

CAA newsletter

Volume 9, Number 1-2

Spring-Summer 1984

1985 annual meeting: studio sessions

Studio sessions for the 1985 annual meeting in Los Angeles have been planned by **James Melchert**, formerly chair of the art department at the University of California, Berkeley, currently director of the American Academy in Rome. Listed below are the topics he has selected. Those wishing to participate in any session must submit proposals to the chair of that session by **October 1, 1984**. *Note:* Art history session topics were announced in a special mailing in March. If your copy has been lost in the mail, chewed-up by the dog, or stolen by a colleague: an additional copy may be obtained from the CAA office. Please send \$1.00 for postage and handling.

Film in the Video Era: Survival of the Mediums. Julie Lazar, Museum of Contemporary Art, 152 North Central Avenue, Los Angeles, Calif. 90012.

This will be a panel discussion.

The Collaborative Print Workshops. Clinton Adams, Tamarind Institute, University of New Mexico, 108 Cornell Avenue S.E., Albuquerque, N.M. 87131.

The discussion will focus on the reasons for the workshops' early successes in the 1960s and 1970s and their present status. The panelists will consider shifts in art styles and environment, economic conditions, geographical factors, administrative structures, personalities, etc. We hope that the panel will include a workshop director, a scholar, a print curator, a critic, and a prominent artist who has made prints in at least two different workshops.

Teaching Non-Traditional Mediums in an Academic Institution. Chris Burden, Department of Art, U.C.L.A., 405 Hilgard Avenue, Los Angeles, Calif. 90024.

The panel will address itself to the special problems involved in teaching video, performance, and installation art within the institution. The panelists will be artists who are either currently teaching such courses or have recently taught them. Whether these mediums are legitimate areas of study and the special problems of introducing them into a traditional art department will be the main topics of discussion.

The panel will also consider the question of technique versus content and quality. How do you teach this type of art? What kind of critical judgements can be made? What are the implications for the more traditional mediums? What are the instructors' and institution's responsibilities for students' actions? What responsibility do the students have? Finally, the special needs of non-traditional mediums will be addressed, such as the cost of buying and maintaining video equipment and the physical constraints associated with installation-type works.

Beyond Site Specific, or, A True American Art Form? Richard Andrews, Seattle Arts Commission, 305 Harrison, Seattle, Wash. 98109.

The panel will discuss the assertion that current developments in art in public places that explore the nature of "place" are peculiar to American society. Works based on site, history, and context (such as those by Irwin, Holt, Fleischner, Armajani, and Miss, for example) use an aesthetic, a vernacular, that has developed from years of thinking about and working in public spaces. The nature of American culture and its influence on these public spaces also can be seen as a determining factor in these artists' work.

Crossovers: Artists, Architects, and Landscape Architects. Don-lynn Lyndon, University of California, Department of Art, 201 Campbell Hall, Berkeley, Calif. 94720.

Artworks in public places can benefit from the attention of many different types of designers and artists, who bring their special ways of imagining into a particular place and situation. The education of artists, architects, and landscape architects could profitably include experience in such collaborative working process. A number of issues need to be examined; these include establishing working conditions such that each participant can bring his or her particular way of making connections with previous work into a common discussion and exploration of one particular site; encouraging people to look beyond the specialized skills and techniques that serve as badges of competence in each peer-group field; and recognizing the need for looking at the particular place in which a work is to be made in very close detail and with the eyes and alertnesses of many disciplines and ways of imagining. The questions addressed by this panel will of necessity deal both with the act of "crossing over" and with patterns of education that may help to prepare for collaborative public work.

Artists and Private Living Spaces. Melinda Wortz, University of California, Studio Art Department, School of Fine Arts, Irvine, Calif. 92717.

This panel will deal with artists whose aesthetic sensibilities subsume their entire living/working environments, or, to put it differently, a fusion of art and life. This approach parallels on a personal level the concept of site-specific or site-determined sculpture on a public level. As with many of the most radical ideas in contemporary art, this use of installed environments in the context of daily life is also found in ancient times, in sculpture built into architecture and painting done on walls. The elimination of rigid categorizations for art is a major issue for this panel and the art world today, especially in the United States, which has a partially subconscious memory of the Protestant Ethic and its strict separation of work and pleasure.

New Directions in Chicano and Latino Art. Rene Yanez, Galeria de al Raza, Studio 24, 2851 24th Street, San Francisco, Calif. 94110.

Artists from Chicano and Latino communities in California, and from Los Angeles particularly, will focus on new directions in their work that reflects the diversity of the culture. In many instances, their discussion will introduce recent innovative activities that are beginning to attract attention outside those communities.

Artists and Social Change. Leonard Hunter III, California State University at San Francisco. Reply to 335 Moscow Street, San Francisco, Calif. 94112.

The panel will consider current and future cultural changes and how artists can take advantage of them. The discussion is intended to help clarify the issues and artists' options, such as support systems, organizations, and spaces.

Secular Attitudes: Factors that Influence the Production of Art. Bob Smith, Los Angeles Institute of Contemporary Art, 2020 Robertson Boulevard, Los Angeles, Calif. 90034.

During the past ten years, much of contemporary art has abandoned traditional gallery contexts and aesthetic concerns in an attempt to create relevant responses to pressing social, political, and

Continued on p. 2, col. 1

economic problems. This panel and the corresponding exhibition at the Los Angeles Institute of Contemporary Art (LAICA) seek to discuss the relationship between the production of art and its presentation and reception. Does the dominant secularization of art negate its role as an aesthetically "pure" moral force? Do galleries and museums subvert the social value of art by emphasizing its existence as a commodity rather than an idea? Must art reject artworld structures to retain its integrity?

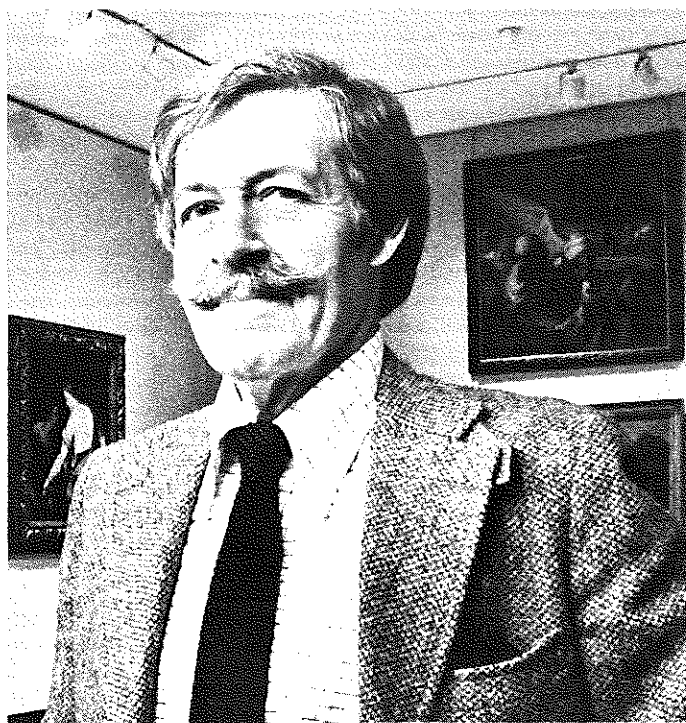
The Next Twenty-Five Years. Sidra Stich, University Art Museum, University of California at Berkeley, 2626 Bancroft Way, Berkeley, Calif. 94720.

This panel will discuss future directions in art. Projections about art trends, new forms, theme and image transformations, revolutions in mediums, vanguard collaborations, unconventional exhibition spaces, and visionary exhibition formats will be presented. These musings, by persons presently at the helm of change, are meant to provide thought about art in the twenty-first century.

Nihilism in Post-1945 Art. Kristine Stiles, University of California, Berkeley. Reply to 612 Pennsylvania Street, San Francisco, Calif. 94107.

Nihilistic works of art, with their attention to destruction, violence, aggression, and cultural taboos, are commonly seen as socially non-productive, engaged in political and ideological activity exclusive of the traditional concerns of art. While the structure and character of the traditional avant garde remains transgressive, the resurgence of nihilistic forms during periods of social and political transition, unrest, war, especially since 1945, continues to be labelled "anti-art." Yet, nihilistic art generates visual metaphors and symbolic forms that address the essential contradiction of this era—survival in a period of potential annihilation. This session asks the seemingly paradoxical question of whether nihilistic art has not played a revitalizing function

NOTE: The announcement of Studio and Art History Chairs for the 1986 Annual Meeting in New York City appears on p. 3. Those wishing to propose topics for 1986 must do so by November 15, 1984.



CAA President John Rupert Martin

in modern art and life by providing paradigms of transformation by which an increasingly rigid society ritually transcends the fixed prospect of its own destruction. What are the experiential considerations posed by nihilistic art? Is it efficacious and, if so, at what levels? How successfully does it integrate social and aesthetic concerns? What roles do ethics and values play in nihilistic art, especially in comparison to traditional works? Letters are requested which explain the potential participant's research, interests, and the general topic proposed for discussion at the session. Interdisciplinary participation is encouraged as are comments or suggestions for speakers from individuals with no interest in formal participation. *A joint session with Art History.*

Analysis of Rhetorical Conventions in Photography. John Brumfield, Photography Department, California Institute of the Arts, School of Art, 24700 McBean Parkway, Valencia, Calif. 91355.

