The 1983 annual meeting will be held in Philadelphia, Thursday, February 17 through Saturday, February 19. The Franklin Plaza will serve as headquarters hotel.

Art history sessions have been planned by Marcia B. Hall, Temple University. Studio sessions have been planned by David Pease, Tyler School of Art. Listed below are the topics they have selected. Those wishing to participate in any session should write to the chair of that session before October 1, 1982.

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

ART HISTORY PROGRAM

Papers for art history sessions must be proposed in the form of a one-page abstract. Submit clean copy in original, typed on one, single-spaced, 8½ x 11 inch page, on bond paper. Do not fold, spindle, mutilate, or stain with coffee. Leave ½ inch margin at top; no less than 1 inch at the left and ½ inch margins at the bottom and right. Type session title, chairperson, and his or her institution in the upper right corner. Type title of your paper, your name, and your institutional affiliation in the upper left corner. For confirmation that your abstract has been received, enclose a stamped, self-addressed postcard. To assist chairmen, longer abstracts (or the complete paper) may be submitted in addition to the one-page abstract needed for publication. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered. (Note: For sessions having co-chairs, abstracts should be sent to each chairperson.)


Papers are solicited that investigate the relationship between architectural decoration, program, and meaning in the ancient world. Emphasis should be placed on aspects of iconography and cultural context. It is intended that a broad range of areas be covered, from Mesopotamia and Egypt to Greece and Rome, the better to prompt discussion and cross-cultural comparison.

Carolingian Art. Lawrence Nees, Dept. Art History, University of Delaware, Newark, Del. 19711.

Papers are invited on any topic treating the art and architecture of Carolingian Europe. The field is considered in the broadest sense including the art of all the Frankish territories from the middle of the eighth to the end of the ninth centuries, and no limitation to works produced for the Carolingian court is envisaged. Indeed, papers dealing with the art of "provincial" centers are welcome, as are papers that discuss the interaction of other centers of artistic production (for example, the British Isles, Spain, Byzantium) with Carolingian Francia.


Short monographic papers or longer overviews that address the various function of works of art in Byzantine society are invited. These might concern, for example, professions of particular devotion, regional styles, or aspects of technique. But emphasis should be on datable works about whose patronage something concrete is known. It is hoped that papers will cluster about particular problems or periods; the selection will aim at this rather than attempting to cover all Byzantine art. If warranted, discussants will be invited. Lengthy abstracts are encouraged.

Stained Glass: Medieval, Renaissance, and Modern. Michael W. Cothren. Send an abstract to each of following addresses: (1) Stained Glass Session, Dept. Art, Swarthmore College, Swarthmore, Penn. 19081; (2) Chez Chatelin, 126 Blvd. du Montparnasse, 75014 Paris, France.

The recent proliferation of monographic and documentary studies on stained glass—some devoted to individual artists and others to individual glazing programs—can provide the basis for broader speculations on the history of painted windows. This session seeks papers that explore questions concerning the internal development of this medium or its relationship to other mediums and that direct attention to the way glass painters accommodated contemporary pictorial traditions to the special demands of an architectural context.


Speakers are encouraged to address fundamental issues or problem areas in the history of Sienece painting, sculpture, architecture, or urbanism. Topics that deal with the development of an individual artist/architect or questions of connoisseurship, the relation of material culture to the city and its dominio, or that deal broadly with Sienece art and its social and political history are welcome. Papers need not be limited by the traditional twenty-minute format; shorter or (even) longer papers are invited (thirty-minute maximum). Please indicate the length of time you believe you need. Some form of discussion is planned. Although no chronological limit is imposed on this session, it is expected that papers will run from medieval to Baroque.

The Interaction of Italian and Northern European Art, 1300—1600. Barbara G. Lane, Queens College, C.U.N.Y. Abstracts to 180 East End Avenue Apt 5H, N.Y.C. 10028.

