

CAA newsletter

Volume 10, Number 1

Spring 1985

conferences and symposia

Contemporary Monotypes

A symposium to be held at Bard College on Wednesday, 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 Mazu. Matt Phillips, chair of the Bard art department, will moderate. For additional information: Tina Iraca Green, BC, Annandale-on-Hudson, NY 12504. (914) 758-6822.

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. History of Art, Univ. Michigan, Ann Arbor, MI 48109. 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.

To Members of the College Art Association:

I am sorry to have to announce the resignation of Rose Weil as Executive Secretary 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 prospered and become increasingly responsive 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

Modern Monumental Sculpture

A symposium to be held at Columbia University's Rosenthal Auditorium (501 Schermerhorn Hall) on Friday, 26 April. Speakers in the morning session will be: Albert Elsen, Stanford, *Rodin's "Thinker" and the Dilemma of Public Sculpture*; William Tucker, sculptor, *On Private and Public Sculpture*; Rosalind Krauss, Hunter and CUNY Graduate Center, *Brancusi's Mischief*; and Richard Brilliant, Columbia, *The Public Monument: Fixing Space*. In the afternoon: John Beardsely, art historian, *Whither Modern Monumental Sculpture?*; Kirk Varnedoe, Inst. Fine Arts, N.Y.U., *Scales of Achievement: A Balanced View of Henry Moore*; Edward Fry, Univ. Pittsburgh, *The Private-ness of David Smith's Public Art*; and Arthur C. Danto, Columbia (Dept. Philosophy), *In Search of a Criterion for Public Art*. Admission is free. Morning session begins at 10:00; afternoon session at 2:30.

Southeast College Art Conference

To be held in New Orleans, 24-26 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 Kolb, Dept. Fine Arts, Univ. New Orleans, LA 70148. (504) 286-6493. Deadline for paper proposals (which should be sent to session chairs): 1 June.

The Private Landscape: The Development of the American Garden

A symposium to be held 27 April at the Parish 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, 25 Job's Lane, Southampton, NY 11968.

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CAA awards

Awards for excellence in scholarship, criticism, and the teaching of art and art history were presented at the Convocation ceremonies of the 73rd Annual Meeting of the College 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 Vanderstappen**, 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.A. Eitner**, Stanford University, for *Géricault: His Life and Work*. A Special Citation was awarded to **Esther Pasztor**, Columbia University, for *Aztec Art*.

In a CAA "first," a book award was presented to a graduate student. **Patricia Condon**, 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 couplets (see p. 5) is, as is the fact that it was declaimed 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:

The Distinguished Teaching of Art History Award

Father Harrie Vanderstappen, professor of Far Eastern art at the University of Chicago, is a specialist in Chinese art who also teaches Japanese art at every level. Over a quarter of a century he has trained, and inspired, generations of students, many of whom occupy key teaching and museum positions across the entire country in both the Chinese and Japanese fields.

Father Vanderstappen's students, past and present, write of him with such accord that a clear image emerges, of a warm, friendly, compassionate teacher, a teacher with a genuinely exceptional generosity of time and

Continued on p. 4, col. 1

write! write! write!

The President's Budget for Fiscal Year 1986 proposes sharp cuts in educational and cultural programs of vital concern to artists and art historians. At the CAA Annual Members Business Meeting, February 14, it was voted to send the following telegrams, on behalf of the Association, to the chairs of the appropriate House and Senate subcommittees:

Re cuts in NEA, NEH, IMS. The College Art Association of America, representing more than 8,000 professionals in the teaching, study, and creation of works of art, is dismayed at the budgetary cuts imposed by the Office of Management and Budget on the FY 86 budget appropriations for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services. These cuts would devastate the educational and cultural institutions of our nation and the work of individuals in the creation and study of art. We urge that the Appropriations Committee restore the funding of these agencies to their appropriate levels for the continuing health of the cultural life of the nation. We stand ready to assist in supporting this effort.

Re cuts in student loans. The College Art Association opposes President Reagan's proposed restrictions and cuts in the financial aid many of our students now receive through guaranteed student loans. These cuts would have a disastrous effect on higher education and would be most acutely felt in fields such as art, where students cannot expect future financial reward or even security.

Members who share these concerns are urged to write individually; addressed to:

Senator James A. McClure, Chair
Senate Appropriations Subcommittee on Interior—U.S. Senate
Washington, D.C. 20510

Rep. Sidney R. Yates, Chair
House Appropriations Subcommittee on Interior—U.S. House of Representatives
Washington, D.C. 20515

The Business Meeting also expressed its agreement in principle with two resolutions adopted by the Women's Caucus for Art: one opposing cuts in the student loan program; the other opposing a Treasury Department proposal to eliminate tax deductions for charitable contributions totalling less than 10 percent of an individual's income. (This, it is feared, would drastically reduce contributions to educational and cultural institutions.)

The above are not, of course, the only pending issues that affect the vital interests of artists and art historians. Those with pen or personal computer handy and with an adequate supply of stamps may also wish to address themselves to proposed cuts in library budgets, the threatened elimination of preferential postal rates for non-profit, educational institutions, the nomination of a new chair for the National Endowment for the Humanities, etc. ■

annual meeting comments

As everyone remotely connected with the discipline who has not been off on an archaeological dig in Afghanistan surely knows by now: the 1985 art history sessions were the grandest, the most expansive, the most innovative, and the most exciting in CAA history. And clearly Harvey Stahl, who organized them, deserves the gratitude of the entire profession for the intelligence, imagination, and just plain hard work he brought to this impressive achievement.

This vastly original meeting required suspending, at least temporarily, guidelines for the conduct of annual meetings that had initially been adopted by the CAA Board of Directors in 1976 in order to assure that equal access and fair treatment would be maintained and that annual meeting schizophrenia would be held to an acceptable level. That the overwhelming success of the 1985 art history sessions mandates some significant modification in those guidelines seems certain; but that a greatly expanded meeting with different "categories" of sessions created some new problems (an excellently organized "Open Session," for example, that had no more than 25 attendees) seems equally clear.

At its fall meeting (5 October), the CAA Board of Directors will consider whether to adopt revised—or, for that matter, any—annual meeting guidelines. To that end, comments on the 1985 art history sessions—or on any other aspect of annual meetings—are warmly welcome. We hope that the comments below are but the beginning of an active and productive dialogue:



In a motion passed unanimously at our art historians meeting on 22 February 1985, we resolved to express our appreciation of the way the recent CAA annual meeting accommodated the non-Western fields and was organized to maximize open discussion and public engagement. We feel the talks were generally more exciting and innovative than at previous meetings, and very much hope that next year's meeting will build on these accomplishments. We extend our congratulations and gratitude to Harvey Stahl, chair of the art history sessions. . . .

In my capacity as president of the Arts Council of the African Studies Association and on behalf of the membership, I wish first to express my appreciation to the Board for extending affiliated organization status to us. . . . I can also add ACASA's strong endorsement of the structure and content of the Los Angeles annual meeting, and hopes for their continuation, to that of the UCLA art historians. . . . We are also encouraged by the references to the "global" scope of art historical scholarship included in the "CAA statement re NEH reauthorization" published in the latest *CAA Newsletter*.

Arnold Rubin
U.C.L.A.

After attending this year's CAA meeting in Los Angeles, I am convinced more than ever that non-Western fields must be permanently represented at future meetings. Their inclusion this year made for an exciting event, and future sessions devoted to Indian, Islamic, African, Pre-Columbian, Chinese, and Japanese art, as well as Paleolithic, can only advance the study of art history.

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 evening, 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 this was the first time that a large group of us could come together and exchange ideas. Each session I went to was well attended (my own session was much larger than the capacity of the room allowed) and yet the audience was not the same from one session to the other. I should also like to add that I went to more Western art sessions than I usually do and found them to be more interesting. This is the first CAA meeting at which I felt that there was a fruitful interchange of ideas between scholars in Western and non-Western art. I think Harvey Stahl should be commended on the fine organization of this meeting.

Esther Pasztory
Columbia University
Chair, *New Approaches in the Study of Style and Aesthetics in Mesoamerican Art*



As I think over this year's meeting, I come to my usual, prejudiced conclusion: the best panels, whether or not symposia, were those which created some internal vibrations among the speakers and their issues, and this always meant those which had a vigorous discussion or question period afterwards. No matter how good separate papers are, they remain isolated contributions which might as well be read, as listened to, if they do not generate some real back-and-forth movement. Even the most tightly focused workshops often failed, it seems to me, because we were still listening to specialists' reports. The umbrella offered by the panels' title is too broad, even in these cases, and those sheltered under it don't necessarily speak to one another.