This will be a lecture.

Conversation: Looking at Pictures. Peter Plagens. A conversation about paintings. This will be an invitational session.

Interviewing on Videotape. Lyn Blumenthal, Video Data Bank, Chicago Art Institute, Michigan Avenue at Adams Street, Chicago, Ill. 60603.

This will be a lecture/demonstration. The demonstration will include the taping of a live interview with a prominent artist.

SESSIONS OF AFFILIATED SOCIETIES

CAA/ARLIS Joint Session. The Artist and the Critic. Joyce Pellerano Ludmer, U.C.L.A. Art Library, 405 Hilgard Avenue, Los Angeles, Calif. 90024.

Papers are solicited that raise issues about art criticism, from historic criticism of the past (as discussed in Lionello Venturi's seminal work) to the most recent contemporary discussions of the history of critical response to art (*Rezeptionsgeschichte*). The aim of this session is to explore the symbiotic relationship between artist and critic and to foster discussion from varied points of view. If you are interested in participating in this session, please send a letter of approximately two pages describing the particular aspects of art criticism you wish to address and the specific approach you wish to take; also include a brief c.v. If you do not want to participate but are interested in helping define the topic or have any comments and suggestions, your notes and letters are heartily encouraged.

Historians of Netherlandish Art. Famous Artists—Famous Works: New Insights on Old Chestnuts. Laurinda Dixon, Fine Arts Dept., 441 Hall of Languages, Syracuse University, Syracuse, N.Y. 13210.

Send one-page abstract of paper that offers new angle on a major monument in Northern art.

president's statement

I feel fortunate in being called on to take over the presidency of our association after the very successful meeting in Toronto, where everything (including the weather) seemed to work in our favor. In reality, of course, this success was the result of careful planning and hard work by many dedicated people. We owe a special debt of gratitude to Lucy Freeman Sandler, who had unexpectedly to assume the duties of president on the death of Joshua C. Taylor in April 1981. Her term of office thus ran for nearly three years instead of two, and she accordingly presided at the annual meetings held in New York, Philadelphia, and Toronto. Lucy Sandler not only carried out these responsibilities cheerfully and efficiently but instituted measures to expand the membership and to improve the financial state of the organization.

John Rupert Martin
Princeton University

CAA newsletter

The 1986 annual meeting will be held in New York City; the New York Hilton will be the headquarters hotel. The dates for sessions are Thursday, February 13 through Saturday, February 15. Those wishing to propose topics for sessions for the 1986 annual meeting should submit them to the appropriate chair by November 15, 1984.

Proposals should be submitted in the form of a letter to the appropriate chair describing the subject of the session and explaining any special or timely significance it may have for your particular field and/or for the discipline in general. Other factors, such as ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or a studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference will be given to the individual from the region in which the meeting will be held. (3) In addition to selecting sessions among these proposals, program chairs will balance and shape the program by inviting individuals to chair general or special sessions. In doing so, program chairs consider a number of factors, including which topics or periods were not covered in recent CAA annual meetings. As above, all other things being equal, preference is given to artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

Art history sessions will be chaired by **Janet Cox-Rearick**, professor of the history of art at Hunter College, C.U.N.Y. Cox-Rearick received her B.A. from Wellesley College and her M.A. and Ph.D. degrees from Harvard University. Before coming to Hunter in 1964, she taught at Wellesley College and held curatorial and research positions at the Art



Janet Cox-Rearick, 1986 Art History Chair

Institute of Chicago and at The Frick Collection. A specialist in the Italian Renaissance, Cox-Rearick is the author of the two-volume *Drawings of Pontorno: A Catalogue Raisonné with Notes on the Paintings*, 1964 (revised and expanded edition, 1981) and *Dynasty and Destiny in Medici Art: Pontorno, Leo X, and the Two Cosimos*, Princeton, 1984. She also wrote the catalogues for *Eighteenth-Century Italian Drawings: A Loan Exhibition*, Jewett Arts Center, Wellesley College, 1960, and *La Collection de François I*, Louvre, 1972, and has published numerous articles in *Master Drawings*, *Revue de l'Art*, *The Burlington Magazine*, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, *Artibus et Historiae*, and other scholarly periodicals. Currently, she is working on a book on Bronzino's chapel for Eleonora da Toledo and on the expansion of her catalogue of the collection of François I. *Address proposals to:* Box 339, Department of Art, Hunter College, 695 Park Avenue, New York City 10021.

Studio sessions will be chaired by **Barbara Zucker**, professor of art and chair of the art department at the University of Vermont.



Barbara Zucker, 1986 Studio Chair

Zucker received her B.S. from the University of Michigan and her M.A. from Hunter College. Before coming to Vermont in 1979, she taught at the Provincetown Fine Arts Workshop, Fordham University, the Philadelphia College of Art, and the Pratt Institute, among others. Her sculpture has been seen in solo exhibitions at Douglass College, A.I.R. Gallery, 112 Greene Street Gallery, the Pennsylvania Academy of Art, and the Robert Miller Gallery, among others, as well as in numerous group exhibitions. She has received a Yaddo fellowship and an NEA sculpture award. A writer as well as an artist, Zucker was an editorial associate at *Art News* and has published articles and reviews in *Art News*, *Art in America*, *Heresies*, *Art Journal*, and other art periodicals. She was one of the co-founders of the A.I.R. Gallery and has served on the Vermont Artists Task Force. A member of the CAA Board of Directors since 1982, Zucker chaired the session on "Color in Sculpture—Sculpture in Color" at the 1980 CAA Annual Meeting. *Address proposals to:* Art Department, Williams Hall, University of Vermont, Burlington, Vt. 05405.

information

For a dissertation in progress, information is sought on the location of paintings by the American artist **Irene Rice Pereira** (1907-71). Biographical data from persons who may have known the artist would also be appreciated by Karen A. Bearor, Dept. Art History, University of Texas at Austin, Austin, Texas 78712.

Information concerning **Paul T. Frankl**, twentieth-century American furniture designer, is requested by Cooper-Hewitt graduate student. Please contact Grace Keating, 45 Tudor City 1118, N.Y.C. 10017.

In order to commemorate the first exhibition

in the United States (1885) by the Hungarian artist **Mihaly Munkacsy** (1844-1900) a corpus of his works is in preparation. If you have any information related to the works of Munkacsy, please send to Alfonz Lengyel, Arts Division, Rosemont College, Rosemont, Pa. 19010.

For a monograph and catalogue raisonné of the early painting career of the Belgian architect **Henry Van de Velde** (1863-1957), information is sought on life and works including: past and present location of work, correspondence, personal mementos. Please contact Susan M. Canning, Dept. Art, University of North Carolina, Greensboro, N.C. 27412.

The **Bay Area's Howard family** is the subject of research for an exhibition at The Oakland Museum. Biographical data and information on the location of works by the following artists would be appreciated: John Galen Howard, architect; Mary Robertson Bradbury Howard, painter; Henry Temple Howard, architect; Robert Boardman Howard, sculptor; Charles Houghton Howard, painter; John Langley Howard, painter; Jane Berlandina, painter; Adaline Kent, sculptor; Madge Knight, painter; Blanche Phillips, sculptor. Please send information to Barbara Bowman, Art Dept., The Oakland Museum, 1000 Oak Street, Oakland, Calif. 94607.

announcements

The J. Paul Getty Trust Publication Program

Revised 1984 guidelines and applications forms are available from the Publication Program of The J. Paul Getty Trust. The program includes co-publication or support for specific enhancements for a broad range of book-length scholarly manuscripts in the history of art. In general, applications should be submitted by the publisher. For further information please contact Deborah Marrow, Publications Coordinator, JPGT, 1875 Century Park East, Suite 2300, Los Angeles, Calif., 90067. (213) 277-9188.

Villa I Tatti Fellowships

Upward of ten stipendiary fellowships for independent study on any aspect of the Italian Renaissance. Fellows are normally post-doctoral and in the earlier stages of their careers, must be free to devote full time to study, and are expected to reside in Florence for the academic year. Stipends vary; maximum \$22,000. Each Fellow receives a study and use of the Biblioteca Berenson and Fototeca. I Tatti also offers a limited number of non-stipendiary fellowships for scholars funded by other sources. Qualifications and privileges same as above. For application: submit curriculum vitae and project description and have three confidential letters of recommendation sent to: The Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; duplicate copies of all materials should be sent to Prof. Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Mass. 02138. Application deadline: 1 November.

Franklin Furnace Internships

Franklin Furnace exhibits installation work and book art, presents two performance series, and houses the largest collection of artists' books in the United States. Interns may work within several areas of this contemporary art museum, including: exhibition installation, technical assistance with performance, cataloguing, publications, and general administration. For further information: Internship Coordinator, FF, 112 Franklin Street, N.Y.C. 10013.