The purpose of this session is to consider the constant interchange of ideas between Italy and northern Europe during the Renaissance. It will ignore the traditional bias in favor of the superiority of Italian art in this period and will attempt to demonstrate that the influences travelled in both directions. It will examine such connections as personal contacts between artists, journeys to foreign art centers, and direct knowledge of specific works of art. Preference will be given to papers that present objective evidence of stylistic and/or iconographic influences in either direction. Continued on p. 2, col. 1.
The panel will discuss still life painting as a continuing viable genre. The tradition of still life painting has at the same time emphasized abstract relationship and also-through both subject and pictorial mechanisms of expression of and transposition into the polemical science are especially welcome. Papers are invited from art historians, from conservators and conservation scientists, or from collaborators including both disciplines. The material must have clear relevance to the field of art history and must be intelligible to a non-scientific audience. Brief reports of less than twenty minutes will be considered. Although discussions of works from the Renaissance through the twentieth century are preferred, important developments in any area may be submit.

Art Historical Theory and Methodology, Donald Preziosi, Abstracts before August 31 to Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; after September 15, to Philip I. Thrup, Dept. History of Art, Bryn Mawr College, Bryn Mawr, Ill. 60901; and Mary Ellen Miller, Author of Art, Yale University, New Haven, Conn. 06520.

Art of Pre-Colombian civilizations often sought to legitimize the authority of the reigning elite. Architecture created palaces and temples dedicated to state religions. Sculptures depicted historic episodes in cosmological settings or presented portraits of rulers. Painting mirrored the nobility's daily lives or extolled their dynastic ancestors. Papers should stress the relationship between art and authority in Pre-Columbian America.

The Status of Writing in Asia, Yoshiaki Shimizu, Free Gallery of Art and History, University of Michigan, Ann Arbor, Mich. 48109. A brief historical background will introduce the panel and his lifetime work of a number of contemporary still life artists continues to be significant.

Changing My Mind. H. W. Janssen, New York University. This session is open by invitation only to senior scholars.


The act of writing and the written sign may have a privileged status within society and a privileged function within the visual arts. This panel consists of papers addressing the issue of writing's varied functions and meanings in art, and in continental and cultural art-making and exchange. The dominant view holds that both the complex allusive and structural traditions which come from the European大陸 and non-European pop.ular traditions, such as Chinese and Japanese, are the grounds of the modern artist.

The panel will discuss still life painting as a continuing viable genre. The tradition of still life painting has at the same time emphasized abstract relationship and also—through both subject and pictorial mechanisms of expression of and transposition into the polemical science are especially welcome. Papers are invited from art historians, from conservators and conservation scientists, or from collaborators including both disciplines. The material must have clear relevance to the field of art history and must be intelligible to a non-scientific audience. Brief reports of less than twenty minutes will be considered. Although discussions of works from the Renaissance through the twentieth century are preferred, important developments in any area may be submit.

Art Historical Theory and Methodology, Donald Preziosi, Abstracts before August 31 to Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; after September 15, to Philip I. Thrup, Dept. History of Art, Bryn Mawr College, Bryn Mawr, Ill. 60901; and Mary Ellen Miller, Author of Art, Yale University, New Haven, Conn. 06520.

Art of Pre-Colombian civilizations often sought to legitimize the authority of the reigning elite. Architecture created palaces and temples dedicated to state religions. Sculptures depicted historic episodes in cosmological settings or presented portraits of rulers. Painting mirrored the nobility's daily lives or extolled their dynastic ancestors. Papers should stress the relationship between art and authority in Pre-Columbian America.

The Status of Writing in Asia, Yoshiaki Shimizu, Free Gallery of Art and History, University of Michigan, Ann Arbor, Mich. 48109. A brief historical background will introduce the panel and his lifetime work of a number of contemporary still life artists continues to be significant.

Changing My Mind. H. W. Janssen, New York University. This session is open by invitation only to senior scholars.


The act of writing and the written sign may have a privileged status within society and a privileged function within the visual arts. This panel consists of papers addressing the issue of writing's varied functions and meanings in art, and in continental and cultural art-making and exchange. The dominant view holds that both the complex allusive and structural traditions which come from the European大陸 and non-European pop.ular traditions, such as Chinese and Japanese, are the grounds of the modern artist.