You might guess from the above that in my view the workshop experiment did not seem to be entirely successful. The sharper focus did not seem to produce very often the kind of real give-and-take that makes *listening* into a valuable experience. On the other hand, the increase in the total number of panels was a welcome change.

I would therefore like to see a larger num-

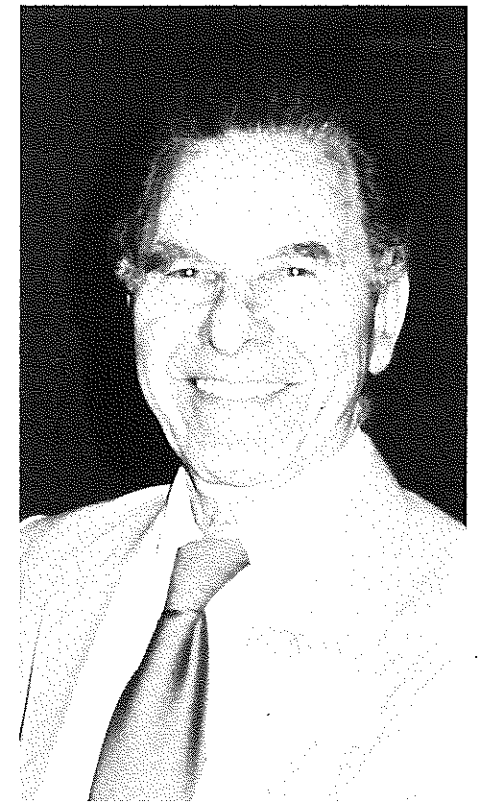
special memberships

SUSTAINING MEMBERS

Sustaining membership is a voluntary category for those who wish to contribute to the CAA in excess of their income-based dues. Individual Sustaining Membership is \$100 annually. This year we sent a special letter to all members in our highest income-based category (\$60), inviting them to "move up" to Sustaining Membership. The response has been truly gratifying; we're proud to list below our 98 . . . count 'em, 98 . . . Sustaining Members for 1985:

James S. Ackerman, Cambridge Mass.; Emma W. Alexander, Ann Arbor; Paul B. Arnold, Oberlin; Pamela Askew, Millbrook, N.Y.; Richard Barnhart, New Haven; Robert L. Benson, Los Angeles; Robert T. Bergman, Baltimore; Suzanne Bloom, Houston; Jean S. Boggs, Ottawa; Albert Boime, Los Angeles; Julie M. Boyer, Lincoln, Mass.; Jonathan M. Brown, Princeton; George R. Bunker, Houston; Susan H. Bush, Cambridge Mass.; Austin M. Cahill, Cranbury, N.J.; Constantine Christofides, Seattle; Ralph F. Colin, New York City; William B. Conlon, New York City; Kevin E. Consey, Newport Beach, Calif.; Robert Dance, New York City; Sol Alfred Davidson, Wayne, Pa.; Barbara K. Dees, Purchase, N.Y.; Samuel Edgerton, Jr., Williamstown, Mass.; Anne Ehrenkranz, New York City; Robert Engass, Athens, Ga.; Everett Fahy, New York City; Beatrice Farwell, Santa Barbara; Alan M. Fern, Chevy Chase, Md.; Kurt W. Forster and Françoise Forster-Hahn, Santa Monica; Ilene H. Forsyth, Ann Arbor; Felton L. Gibbons, Hopewell, N.J.; Mary W. Gibbons, New York City; Bruce Glaser, Fairfield, Conn.; Mildred L. Glimcher, New York City; Edward Goodstein, Menlo Park, Calif.; Mary Ann Graeve-Frantz, Princeton; Nancy Graves, New York City; Eleanor S. Greenhill, Austin; Norman B. Gulemarián, Watchung, N.J.; Martha L. Hadzi, South Hadley, Mass.; Evelyn B. Harrison, New York City; Jules Heller, Scottsdale, Ariz.; Edward B. Henning, Cleveland; Joel and Judith Herschman,

New York City; Dan F. Howard, Lincoln, Neb.; John and Susan Huntington, Worthington, Ohio; Nancy Huntsinger, Ventura, Calif.; Isabelle Hyman, New York City; Wolf Kahn and Emily Mason, New York City; Madlyn Kahr, Dallas; Richard Krautheimer, Rome, Italy; Nancy S. Lambert, New Haven; Barbara G. Lane, New York City; Colles B. Larkin, White Bear Lake, Minn.; John Lottes, Minneapolis; Bates Lowry, Washington, D.C.; John R. Martin, Princeton; Evan M. Maurer, Ann Arbor; James and Anne Morganstern, Columbus, Ohio; Dewey F. Mosby, Hamilton, N.Y.; Weston J. Naef, Santa Monica; Roy R. Neuberger, New York City; Victoria Newhouse, New York City; William O'Reilly, New York City; Ruth R. Philbrick, Washington, D.C.; Cynthia Polsky, New York City; John Pope-Hennessy, New York City; Jules D. Prown, Orange, Conn.; Virginia Rembert, Northport, Ala.; Roslyn Rensch-Erbes, Terre Haute, Ind.; Joseph Rishel and Anne D'Harnoncourt Rishel, Philadelphia; David Rosand, New York City; John Rosenfield, Cambridge, Mass.; Lucy and Irving Sandler, New York City; Robert G. and Françoise F. Scheiner, New York City; Stephen K. Scher, Clifton, N.J.; Kathleen L. Scott, East Lansing, Mich.; Hsio-Yen Shih, Hong Kong; Ralph E. Shikes, New York City; Seymour Slive, Cambridge, Mass.; Pat Sloane, Brooklyn; Craig H. Smyth, Florence, Italy; Allen Staley, New York City; Mary Swift, Washington, D.C.; Silvia Tennenbaum, New York City; Peter A. Tomory, Bundoora, Australia; A. Richard Turner, New York City; Evan Turner, Cleveland Heights, Ohio; John Walsh, Jr., Santa Monica; Robert R. Wark, San Marino; J. W. Warrington, Cincinnati; Ron and Renate Wiedenhoeft, Littleton, Colo.; Mark Weil, St. Louis; Kathleen Weil-Garris Brandt, New York City; Anne-Marie Wiemer-Sunner, New York City; Lester Wunderman, New York City; Henri Zerner and Catherine Wilkinson Zerner, Cambridge, Mass.; Jerrold Ziff, Champaign, Ill.



CAA Life Member Julius S. Held
Photo: Alessandra Comini.

. . . AND OUR "YOUNGEST" LIFE MEMBER

We're particularly proud, too, to welcome our newest Life Member, Julius S. Held, seen above at the Los Angeles annual meeting. Professor emeritus of art history at Barnard College and Columbia University since 1970, honorary director of the CAA since 1975, recipient of the Art Dealers Association's award for lifelong distinction in art history in 1980, Professor Held took out his Life Membership in the CAA this past September; on April 15 he will celebrate his eightieth birthday. (Life Membership in the CAA is \$1000, payable, if desired, in four annual installments.) ■

/annual meeting comments

ber of panels, as Harvey engineered this time, including "open sessions" and sharply focused ones, but not distinguished as "workshops," or by any other designation. I would increase the number of panels, if possible, which address issues of methodology, especially those that deal with disciplines other than art history. I would make the number of panels in any one sub-field (modern, baroque, medieval, etc.) roughly equal to the numbers of professionals engaged in them. (There remains a tendency to give equal time to each field, regardless of its population).

Robert L. Herbert
Yale University
Chair, *Symposium: The Interpretation of Abstraction*

In the nineteen years of my membership in the Association, I have never attended sessions so lively and stimulating. There was a sense of critical self-reflection on the part of the discipline that has hardly ever appeared before. The embrace with the sister disciplines of archaeology, anthropology, history, literature and music helped to define the legitimate domain of art history while presenting a much needed integrated view of artistic and intellectual history as a whole. Organization around tighter topics addressed by diverse methodologies provided not simply a pluralistic array but rather an opportunity to see what methodology or methodologies work best.

. . . it was the smaller workshops like those

on Paleolithic art and on Peru where audience interaction with the panelists provided the liveliest exchanges. I am an artist, not an art historian. But when Paleolithic and Peruvian Prehistorians address themselves to the issue of what kind of information can be conveyed by style alone in the absence of much else they speak to us all.

Henry F. Klein
Los Angeles Valley College



It seems to be the consensus that this was the best CAA meeting that anyone can remember . . . The focus on issues of major importance
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thought. His teaching focuses intensely on the object, though continuously relating the formal analysis to the art theory, literature, and the social, political and cultural conditions of time and place. Teaching by example, Father Vanderstappen engages his students in the ongoing analytical process, prodding with 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."