Medical Heritage

A new, juried, bimonthly journal devoted to medical history and *medicine and the humanities*. Publication will begin in January, 1985. An honorarium will be awarded for each article accepted for publication. Submit manuscripts in triplicate and illustrations (color or black and white) to Sharon Romm, M.D., Div. Plastic Surgery, Univ. Kentucky Medical Center, Room MN275, 800 Rose Street, Lexington, Ky. 40536.

Rome Prize Fellowships

The American Academy in Rome offers fellowships in the fields of architecture, landscape architecture, painting, sculpture, musical composition, classical studies, classical art and archaeology, post-classical humanistic studies, history of art, and modern Italian studies. American citizens compete for one-year fellowships to live and work independently in the Academy's community of artists and scholars in Rome.

The Academy program also includes the following special Rome Prize Fellowships in the Fine Arts and Humanities: The National Endowment for the Arts six-month advanced fellowships in design arts; Graham Foundation six-month advanced fellowship in architecture; Andrew W. Mellon post-doctoral fellowships in the humanities; and the Samuel H. Kress Foundation two-year pre-doctoral fellowships in the history of art. Please state interest in specific fellowship with application request: AAR, Fellowships Coordinator, 41 East 65th Street, N.Y.C. 10021. Application deadline: 15 November.

Betty Parsons Foundation Offers Works of Art

The New York art dealer and artist Betty Parsons died in July 1982, leaving a collection of more than 2000 paintings, sculptures, and works on paper by American artists of the 1940s through the 1970s. A number of the most important works were auctioned at Christie's in November 1983. In accordance with Mrs. Parsons' wishes, the remaining works are to be distributed to regional museums and collections outside the City of New York. These works are primarily abstract and are by lesser-known artists of the period. Institutions interested in being considered as candidates for donations should contact Marilyn Cohen, curator, BPF, 14 East 90th Street, N.Y.C. 10128. (212) 410-7077.

Studies in Medievalism

Submissions are invited for the following issues of *SiM*: Medievalism in England, 1500-1750 (Editor, D. Nicholas Ranson, Dept. English, Univ. Akron, Akron, Ohio 44325, deadline 1 November 1984); Medievalism in France, 1500-1750 (Editor, Heather Arden, Dept. Romance Languages, Univ. Cincinnati, Cincinnati, Ohio, 45221, deadline 1 January 1985); Medievalism in Italy, 1500-1750 (Editor, Domenico Pietropaolo, Dept. Italian Studies, Univ. Toronto, Toronto, Ontario M5S 1A1, deadline 1 April). Medievalism has been defined as "any aspect of the post-medieval idea and study of the Middle Ages, and of the influence, both popular and scholarly, of this study on Western society after 1500."

Rockefeller Foundation Humanities Fellowships

For research that aids in the understanding of contemporary social and cultural issues. Approximately twenty awards will be made in 1985-86; in addition, eight fellowships will be made available through host institutions (separate announcement available).

Last year, because the number of applicants had been low in the past, applications from art history were particularly invited. We don't know how many applications there were, but we do know that two fellowships were awarded in the field: to **Rosemarie Haag Bletter**, I.F.A., for *American architecture, 1945-85: promise and crisis*, and to **Mary Schmidt Campbell**, Studio Museum in Harlem, for *Romare Bearden: toward an American myth*.

The ordinary grant is for one year's duration and is in the range of \$15,000—\$20,000. Awards cannot be made for completion of graduate or professional studies or for curricular projects. Additional information from RFHF, 1133 Avenue of the Americas, N.Y.C. 10036. Deadline for first-stage proposals: 15 October.

I.F.A. Travel Fellowships

The Institute of Fine Arts, N.Y.U., has announced the establishment of a fellowship program in aid of summer travel abroad for all its students at an early stage of their graduate careers. Each student will, after the satisfactory completion of five courses, become entitled to an Odyssey Fellowship, normally in the amount of \$2,000, to support such travel. The purpose of this program is to assure all students the opportunity to study the original works of art that form the basis of their discipline. Application for the fellowship, made at the beginning of the term in which the applicant will complete the requisite course work, will consist of a brief travel plan and a budget. The student will, on return, submit a brief report on the use made of the fellowship.

Briefing Papers on Copyright

The Association of Research Libraries has prepared two briefing papers on copyright designed to inform university faculty members, administrative officers, and library staff on issues that relate to educational uses of photocopies of copyrighted materials in the classroom and the library. Both papers, *Reproduction of Copyrighted Materials for Classroom Use*; *A Briefing Paper for Teaching Faculty and Administrators* and *Current Issues in Library Photocopying and Copyright*; *A Briefing Paper for Librarians and Archivists*, are available from the Association. Send a stamped (37¢) self-addressed #10 envelope to: ARL, 1527 New Hampshire Avenue N.W., Washington, D.C. 20036. ■

conferences and symposia

Colloque Versailles

To be held 29 September-4 October, 1985 at the Château, in conjunction with a group of related exhibitions at Versailles and in Paris. The Comité International pour le Colloque Versailles invites proposals for papers related to a wide variety of subjects about art at Versailles: architecture, the gardens, the painted and sculptured decorations, the furnishings, decorations for fêtes and the theatre, as well as papers discussing the use and maintenance of the palace and its dependencies. It also invites papers on subjects related to Versailles, such as the royal manufactures, the academies of painting and architecture, the activities of the *Maison du Roi* (administrative and creative), to the extent that there is a direct connection with the history of Versailles. Proposals of a more general nature relating to culture, politics, or religion will also be considered. Papers may be delivered in French, English or German; it is expected that the papers will be published. Some financial help may be available for travel to Versailles by those selected to give papers. Send proposals to CIVC, Att. M. Lemoine, Inspecteur Général des Musées de France, Direction du Musée, Château de Versailles, 78000 Versailles, France. Deadline for proposals: 1 September 1984.

Whistler: Harbors and Waterways

A symposium celebrating the 150th anniversary of the birth of Whistler will be held on October 13 at the University of Lowell. Among the speakers will be Margaret McDonald, Univ. Glasgow; Katharine Lochnan, Art Gallery of Ontario; Robert Getscher, John Carroll Univ.; Susan Hobbs, Smithsonian Institution; David Curry, Denver Art Museum; and Paul Marks. For further information: Liana Cheny, Art Dept., UL, Lowell, Mass. 01854. (617) 452-5000.

Literature and the Visual Arts

A conference to be held at Dartmouth College, October 5-7. Through analyses of literature, painting, and film, the conference will seek to answer the two basic questions that now occupy the center of critical debate about the relation between literature and the visual arts: to what extent are the two divided by the difference between conventional signification and "natural" resemblance, and to what extent are they divided by the difference between space and time? Speakers will include Rudolph Arnheim, W.J.T. Mitchell, Ronald Paulson, Wendy Steiner, Gerald Mast, and Marilyn Lavin. The conference has been organized by James Heffernan (Dept. English) and Barbara Walsh Lynes (Dept. Art History). For further information: Barbara Walsh Lynes, Dept. Art History, D.C., Hanover, N.H. 03755. ■

Art and Science in Related Revolutions

A conference to be held at Williams College, October 18-20. Papers and discussion will focus on the interrelationship between art and science during the Renaissance and during the late nineteenth and early twentieth centuries. At issue will be whether, during these two periods of profound artistic and scientific revolutions, the visual arts and the experimental sciences as practiced in those times had any mutual, even causal, influence on one another. For further information: Samuel Y. Edgerton, Jr., Dept. Art History, WC, Williamstown, Mass. 01267.

Creativity and Science

An interdisciplinary national conference that will be held in Honolulu March 23-24, 1985. Papers are invited on all aspects of the conference theme. Limited funds are available for travel support, modest honoraria, and local expenses. Papers should be a maximum of five single-spaced pages and written for an informed but non-specialist audience. Address to D. DeLuca, Windward Community College, Kealahala Road, Kaneohe, Hawaii 96744. Deadline: 1 November.

Victorians at Home

The topic of the ninth annual meeting of the Midwest Victorian Studies Association, to be held in Chicago, April 26-27, 1985. The Association welcomes proposals treating varied aspects of Victorian home life, including domestic architecture and design. Send eight- to ten-page papers or two-page abstracts to Kristine Ottesen Garrigan, Dept. English and Communication, DePaul Univ., 2323 North Seminary Ave., Chicago, Ill. 60614. Deadline: 15 November.

Furniture Symposium

The Shelburne Museum will host a day-long symposium and "hands-on" workshop on American furniture on Saturday, September 15. Speakers will be Brock Jobe, Society for the Preservation of New England Antiquities, who will talk on stylistic and aesthetic considerations of seventeenth- and eighteenth-century furniture and Jonathan Fairbanks, Museum of Fine Arts, Boston, who will address symbolism and style in nineteenth-century American furniture. For information and reservations: Laura C. Luckey, SM, Shelburne, Vt. 05482. (802) 985-3346.