The panel will discuss still life painting as a continuing viable genre. The tradition of still life painting has at the same time emphasized abstract relationship and also—through both subject and pictorial mechanisms of expression of and transposition into the polemical science are especially welcome. Papers are invited from art historians, from conservators and conservation scientists, or from collaborators including both disciplines. The material must have clear relevance to the field of art history and must be intelligible to a non-scientific audience. Brief reports of less than twenty minutes will be considered. Although discussions of works from the Renaissance through the twentieth century are preferred, important developments in any area may be submit.

Art Historical Theory and Methodology, Donald Preziosi, Abstracts before August 31 to Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; after September 15, to Philip I. Thrup, Dept. History of Art, Bryn Mawr College, Bryn Mawr, Ill. 60901; and Mary Ellen Miller, Author of Art, Yale University, New Haven, Conn. 06520.

Art of Pre-Colombian civilizations often sought to legitimize the authority of the reigning elite. Architecture created palaces and temples dedicated to state religions. Sculptures depicted historic episodes in cosmological settings or presented portraits of rulers. Painting mirrored the nobility's daily lives or extolled their dynastic ancestors. Papers should stress the relationship between art and authority in Pre-Columbian America.

The Status of Writing in Asia, Yoshiaki Shimizu, Free Gallery of Art and History, University of Michigan, Ann Arbor, Mich. 48109. A brief historical background will introduce the panel and his lifetime work of a number of contemporary still life artists continues to be significant.

Changing My Mind. H. W. Janssen, New York University. This session is open by invitation only to senior scholars.


The act of writing and the written sign may have a privileged status within society and a privileged function within the visual arts. This panel consists of papers addressing the issue of writing's varied functions and meanings in art, and in continental and cultural art-making and exchange. The dominant view holds that both the complex allusive and structural traditions which come from the European大陸 and non-European pop.ular traditions, such as Chinese and Japanese, are the grounds of the modern artist.
A listing of solo exhibitions by artists who are members of CAA.


Carolyn Guerra, Dilmir Memorial Gallery, Norris Center, Northwestern University, Evanston, Ill., May 11—22. Paintings and drawings.

Haruo Kagesawa, University of Colorado, Main Gallery, San Francis- co, June 21—July 5. Tanaka Wall drawings.


James Stell, currently dean of faculty at the Moore College of Art in Philadelphia, has been appointed as academic dean of the Acalcus School of Fine Arts, which complex now is known as the Acalcus College. Stell will serve in this capacity for a period of five years. He has served in academic dean since 1976 and has decided to return to full-time teach- ing and his own painting.

Alice R. Merrill Hyland (Ph.D., Univ. of Michigan) has been appointed assistant pro- fessor in the art department at Western Michigan University, Kalamazoo, Mich. She will begin her duties in September at the same time she will serve as a member of the National Kapostas. She has been teaching at the University of Michigan since 1976 and has taught at the University of Michigan since 1976.

From Case Western Reserve University comes news that Ellen Landau (Ph.D. 1980) has joined the department as an associate professor. She will teach in the Visual Arts and Art Education program.

Gabriel F. Weinberg, currently Mellen professor of fine art at the University of Pittsburgh, has received a Guggenheim fellowship for 1982- 83 for completion of a book on S. Bing and the evolution of Art Nouveau. He will spend six months in Paris completing his research, after which he will be at the Center for Advanced Study in the Visual Arts as Samuel H. Kress Senior Fellow for the spring 1983 term.

The San Antonio Art Institute has named George Parrino director of its fine art program. Parrino first joined the Institute in 1978 as academic dean. Prior to that he was a visiting assistant professor in the Department of Art at the University of California, Berkeley.

The Rhode Island School of Design has announced two appointments: Judith Heat Fox has been named curator of painting and sculpture at the Museum of Art, R.I.; and Richard Heath, head librarian for the College of Music, has been appointed academic dean of the Acalcus School of Fine Arts, which complex now is known as the Acalcus College. Stell will serve in this capacity for a period of five years.