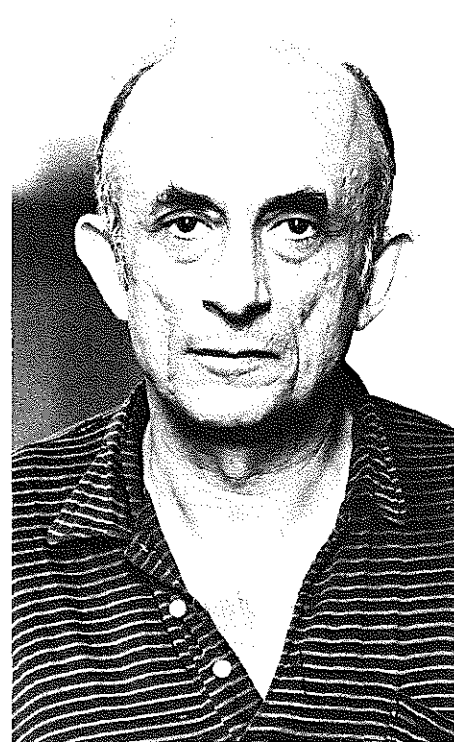
In part because of the breadth of these fields and the difficulty of providing formal courses at the many levels appropriate to the stages of his students' progress, Father Vanderstappen engages most of his many students in hours-long one-on-one conferences that consume his time to a truly unusual degree. His office door is closed only when he is in class or in conference with a student. His students come away from his training with an intense gratitude for the example he has set, his love and understanding of the works, the critical methods he teaches and his high standards.

For his generosity, for the enthusiasm which he both displays and inspires, for providing a model of excellence which inspires his students to work harder, more critically, and more fruitfully, the College Art Association is pleased to present its ninth annual award for Distinguished Teaching of Art History to Father Harrie Vanderstappen.

Committee: Howard McP. Davis, chair; Elizabeth Johns; Alfred Moir



Father Harrie Vanderstappen,
Distinguished Teaching of Art History Award



Leon Golub, Distinguished Teaching of Art Award
Photo: Joyce Ravid

The Distinguished Teaching of Art Award
This has been a phenomenal year for Leon Golub, a year of recognition and honor long overdue a painter whose strong willed commitment has governed his performance in the classroom as surely as it has his efforts in the studio.

Ever since his student days at the School of the Art Institute of Chicago he has shown a gift for leadership, and for nearly as long a time he has held to a belief in the political relevance of art as a whole, of his own in particular. The intensity of his activism has been a persistent example to his students, and no less to professional colleagues who have known him well enough to fall under his spell. In a time when the cause of educating artists has been covered over with doubt, when fundamentals are less certain than quick fame is attractive, Golub's integrity has set him apart from the herd and, in the view of many who have studied with him, well above it.

In a sense deeper than a purely political one, however, he has always and centrally proclaimed the freedom to communicate as an individual. Whether by the persuasiveness of his speech or the power of his images, he has managed to make himself heard and seen, if not always followed. This steady affirmation of conviction has contributed to the legend of his effectiveness as a mentor, just as it has lately awakened a wider audience to his art.

After three decades of lukewarm acceptance, when not outright rejection by the commercial art establishment, his exhibition in 1982 in New York created a sensation. Its reverberations continue to be felt as he has



Lorenz Eitner, Charles Rufus Morey Award

been not only acknowledged by critics but acclaimed by his own community of artists. The effort to break through a wall of indifference is both cause and effect of Golub's toughness. It has given him the tools to write a modern fable: that of a single artist who believed so strongly in the validity of his point of views that he has passed on to others, not only an appreciation of that work, but a singular instance of struggle and creative survival in our time.

Committee: Ellen Lanyon, chair; Robert Arneson; Nancy Graves

The Charles Rufus Morey Book Award
In essential ways, Lorenz E. A. Eitner's *Géricault: His Life and Work*, magnifies the scope of the traditional art historical monograph. The detailed account of Géricault's brief career includes a sharp and penetrating probe into political and social forces of the time. Biographical information describing the artist's complex personality serves as the means to explore his ambitions, achievements, and disappointments. To exacting discussions of style and iconography, Eitner brings the insights of a sensitive connoisseur; he enriches historical and methodology with critical evaluations of elegant precision. Graceful prose, lucid organization, and ingenious book design further enhance this masterpiece of scientific and creative scholarship.

Committee: Marilyn Lavin, chair; Jaroslav Folda; Irene Winter

Special Citation

At this stage of our discipline it is rare to be able to single out an initial publication in an

area of art history. Because the members of the Charles Rufus Morey Book Award Committee feel such a book was published in 1983, we should like to make a Special Citation to Esther Pasztory for *Aztec Art*, Harry N. Abrams, 1983. A beautifully honed and tempered survey that will serve as a guide and measure to future Meso-American scholarship.



Patricia Condon, Alfred H. Barr, Jr. Award

The Alfred H. Barr, Jr. Museum Scholarship Award

In a period when great energy has often been devoted to the reevaluation of nineteenth century artistic figures of questionable aesthetic merit, it is a pleasure to encounter this catalogue, which throws a new and positive light on a great artist's use of replicas and repetitions. It is also refreshing that in the pursuit of its theme—the artist's creative process—the catalogue rises above the conventional hierarchies of media and scale, discussing works on paper equally with painting.

Patricia Condon's catalogue is truly conceived, as she states in her opening notes, to serve as a resource for scholars. The visual design is appropriately elegant but, more important, the carefully considered relationship of text and image conveys and extends the exhibition's thesis with exemplary clarity. An appendix devoted to a recounting of the stories of the historical subjects is useful to the general reader, while a computerized index on Ingres' historical works will aid future research by scholars.

Agnes Mongan's devotion to the study and connoisseurship of Ingres' drawings originally inspired Patricia Condon's interest in the artist. Miss Mongan's backing made the exhibi-

tion and catalogue possible, and she has contributed an informative essay on portraiture.

Marjorie Cohn, who directed Patricia Condon's attention to the question of Ingres' replicas, has written an introduction that is original and lively, free of art historical jargon and that makes creative scholarly use of observation derived from her experiences as an artist and a paper conservator.

It is especially gratifying to single out for its achievements an exhibition catalogue that grew directly out of the free sharing of knowledge between teacher and pupil. *In Pursuit of Perfection* is a testimonial not only to the ideal of the teaching museum but also to the continuing vitality of the tradition of connoisseurship.

Committee: Clifford Ackley, chair; Tom Freudenheim; Robert Hobbs

The Arthur Kingsley Porter Prize

Beginning with a skeleton of the four signed and dated works attested for Pietro Lorenzetti, Hayden Maginnis leads us, through detailed observations of style and technique, first to an understanding of the individual characteristics and the interrelations of those four works and then, from that stable base, to a thoughtful chronology of artistic development, established through the careful integration of other authentic pieces by Pietro. With an emphasis on the early achievements, he clarifies questions of authorship for the Passion Cycle in the Lower Church of S. Francesco in Assisi and suggests a date in the second decade of the fourteenth century, thus arguing an early period for Pietro as a recognized artist in charge of a sizable shop. Mindful throughout of methodology, he demonstrates broad and significant conclusions that build through the observation of seemingly minor details. Clearly participating in a disciplinary tradition, practiced by connoisseurs whose formal studies are wed to historical analysis, Hayden Maginnis displays for his readers a discursive and persuasive chronology of the formal developments of Pietro Lorenzetti's work in the context of the art of other early Renaissance masters.

Committee: Kathleen Shelton, chair; William I. Homer; Charles Parkhurst

The Frank Jewett Mather Award

Art criticism today is a field overrun with ideological fashions that come and go on about the same schedule as the leaves on my maple tree, and with ideologues who make careers out of frantically raking them up. It is indeed a pleasure to find among the cacophony of voices a gifted writer who understands new theory but has stood apart from critical schools; he has shown that intelligence and a sharp eye count for more. He measures new art against the highest standards of art history and his work demonstrates that writing on contemporary art can have an intellectual depth that transcends the parade of the new. He stands out for his honesty, his imperviousness to the partisan and financial pressures of the art world, and his remarkable talent for communicating his insights into the issues of contemporary art as successfully to intellectuals in the field as to the readers of *Time Magazine*. For these qualities in general, and in particular for the sequence of recent contributions to the *New York Review of Books* which—in the view of the Mather Award Committee—have been the most intelligent and widely discussed contribution to the field in the last year and a half, we have taken the unprecedented decision of making this award for a second time to Robert Hughes.

