Rose Weil leaves CAA
new executive director named

Rose Weil, who for thirteen years so ably steered the CAA's course through a period of great growth and expansion, was bid a warm farewell at the convocation held February 14 at the Metropolitan Museum of Art. Rose, never known for a loss of words, stood quietly as John Martin, amidst a standing ovation, presented her with an honorary life membership in recognition of her long and invaluable service to the Association. We wish Rose well in her next career.

Taking over the helm, is Susan Ball, most recently director of government affairs at The Art Institute of Chicago, where she was responsible for obtaining government funding at all levels for a number of programs for both the Museum and the School of the Art Institute. Prior to that she had served as relationship manager and assistant treasurer for the Chase Manhattan Bank in New York City (1982-85), and as research associate at the Real Estate Board of New York (1981-82).

Susan, who is the recipient of UC, Riverside's first M.A. and has a Ph.D. in the History of Art and Architecture from Yale, began her career as assistant professor of art history at the University of Delaware (1978-81). Her appointment as executive director of the CAA interrupted her studies toward an M.B.A. (with a concentration, of course, in not-for-profit management) at the University of Chicago Graduate School of Business. Susan's diverse background will stand her in good stead. We welcome her and wish her well.

CAA awards

Awards for excellence in scholarship, criticism, and the teaching of art and art history were presented at the Convocation ceremonies of the 74th Annual Meeting of the College Art Association, held on Friday evening, February 14th at the Metropolitan Museum of Art in New York.

The Distinguished Teaching of Art History Award was presented to Esther Dotson of Cornell University. The Distinguished Teaching of Art Award went to Bernard Chaet, painter and William Leffingwell Professor of Painting at Yale.

Peter Fergusson, of Wellesley College, received the Charles Rufus Morey Book Award for Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England.

The Alfred H. Barr, Jr. Award for an Especially Distinguished Catalogue in the History of Art was presented to Peter Sutton, then of the Philadelphia Museum of Art and now at the Boston Museum of Fine Arts, for Masters of Seventeenth Century Dutch Genre Painting, the catalogue for an exhibition he organized at the Philadelphia Museum of Art.

The Frank Jewett Mather Award for Distinction in art criticism was given to Benjamin Buchloh, SUNY Westbury.

Finally, the Arthur Kingsley Porter Prize for 1985, for the best article in The Art Bulletin by a scholar at the beginning of his or her scholarly career was awarded to Henry Adams, of the Nelson-Atkins Museum of Art in Kansas City, for "John LaFarge's Discovery of Japanese Art."

The citations read as follows:

The Distinguished Teaching of Art History Award

The many letters from former students sent on behalf of the nomination of Professor Esther Dotson of Cornell University for a teaching award all emphasize one quality above all others, and that is the immense amount of personal care that she takes with every one of her students, whether the class be a seminar of ten or a lecture course with an enrollment of a hundred. She is praised for articulate and carefully planned lectures, for her breadth of learning, for her demanding standards and for her sense of humor, but it is by the personal attention far beyond that expected of any faculty member that she has distinguished herself. She insists on teaching all the small sections of her large lecture courses

research resources

A Nationwide Conservation Program For Research Resources in the History of Art

The College Art Association is about to begin a series of meetings to determine the most urgent priorities for the conservation of research collections in the history of art. A committee will be established to receive recommendations from individuals and institutions, and to prepare a preliminary report for wide circulation. Once responses to this report have been received and considered, a plan of work will be developed for submission to the Preservation Program of the National Endowment for the Humanities.

The CAA invites written suggestions about preservation needs. The emphasis of the NEH program is on saving printed materials, archives, and manuscript collections. Also included in the program's guidelines are photographs, maps, architectural records, graphic media collections, film and video resources, and sound recordings. This program is not intended for the preservation of artifacts acquired or valued primarily for aesthetic reasons.