Jean Sutherland Boggs will leave her post at Harvard University to become the director of the National Gallery of Canada, Ottawa, Canada. She will begin her duties in the spring of 1983. Between museum directorships, Boggs has been a specialist in modern art, was a co-founder of the Women's Art Conference, and was an active figure in the art world.
The new director of the Smithsonian's National Portrait Gallery is Alan M. Fern, who leaves his position as director for Special Collections at the Library of Congress. Fern (Ph.D. Univ., Chicago) joined LC in 1961 as assistant curator in the Prints and Photographs Division. Since then he has been chief of that division (1973-76), director of the Research Department (1976-80), and since 1978, director of Special Collections. He taught at the University of Chicago from 1946 to 1972. In 1979 he alerted the art history section for the CAA annual meeting in Washington, D.C.

Evan Hopkins Turner has been named to succeed Sherman E. Lee in July 1983 when Lee will step down from what, he that time, will have been a 25-year stint as director of the Cleveland Museum of Art. Turner (Ph.D. Harvard Univ.) has been director of the Arkland Art Museum at the University of North Carolina since 1978 and preceded Joan Bogg as director of the Philadelphia Museum of Art from 1964 to 1972. He began his museum career as curator and research assistant at the Frick Collection and has also been associated with the Midwood Athenaeum and the Montreal Museum of Fine Arts. He has also been professor of art history at the University of Pennsylvania from 1970 to 1973 and now serves in that capacity at UNC. While Turner’s principal area of curatorial concern has been American and European painting (specifically Thomas Eakins), he is very much involved with the art of the Orient (a strong point of the Cleveland Collection), currently serving on the Joint Museum Committee of the Indo-U.S. Subcommission of Education and Culture, as a member of the Japan-U.S. Friendship Commission, and as chairman of the Japanese-United States Cultural and Educational Cooperation Joint Committee.

THe Columbus Museum of Art has several announcements. Mary Harlan has been named to head the new office of museum publications, made possible through a recent $100,000 grant from the Mellon Foundation, which makes the Museum to concentrate on the development and distribution of significant materials on its collections and on exhibitions related to the collections. C. J. Hennessy has been named director of the University of Kentucky Museum/Lexington, succeeding Priscilla Cole, who has served as director of that museum this year. Hennessy (Ph.D., Columbia Univ.) comes to UK from Vassar College, where he had been director of the Art Gallery and assistant professor of art since 1975.

At Wellesley College Museum, Eleanore M. Hight has been appointed assistant director. Hight (Ph.D. cand., Harvard Univ.) served as an assistant at the curators of the Busch Reisinger Museum in 1975-76.

Linda Banta, author of numerous articles and catalogues, joined the staff of The Pennsylvania Academy of the Fine Arts in 1981 as curator for the exhibition William Rush, American Sculptor. Banta (M.A.F.A.) is also the curator for the first exhibition of selected works from the more than 1200 sculpture works in the Academy’s permanent sculpture collection, scheduled for 1983.

With the aid of grants from a private foundation and the NEA, Klaus Karnes (MA Yale Univ.) will join the staff of the Parrish Art Museum in Southampton, N.Y.

Guild Hall, the East Hampton museum and theater center, has appointed John Henry Hebert director. Hebert (Ph.D. Tulane Univ.) leaves the direction of the Provincetown Art Association and Museum, where he had been since 1978. From 1974 to 1978 he was assistant curator with the New Orleans Museum of Art.

Ann Van Zanten (Ph.D. Harvard Univ.) has been appointed curator of the Architectural Collections of the Chicago Historical Society, having previously served as project archivist of the Hudson and Railroads Drawings Inventory at the Society.