Committee: Jane Livingston, chair; Robert Berling; Jonathan Fineberg

ACCEPTANCE SPEECH FOR THE 1984-85 FRANK JEWETT MATHER AWARD (Declaimed, in absentia, by Steve Martin)

*Bound to his duties on Sixth Avenue,
Nostalgic for the Old, shock'd by the New,
The critic JUNIUS, belauded twice,
Capers before you in his realm of Ice,
Fang'd like the Wolf, malignant as the Rat,
Yet now become a perfect Pussy-Cat.
May those wise judges live eternal days,
Who condescended to bestow these Bays!
May the nine Muses, in harmonick tone,
Salute a judgment so much like his own!
O noble Scholars, who approve his views,
Accept the grovelling thanks of ROBERT HUGHES.*

SEARCH FOR CAA EXECUTIVE SECRETARY

The Association is seeking an Executive Secretary to replace Rose Weil, who has submitted her resignation effective February 28, 1986. Her replacement will serve from January 1, 1986 to February 28, 1986 as Executive Secretary Designate, and then will assume the office of Executive Secretary on March 1, 1986. Salary will be commensurate with qualifications and experience.

A formal search will be instituted and a Search Committee is being appointed. A detailed job description will appear in the CAA's May 30, 1985 *Positions Listing* as well as in other suitable publications. In the interim, letters of inquiry or nomination are welcome and may be addressed to:

Executive Secretary Search Committee
c/o College Art Association
149 Madison Avenue
New York, NY 10016

grants and awards

GETTY POSTDOCTORALS

The first-round recipients of these fellowships have been announced. For those who have forgotten the rules of the game. (*CAA newsletter*, Winter 1984): ten selected institutions got to choose one fellow each to come and work at their shop; ten additional fellows were chosen in open competition, their fellowships transportable to wherever they wish. In both cases, the award is designed to give promising younger scholars one year free for writing and research; stipend is \$25,000, of which \$4,000 goes to the institution.

Open Competition Awards: Nina Maria Athanassoglou-Kallmyer, Univ. Delaware, *Imago Belli: Art and Militarism in France under Louis XVIII*; Paul Bahn, independent scholar, *A New Study of Old Stone Age Art*; Ruth Bohan; Univ. Missouri-St. Louis, *Walt Whitman's Impact on the American Avant-Garde, 1900-1925*; Michael W. Cothren, Swarthmore College, *Stained Glass Windows of the Cathedral of Beauvais, 1245-1576*; Kate C. Duncan, Univ. Washington, *A Comparative Study of Northern and Southern Anthapaskan Art and Culture*; Eric Hostetter, Indiana Univ., *The Bronze Vessels and Other Domestic Implements from Spina*; Patricia Leighton, Univ. Delaware, *Art and Social Reform in France, 1900-1914*; Deborah Del Gais Muller, independent scholar, *The Relationship between Art and Literary Theory in the Sung Dynasty, 960-1279*; Rhys Townsend, Clark Univ., *Athenian Architectural Activity in the Fourth Century B.C.*; Deborah Weiner, University College London, *Victorian London: Architectural Form and Social Policy*.

Institutional Awards (awarding institution indicated in parentheses after project): Laurinda S. Dixon, Syracuse Univ., *Image of the Melancholic in Art and Medicine* (Univ. California, Berkeley); Stephen Melville, Syracuse Univ., *The Artworld* (Bryn Mawr); Ann C. Gunter, Univ. Minnesota, *The Marble Sculptures from Labraunda in Turkey* (Columbia); Nancy W. Leinwand, independent scholar, *Art and Iconography of Central Anatolia in the First Half of the Second Millennium* (Harvard); Giovanna Perini, independent scholar, *C. Malvasia as an Historiographer of Art and Art Criticism in England: 1710-1790* (Johns Hopkins); Ann Jensen Adams, Harvard, *Thomas de Keyser* (New York Univ.); Louise Yuhas, Occidental College, *Chinese Painting: The Nature and Extent of the Artistic Debt of the Seventeenth to the Sixteenth Century* (Univ. Michigan); Mary Pardo, Dickinson College, *Early Landscape Painting in Tuscany and Alberti's Comparison of the Painter to Narcissus* (Princeton); JoAnne Paradise, Univ. Virginia, *The Concept of "Decorative" Painting in Nineteenth- and Early Twentieth-Century Writings about Art* (Stanford); Ann McCauley, Univ. Texas, *Commercial Photography in Paris, 1848-1870* (Yale).

FULBRIGHT FELLOWSHIPS

The following American artists and art historians received 1984-85 Fulbright awards to teach or conduct advanced research abroad: Keith A. Achepohl, Univ. Iowa, lecturing in graphic arts: Hacettepe Univ., Ankara, Turkey; Marie Jeanne Adams, Peabody Museum, research in ethnographic art: Ministry of Scientific Research, Ivory Coast; Jonathan W. Best, Wesleyan, research in Asian art history: Japan; Miguel A. Bretos, Miami, research in history of architecture: Mexico; Sarah C. Brett-Smith, Princeton Univ. Art Museum, research on Bamana sculpture and shifts in male gender identity: Institute des Science Humaines, Bamako, Mali; Christy Cunningham, lecturing in art conservation and restoration: National Institute of Cultural Patrimony, Quito, Ecuador; Fay A. Frick, San Diego State Univ., research in art history: Dept. of Antiquities, Damascus, Syria; Mojmir S. Frinta, SUNY at Albany, research in Byzantine and Italo-Byzantine panel painting: Univ. of Belgrade; Maribeth Graybill, Univ. California-Berkeley, research in portraiture and pictures of poets: Japan; David Smith Greenwood, Kendall School of Design, artist-in-residence in sculpture, ceramics, contemporary trends in American art: Univ. of the Arts, Belgrade; Andree M. Hayum, Fordham Univ., research in Renaissance art: France and Germany; Martha Leigh Hyams, San Francisco State Univ., research in art: Denmark, Greece, Italy, and Spain; Jean L. Keith, Univ. Connecticut, lecturing in ancient art and archaeology: Zagazig Univ., Egypt; M. Joan Lintault, Southern Illinois Univ., research in art of Kusadizome: Japan; John Avery Newman, Queens College, CUNY, artist-in-residence in sculpture and issues of contemporary art: Univ. of the Arts, Belgrade; Anthony C. Parker, Mt. Hood Community College, research in glasspainting on 3-D crystal objects: Cuza Univ. and Enescu Conservatory, Iasi, Romania; Eugene M. Pijanowski, Univ. Michigan, lecturing and research in metal design techniques: Vienna Institute of Applied Arts; Christopher D. Roy, Univ. Iowa, research in art of the Mossi and their neighbors: Univ. Ouagadougou, Burkina Faso; Henry L. Schoebel, Washington, D.C., research in painting: M.S. Univ. Baroda, India; Elise L. Smith, North Carolina Wesleyan College, research in Dutch and Flemish art: Royal Museum of Fine Arts, Brussels; Alexandra Soteriou, Atelier du Livre, New Milford, N.J., research in handmade paper apprenticeship: Centre of Science for Villages, Wardha, India; Martha A. Strawn, Univ. North Carolina, research in visual arts: Banaras Hindu Univ., Varanasi, India; Pearl J. Sunrise, United World College of the American West, lecturing on Navajo technique of weaving in wool, Council for Maori and South Pacific Arts, New Zealand; Janis A. Tomlinson, College of Charleston, research in art and art history: Spain.

WINTERTHUR FELLOWSHIPS

The Office of Advanced Studies at the Winterthur Museum has announced the recipients of its 1984-85 NEH research fellowships: Michele H. Bogart, S.U.N.Y., Stony Brook: *A Social History of Turn-of-the-Century Civic Sculpture in New York*; Eugene W. Metcalf, Jr., School of Interdisciplinary Studies, Miami Univ.: *A Social History of American Folk Art Collecting*; Gerald L. Pocius, Memorial Univ., Newfoundland: *The Impact of Factory Designs on Local Newfoundland Furniture*.

INDIVIDUAL AWARDS

Linda D. Henderson, University of Texas, Austin, has been named first recipient of the Dallas Museum of Art's \$1,000 Vasari Award, which recognizes a significant example of art historical scholarship published by a Texan during the last two years. Henderson was cited for her *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, 1983, Princeton University Press.

Carol Crown, Memphis State University, received a \$5,000 Superior Performance in University Research (SPUR) award for her project *A Divine Tour of Ancient Egypt*, partially funded by the Tennessee Committee for the Humanities. James Ramsey also received a SPUR award of \$5,000 for his project *Arte Vivo! Living Traditions in Mexican Folk Art*.

Video artist Laura Kipnis has been awarded a three-year postdoctoral fellowship by the University of Michigan Society of Fellows. She writes: "I originally saw the announcement of this fellowship in the *CAA newsletter*, you'll be pleased to know." We are! ■

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

Nominations from the membership are invited for the Distinguished Teaching of Art and the Distinguished Teaching of Art History awards.