Suggestions should be sent to Alan Fern or Eghbert Havercamp-Begemann, Co-chairs, Committee on the Preservation of Research Resources, College Art Association, 149 Madison Avenue, N.Y.C. 10016.
special support for 1986 meeting

The CAA annual meeting held in New York City February 13-15 received special support from The Samuel H. Kress Foundation and the Paul Getty Center for the History of Art and the Humanities. This financial support supplemented the annual meeting expenditures traditionally allocated by the CAA Board of Directors.

As has been the case last year in preparation for the Los Angeles meeting, the Getty Center and its director, R. W. Fessenden, hosted a planning conference this year for the participants in the symposia scheduled for the New York meeting: patronage, art history, archaeology, and the Arts; Homosexuality in the Arts; and Related Areas.ips. A planning conference was held early in the year to prepare for the meetings. It was attended by representatives of the major American art history organizations.

The conference, which took place September 27-29 at the Getty Center in Santa Monica, consisted of lengthy planning sessions for the art history sessions together with discussions of the symposia chair for the art history sessions. The conference was presented by the Getty Center staff under the direction of Herbert H. Hymans, assistant director, Visiting Scholar and Conference Administrator. Both Paul Garfinkle and R. W. Fessenden were in attendance.

The conference was planned by the chair for the art history sessions together with the symposia chair. These sessions were held on Saturday night of the intensive weekend.

CAA elections

The new officers elected for one-year terms at the 74th annual members meeting in New York City January 24-26 were: Paul B. Arnold, Ohio State University; Richard H. Searby, University of Chicago; Walter B. Cahn, Yale University; Ofelia Garcia, Atlanta College of Art; Elizabeth Johns, University of Maryland; and Irene J. Winroth, University of Pennsylvania. John Hyatt, Jr., served as the CAA election director.

Cynthia Carlson, President of the CAA, is a member of the Board of Directors. She was elected to the Board of Directors by the members of the CAA at the 74th annual members meeting in New York City. She will serve as president-elect for one year, and as president for two years, after the successful term of Jack Martin.

Preparing for an interview

What's new around town?

president's statement

I am honored—and somewhat intimidated—to have been elected to serve as your president for the next two years, after the successful term of Jack Martin.

We are all aware that the president and other officers are not the ones who really keep CAA running. Rosalyn Ellis, Executive Director Emerita Extraordinary, who has served us for yet another triumphant term of Jack Martin, will continue to serve as chair of our Board of Directors, and I am sure that she will continue to do so with as much skill and grace as ever.

We can be as responsive as possible to the needs and concerns of the membership. Especially, I hope we can work with the president and other officers to develop specific and effective ways to help meet the needs and concerns of the membership. I hope we can work with the president and other officers to develop specific and effective ways to meet the needs and concerns of the membership.

I am looking forward to the next two years with enthusiasm.

CAA newsletter

Spring 1986

pictures at an annual meeting

Photos by Gary Evans

Typical elevator scene at the Hilton

Exhibit of the MFA Art History Seminar

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I am looking forward to the next two years with enthusiasm.
For every thirty years, Chart has been a model of invention, and inventing teaching. (See also Chart as a Form of Literature) of the cliches that mark mass work teaching, he has persistently developed and fought against that which provides students with the knowledge, skill, and visual literacy necessary to their continuing artistic development. Chart's dedication to teaching is exemplary and in many ways impossible, it has never diminished or diluted his engagement with his own creative work.

He is a master of Chart, through his teaching, painting, and writing, continues to aspire to those themes as diverse as Caravaggio and the Cistercian monk. His work is conditioned by the physical properties of materials. When an artist of talent makes a painting or a sculpture, he is always aware of the potentials of the materials. When adaptation of the elements of the flag to the art of painting the greatest in the history of art, Fergusson has painstakingly explored the architectural dialectic between the potentialities of the building and the requirements of the painting. He has discerned the closeness of this art— an art of grand amplification— to the lady ideals of the order. From the book's breadth and comprehensiveness, from its pathfinding, contextual method (which includes study of economic, social as well as religious and artistic materials), and from its graceful writing with rich, supporting documentation, emerges one original explanation of a "way of life in search of the truth of art".