Art Historians of Southern California

AHSC will hold its annual meeting at the Huntington Library and Art Gallery on Saturday, November 17, and invites the participation of art historians throughout the country. Papers should not exceed twenty minutes and will be followed by a question and discussion period. Submit one-page abstracts (pretty much same form as for CAA) to Shelley M. Bennett, HLAG, 1151 Oxford Road, San Marino, Calif. 91108. (818) 405-2225. Deadline: 15 October. ■

art bulletin editor



Richard E. Spear, Oberlin College

Richard E. Spear, Mildred C. Jay Professor of Art History at Oberlin College, will be the next Editor-in-Chief of *The Art Bulletin*. Spear assumed the position of Associate Editor on July 1, 1984; he will succeed **Creighton E. Gilbert** as Editor-in-Chief on July 1, 1985, for a term of three years.

Spear received his B.A. from the University of Chicago and both his M.F.A. and Ph.D. degrees from Princeton University. Oberlin has been his home base since he began teaching in 1964. From 1972 to 1983 he also served as director of Oberlin's Allen Memorial Art Museum and in 1983-84 he was distinguished visiting professor at George Washington University.

A specialist in the Baroque, Spear is the author of *Caravaggio and His Followers*, 1971, rev. ed. 1975; *Renaissance and Baroque Paintings from the Sciarra and Fiano Collections*, 1972 (winner of the Daria Borghese gold medal for the most important book of the year dealing with a Roman topic); and *Domenichino*, 1982 (2 vols.), as well as numerous articles and reviews in *Allen Memorial Art Museum Bulletin*, *The Burlington Magazine*, *Gazette des Beaux-Arts*, *Master Drawings*, *Art Quarterly*, *The French Review*, and—not surprisingly—*The Art Bulletin*.

Spear chaired "The Seventeenth Century" session at the 1977 CAA annual meeting and was co-chair of the "Open Sessions" at the CAA annual meeting in 1984. He has served on the CAA Nominating Committee, the Art History Jury for the American Academy in Rome, the Visual Arts Advisory Panel of the Ohio Arts Council, and as trustee and president of the Intermuseum Conservation Association. ■

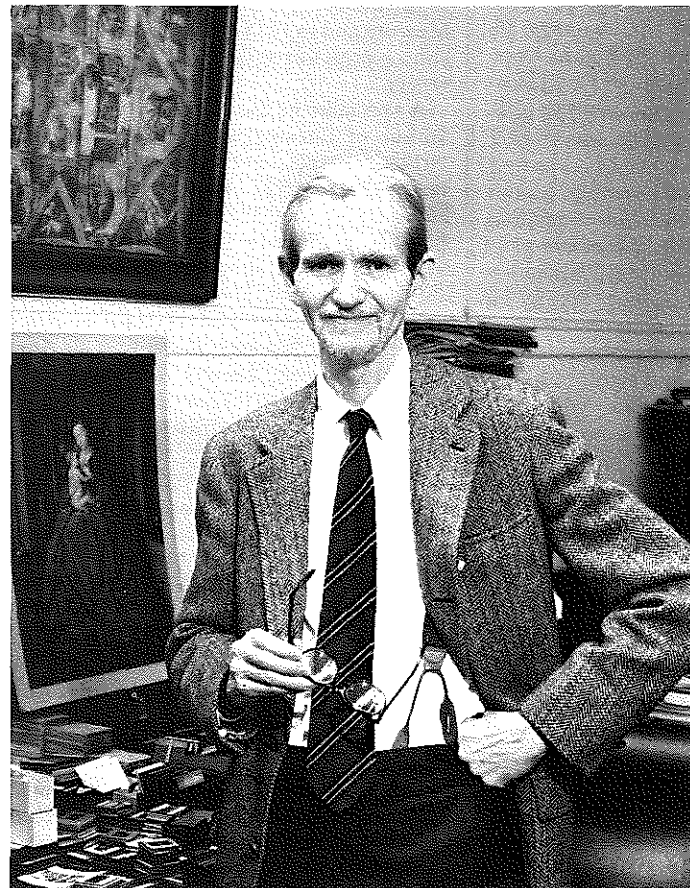
The CAA Annual Financial Reports for the year ending December 31, 1983 are available upon request from the CAA office.

CAA awards

Awards for excellence in scholarship, teaching, and criticism were presented at the Convocation ceremonies of the 72nd Annual Meeting of the College Art Association of America, held on Friday evening, February 24, at the Art Gallery of Ontario in Toronto.

The Distinguished Teaching of Art History Award was presented to **Howard McP. Davis**, Moore Collegiate Professor of Art History at Columbia University. The Distinguished Teaching of Art Award went to **Pat Adams**, Professor of Art at Bennington College. The Charles Rufus Morey Book Award was given to **James Cahill**, University of California, Berkeley, for *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting*. **H. Diane Russell**, of the National Gallery of Art, was the recipient of the Alfred H. Barr, Jr. Award for her *Claude Lorrain, 1600-1682*. The Frank Jewett Mather Award for distinction in art or architectural criticism went to **Leo Steinberg**, University of Pennsylvania, for "The Sexuality of Christ in Renaissance Art and in Modern Oblivion," which appeared in the issue of *October* magazine for Summer, 1983. The Arthur Kingsley Porter Prize for the best article in *The Art Bulletin* by a scholar at the beginning of his or her scholarly career appearing in the year 1983 was awarded to **Kathleen J. Shelton**, University of Chicago, for "The Consular Muse of Flavius Constantius."

The citations read as follows:



Howard McP. Davis
Distinguished Teaching of Art History
Photo: Arnold Browne, Columbia College Today

The Distinguished Teaching of Art History Award

The recipient of this year's CAA Award for Distinguished Teaching of Art History is the Moore Collegiate Professor of Art History at Columbia, Howard McP. Davis. For nearly four decades Howard Davis has been a model to students and colleagues, as teacher, advisor, and responsive friend. Generations of Columbia students have paid him warm tribute, honoring him with the Mark Van Doren Award (1968) and the Great Teacher Award of the Society of Older Graduates (1970). He has significantly affected education in art history at every level at Columbia and, through his impact on his students, well beyond Morningside Heights. One of the designers of the Art Humanities course that is an integral part of Columbia College's celebrated core curriculum, he has continued to guide that introduction to masterpieces of the fine arts, through which visual literacy was made a serious goal of general education. Supervising younger colleagues participating in the Humanities program, he has initiated generations of graduate students and new assistant professors into the art of teaching and the humane values of the study of art.

His qualities as a teacher are disarmingly simple, but profound in effect. They are not communicated by means of conventional classroom rhetoric. Howard Davis is no performer. Rather, he teaches by the example of his own passionate commitment and integ-

rity, his belief in the life of the individual work of art, and his basic respect for the imagination of its creator. Under his guidance, the patient and loving exploration of the painting of past centuries becomes a vital process, the grave pathos of Giotto's drama or the symbolic illumination of Jan van Eyck's universe comes to life—precisely to the degree that they become important experiences in the life of the student. Postulating meaning in the full experience of an image, Howard Davis has demonstrated that analysis proceeds from direct and personal engagement, that it is guided by fundamental questions concerning the essence of the object and the sensibility of its maker. His students have learned about the quality and obligation of seeing, the necessary human context and measure of this enterprise; through the example of their professor they have learned about the humanity of art.

For having so movingly professed that important lesson, the College Art Association is pleased to present its eighth annual Award for Distinguished Teaching of Art History to Howard McP. Davis.

Committee: William Loerke, Chair; Beatrice Farwell; David Rosand.

The Distinguished Teaching of Art Award

This year's Distinguished Professor of Art is in some ways as steady as a rock. Twenty-eight years with Virginia Zabriskie, showing biannually; twenty years teaching at Bennington College. She began teaching because she "needed somebody to talk to." That conversation was and continues to be with her students, who, she says, "somehow match one's own intensity." The dialogue continues to be as fresh and vivid as at the start.

She thinks of herself not so much as a teacher but as one "who is passionate to know." This passion has touched many young painters in the last two decades. She states that her painting is "absolutely essential" to the teaching—she is always working towards another show. This energy and purpose have been a source of inspiration to her students, and her reputation as an artist is secure and solid.

Graduates and undergraduates bear witness to her "surgical precision" with words. They describe her exquisite ability to cut to the core of the matter, to be specific, and then to "quietly create an earthquake." One graduate said "her critiques would jar you off your tracks, she could always shed new light on what you were doing." Another speaks of her ability to say something valuable to everyone, to "key in," and be always on the mark. Still another young artist, now living and working in New York, said: "She takes you and your painting so seriously, you begin to take yourself seriously, and find some place for yourself in the world."

It's not just students to whom she has given; she has reached her contemporaries through her writings, voluminous correspondence, workshops, and lectures. Those of us privi-

ICAA awards



Pat Adams, Distinguished Teaching of Art
Photo: Matthew Longo

leged to have been on the receiving end have always come away with something new to think about.

Articulate, tough, clear, probing, intensely private, intensely intimate, intuitive, art doctor, visionary, mystic, teacher, philosopher, poet and artist: we congratulate you, Pat Adams, and with great pleasure present you with this well-deserved award.

Committee: Barbara Zucker, Chair; Peter Plagens; Roy Slade.

The Charles Rufus Morey Book Award

James Cahill's *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting* studies later Chinese painting by means of distinction "between naturalizing and conventionalizing tendencies" in landscape representation. Developed from the Charles Eliot Norton lectures delivered at Harvard University in the spring of 1979, the book gives compelling lessons on what to see, where to look, and how to infer ideas and meaning through pictorial forms and techniques.