ARts ENdowMent

Several key appointments have been made at the NEA. Benny Andrews, painter, lecturer, and associate professor of art at Queens College, C.U.N.Y., is director of the Visual Arts Program, which has a fiscal 1982 budget of $5.6 million. Higher Southern, formerly executive director of the Theatre Development Fund, is a member of the NEA’s directing committee.

For research on an American nineteenth-century landscape painter, E.W. Nichols (1819-1917), information on his work as a documentarian would be appreciated. Contact Billie M. MacGregor, Research Associate, Historic Cherry Hill, 525 South Pearl Street, Albany, N.Y. 12210.

For an exhibition being organized by Yale Art Gallery on innovative American decorative arts, 1925-1954, we are seeking information regarding Donald Deskey, Paul Frankl, Gilbert Rohde, Ruth Sorensen, Evert Deboer, Walter Dorwin Teague, and other important designers of the era. We are also seeking objects of exhibition quality, particularly items which were shown in the New York department store and museum exhibitions of industrial and decorative arts during the later twenties and early thirties. Contact: Patricia Kane, Curator of American Decorative Arts, Yale University Art Gallery, 800 Yale Station, New Haven, CT 06520.

For an exhibition and biography-catalogue on Billie M. MacGregor, Research Associate, Historic Cherry Hill, 525 South Pearl Street, Albany, N.Y. 12210.

Information

Tcky Morris, Ph.D. Andrews, NEA

For a catalogue raisonné on Robert Motherwell’s Elagies to the Spanish Republic, I would appreciate hearing from anyone about paintings, drawings and related material in private collections. Contact John Bacchus, 463 West Street, A324, New York, N.Y. 10014.

For research on an American nineteenth-century landscape painter, E.W. Nichols (1819-1917), information on his work as a documentarian would be appreciated. Contact Billie M. MacGregor, Research Associate, Historic Cherry Hill, 525 South Pearl Street, Albany, N.Y. 12210.

"For research on an American twentieth-century landscape painter, E.W. Nichols (1819-1917), information on his work as a documentarian would be appreciated. Contact Billie M. MacGregor, Research Associate, Historic Cherry Hill, 525 South Pearl Street, Albany, N.Y. 12210."
announcements

Art Journal Cinema Issue

As an issue of the Art Journal is being planned on the theme of cinema, the issue will show a casecross section of current projects applying art historical methodologies to the study of the visual art of film. Our art historical perspective is developing new insights into the role of film in understanding art and furnishing a fresh viewpoint for analysis of cinema's unique blend of visual and moving shapes with time. This new perspective will be both a case study and an overall view of cinema. Among the themes that are being explored are: the relationship of caricature to Realism and Impressionism; the relationship of caricature to illustration and photography; the traditional physiognomic schema and exaggeration; the relationship of caricature to image, media, and historical evidence; and caricature on the Right Exist!! reflections on style and reproduction; salient themes; and critical reception. Additional manuscripts or proposals to AJ, College Art Association, 6 East 52nd Street, N.Y.C. 10022.

Directory of American Scholars/Enviros Solutions

The Eighth edition of the Directory of American Scholars/Enviros Solutions will be published in fall 1983. Former biographers will be sent copies of their entries during the spring and summer of this year; they are asked to notify the editors of changes in address since the last edition. Nomination of qualified scholars who are not currently profiled in the directory is requested. Acceptance of nominations is based on the following criteria: does the work mentioned in the nomination include the following: (1) Achievement in scholarship, research, and training; (2) publication or scholarly work; (3) Attainment of a position of status; (4) recognition by the President of the United States; and (5) Information or requests should be submitted to the editors, D.A.S., 160 East 84th Street, N.Y.C. 10021.

Woodrow Wilson Center Fellowships

A residential program advanced for scholarly research. Most proposals have a high "impact," component, but art history is not an "impact" area. The fellows are expected to work on projects of high quality. The fellowships are expected to result in publications. Applicants must be on post-doctoral research or academic personnel. Each fellowship is limited to six months. The deadline for submission is December 15, 1983. For more information, the fellowships are expected to result in publications. Applicants must be on post-doctoral research or academic personnel. Each fellowship is limited to six months. The deadline for submission is December 15, 1983. For more information, please contact RFHF, 16 East 52nd Street, N.Y.C. 10022. Application deadline: November 15.