Letters of recommendations and appropriate supporting materials should be sent to the CAA, 149 Madison Avenue, New York, N.Y. 10016 by November 1. The names and letters of nomination for any candidates who are strong contenders but not the finalist in any given year will be passed on to the award committees for the following year.

information

For a catalogue raisonné of the English Victorian portraitist John Hanson Walker (1844-1933), information is sought on the whereabouts of any portraits he painted during his many sojourns to the United States from 1886 onwards. There must be lots, for his great-granddaughter writes: "It has always been a family tradition that it was through his work in the U.S.A. that John Hanson Walker was able to keep his family of ten children in considerable comfort." Lady Morse, 102A Drayton Gardens, London, S.W.10, 9RJ, England.

For a revised edition of Hans Maria Wingler's *Oskar Kokoschka: The Work of the Painter* (1956), photographs or transparencies are requested from any owners of oil paintings who have not yet been contacted by Johann Vinkler, Gigergasse 12, A-1080 Wien, Austria.

For a monograph on the Unger family, information on wood engravings by the two Berlin artists Johann Georg Unger (1715-88) and Johann Friedrich (Gottlieb) Unger (1773-1804) and manuscripts (autographs) by Johann Friedrich Unger and Friedericke Helene Unger, born von Rothenburg (1771-1813), is sought by Frithjof Luhmann, Lessingstr. 1A, D-7500 Karlsruhe 1, Fed. Rep. of Germany.

For collection research and a related article, information is sought on the location of works by, and the life of, Connecticut-New York folk painter Jonathan Budington (1779-1823). Contact Paula Freedman, Yale University Art Gallery, Box 2006 Yale Station, New Haven, CT 06520.

For a monograph and catalogue raisonné of Samuel P. Howes, information is sought on life and works, including past and present location of works, correspondence and personal mementos. Contact Paul D'Ambrosio, New York State Historical Association, P.O. Box 800, Cooperstown, NY 18826.

For a biography and catalogue of the works of Louis John Rhead (1858-1926), popular American (naturalized) poster artist and illustrator, information is sought regarding the locations of works of art, portraits, letters and other unique materials. Lynn Scholz, 5410 Macomb St., NW, Washington, DC 20015.

In connection with a forthcoming catalogue raisonné of the oils, watercolors and drawings of Egon Schiele, owners of the artist's work in all media are requested to contact the author, Jane Kallir, c/o The Galerie St. Etienne, 24 West 57th Street, New York, NY 10019. Upon request, owners' identities will be kept confidential.

The Peggy Guggenheim Collection in Venice urgently needs as much information as is available concerning donations made by Peggy Guggenheim to university and college museums. Please address all replies to Fred Licht, The Solomon R. Guggenheim Museum, 1071 Fifth Ave., New York, NY 10028. ■

announcements

Fulbright Awards

For 1986-87 there are ca. 300 grants in research and 700 grants in university lecturing for periods 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 eligibility requirements are U.S. citizenship; the Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected countries, proficiency in the language. Application deadlines range from June 15, 1985 (for Australasia, India, Latin America and the Caribbean) to February 1, 1986. For more information and applications: Council for International Exchange of Scholars, 11 Dupont Circle N.W., Washington, DC 20036-1257. (202) 939-5401.

Awards for Minority Museum Professionals

The Office of Museum Programs offers small grants (\$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 management, registration methods, conservation awareness, exhibition techniques, public relations, and collections management. Award recipients will be selected on the basis of present position and responsibilities, other museum experience, reasons for application, and career goals. For further information and application forms: Mary Lynn Perry, Training Program Coordinator, OMP, Arts and Industries Building, Room 2235, SI, Washington, DC 20560. (202) 357-3101. Application deadline for workshops June 1985 through May 1986: 30 April.

Asian Cultural Council Grants

Most ACC grants go to bring Asian artists and scholars to these shores; a few, however, work in reverse (e.g., the ACC Kress Foundation Fellowship for an American doctoral candidate in Asian art history to conduct dissertation research). Inquiries welcome: ACC, 280 Madison Avenue, N.Y.C. 10016. Awards made semiannually; application deadlines 15 February and 1 August.

NEH's Overview of Endowment Programs

The 1985-86 edition of this useful perennial is now available. Full of nitty-gritty information such as a year's worth of grant application deadline dates, eligibility requirements and application procedures for all programs, an agency telephone directory, and a directory of state humanities councils, *Overview* is free and can be obtained from: NEH Public Affairs Office, Room 409, 1100 Pennsylvania Avenue, N.W., Washington, DC 20560.

Fellowships for Seminar on The Transmission of Culture

In the two academic years 1986-88, the Seminar of the Davis Center for Historical Studies at Princeton University will consider the content, transmission, and transformation of cultural texts (including works of art), both elitist and popular. Among topics to be examined are the causes of the movement of genres across social groups; the means by which cultural artifacts first acquire and then lose authority; the ways in which specific interpretations gain or lose acceptance with different publics; the rise and fall of castes of professional interpreters; and the sociology of intellectual producers.

A limited number of research fellowships, for one or two semesters, are available. Applicants must have completed their dissertations and must have a full-time paid position to which they can return. Fellows are expected to reside in Princeton for the period of the award. Inquiries and application requests to: Secretary, DC, 129 Dickinson Hall, PU, Princeton, NJ 08544. Deadline for 1986-87: 1 December 1985.

Scholars who are not applying for fellowships but who would like to offer a paper to Seminar should write to the Director, Lawrence Stone.

Association Villard de Honnecourt (USA)

A new multidisciplinary society devoted to the history of medieval technology, science and art is now being organized. The association, sister organization to the French Society founded by Jean Gimpel in 1983, plans a quarterly newsletter and an annual interdisciplinary conference. An organizational meeting will be held during the 20th International Congress of Medieval Studies at Kalamazoo in May 1985. For additional information: Charles Stegeman, 2 College Circle, Haverford, PA 19041. (215) 642-8287.

Doctors for Artists

A non-profit doctor referral service in New York City that gives a 20% discount to artists. Fourteen different specialties are offered, and a referral operator can be reached at (212) 737-7875 weekdays from 8:00 A.M. to 6:00 P.M. Their press release tells us that emergencies will not be accepted (go to your local hospital emergency room) and that medical assessment is not made over the telephone. The situation seems to be that you name your disease and they name your doctor; or, if you can't name your disease, you are referred to a general internist for evaluation and referral. We tried to check it all out further, but a very harassed telephone operator was not "into" general discussions. Nevertheless, it seemed a lead worth passing on. We would appreciate a report from anyone who uses the service. ■

/conferences and symposia

Whitney Symposium on American Art

To be held at the Museum on Monday, 29 April. The speakers, all of whom are graduate students, will be: Cécile Whiting, Stanford, *Stuart Davis's Alliance of Modern Art, Technology, and Jazz*; John P. Digesare, Rutgers, *Surrogate Self-Images on Johns's Work*; Michael Zakian, Rutgers, *Clyfford Still and Popular American Art*; Donna Gustafson, Rutgers, *Food and Art: Vanitas in Pop Art*; and Kristin Olive, Emory, *David Salle's Deconstructive Strategy*. The selection panel—Sam Hunter, Princeton; E. Ann Kaplan, Rutgers (Dept. English and Film); Steven Polcari, S.U.N.Y., Stony Brook; and Rosalind Krauss, Hunter—will all participate in commentary and discussion.

Foundations Programs: A Comparative Study

Proposals are invited for this F.A.T.E.-sponsored session at the MACAA Annual Meeting in Indianapolis, October 23–25. This session will compare several distinct types of programs, for example: a comprehensive university with a professional art school, an architecture or design school with a fine arts-oriented program, an urban environment with a rural setting, etc. Send 250-word proposal to Ying Kit Chan, Allen R. Hite Art Inst., Louisville, KY 40292. Deadline: 15 May.

English Decorative Arts: 1840-1890

A symposium to be held at the Cleveland Museum of Art on Saturday 11 May. Morning speakers David Curry, Denver Art Museum, and Martin Eidelberg, Rutgers University, will discuss the development of the Arts and Crafts movement and High Victorian style. In the afternoon, Lionel Lambourne, V&A, will speak on William Morris and pre-Raphaelite furniture; Duncan Simpson, Greater London Council, on C.F.A. Voysey; and Peter Rose, author and connoisseur, on the Martin Brothers. Fee: \$25, includes lunch; students free (no lunch), but must make reservations. Reservations or payments to: CMA, Dept. Later Western Art, Cleveland, OH 44106.

