at Brooklyn since 1969, and it is well known for the many major international exhibitions she has organized there.

Howard A. Haft, formerly curator of graphic arts, has been named curator of contemporary art. Before coming to Brooklyn in 1985, Haft was curator at the Albright-Knox Art Gallery in Buffalo for fourteen years. Victoria Ehlers joined the staff as associate curator of African, Oceanic and New World Art in 1984. She has a degree in social anthropology from Cambridge University and is currently completing her doctorate at the University of Paris. And Gerrit McCarthy has joined the staff as assistant curator in the department of painting, sculpture, and drawings. Educated at the Goldsmith's College, London University, McCarthy is a Harvard art historian. Both Ehlers and McCarthy are members of the National Gallery's independent study program.

The Whitney Museum recently announced the appointment of its first curator in residence, Paul Adon, of the National Gallery of Art from 1965 to 1968 before coming to Yale in 1968 as curator of prints and drawings. He has been president of the Association of Art Museum Directors, 1983-84, and has served the CAA in various capacities, among them as a member of the Board of Directors, 1973-77.

At Minneapolis, Shetckel will be replacing Samuel B. H., who announced some time ago (CAA newsletter, Fall 1984) that he planned to leave the Institute after twelve years as director. Follow-up on this news is that he has accepted the post of director of the Detroit Institute of the Arts.

Henry Adams recently joined the Nebraska Art Museum of Kansas City as Samuel Snodland Curator of American Art. For the previous two- and one-half years, Adams (Ph.D., Yale) served as curator at the Carnegie Museum of Art in Pittsburgh.

Alan Shestack, director of Yale University Art Gallery since 1971, has been named director of The Minneapolis Institute of Arts. A specialist in fifteenth- and sixteenth-century Northern European graphics, Shetckel is currently the curator of graphic arts and prints at the National Gallery of Art from 1980 to 1986 before coming to Yale in 1988 as curator of prints and drawings. He has been president of the Association of Art Museum Directors, 1983-84, and has served the CAA in various capacities, among them as a member of the Board of Directors, 1973-77.

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CA A newsletter

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EXHIBITION SPACE for rent in Soho, N.Y.C. 1,000 sq. ft. Available from June 28 through August at $1,500 per month. Contact: Kathie Brown, (212) 673-3210.

CENTRAL HALL GALLERY, a cooperative of women artists located in Soho, N.Y.C. seeks additional members. Contact: Elizabeth Drucker, (516) 487-0769.


HOBOKEN SUMMER SUBLET (5/15-9/15). 1600 sq. ft. loft, 10 minutes from Manhattan, $850.00 per month + uts. $250.00 fee plus 1 month security. Call Dan Kadish at 201-656-8113.

ALTERNATIVE WORK SPACE is available at The Art Studio, Inc., a non-profit cooperative organization. 1076 Neches, Beaumont, Texas 77701. Facility includes exhibition gallery, equipment for ceramics and sculpture, personal studios at 60'/sq. ft. (409) 838-5938.


RESEARCH AVAILABLE IN ART HISTORY by qualified professional. Short-term items especially welcome. Please contact: Dr. Elliot W. Rowlands, presso David Russell, Via dei Bard 28, 50125 Florence.

The SAM GLANKOFF ESTATE is seeking a qualified art historian to do research on the collection, possibly in exchange for artworks. Subject offers possibility for doctoral dissertation topic. Contact: Wendy Snyder, 88 Lexington Ave., NYC 10016. (212) 686-0676.

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.

SUMMER ART PROGRAM: Study art in Italy, June–July '85 at Villa Maria Center for the Arts, Perugia. Sculpture, watercolor, drawing. Contact Vincent Ricci, Director CFA, 791 Tremont St., Boston, MA 02118. (617) 556-6423.

SUMMER STUDY IN CRETE, GREECE. July 9–August 20, 1985. Courses: Art History, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577. (914) 694-2200, ext. 331 or 337.

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