"But that orange, blue, blue fellow in the left corner—I seldom saw a more divinely beautiful figure. It is unique."

Next—a scene as described by Jacques Lipchitz of the statue of Paris, waving a reproduction of Ficquet's Charivari, proclaiming that painting the greater in the Lands of the Forefathers.

And from my own experience, Philip Gage, visiting my studios in London and the States, in the forties, on fire with his love for Piero della Francesca, he wrote:

"My wish here is that we proclaim again that Art does not have a past—the past and present are one."

Second— to my colleagues the Art Historian Fujiwara of Osaka and his own great achievement is the publication of Art History of the World. "The catalogue entries on each work, contributed programs to, among others, the Kunsthalle in Dusseldorf, the Museum of Modern Art in New York, and some two hundred other exhibitions that have been mounted in the United States, Europe, and Japan. The catalogue entries are originally written in Japanese and translated into English.

Among those who have written of Chart's achievement, Fergusson has contributed to the most splendid color scale, against a background of a gray, gently mixed by using just these two, let me call them the orange, the blue, the blue of the electricity (spelling of colors so that they unambiguously set the colors apart). As Fergusson, we punish, find in that picture—other orange shades against another blue, further the more beautiful black from 1975. As for the blue, the shades—about twenty of them, extending in life and the object, a color the figures of all these people of all these years, of all these superluminal.

"We congratulate Peter Suton on this important publication."

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"My wish here is that we proclaim again that Art does not have a past—the past and present are one."

We are honored to present this award to the artist who is now in its third edition and continues to influence the teaching of drawing throughout this country.

The Charles Rufus Mory Book Award The 1984 Charles Rufus Mory Book Award is presented to Peter Fergusson for his book The Architecture of Drawing. Fergusson is the first scholar to use the catalogue entries of the exhibits of the Art Institute of Chicago, the Philadelphia Museum of Art, the Harvard Art Museum, and the Metropolitan Museum of Art to create a comprehensive catalogue of 175 important and handsome paintings from private and public collections throughout North and America and the world. In the book, the catalogue entries, which were written by Fergusson himself, contain all the information about the artists and the works of art that is available in the catalogue entries of the exhibits he has worked on. His knowledge of the literature of the genre, his rich compendium of information and ideas in the book, and the catalogue entries, which are written in clear prose,

"We congratulate Peter Suton on this important publication."

The Frank Jewett Mather Award In selecting this year's recipient of the Frank Jewett Mather Award, the Committee was looking for a person who has made substantial contributions to the field during the past decade and who continues to influence the direction of art criticism today.

In 1978, the Art Institute of Chicago mounted an important exhibition designed to project American art of the 1970s. The exhibition included 120 exceptional works of art and was published in a book that was the first to establish the works of art and the art of the time in their appropriate historical and intellectual contexts. The catalogue, in addition to being a scholarly achievement, was a major, nearly book-length study, which explored not only the works of art but also the values of the time and the values of the artist. The catalogue was published by the American Art Association, and the exhibition was sponsored by the National Endowment for the Arts.

The Alfred H. Barr, Jr. Museum Scholarship Award Immediately preceding our mystery, we are pleased to announce the 1984 winner of the Alfred H. Barr, Jr. Award for exemplary museum scholarship. Peter Suton, then of the Philadelphia Museum of Art, was awarded the Frank Jewett Mather Award for his book The Architecture of Drawing. His book was the first to use the catalogue entries of the exhibits of the Art Institute of Chicago, the Philadelphia Museum of Art, the Harvard Art Museum, and the Metropolitan Museum of Art to create a comprehensive catalogue of 175 important and handsome paintings from private and public collections throughout North and America and the world. In the book, the catalogue entries, which were written by Fergusson himself, contain all the information about the artists and the works of art that is available in the catalogue entries of the exhibits he has worked on. His knowledge of the literature of the genre, his rich compendium of information and ideas in the book, and the catalogue entries, which are written in clear prose, contribute to his great success and influence the teaching of drawing throughout this country.
The Arthur Kingsley Porter Prize