In describing the eccentric and fantastic painters of the late Ming times, Professor Cahill successfully portrays a picture of conflict, discord, and breakdown in late Ming China that seems to mirror his perception of our own modern-day world. In this book Cahill states that he is "less concerned with what Ming-Ch'ing history tells us about the paintings than with the reverse: what Ming-Ch'ing painting, seen in its full dynamic complexity, tells us about the age, its intellectual tensions, and its adjustments to such profound cultural wrenches."

For breaking new ground in the study of Chinese paintings, for teaching us how to



James Cahill, Morey Book Award
Photo: Barry Donahue

look, and for bringing issues of Chinese Art into the wider perspective of art history of the world, we award the 1982 Charles Rufus Morey Award for the best art history book of the year to James Cahill's *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting*.

Committee: Meredith Lillich, Chair; Herschel Chipp; John Walsh, Jr.

The Alfred H. Barr, Jr. Award

In reviewing the catalogues of 1982, the committee was faced with the stimulating difficulties created by a year that saw a number of fine exhibitions accompanied by equally fine catalogues. The variety of subject matter was rich; from textiles to sculpture, from east to west, from antiquity to the modern period. Weighing the various factors which make for a distinguished catalogue amidst such variety was not easy. We looked, of course, for scholarship—but also for readability, presentation and space. And even within that framework, more than one item qualifies for honourable mention.

Ultimately we have selected a catalogue that is daunting in its breadth: a work that enlarges our understanding of the artist concerned by including drawings and etchings as well as pictures, and by providing the reader with a context woven of chronological charts, scholarly appendices, and critical commentaries on the painter. It is a work that is accessible to the general reader and, given its extensive bibliography and scholarly apparatus, provides a new foundation for further research by art historians and connoisseurs. It is a work that dares to think large in spite of the temptation to restrict material and thus avoid

scholarly pitfalls. Finally, we take great pleasure in the fact that the author is a museum curator who, amidst the endless and varied responsibilities of daily museum life, has yet conceived, prepared, and realized a project of such scope.

We are, therefore, pleased to present the 1982 Alfred H. Barr, Jr. Award for Excellence in Museum Scholarship to H. Diane Russell, of Washington's National Gallery, for her monumental *Claude Lorrain, 1600-1682*.

Committee: Margaret Frazer, Chair; Wayne Begley; Hayden Maginnis.

The Frank Jewett Mather Award

He is a mesmeric lecturer. A master of the long haul in pure scholarship, he also brought new dignity to the brief review. Few people now living have read as much, looked as much, thought as much or communicated as much of wonder and surprise. At ease with Michelangelo at full stretch, he was no less at home with paintings still wet from the studio at a time when, as he said himself, "few art historians took the contemporary scene seriously enough to give it the time of day." All history is his province, and he is as likely to refer to an image in *Bonnie and Clyde* as to a lecture given in Leyden by Max Planck in 1908.

Leo Steinberg—for it is with him that this citation is concerned—has never hesitated to enter areas of feeling and experience from which others stand aside. Nowhere and never has this been more conspicuous than in the long essay called "The Sexuality of Christ in Renaissance Art and in Modern Oblivion" which appeared in the issue of *October* magazine for Summer, 1983. The work of a great scholar for whom the word "tabu" has no meaning, it brought to the notion of a quarterly magazine the kind of amplitude that he had brought nearly thirty years earlier, in writing for *Arts* magazine, to the notion of a monthly review.

Committee: Janet Kardon, Chair; Brenda Richardson; John Russell.

The Arthur Kingsley Porter Prize

In her article Kathleen Shelton reassesses our traditional assumptions about the consular diptych. The focus of her attention is a lost fifth century fragment, relegated to marginal status chiefly because its subject, a Muse, did not fit the categories accepted for this type of object. Her rigorous and comprehensive study solves the problems which the ivory poses and allows her to establish that it belongs to a hitherto unrecognized type of consular diptych—that of the Muse Kalliope offering inspiration to a poet or philosopher. Our knowledge is thereby significantly enlarged, and we are given a valuable reminder that the exception does not so much confirm the rule as provide a basis for its critical re-examination.

Committee: Eve Twose Kliman and Jeffrey M. Muller, Co-Chairs; Walter Gibson; Penelope Mason; Jane Rosenthal

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: 1 September.

IN MEMORIAM

Medievalist **Peter N. Brieger**, the senior art historian in Canada, died in October at the age of 85. Born in Breslau, he left Germany in 1933 and came to the University of Toronto, via the Courtauld Institute, in 1936. He taught there full-time until 1964. Brieger was founding president of the Universities Art Association of Canada from 1959 to 1964 and Canadian representative to the Comité International d'Histoire de l'art until 1968. Among his publications are *English Art, 1216-1307*; the facsimile edition of *The Trinity College Apocalypse*; and, jointly with Millard Meiss and Charles S. Singleton, *The Illuminated Manuscripts of the Divine Comedy*.

Donald E. Gordon, professor of fine arts at the University of Pittsburgh, died in April at the age of 52. Gordon received his Ph.D. from Harvard and began his teaching career in 1960 at Dickinson College. He joined the Pittsburgh faculty in 1969 and from 1969 to 1974 was department chair and director of the university's Henry Clay Frick Fine Arts Building. The author of *Ernst Ludwig Kirchner: The Paintings and the two-volume Modern Art Exhibitions 1900-1916*, he completed a third book, *Expressionism: Art and Idea*, shortly before his death. It will be published in the fall of 1985 by Yale University Press, supported in part by a grant from the CAA's Millard Meiss Publication Fund.

Abner A. Schram, publisher, importer, and distributor of art history and graphic art books, died in April at the age of 78. A photo-engraver for many years, he founded his publishing firm in New York City in 1963 and moved to Montclair, N.J. in 1977. Schram was a familiar figure at the CAA annual meetings, returning year after year to exhibit the most recent additions to his list. His encounters with scholars at the meetings were seminal to some of his publishing projects. His wife, Frances G. Schram, is assuming direction of the firm.

ACADEME

George V. Bayliss, dean of the University of Michigan's School of Art since its inception in 1974, assumed the position of dean of the Tyler School of Art, Temple University, on June 1. Bayliss was professor of art and chair of Michigan's department of art when it became a separate school of the University; before that he had been chair of the department of art at the State University College at Fredonia, N.Y. from 1967 to 1972 and acting dean of the Parsons School of Design from 1963 to 1967. An abstract expressionist painter, Bayliss has had more than twenty-five solo



George V. Bayliss, Tyler School of Art
Photo: V. Veenstra, School of Art, U-M

and small-group exhibitions of his work. He is active in many national art organizations, among them the CAA (he has been a member and chair of the Nominating Committee, a member of the Distinguished Teaching of Art Award Committee, and has taken an active role at many annual meetings) and is currently president of the National Association of Schools of Art and Design.

Ilene H. Forsyth, a member of the faculty at the University of Michigan since 1961, has been named Arthur F. Thurnau Professor of History of Art. Forsyth received the CAA's Charles Rufus Morey Book Award in 1974 for *The Throne of Wisdom: Wood Sculpture of the Madonna in Romanesque France*. A member of the Editorial Board of *The Art Bulletin* since 1975, she has just completed a four-year term on the Board of Directors of the CAA and a two-year term on the Executive Committee.

At the Johns Hopkins University, **William Tronzo** has been appointed assistant professor of medieval art. Most recently Tronzo (Ph.D., Harvard) has been a research associate at Dumbarton Oaks and assistant professor at The American University. Also joining the art history faculty this fall as visiting associate professor (part-time) is **Giovanna Perini**, a specialist in seventeenth-century art and theory, who regularly teaches at the Scuola Superiore di Pisa.

Rona Goffen has been named chair of the department of art at Duke University and **John R. Spencer** is the new director of the Art Museum. Joining the faculty are **Walter Melion** as instructor and **Yvonne Muller** as visiting artist.

Two newly endowed professorships at New York University's Institute of Fine Arts will be

held by **Egbert Haverkamp-Begemann** and **Jonathan Brown**. Haverkamp-Begemann, who taught at Yale before joining the I.F.A. faculty in 1978, will hold the John Langeloth Loeb Professorship in the History of Art. The Carroll and Milton Petrie Professorship of Fine Arts will be held by Jonathan Brown, who left Princeton to come to the Institute in 1973 and was its director from 1974 to 1978.

At Columbia University, Barnard College, too, has a newly endowed chair: the Helen Goodhart Altschul Professorship. **Barbara Novak**, who joined the Barnard faculty in 1956, has been named as its first incumbent. The author of *Nature and Culture* and *American Painting in the Nineteenth Century*, among numerous other publications, Novak is also a member of the *Art Journal* Editorial Board.

Howard Smagula became dean of the San Antonio Art Institute in December, succeeding **George Parrino**, who is now director of SAAI. Smagula (MFA, Yale) will serve as dean of both the SAAI community school and of the new College of Art, scheduled to open in fall 1985. He taught at the San Francisco Art Institute for the last ten years and is the author of *Currents: Contemporary Directions in the Visual Arts*, among other works.