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

The topic of the F.A.T.E.-sponsored panel at the Southeastern College Art Conference, New Orleans, 24–26 October. Papers are invited that address the issue of how art foundation education should respond to the new art forms, new mediums, and new aesthetic and philosophical orientations that command the interest of present and future students. Send one- or two-page abstract to Stephen Summer, Art Dept., State University College of Arts and Sciences, Potsdam, NY 13676. Deadline: 1 June.

preservation news

MUSEUMS AND LIBRARIES: A CASE 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 Association of Museums to catalogue and document important resources and to make them available to scholars and the general public. Part of this initiative has seen the growing concern, on the part of some museum officials, for the full interpretation of existing collections that have been housed in inaccessible sections of the museum, and the interest in preserving key works that might have deteriorated in remote storage areas. Nowhere has this initiative been better focused than in two anthropological collections: one in New Mexico, the other in Oklahoma.

In both these states, extensive artifact collections, developed when prime quality pieces could easily be obtained, have languished in poor reserves that were difficult to utilize. The Museums 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 beginning to develop extensive plans for a new museum that will interpret their extensive collections of ceramics, textiles, kachina dolls, and masks by carefully preserving the best examples and presenting them in a context that explains their significance, utility, and cultural importance.

/conferences and symposia

The Persistence of Memory: Architecture and Its History

Papers are invited for this conference, organized by the local chapter of SAH, to be held in Philadelphia on 9 November. Papers are limited to 30 minutes and may treat of architecture of any period and its relations to the past. Among possible approaches: historicism, stylistic transition, the evolution of personal styles. One-page abstracts to David B. Brownlee, Dept. History of Art, Univ. Pennsylvania, G-29 Meyerson Hall/CJ, Philadelphia, PA 19104. Deadline: 15 May.

Early New England Furniture

A symposium to be held Saturday, 4 May, at the Museum of Our National Heritage in Lexington, Mass. Detailed symposium brochure from the Society for the Preservation of New England Antiquities, 141 Cambridge Street, Boston, MA 02114. (617) 227-3956.

Art since 1945

Papers are invited for the 5th annual symposium on contemporary art to be held 18 October at the Fashion Institute of Technology in New York City. Send abstracts of 250-500 words to Richard Martin, FIT, 227 West 27 Street, NYC 10001. Deadline: 31 May. ■

Although the Museums of New Mexico are now beginning to concentrate on their collections, they have not yet turned their attention to significant related resources: their library holdings and archives, which are also in dire need of preservation. Museum libraries are an important research tool, both for the curators of the collection and for the general public, including visiting scholars. If the library was formed at the same time as the collection—as was the case in Santa Fe—then its holdings may contain important primary documents, field notes, diaries, and letters that are of key importance in interpreting the collection and the history of the region. Such a library is worth just as much care and attention as the museum's artifacts (and archives on specific objects) are about to receive. It could become a primary area for significant federal and local support if the case were made that documents and books are integral to the research and collection mission of the institution.

A good example of an institution awakening to the integrated needs for preserving its library holdings while working on proper preservation and interpretation of its collections is the Thomas Gilcrease Institute of American History and Art in Tulsa, Oklahoma. Known primarily as a repository for Western art (essentially paintings by Remington and Russell of the Old West), the Gilcrease is actually much more than that. It is a superb collection of works by many American artists that touch on the history of the Western states and the frontier, and its holdings include examples by Thomas Eakins, Winslow Homer, Albert Bierstadt, Thomas Moran and George Catlin. These paintings have been displayed thematically, along with artifacts of the region, including textiles and ceramics, so that a rounded picture of the history of a time and place was presented. The Gilcrease is now contemplating an expansion program, so that its works can be more forcefully displayed and interpreted for the public, and more objects can be brought out of storage so that the public will have access to them. At the same time, the Gilcrease is anticipating additional library space, so that its archival materials with their strong focus on regional history can be properly housed and preserved, thereby providing the additional documentation that is essential for the interpretation of the works in its possession.

Both these cases demonstrate clearly that in some regions of the country museums are taking quite seriously the initiative to interpret and preserve their collections. There is new recognition of the importance of utilizing artifacts and library archives and of the potential of museum libraries to help museums to fulfill their mission as educational institutions. By combining the accessibility of their collections—both artifacts and archives—with the preservation initiative in the federal arena, museums will be able to shape their future with clarity and intelligence.

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

people and programs

Material for inclusion in People and Programs should be sent to College Art Association, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 15 May.

IN MEMORIAM

Rensselaer W. Lee, Marquand Professor Emeritus of Art and Archaeology at Princeton University since 1966, died in December at the age of 86. The author of *Ut Pictura Poesis: The Humanistic Theory of Painting; Poetry into Painting: Tasso and Art*; and numerous other works on Renaissance and Baroque painting and on art theory, he was actively involved in a great many scholarly organizations, among them the Renaissance Society of America, the American Academy in Rome, and, of course, the CAA, which he served as secretary (1939–42); editor-in-chief of *The Art Bulletin* (1942–44), and president (1944–46). The possessor of an earned doctorate in English as well as in art history, he was constitutionally incapable of writing an ungraceful sentence—or of harboring an ungracious or unkind thought.

Another loss recently suffered at Princeton was the death in January of Christine K. Ivusic, fine arts editor of Princeton University Press for the past seven years. During her tenure, she was instrumental in expanding the Press's list beyond its traditional focus to include publications in modern art, architecture, and the history of photography. Before coming to Princeton, Ivusic was art book editor at the Philadelphia Museum of Art.

Helen Clay Frick, founder and sole supporter of the Frick Art Reference Library, died in November at the age of 96. She served as director of the Library from its opening in 1924 until her retirement in 1983. With current holdings of close to 150,000 books, more than 400,000 photographs, and 50,000 sales catalogues, the Library is known as one of the finest—as well as one of the most delightful—art reference collections in the world. Almost equally well known is the requirement—imposed by Miss Frick—that women must wear skirts and men jackets and ties in order to gain admittance to the Library.

ACADEME

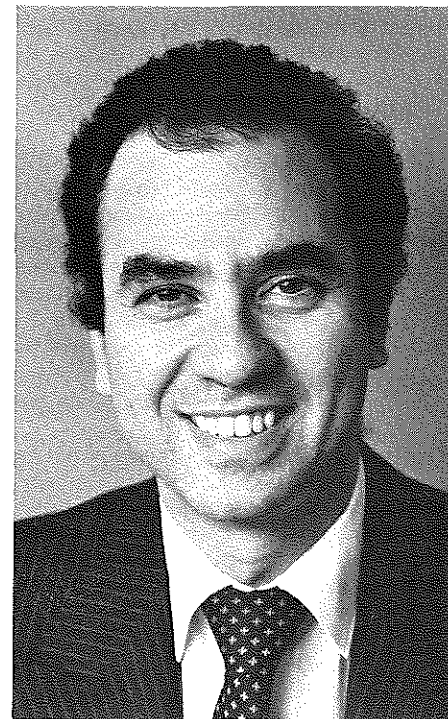
Artists Joan V. Brown and George McNeil will share the Milton Avery Distinguished Professorship at Bard College during the spring semester. Brown is regularly professor of fine arts at the University of California, Berkeley, where she has taught since 1974. McNeil was artist-in-residence at the Tamarind Institute last year and in 1971, 75 and 76.

Luis A. Jimenez, Jr., known for his large-scale, politically conscious sculpture, generally fabricated of fiberglass, has joined the faculty at the University of Arizona. He is the recipient of an NEA Mid-Career Achievement Award.

Frederick S. Osborne, Jr., has been named director of the schools of the Pennsylvania Academy of Fine Arts. Osborne (M.F.A., Yale), a sculptor, was previously director of the office of continuing studies at the Philadelphia College of Art; before that he taught at the University of Pennsylvania for eleven years. He is also co-founder and director of the Vermont Studio School.

Three Rhode Island School of Design fine arts faculty are recipients of Mellon Grant Awards as part of a creative leave program. Terry Gentile, textile design, was granted \$1500 to travel to Europe to study the production, marketing, and design methods of the major textile mills producing fabrics for American manufacturers. Randa Newland, printmaking, received \$1000 to travel to Texas to study eighteenth- and nineteenth-century paintings on tin, painted wood religious sculptures in Spanish missions, and works in plaster and paper maché by contemporary Mexican-American folk artists. Jacqueline Rice, ceramics, was granted \$1500 to study the folk pottery of Italy, principally on the Amalfi Coast and the region around Florence.

University of Pittsburgh professor Franklin Toker has been awarded an NEH Fellowship for Independent Study and Research for the academic year 1985–86. He will take a leave of absence in order to complete work on *Cathedral and City in Medieval Florence: The Archeological History of a Thousand Years (393–1375)*, scheduled for publication in 1987. Toker joined the Pittsburgh faculty in 1980. He received the 1978 Porter Prize for an article on the Cathedral of Florence.



Franklin Toker, University of Pittsburgh
Photo: Jane Freund

Ellen C. Schwartz received an NEH Fellowship for College Teachers for the year 1984–85 for her project, "The Impact of the Crusades on the Art of Medieval Serbia." She has also been elected a permanent Research Associate of the Center for Russian and East European Studies at the University of Michigan.