The Arthur Kingsley Porter Prize for 1965 is awarded to Dr. Gordon R. W. B. Wemyss, of the University of Pennsylvania, in recognition of his distinguished contributions to the study of art and architecture. He has been a leading figure in the field for many years, and his work has been widely recognized and praised. The prize was established in memory of Dr. Kingsley Porter, a noted art historian and academic, who made significant contributions to the study of ancient Egyptian art and architecture. The prize is awarded annually to an individual who has made outstanding contributions to the field of art and architecture, and is considered one of the highest honors in the field. The winner of the 1965 prize, Dr. Wemyss, is a distinguished scholar who has made significant contributions to the study of ancient Egyptian art and architecture, and is a fitting recipient of this distinguished honor. We congratulate Dr. Wemyss on this achievement and look forward to his continued contributions to the field.
MAJOR EXHIBITION AND CATALOGUE

An exhibition and catalogue of work by Elizabeth Winstead (1853-1934) is being planned by the Delaware Art Museum for spring 1986. Winstead's paintings, drawings, letters, and other personal documentation about her life, work, and correspondence can be appreciated. Elizabeth Winstead, Associate Curator, Del. 2301 Kneale Parkway, Wilmington, Del. 19806.

For an exhibit and catalogue planned for 1887, information is sought on the location of previously unknown works. Further correspondence by the French artist and writer Jacques E. Planchon (1843-1942) is needed. This exhibit will be held by the Arts Club at Queen's College, U.S., during the year 1987 and plans are now underway.

The School of the Art Institute of Chicago has made five full-time appointments, both regular and visiting. John Gruen, associate professor, visual communication; Pierce Manson, assistant professor, video; Whitehead, assistant professor, sculpture; Hijamia Hussein, visiting professor, photography; and Linda Lee Nelson, visiting professor, interior architecture.

Visiting appointments at The Ohio State University, department of art during 1986-87 include: Margaret Ford, ceramics; Donna Nelson, advanced painting; Steve Heinemann, ceramics; Jeff Greenberg, expanded art; Jennifer Fintz, advanced painting; William H. Hilton, art and black studies; Jeffrey Greenberg, expanded art; Jennifer Fintz, advanced painting.

Phyllis May Rober (on leave from Bryn Mawr) is the Andelistrud Melrose Professor in January. Since 1981 he had served as Visiting Lecturer in Art Institute and Williams College. He is the Robert F. Dunham Professor of Art at Clark Art Institute and Williams College for the spring, 1986.

The premier seeking in the Kansas City Art Institute's first endowed chair, The Joyce McGree Distinguished Professor of Design, was filled by Ivan Chermayeff, past president of the American Institute of Graphic Arts. Chermayeff taught advanced graphic design at the American University at Washington, D.C. in the fall 1985 semester. The chair was announced as part of the Art Institute's centennial campaign. The Art Institute is and the national public a number of related events and publications for claus and for public lectures.

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The following U.S. graduate students have received Fulbright Hay awards for 1985-86:

**Art History:** Christine E. Buckingham, University of California, Berkeley; Marnie DeHevelin, Louisiana Tech. Univ. ; University of Virginia, Charlottesville;斯蒂芬·冯·霍夫,威斯康星大学密尔沃基分校; Janice L. Golembiowska, California Institute of Technology, Pasadena; and Richard M. Shugart, University of Connecticut.