At Williams College, Americanist **Milton Brown**, resident professor at the Graduate School and University Center, C.U.N.Y., has been named senior Prendergast fellow. He is directing the compilation of a systematic catalogue of the complete works of Maurice and Charles Prendergast, a project that is expected to take three to four years to complete. Working with Brown is **Carol Clark**, as executive fellow in residence. Clark, formerly curator of paintings at the Amon Carter Museum, has also been appointed adjunct curator of American art at the Clark Art Institute.

At the Art Academy of Cincinnati, **Jay Zumeta** has been named chair of the art history/liberal studies department. Faculty member **Tony Batchelor** has written a manual for water-base screen printing.

MUSEUMS

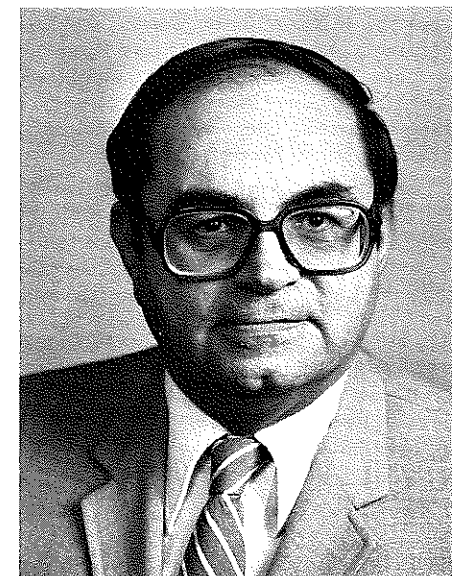
The Smithsonian Institution has announced several key appointments: **Robert McCormick Adams**, Howard H. Swift Distinguished Professor of Anthropology and provost of the University of Chicago, has been named the new Secretary. He is the ninth person to hold that post, succeeding **S. Dillon Ripley**, who guided the Smithsonian's enormous expansion during the past twenty five years.

Milo Cleveland Beach will head the new Arthur M. Sackler Gallery, a component of the Smithsonian's Center for African, Near Eastern and Asian Cultures, scheduled for completion in 1986. The Sackler Gallery and

/people and programs

the Freer Gallery of Art, to be connected underground, will make up the Center for Asian Art, which will be directed by **Thomas Lawton**, currently director of the Freer. Beach (Ph.D., Harvard Univ.), a scholar in the Islamic art of India, leaves Williams College, where he had been on the faculty since 1969 and chair of the art department since 1981.

James T. Demettrion, director of the Des Moines Art Center since 1969, has been named the new director of the Smithsonian's Hirshhorn Museum and Sculpture Garden. Previously director of the Pasadena Art Museum, Demettrion organized major monographic exhibitions on Lyonel Feininger (at Pasadena), Paul Klee, and Egon Schiele, as well as the major survey *Twenty-five Years of American Painting, 1948-1973*. He has been co-chair of the NEA's museum advisory panel, is a consultant for the NEA's Art in Public Places project, and has held three positions, including that of president, for the Association of Art Museum Directors. Demettrion will assume his new position in mid-October, replacing **Abram Lerner**, director of the Hirshhorn since its inception in 1967.



James T. Demettrion, Hirshhorn Museum and Sculpture Garden

At another Smithsonian constituent, the National Museum of American Art, **Elizabeth Broun** has been appointed chief curator and assistant director. Broun (Ph.D., Univ. Kansas) had been curator of prints and drawings at the Spencer Museum of Art, University of Kansas since 1976 and had served as acting director since 1982. Her research interests include contemporary art, photography, the Chicago World's Fair, and the art of John Singleton Copley and James McNeill Whistler. **Judith O'Sullivan**, formerly executive director of the Maryland Humanities Council, has been appointed deputy assistant director for

museum programs at NMAA. O'Sullivan (Ph.D., Univ. Maryland) has previously been executive director of The Center for the Book at the Library of Congress, director of institutional development at the National Archives, and associate program coordinator for the Smithsonian Institution's resident associates.

Richard N. Murray, most recently director of the Birmingham Museum of Art, returns to the Smithsonian as director of the Archives of American Art. Murray (M.A., Univ. Chicago) joined the Smithsonian as a fellow in 1970 at the then National Collection of Fine Arts, was later a research assistant, and in 1975 became coordinator of the Museum's Bicentennial exhibition, *America as Art*. From 1977 until his departure in 1979 for Birmingham, he was assistant to Joshua Taylor, the late director of NCEA. Retiring director of the Archives **William E. Woolfender** has been named director emeritus.

More news from Washington: The Library of Congress has named **Stephen E. Ostrow** chief of its prints and photographs division, a collection of more than ten million images. Ostrow, executive director of the Portland Art Association since 1981, will oversee the five curatorial areas of the division: fine prints, architecture, popular and applied art, posters, and photographs. At the Textile Museum, **Carol Bier** has been appointed associate curator of eastern hemisphere textiles. Bier (Ph.D. cand., I.F.A.) has taught Islamic art at George Washington University, Georgetown University, The Johns Hopkins University, and the University of Maryland and has served as a research associate at the Freer Gallery of Art. She replaces **James Trilling**, who resigned to do independent research and to complete a book.

Richard H. Randall Jr. has retired as curator of medieval art at The Walters Art Gallery. With the Walters since 1964, he served first assistant director and then as director from 1966 to 1981, when he stepped down to assume his most recent position. Announcement of his retirement was timed to coincide with the completion of his last exhibition, *Ivory: The Sumptuous Art*, and with his catalogue of the Walters' world-renowned ivory collection. Randall (M.A., Harvard) now plans to prepare a comprehensive book on Gothic ivories in America. Succeeding Randall as curator of Medieval art is **Gary K. Vikan**. He has also been appointed associate director for curatorial affairs, succeeding **William R. Johnston**, recently promoted to associate director of the Gallery. Vikan (Ph.D., Princeton Univ.) most recently was senior associate for Byzantine Art Studies at Dumbarton Oaks Library and Collection, having held several other positions there. He had also been teaching for a consortium of Washington D.C. universities. Along with his posts at the Walters, Vikan assumes an adjunct professorship at Johns Hopkins.



John Perreault, Everson Museum of Art

Writer and art critic **John Perreault** was named curator of contemporary art of the Everson Museum of Art in Syracuse. Perreault, who had been senior art critic for *Soho News* and whose articles have appeared in numerous major art publications, was president for the American section of the International Association of Art Critics from 1979 to 1981. He replaces **Ross Anderson**, who assumed the directorship of the Montgomery Museum of Fine Arts in Alabama.

Douglas G. Schultz, who had been serving as acting director of the Albright-Knox Art Gallery, was named director. Schultz (M.A., Univ. California, Berkeley) joined the Albright-Knox eleven years ago as a curatorial intern. After holding various curatorial positions, he was appointed chief curator in 1980. Other appointments: **Sharon C. Blume** (S.U.N.Y., Buffalo) has been promoted to assistant curator of education for school programs; Catherine Green (M.A., Univ. Michigan) was promoted to assistant curator of education for adult programs.

In Lincoln, Mass. **Paul Master-Karnik** has been named director of the DeCordova and Dana Museum and Park. Master-Karnik (Ph.D., Rutgers Univ.) had been director of the Summit Art Center in New Jersey since 1980 and had taught in the graduate program in museum studies at N.Y.U. from 1980 to 1983. Also joining the DeCordova Museum is **Rachel Rosenfield Lafo**, who has been named senior curator. Lafo (M.A., Univ. Massachusetts) had been associate curator of the Portland Art Museum (Oregon) for five years prior to her most recent post as special assistant to the director of the Fogg Art Museum's Center for Conservation and Technical Studies.

grants and awards

GUGGENHEIM FELLOWSHIPS

Guggenheim grants this year went to 283 scholars, scientists, and artists chosen from among 3,542 applicants.

Art History/Cognate Areas

Albert Boime, U.C.L.A.: A social history of 19th-century art; **Sarah Catharine Brett-Smith**, Princeton, N.J.: Bamana sculpture and shifts in male gender identity; **Timothy J. Clark**, Harvard Univ.: Avant-garde painting and sculpture in Paris, 1900-1914; **Herbert L. Kessler**, Johns Hopkins Univ.: The 5th-century churches in Rome; **Paul Needham**, Pierpont Morgan Library: The chronology of 15th-century English printing; **Linda Nochlin**, Grad. Center, C.U.N.Y.: Women, art, and power in the later 19th century; **David Porter**, Dept. English, Univ. Mass., Amherst: Linguistic theory and the art of Joseph Cornell; **John W. Williams**, Univ. Pittsburgh: The Palatine Church of San Isidoro de León; **Richard Guy Wilson**, Univ. Virginia: Architecture and design in machine age America, 1920-1941.