Rockefeller Foundation Humanities Fellowships

For scholarship in the humanities intended to promote the exchange of ideas and enhance understanding of the cultural and intellectual heritage of all nations. Fellowships are expected to result in publications. Applicants must be on post-doctoral research or academic personnel. Each fellowship is limited to six months. The deadline for submission is December 15, 1983. For more information, please contact RFHF, 16 East 52nd Street, N.Y.C. 10022. Application deadline: November 15.

CASA Fellowships

The Center for Advanced Study in the Visual Arts at the National Gallery of Art announces fellowship grants for the period April 1, 1984, to August 31, 1984. Three one-year (full-time) fellowships are awarded each academic year to distinguished scholars and writers in the field of art. Applications are open to citizens of all countries, and there are no age or nationality restrictions. Candidates in the final stages of their careers are encouraged to apply. The fellowship is awarded for a period of one year: full-time, four academic terms (fall term: 19 September 1983-19 January 1984; spring term: 1 March-31 May 1984). The application deadline for the 1984-85 fellowship program is as follows: 1 October 1982 for Senior Fellowships and Associate Fellowships and the first of June 1983 for Visiting Fellowships. The application deadline for the 1985-86 Senior Fellowship program is as follows: 1 October 1983 for Senior Fellowships and Associate Fellowships and the first of June 1984 for Visiting Fellowships. Those applicants who have been on leave from their institutions for more than one year are not eligible. The maximum subvention is $20,000.

Guggenheim Fellowships

The John Simon Guggenheim Memorial Foundation announces fellowship grants to artists and scholars. The fellowships, available to United States citizens, are intended to further their creative work or scholarly effort, whether or not the work leads to a specific project or product. The fellowships are available for periods of three to twelve months, during any academic term (fall term: 19 September 1983-19 January 1984; spring term: 1 March-31 May 1984; summer term: 1 June-31 August 1984). The amount of the fellowship is $30,000. For additional information, please contact the Guggenheim Foundation, 60 Central Park West, N.Y.C. 10023. Application deadline: March 1, 1983.
notes from the women's caucus

preservation news

The 1983 Annual Conference of the WCA, to be held in Philadelphia, February 15–18, will feature a National Exhibition of Prints and Photographs, which will be exhibited in the atrium of the Philadelphia Museum of Art, in conjunction with the International Exhibition of Calligraphy. The exhibition is being organized by Ofelia García, Director of The Print Club in Philadelphia, and will be open to the public at the museum afterward. The exhibition will include works on paper from all over the world, ranging from ancient to contemporary. It will feature works by both established and emerging artists, as well as those by women and artists of color. The exhibition is sponsored by the WCA and is in conjunction with the Philadelphia Museum of Art's 150th anniversary celebration.

The conference will feature a variety of sessions and events, including panel discussions, workshops, and a keynote address by John Elderfield, Director of The Museum of Modern Art. The conference will also feature a film screening of "The Art of the Book," a documentary film about the history of the book and its role in society.

The conference concludes with a visit to the Philadelphia Museum of Art, where participants will have the opportunity to view the exhibition and participate in related events.

To register for the conference, please visit the WCA website at www.wcausa.org. Early bird registration is available until December 15. For more information, contact the WCA at 215-574-9090 or info@wcausa.org. The conference is open to all members of the WCA and non-members alike.
ACLS FELLOWSHIPS
Thirty-five fellowships were awarded to recent recipients of the Ph.D. for research in the humanities and related social sciences. Among them are Elizabeth G. Grossman, R.I.S.D., for the civic architecture of Paul P. Cret, and Joan Hart, Bloomington, Ind., for an intellectual biography of Heinrich Wolfflin.

SKOWHEGAN AWARDS
The Skowhegan School of Painting and Sculpture has awarded medals to Robert Rauschenberg for painting; to George Segal for sculpture; and to Miriam Schapiro for collage. The Skowhegan Governors Award went to Isabel Bishop. Art patron Vanderbilt Whitney Award.