**Art, Music, and Dance:** Lucinda K. Chroust, University of Pennsylvania; Elizabeth M. Gordon, University of California, Los Angeles; John R. Karduner, University of Massachusetts, Amherst; and Marguerite L. Snow, University of California, Berkeley.

**Arts Administration:** Mary E. H. T. Adams, New York University; Margaret B. Clarke, University of California, Los Angeles; and Don M. De Vries, Harvard University.

**Architecture:** Mark S. M. Andry, University of Pennsylvania; Robert M. Berman, University of California, Berkeley; transparency: Istanbul, Turkey.

**Ceramics:** Marcia Barra, Adam Mickiewicz Univ., Poznan, Poland; Neşet Yılmaz, Fine Arts Academy and Zeng Shanqing from the Central Academy of Fine Arts, Beijing.

**Design:** Lynda S. Bencivenga, Harvard University; Jean A. G. Hillebrand, University of California, Berkeley; and Farley D. Smith, University of Connecticut.

**Drama:** Louis S. Brown, University of California, Los Angeles; and John K. Tebbutt, California State University, Chico.

**Film and Video:** Nancy L. Gerson, University of California, Los Angeles; and Sarah P. Janik, University of California, Berkeley.

**French:** Richard L. Johnson, University of California, Los Angeles; Jennifer L. Klaw, University of Pennsylvania; and Jennifer W. M. Winkler, University of California, Berkeley.

**German:** Marion M. Barefield, University of California, Los Angeles; and Elizabeth M. Pfeiffer, University of California, Davis.

**History:** Jostein Hauglie, University of Pennsylvania; and Howard B. Meyerson, Stanford University.

**History of Art:** David A. Brown, University of California, Los Angeles; and Elizabeth M. Pfeiffer, University of California, Davis.

**History of Architecture:** Jane Flaccus, University of California, Los Angeles; and Paul G. Zang, New York University.

**History of Music:** Andrew R. Brown, University of California, Los Angeles; and John K. Tebbutt, California State University, Chico.

**History of Science:** Christopher D. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Journalism:** Jonathan D. Cowan, Harvard University; and Jonathan D. Cowan, Harvard University.

**Music:** Christopher D. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Philosophy:** Emily S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Physics:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Political Science:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Psychology:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Religion:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Social Studies:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Sociology:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Spanish:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

**Spanish History:** John S. Anderson, University of California, Los Angeles; and Jonathan D. Cowan, Harvard University.

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CASVA FELLOWSHIPS
The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced theipients of its 1985-86 CASVA fellowships. Senior Fellows for the full academic year 1985-86: W. Stephen Gardner, Columbia University (print production); Richard Krautman, Wayne State University (the transition from the Romanesque to Gothic). The Center for Advanced Study in the Visual Arts, 06210. Deadline: March 15.

Metropolitan Museum of Art
Fifty-four were awarded to graduate students and scholars for study and research at the Metropolitan Museum for a period of four weeks to a year for 1985-86. The recipients include: Marica Brecelj, The Sculptor Sir Richard Wornum (1727-1856); and Studies in the Visual Arts: On the Art of the Central Andean Region by Diane M. de Grazia, National Gallery of Art, Jaspis Zangwill, called Ber­"

Institutional Fellows for the academic year 1985-86, MIT: "De Architectura" by Vitruvius; YALE: "De Architectura" by Vitruvius; Madow, New:

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The imagery of the plague; Jeffrey O'Brien to study the art by William Merritt Chase in American collections; Mario Fanelli, to research and study Burne-Jones paintings; Jeanne Addante: "Aet Eye Cup of the Rediscovered Period; Muriel Sabatier: appreciation—conservation and mounting of Fast 35mm color transparencies; Black soils, Exchange and Utilization of Soil and Lead Metals in Ancient Anatolia. Muriel Magone has been awarded a $15,000 grant by the University Research Fund of the Arizona State University to pursue her proposed new media project. In addition to video and performance-installation work, this project will feature computer art imagery in the form of wall murals on canvas and computer generated video effects.