Artists

John Alexander, N.Y.C.: painting; **Carl Andre**, N.Y.C.: sculpture; **Zeke Berman**, Fordham Univ.: photography; **David Budd**, School of Visual Arts: painting; **Domenick Capobianco**, Newark Coll. Arts & Sci., Rutgers Univ.: painting and drawing; **William Christenberry**, Cocoran School of Art: photography; **Lois Conner**, New School for Social Research: photography; **Alan Cote**, Bard Coll.: painting; **Donigan Cumming**, Montreal: photography; **Michael David**, N.Y.C.: painting; **Connie Field**, Emeryville, Calif.: filmmaking; **Stephanie Frank**, N.Y.C.: painting; **Robert M. Fresco**, N.Y.C.: filmmaking; **Mary Frey**, Hartford Art School: photography; **Ernie Gehr**, Brooklyn, N.Y.: filmmaking; **Barry Gerson**, R.I.S.D.: filmmaking and film sculpture; **Frank Gohlke**, Minneapolis: photography; **David Hammons**, N.Y.C.: sculpture; **Nancy Hellebrand**, Bucks Cty. Community Coll.: photography; **Patrick Hogan**, Los Angeles: painting; **Robert Israel**, Univ. California, San Diego: sculpture; **Deanna Kamiel**, Minneapolis: video; **Joyce Kohl**, Univ. Southern California: sculpture; **Ted Kurahara**, Pratt Inst: painting; **Baldwin S. Lee**, Univ. Tennessee: photography; **Thomas Macaulay**, Wright State Univ.; **John McCarty**, George Mason Univ.: sculpture; **Ross McElwee**, Harvard Univ.: filmmaking; **Tyrone Mitchell**, N.Y.C.: sculpture; **Antonio Muntadas**, N.Y.C.: Video; **Barbara Pugh Norfleet**, Carpenter Ctr. for Visual Arts and Harvard Univ.: photography; **Deborah Remington**, Cooper Union: painting; **Paul Resika**, Parsons School of Design: painting; **Peter Rose**, Philadelphia Coll. of Art: filmmaking and video; **Sage Sohler**, Boston: photography; **Michael Spano**, N.Y.C.: photography; **Peter Voulikos**, Univ. California, Berkeley: sculpture.

MAC ARTHUR PRIZE FELLOWS

We always told you it was alright to go ahead and be an artist, and now the MacArthur Foundation agrees. For the first time, two visual artists—environmental artists, yet—are among the recipients (22, this round) of the Foundation's famed "genius awards." The artists are **Robert Irwin** and **James Turrell**. The awards—for anyone just come down from Mars—are five-year, no-strings-attached stipends that range from \$24,000 to \$60,000 annually, depending on the age of the recipient. Another of this year's MacArthur awards went to Renaissance historian **Paul Kristeller**.

FULBRIGHT SCHOLARS

Each year approximately 700 U.S. scholars are awarded Fulbright grants to lecture, do research, or study abroad. In 1983-84, awards in art and art history were made to: **Terry A. Allen**, Univ. Michigan: Research (Islamic Civilization Project) in Ceres Tunis, Tunisia, and Cairo Univ.; **Jane Block**, Univ. Wisconsin-Milwaukee: Research, Museum Modern Art, Brussels; **Nancy K. Canipe**, Univ. North Alabama: Research, Govt. Coll. Arts & Crafts, Madras, India; **Louis Finkelstein**: Research, Museum Fine Arts, São Paulo; **Walter S. Gibson**, Case Western Reserve Univ.: Research (Flemish cosmic landscape), Museum v. Schone Kunsten, Antwerp; **Marc Goldring**, Artist Crafts, S. Acworth, N.H.: Lecture (leatherworking), New Zealand Crafts Council; **Barbara D. Groseclose**, Ohio State Univ.: Research, Banaras Hindu Univ., Varanasi, India; **John M. Jacobus**, Dartmouth Coll.: Research, Aligarh Muslim Univ., India; **Martha Kingsbury**, Univ. Washington, Seattle: Lecture (American art), Hiroshima Univ.; **James Krenov**, Coll. of the Redwoods: Lecture (woodworking), Queen Elizabeth II Arts Council, New Zealand; **Meredith P. Lillich**, Syracuse Univ.: Research, Bibliotheque Nationale, Paris; **Arnold G. Rubin**, U.C.L.A.: Research, Univ. of Delhi, India; **Fred T. Smith**, Univ. Minnesota: Lecture (African art), Univ. Benin, Nigeria; **Judith B. Sobre**, Univ. Texas, San Antonio: Research, various institutions, Spain; **Carol H. Yeh**, Fayette, N.Y.: Research (printmaking), various institutions, Mexico City.

NEH TRANSLATIONS PROGRAM

Among the 1984 recipients: **Enzo O. Macagno**, Univ. Iowa, Iowa City, for the translation of all the notes, with accompanying drawings, on fluid flow in the Paris notebooks of Leonardo da Vinci; **Nina A. Mallory**, New York City, for an edition and annotated translation of Antonio Palimino's *Lives of the Eminent Spanish Painters and Sculptors, 1724*; and **Roy Perkinson**, Museum of Fine Arts, Boston, for the translation of Max Schweidler's work on paper conservation, *The Repair of Engravings, Drawings, Books, Etc. (1949)*.

ACLS TRAVEL GRANTS

Provide funds to attend international scholarly conferences. Recipients in the most recent competition are: **Carl Radcliffe Bolon**, Univ. Chicago: for Pantheons of Power, an Exploration of Historical Concepts of Power as Expressed through the Religious Idiom of the Sacred Arts, in Rajasthan, India; **Adelaide Bennett**, *Index of Christian Art*, Princeton: for Interdisciplinary Symposium of English Thirteenth-Century Studies, in Grantham, England; **Annemarie Weyl Carr**, Southern Methodist Univ.: for the First International Congress on Cypriot Palaeography, in Nicosia, Cyprus; and **Marcia Kupfer**, Northwestern Univ.: for the Congrès archéologique de France, in Chateauroux.

AWARDS IN THE VISUAL ARTS

The AVA program, administered by the Southeastern Center for Contemporary Art, selects ten American artists each year who receive a \$15,000 stipend and a \$5,000 museum purchase grant and whose work is included in a major (and catalogued) travelling exhibition. The recipients this year are: photographer/sculptor **Robert Cumming**, Hartford Art School; sculptor **Donald Lipski**, New York City; painter **Rolando Briseno**, Brooklyn, N.Y.; sculptor **Genna Watson**, Alexandria, Va.; painter **Leonard Kosciarski**, Univ. Tennessee, Knoxville; sculptor **Edward Mayer**, Ohio University; sculptor **Margaret Wharton**, Glenview, Ill.; sculptor/performer **Tom Marioni**, San Francisco; photographer **Louis Carlos Bernal**, Pima Community College, Tucson; and sculptor **Robert Therrien**, Los Angeles.

PUBLICATION AWARDS

The \$10,000 Mitchell Prize for 1983 was awarded to **Lorenz Eitner**, Stanford University, for *Gericault, His Life and Work* (Orbis/Cornell), the first comprehensive study of this artist to appear since 1879. The prize, founded in 1977, is for an outstanding contribution in English to the understanding of the visual arts.

And one of Eitner's students, **Clive F. Getty**, received a *prix littéraire* from the Académie de Stanislas in France for his doctoral dissertation, *The Drawings of J.J. Grandville until 1830: The Development of His Style during His Formative Years*, completed in 1981. Getty is the first foreigner in twenty-five years and the first American ever to be granted a prize by that academy.

Another \$10,000 prize, Columbia University's Alfred Harcourt Award in Biography and Memoirs, went to **Lloyd Goodrich**, director emeritus of the Whitney Museum, for *Thomas Eakins* (Harvard, 1982). Goodrich was also awarded a Doctor of Letters by the Graduate School and University Center, C.U.N.Y., on May 31.

/grants and awards

The Art Libraries Society of North America presented its Wittenborn awards for excellence in publishing for books with 1982 imprints to: The Cooper-Hewitt Museum and Harry N. Abrams for *Scandinavian Modern Design, 1880-1980*, edited by **David Revere McFadden**; MacMillan Publishing Company for *The MacMillan Encyclopedia of Architects*, edited by **Adolf Placzek**; the Canadian Centre for Architecture for *Photography and Architecture, 1839-1939*, edited by **Richard Pare**; and the University Press of New England for *The Works of Augustus Saint-Gaudens*, by **John Dryfout**. The 1983 Gerd Muehsam Award was presented to **Nancy M. Pike**, Univ. Wisconsin-Madison for her library science paper *The Golden Cockerel Press, 1921-1961: A History, Bibliography and Index*.

INDIVIDUAL AWARDS

Daniel E. Mader, College of Mt. St. Joseph, received the 1984 Scholarship Award of the Cincinnati Branch of the English-Speaking Union. The travel award will enable him to do research in the India and Chinese collections of the British Museum and the Sir Percival David Foundation for Chinese Art in London.

Annemarie Weyl Carr received one of three \$1,000 awards given by Southern Methodist University to faculty who "exhibited a special commitment to excellence as teachers/scholars."

Artist **Banerjee**, who teaches at the New School, was awarded the 1984 World Culture Prize for Letters, Arts, and Sciences by the Centro Studi e Ricerche delle Nazioni in Salsomaggiore, Italy.