Carlos G. Dorrien, assistant professor of art at Wellesley College, has won a national competition to erect a sculpture environment on the grounds of the Massachusetts Archives and Records Center on Columbia Point in Boston. He will receive a \$100,000 commission for the work.

At Emory University, Clark Poling, associate professor of art history, has been appointed director of the University's new Museum of Art and Archaeology, which will be housed in a building designed by Henry Hornbostel in 1916–17 and renovated by Michael Graves in 1982–85. For his first special exhibition, Poling will show the architectural drawings, photographs, and models by Hornbostel and Graves. Future exhibitions include two curated by members of the Emory faculty: Bonna Wescoat will co-curate an exhibition of antiquities from collections in the Southeast and John Howett one on the connoisseurship of Dürer's woodcuts. Guest lecturers in the Spring include Michael Graves, sponsored by the Museum, and Edith Porada, Columbia University, by the department. The department also reports with great pride on two former students: Ronnie Baer, an undergraduate major and currently a graduate student at the Institute of Fine Arts, received the Art Dealers Association's Award; and Elizabeth Johns, an Emory Ph.D. and currently teaching in the American studies program at the University of Maryland, received the Mitchell Award for her book on Thomas Eakins.

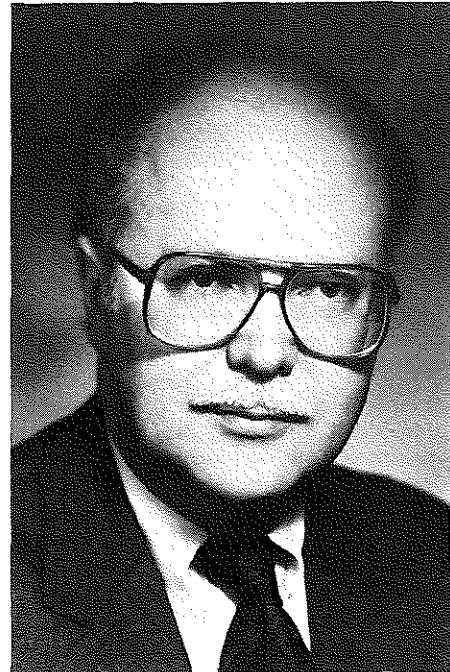
Cheryl K. Dudek has joined the faculty of Denison University in Granville, Ohio, as assistant professor. Before coming to Denison, Dudek (M.F.A., Columbia) taught at the University of Hartford, C.W. Post College, and the University of Virginia.

MUSEUMS

Effective 2 January, William Olander joined the staff of The New Museum of Contemporary Art as a curator. Olander, who earned his doctorate at the Institute of Fine Arts, returned to New York from Oberlin, where he was acting director since 1983 and curator of modern art since 1979 at the Allen Art Museum. Among the exhibitions he organized are *New Drawings: After Photography* (toured by Independent Curators, Inc., 1984), *Art and Social Change, U.S.A.* (1983), and *New Voices 4: Women and the Media, New Video*. Other appointments announced at the New Museum: Lynn Gumpert, curator since 1980, has been promoted to senior curator; Brian Wallis has been named adjunct curator.

Continued on p. 10, col. 1

/people and programs



Alan Shestack, The Minneapolis Institute of Arts

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, Shestack (M.A. Harvard) was curator of graphics at 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, Shestack will be replacing Samuel Sachs II, who announced some time ago (*CAA newsletter*, Fall 1984) that he planned to leave this June after twelve years as director. Follow-up on that news is that he has accepted the post of director of the Detroit Institute of the Arts.

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

Several new appointments and promotions have been announced at the Brooklyn Museum. Linda S. Ferber, curator of American paintings and sculpture since 1982, has been appointed chief curator. Ferber (Ph.D., Columbia) is also adjunct professor at Columbia. Sarah Faunce, formerly curator of painting and sculpture, has been named chairman of the newly expanded (and newly named) department of painting and sculpture. Faunce has been at Brooklyn since 1969,

and is well known for the many major international exhibitions she has organized there. Charlotta Kotik, formerly curator of prints and drawings, has been named curator of contemporary art. Before coming to Brooklyn in 1983, Kotik was curator at the Albright-Knox Art Gallery in Buffalo for fourteen years. Victoria Ebin joined the staff as associate curator of African, Oceanic and New World Art. She has a doctorate in social anthropology from Cambridge University and is working on a thesis at the University of Paris. And Gerard McCarthy has joined the staff as assistant curator in the department of paintings and sculpture. Educated at Goldsmith's College, London University, McCarthy was a Helena Rubinstein Fellow in the Whitney Museum's independent study program.

The Whitney Museum recently announced the appointment of its first curatorial fellow, Marilyn Satin Kushner. Kushner (M.A. Univ. Wisconsin-Milwaukee) is a doctoral candidate at Northwestern; most recently she was an instructor in art history at Montclair State College and Bloomfield College in New Jersey and an NEA gallery lecturer at The Solomon R. Guggenheim Museum in New York.

Sara H. Gregg, who was a Hilla von Rebay fellow at The Guggenheim Museum and a Salisbury intern at the Everson Museum in Syracuse, has been appointed museum educator at the Munson-Williams Proctor Institute in Utica, N. Y.

Elsewhere in N. Y. State, Susanne K. Frantz has been named associate curator of twentieth-century glass at The Corning Museum. Previously Frantz (M.A., Univ. Arizona) was curator of exhibitions at The Tucson Museum of Art for four years; prior to that she was an exhibitions designer and graphic artist for the Arizona Historical Society.

Hollister Sturges has been appointed chief curator at the Indianapolis Museum of Art. He replaces senior curator Anthony Janson, who left the IMA to become curator of collections at the Ringling Museum in Sarasota, Fla. Sturges (M.A., Berkeley) was previously curator of European art at the Joslyn Art Museum in Omaha, where he organized the exhibition and was author of the catalogue *Jules Breton and the French Rural Tradition*.

The Los Angeles County Museum of Art has announced three new curatorial appointments: In November, Thomas Woodward Lentz, Jr., an Islamic art and architecture scholar, was appointed assistant curator of West Asian and Egyptian art (after 622 A.D.). Previously Lentz (M.A., Berkeley; Ph.D. cand., Harvard) had been curator of Asian Art at the R.I.S.D. Museum. Victor I. Carlson, curator of prints and drawings at The Baltimore Museum since 1963, has been appointed senior curator of prints and drawings, effective 15 April. Carlson has organized

several major exhibitions and has published extensively in the area of nineteenth- and early twentieth-century art. His *Matisse as a Draughtsman* (1971) was the first exhibition and catalogue devoted to Matisse's drawings. He also prepared the catalogue entries for *French Printmaking: From Regency to Empire: 1715-1814*, an exhibition currently on view at the Boston Museum of Fine Arts. And Howard N. Fox has been appointed curator of contemporary art, effective 1 July. Since 1975, Fox has been associate curator of exhibitions at the Hirshhorn; among his exhibitions and catalogues there were *Content: A Contemporary Focus, 1974-1984* (1984); *Metaphor: New Projects by Contemporary Sculptors* (1981-82); and *Directions* (1979).

The new director of the museum of the Pennsylvania Academy of Fine Arts is Linda Bantel (M.A., N.Y.U.), who first came to the Academy in 1980 after serving as research associate at the Metropolitan. Among the major exhibitions she has curated at the Academy are *William Rush, American Sculptor* and *A Growing American Treasure: Recent Acquisitions and Highlights of the Permanent Collection*.



Jacquelynn Baas, Hood Museum of Art, Dartmouth College
Photo: Stuart Bratesman

Another new director is Jacquelynn Baas, named to that position at the Hood Museum of Art, Dartmouth College. Baas (Ph.D. Michigan) was assistant director of the University of Michigan Museum of Art until 1982, when she joined the Hood Museum as chief curator. She has been acting director of the Hood since former director Richard Teitz left to become director of the Denver Art Museum. The Hood is moving into a new building, which will open 28 September.

CAA newsletter

/people and programs



Ruth Ann Appelhof, Birmingham Museum of Art

At the Birmingham Museum of Art, Ruth Ann Appelhof has been named curator of painting, sculpture, and graphic arts. She came to the museum from the Lowe Art Gallery, Syracuse University, and, prior to that, from the Whitney Museum. Appelhof (M. Phil. and Ph.D. cand., Syracuse), whose field of concentration is contemporary art, replaces Ted Weeks, who resigned from the museum last September.