J. Brian Sens of the University of New Mexico has received the Jean G. Blehart Distinguished Professorship at the University of New Mexico. The award, which is in its third year, is administered by the University Research Fund of the University of New Mexico.

Mount Holyoke College has announced the following appointments for the academic year 1985-86: Richard Wightman, Director of the Mount Holyoke College Press; YOON-BEE Cho, Assistant Professor of Art History, 1985-86; and Craig Norton, Assistant Professor of History, 1985-86. The recipients include: Michael Leja, The Sculptor Sir Richard Wornum (1727-1856). Life and Death in Renaissance Florence. An interdisciplinary conference will be held at Duke University, October 9-11. The conference is being organized by Marzio Ficacci and Rosa Goffen for the Duke University Committee for Medieval and Renaissance Studies. Among the scheduled speakers are: F. Goffen (Duke), Dept. of Art History, E. Gombrich: Massimo Stanzione; and D. Clynes: study and conservation of Florentine paintings; and M. Coddington, Giovanni, Isabel Aguirre, and Thomas Parnell, to work on the organization in the art of the central Andean region; Diane M. de Grazia, National Gallery of Art, Jaspis Zangwill, called Ber­nini, a Par­

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The imagery of the plague; Jeffrey O'Brien to study the art by William Merritt Chase in American collections; Mario Fanelli, to research and study Burne-Jones paintings; Jeanne Addante: "Aet Eye Cup of the Rediscovered Period; Muriel Sabatier: appreciation—conservation and mounting of Fast 35mm color transparencies; Black soils, Exchange and Utilization of Soil and Lead Metals in Ancient Anatolia. Muriel Magone has been awarded a $15,000 grant by the University Research Fund of the Arizona State University to pursue her proposed new media project. In addition to video and performance-installation work, this project will feature computer art imagery in the form of wall murals on canvas and computer generated video effects.

J. Brian Sens of the University of New Mexico has received the Jean G. Blehart Distinguished Professorship at the University of New Mexico. The award, which is in its third year, is administered by the University Research Fund of the University of New Mexico.

Mount Holyoke College has announced the following appointments for the academic year 1985-86: Richard Wightman, Director of the Mount Holyoke College Press; YOON-BEE Cho, Assistant Professor of Art History, 1985-86; and Craig Norton, Assistant Professor of History, 1985-86. The recipients include: Michael Leja, The Sculptor Sir Richard Wornum (1727-1856). Life and Death in Renaissance Florence. An interdisciplinary conference will be held at Duke University, October 9-11. The conference is being organized by Marzio Ficacci and Rosa Goffen for the Duke University Committee for Medieval and Renaissance Studies. Among the scheduled speakers are: F. Goffen (Duke), Dept. of Art History, E. Gombrich: Massimo Stanzione; and D. Clynes: study and conservation of Florentine paintings; and M. Coddington, Giovanni, Isabel Aguirre, and Thomas Parnell, to work on the organization in the art of the central Andean region; Diane M. de Grazia, National Gallery of Art, Jaspis Zangwill, called Ber­nini, a Par­

nalian Fellowships for the full academic year 1985-86: W. Stephen Gardner, Columbia University (print production); Richard Krautman, Wayne State University (the transition from the Romanesque to Gothic). The Center for Advanced Study in the Visual Arts, 06210. Deadline: March 15.
April 6.

Scranton, February 9-March 18. Represen-

tations of Fine Arts. Presentation and 

dsideration by students of paintings and 

culpture. (by appointment)

Charlotte, Ornament," paintings and sculpture.

Robert College, Beverly, Mass, November 24-

December 20. Paintings and drawings.

Galerie de l’Est, Munich, November 24-

December 30. Mixed-media sculpture.

January 25-February 2. "Visionary 


Siena College, Loudonville, N. Y., February 7-

March 1. Silverpoint drawings.


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