Stella Kramrish, curator of Indian art at the Philadelphia Museum and professor of fine arts at the Institute of Fine Arts, N.Y.U., was awarded a Doctor of Humane Letters by the University of Chicago on June 8. Kramrish also delivered the George Bobrisskoy lecture, entitled *Shive, Lord of the Cave*, on June 7. ■

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.

shows by artist members

Katherine T. Andriele, Catholic University of America, Department of Art, Washington, D.C., March 5-30. "Earth Symbols," paintings.

Walter Askin, University of Denver, School of Art, January 30-February 26. Screen prints and lithographs.

Carolyn Autry, U.S. Embassy, American Center, Belgrade, Yugoslavia, December 1-15; other cultural centers in Yugoslavia through March 1. Prints.

Tony Batchelor, Cincinnati Commission on the Arts Gallery, September 8-October 17, 1983. Water-based screen prints.

Ruth Bavetta, Orlando Gallery, Sherman Oaks, Calif., March 2-30. "An Anonymous Autobiography," drawings.

William A. Berry, Muscarelle Museum of Art, College of William and Mary, Williamsburg, Va., April 26-June 11. Drawings in colored pencil.

Paul Binai, Tyler School of Art, Temple University, February 1-March 2. "Fears." Galerie Taub, Philadelphia, January 18-February 8.

C. Roy Blackwood, Arthur Roger Gallery, New Orleans, March 10-29. "Social Metaphors," sculpture.

Gloria DeFilipps Brush, Film in the Cities Gallery, St. Paul, January; University of Alabama, March; Catskill Center for Photography, South Woodstock, N.Y., September.

Katharine T. Carter, Thompson Park Gallery, Lincroft, N.J., April 15-May 13. Paintings and works on paper.

Mario Cassisa, Art and Wines of the World, Miami, Fla., January. Paintings.

Karina Cavat, Atkinson Art Gallery, Santa Barbara City College, March 2-28. Still life paintings.

Lamar Dodd, Georgia Museum of Art, Athens, February 26-April 8. "Lamar Dodd: The Heart," paintings.

Sally Elliott, Boulder Center for the Visual Arts, January 13-February 12. "Installation: Drawings on Cloth."

April Foster, Cincinnati Art Museum Library, July 1983. Etchings. Duveneck Gallery, Carnegie Art Center, Covington, Ky., October 14-November 18, 1983. Prints and paintings.

Gary Gaffney, Pikeville College, Pikeville, Ky., September 1983. University of Dayton, Rike Center Gallery, December 5-January 3.

Anne Gochenour, Cedar Rapids Museum of Art, Cedar Rapids, Iowa, November. "Gridwoman presents . . .," sculpture, video, and photography; Project Art, University Hospitals, Iowa City, September. Sculpture.

Nancy Grimes, Edward Williams Gallery,

Fairleigh Dickinson University, Hackensack, N.J. April 9-27. Paintings.

Jack Hanley, Max Gallery, N.Y.C., February 3-25. Paintings.

Roger Howrigan, Linda Rhodes Gallery, Winter Park, Fla., January 12-February 8. Watercolors Don Yates Art Gallery, N.Y.C., February. Oil paintings and watercolors.

Stephen James, Hunter Gallery, N.Y.C., February 27-March 3. "Works from the Container Series," sculpture in granite, cast iron, steel, and related prints.

Philip Pearlstein, The Toledo Museum of Art, March 18-April 29. A retrospective: paintings, drawings, watercolors and prints.

Siena Porta, 14 Sculptors Gallery, N.Y.C., February 21-March 10. "Passing Through," cast plastic figures, housed in steel and cloth environments.

Carolyn Reid, Auraria Campus, Denver, April 2-27. "Pavilion Paintings," oil paintings.

Yasue Sakaoka, Martin Janis Center, Columbus, Ohio, October 26-December 31, 1983. Recent works. Ohio Designer Craftsmen Winter Fair, Columbus, December 1-4. Installation.

Lynda Schmid, Janet Fleisher Gallery, Philadelphia, March 16-April 30; Delaware Art Museum, Wilmington, July-August. Recent mixed media paintings.

Anne Scott, Marion Koogler McNay Art Museum, San Antonio, May 6-July 22. Mixed media drawings.

Valerie Seligsohn, Gross-McCleaf Gallery, Philadelphia, March 21-April 7; Herbert F. Johnson Museum, Cornell University, Ithaca, June 7-July 1. Landscape and still-life gouache paintings.

Julie Shapiro, Widener Gallery, Trinity College, Hartford, Conn., February 6-26. Paintings, prints, drawings.

Steffi Simkin, Janvier Gallery, University of Delaware, Newark, February 17-March 26. Recent work.

Beth Ames Swartz, Elaine Horwitch Galleries, Scottsdale, Ariz., March 8-21. "Selected Works: 1970-1984," paintings.

Burton Wasserman, Pavilion Gallery, Memorial Hospital, Mount Holly, N.J., January 16-February 26. Screenprints.

Idelle Weber, Siegel Contemporary Art, N.Y.C. April 3-28. Paintings and works on paper, 1982-84.

Robert P. Weiss, Capricorn Galleries, Bethesda, Md. May 4-27. Recent paintings and watercolors.

Robert Yoskowitz, Tomasulo Gallery, Union County College, Cranford, N.J., March 2-31. "Singular Images," photographs 1982-83. ■

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.

REALLEXIKON zur DEUTSCHEN KUNSTGESCHICHTE (RDK). Founded by Otto Schmitt, edited by Zentralinstitut für Kunstgeschichte, München. Special offer through 1984: vol. I and II per vol. DM 640 (ca. US \$237), vol. III to VI per vol. DM 560 (ca. US \$207), vol. VII DM 690 (ca. US \$256). These prices are valid through 31 Dec. 1984. From 1 Jan. 1985 the price per volume will be DM 690 (ca. US \$256). Save DM 620 (ca. US \$230) by subscribing to the complete work and purchasing the 7 volumes published to date by 31 Dec. 1984. The complete work will comprise an estimated total of 20 volumes. Up to 3 fascicles are issued annually; 12 fascicles form one volume. Price per fascicle DM 49 (ca. US \$18). Upon request the last fascicle of each volume is delivered with a canvas book cover at DM 28 (ca. US \$11). The prices for fascicles are subscription rates; single fascicles are not sold. 7 volumes and 5 fascicles are available to date. They contain 11,450 columns with 914 articles and over 5,000 illustrations on topics in alphabetical order from "Alpha-Omega" to "Fiale." The RDK is available through the book trade. For further information contact the editor: Zentralinstitut für Kunstgeschichte, Meiserstr. 10, D-8000 München 2, or the agent: C.H. Beck'sche Verlagsbuchhandlung, Wilhelmstr. 9, D-8000 München 40, Germany.

AMERICAN PH.D. ART HISTORIAN lecturer resident in London undertakes research. K. Kajander, 21 Fulham Park Gardens, London SW6.

EXHIBITION DIRECTORY 6TH EDITION. The working resource of selected juried art and photographic competitions September 1984-85. (Available July 1984) \$6.95 plus \$1.25 shipping, prepaid. The Exhibit Planners, Box 55, Delmar, NY 12054.

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EXHIBIT IN PHILADELPHIA: 110 galleries provided detailed information on their preference and practices for the new 3rd edition of *Philadelphia Galleries*. This nationally acclaimed publication is an unparalleled resource for artists throughout the country. \$5.50, Philadelphia Galleries, P.O. Box 8755, Philadelphia, Pa. 19101.

ARCHITECT-DESIGNED HOUSE, large pottery, gallery/guest house, 40 cubic foot kiln, 5 hillside acres, cherry orchard. \$120,000 terms. Williamette West, 708 N. Baker, McMinnville, Ore. 97128. (503) 472-8444.

AFTER HER OWN IMAGE: WOMAN'S WORK 1985, a multi-media, national exhibition of women's artwork. Juror: Dorothy Gillespie. Deadline for entries: December 31, 1984. Write: *After Her Own Image*, P.O. Box 10819, Winston-Salem, NC 27108.

sustaining members

Sustaining membership is a voluntary category for those who wish to support the CAA beyond their regular income-based dues. The dues for Individual Sustaining Members are \$100 annually. We are pleased to report that in 1984 we have more Individual Sustaining Members than ever before. They are: **Emma W. Alexander**, Ann Arbor, Mich.; **Jean S. Boggs**, Ottawa, Canada; **Ladislav Bugner**, Paris, France; **Austin M. Cahill**, Cranbury, N.J.; **Ralph F. Colin**, New York City; **Sol Alfred Davidson**, Scranton, Pa.; **Anne Ehrenkranz**, New York City; **Nancy S. Graves**, New York City; **Lee Hall**, Old Lyme, Conn.; **Roy R. Neuberger**, New York City; **William E. O'Reilly**, New York City; **Cynthia Polsky**, New York City; **Frank J. Rack**, Parma, Ohio; **Jean-Marc Rivas**, Las Vegas, Nev.; **Lucy Sandler** and **Irving Sandler**, New York City; **Serge Sarkis**, Montreal, Canada; **John David Summers**, Charlottesville, Va.; **J. W. Warrington**, Cincinnati, Ohio.

CAA newsletter

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