Elsewhere in the South: Anne Ivey Lockhart has been named director of the University Gallery at Memphis State. She leaves the position of curator of Western art at the University of Michigan, Ann Arbor. Roger D. Clisby has been appointed as deputy director and chief curator of The Chrysler Museum in Norfolk, Va. For the past fourteen years he had been chief curator of the Crocker Art Museum in Sacramento, Calif., where he organized numerous exhibitions of Old Master prints and drawings and of contemporary art; among the latter *The Chicago Connection*, *Recent West Coast Abstract Paintings and Sculpture*, and solo exhibitions of the work of Wayne Thiebaud and Robert Arneson.

MISCELLANEOUS

Luis Monreal has been appointed director of the Getty Conservation Institute, one of the seven operating programs of The J. Paul Getty Trust. Monreal has been Secretary General of the International Council of Museums (ICOM) since 1974; before that he was director of the Marés Museum in Barce-

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solo shows by artist members

A listing of exhibitions by artists who are members of the CAA. Those sending information for listing should include name of artist, gallery or museum, city, dates of exhibition, and medium.

Ruth Bavetta. El Camino College Art Gallery, Torrance, Calif., February 4-22. Drawings. Exploratorium Gallery, California State University, Los Angeles, February 7-March 7. Drawings.

Robert Berlind. Gallery One, Toronto, February 14-March 2. Recent paintings.

Agnes Hahn Brodie. Art Barn Gallery, Washington, D.C., October 31-November 25, 1984. Wood and fiber. Emerson Gallery, McLean, Va., November 27-December 22, 1984. Works on paper and wood constructions.

Caren Canier. Robert Schoelkopf Gallery, N.Y.C., March 2-27. Recent paintings.

Robert Cronin. Clark Gallery, Lincoln, Mass., March 5-30. Recent sculpture.

Joyce Cutler-Shaw. The Hall of Birds, San Diego Museum of Natural History, December 15, 1984-January 27, 1985. "Wingtrace/The Sign of Its Track."

Rita Dibert. Chrysalis Gallery, Claremont, Calif., January 5-February 29. Photographs and space installations.

Sally Elliott. Center for the Arts and Humanities, Arvada, Colorado, June 13-July 21. "Installation."

Elaine Galen. Soho 20, N.Y.C., December 29, 1984-January 23, 1985. Paintings.

Judith Godwin. Lockwood-Mathews Mansion Museum, Norwalk, Conn., March 17-April 7. Works on paper.

lona. He has taught art history and museology at the University of Barcelona and has participated in several archaeological expeditions in northern Africa.

The American Federation of Arts has announced the election of several new trustees, among them: Tom L. Freudenheim, director of the Worcester Art Museum, and Richard E. Oldenburg, director of the Museum of Modern Art.

Sculptor Richard Andrews has been named director of the Visual Arts Program of the National Endowment for the Arts. He had been coordinator of Art in Public Places for the Seattle Arts Commission since 1980, and is also known to CAA members as chair of the session *Beyond Site Specific, or, a True American Art Form?* at the Los Angeles annual meeting.

Martha Lesser. Gallery Nineteen Ninety-Seven, Hong Kong, December 7, 1984-January, 1985. Works on paper. (The thing we liked best about this announcement is that it came with a hand-written note saying "Hope to see you there." Honest!)

Ellen K. Levy. National Academy of Sciences, Washington, D.C., March-May. "Point of View," paintings, including 200" diameter special painting of Academy's rotunda.

Muriel Magenta. Oranges/Sardines Gallery, Los Angeles, February 15-March 9. "In Defense of a Hairdo," sculpture/video installation.

James McGarrell. Meadows Gallery, Southern Methodist Univ., Dallas, January 18-February 24. Paintings.

Barbara Mueller. Ward-Nasse Gallery, N.Y.C., December 1984-January 1985. "Dreams of the Interior," drawings and collaged drawings.

Karen Norwood. Wyoming State Museum, Cheyenne, March 4-29. Color photomontage prints.

Philip Pearlstein. Hirschl & Adler Modern, N.Y.C., February 9-March 9. Recent paintings.

Howardena Pindell. Museum of Art, Birmingham, Ala., January 20-March 17. "Japan Series." Heath Gallery, Atlanta, Ga., February 5-March 2. "India Series."

Florence Putterman. Segal Gallery, N.Y.C., December 1984-January 1985. New paintings. Center for the Arts, Muhlenberg College, Allentown, Penn., January 10-February 25. "In Search of Origins." Canyon Gallery, Ft. Lauderdale, Fla., November-December 1984. New paintings.

Roberta Schofield. Capricorn Galleries, Bethesda, Md., January 18-February 6. Paintings and drawings.

Fritz Scholder. ACA Galleries, N.Y.C., December 1984-January 1985. Recent works. Marilyn Butler Fine Art, Scottsdale, Ariz., March 1985. New work.

Alvin Sher. Sculpture Center, N.Y.C., February 5-26. Sculpture.

Priscilla Bender Shore. Orlando Gallery, Sherman Oaks, Calif., April 5-26. Paintings.

Sylvia Sleigh. G.W. Einstein, N.Y.C., January 5-February 2. "Invitation to a Voyage: The Hudson River at Fishkill," multi-panel painting.

Steven W. Teczar. Art Gallery, School of Art and Architecture, Louisiana Tech Univ., Ruston, January 6-25. Drawings.

Barbara Zucker. Pam Adler Gallery, N.Y.C., February-March 2. Sculpture.

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.

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.

WORKSHOPS & SYMPOSIUM "Aspects of Realism," this SUMMER on the French Riviera. Students and faculty will live and work at the Chateau de La Napoule (near Cannes). Intensive studio for figure and landscape. Workshop July 3-August 7, Symposium July 19-21. Participants: Sigmund Abeles, Millet Andrejevic, William Bailey, Jack Beal, Jeanne Duval, Sondra Freckelton, John Manning, James McGarrell, Joe Shannon. For information: La Napoule Art Foundation, Dept CAA, RR 1 Box 52, Cold Spring, NY 10516. (914) 265-2059.

EXHIBITION DIRECTORY 7TH EDITION. The working resource of selected juried art and photographic competitions. This edition expanded to include festivals and exhibit screenings. September 1985-86. (Available July 1985) \$7.00 plus \$1.50 Shipping. Pre-paid. The Exhibit Planners, Box 55, Delmar, NY 12054.

The "CHI" of China . . . an Art and Photography study trip Sept 14-Oct 1, 1985. Lecturers: Art Historian, G. DePaoli; Photographer, S. Davidson. For information call Ms. Chen 800-257-5135 or 609-924-6146 or write 45 Herrontown Lane, Princeton, NJ 08540.

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) 536-6423.

SUMMER STUDY IN CRETE, GREECE. July 6-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.

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) 838-5393.

ARTS IN TAHITI. June 29-July 14 watercolor painting and illustrated journal workshop to French Polynesia. West coast artist-instructor. Credit available. Wilderness Journeys/ArtWorks, Box 807-CA, Bolinas, CA 94924 (415) 868-1836.

RESEARCH AVAILABLE IN ART HISTORY by qualified professional. Short-term items especially welcome. Please contact: Dr. Eliot W. Rowlands, presso David Russell, Via dei Bardi 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. ■

/annual meeting comments

to the discipline, on interdisciplinary exchange and debate, on discussion as opposed to mere reportage of individual research findings, all helped to restore confidence that art history is still a lively and intellectually respectable discipline. There was a real spirit of excitement at this CAA session that I have never witnessed at previous sessions; I wish I had a dollar for each person who commented to me that they returned both better informed and stimulated to do better and somewhat different work. . . .

One of the most significant aspects of the 1985 meeting was the recognition given to the art history of a number of non-Euroamerican societies. . . . Perhaps the best evidence I can think of for this clearly demonstrated interest in these sessions is the surprisingly large turnout for my own session. . . . When I announced at the beginning of the session that this was the first time there had ever been a CAA session on Andean art, the audience burst into applause! . . .

My colleagues enjoyed as well, however, the opportunity to attend sessions in the so-called western arts, and those of a truly interfield, as well as interdisciplinary, nature. Because these tended to be focused on issues rather than mere research findings, they were of theoretical and methodological interest to scholars working in many fields.

Cecelia F. Klein
U.C.L.A.

Chair, *Art and State Organization in Native Peru*



The Art History Graduate Students' Association of the University of California at Los Angeles would like to commend the inclusion of sessions devoted solely to African, Pre-Columbian, Japanese, Chinese, Islamic and Paleolithic art issues at the CAA conference held this year at Los Angeles.

We strongly believe in the necessity of the recognition and encouragement of these fields as legitimate and rewarding endeavors, and we urge that at least the same level of consideration be given to these fields in the future.

Carolyn Dean, Neery Melkonian, and
Elsie Ritchie
U.C.L.A.

CAA newsletter

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