TEXAS FACULTY AND STUDENT AWARDS
At the University of Texas, Austin, awards for excellence in teaching were presented to Kelly Fearing, who teaches design and drawing, and to Brenda Preyer, who teaches art history. Prescott Fellowships (a new award in honor of Kenneth W. Prescott, art department chairman) have been made to nine graduate students: Gloria Groom for research in Paris on the decorative painting of the Nabi group; Andrea Stone for research at museums in Boston, San Diego, and Santa Fe that have casts and photographs of Maya monuments from the ceremonial Center of Quirigua; Carol McMichael for research at the Library of Congress on architectural archives in the U.S. and for photographing Denver architectural records; Amy Oakland for research on little-known collections of ancient textiles in Sacre, Oruro and Potosí, Bolivia; Gertrude Prescott for research in England on nineteenth-century British celebrity portrait photography; Doris Reents for research on Brookhaven National Laboratories’ project that is testing clays to determine the date and locale of monuments from the ceremonial centers in Boston, the Nabi group; Andrea Fearing, who teaches design and drawing, Denver architectural records; Amy Oakland for research at Cooper Union’s Augustus St. Gauden’s Medal was presented to artist Audrey Flack. The award is the highest honor that Cooper Union Alumni Association bestows for outstanding professional achievement in either art or architecture.

The Institute of International Education awarded a Lusk Memorial Fellowship to Jon Barlow Hudson (MFA, California Inst. Arts) for graduate study in Florence during the 1982-83 academic year.

INDIVIDUAL AWARDS
The 1982 C.I.N.O.A. (International Confederation of Art Dealers) Art History Prize of $5,000 was awarded to Marianne Roland Michel, Paris, for her catalogue raisonné Jacques de Lajoue et l’Art Rocaille, which will be published in France by Arthena. This year a runner-up was also chosen. He is Karsten Harries, Dept. of Philosophy, Yale Univ., for his The Bavarian Rococo Church: Between Faith and Aestheticism, which will be published by Yale University Press.

David Deitcher, Ph.D. cand., C.U.N.Y. Graduate Center, is the recipient of a doctoral fellowship from The Swann Foundation for Caricature and Cartoon for research on Roy Lichtenstein. In his dissertation, Deitcher will try to prove that it was specifically in comic books that Lichtenstein found the source of his images and style.

Cooper Union’s Augustus St. Gauden’s Medal was presented to artist Audrey Flack. The award is the highest honor that Cooper Union Alumni Association bestows for outstanding professional achievement in either art or architecture.

The Institute of International Education awarded a Lusk Memorial Fellowship to Jon Barlow Hudson (MFA, California Inst. Arts) for graduate study in Florence during the 1982-83 academic year.

90045.

1230 N. Green Bay Road, Lake Forest, IL RAGDALE: midwest artist colony on Illinois prairie. Living and working space available for up to two months. Studios for artists. Workrooms for writers in beautiful 19th century buildings. All meals provided. Low fees. Applications are being accepted. Write to the Selection Committee. Ragdale Foundation, 1230 N. Green Bay Road, Lake Forest, IL 60045.

PATTERN-10/82—Tweed Gallery, Plainfield, N.J. All media, 8/2/82 slide deadline, include SASE, resume to: A.K. Blackburn, 107 Hughes La, Watchung, N.J. 07060.

The fourth annual issue of RUTGERS ART REVIEW will appear in January 1983. Manuscripts from graduate students are welcomed for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, N.J. 08903. Subscriptions to the RAR ($7.00) should be mailed to the same address.


WEST COAST ARTIST Sheila Elias: available for lectures New York area Oct. 10-20th on site-specific work, paintings. 443 South San Pedro Street, Los Angeles, 90013. (213) 689-9198.

CAA newsletter
© 1982
College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil
Associate Editor: Minerva Navarrete

Non-Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 4685