

CAA newsletter

Volume 7, Number 2

Summer 1982

1983 annual meeting: call for papers and panelists

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 ¾ 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.)

Architectural Decoration and Program in Ancient Art. Irene J. Winter, University of Pennsylvania. Abstracts to 962 Centre Street, Newton Centre, Mass. 02159.

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 as 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.

Art in Byzantine Society. Anthony Cutler, Pennsylvania State University. Abstracts to Dumbarton Oaks, 1703 32nd Street N.W., Washington, D.C. 20007.

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.

Sieneese Art and Culture: The State of Research. Nicholas Adams, Dept. Art and Architecture (#17), Lehigh University, Bethlehem, Pa. 18015.

Speakers are encouraged to address fundamental issues or problem areas in the history of Sieneese 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 Sieneese culture 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.

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Jan van Eyck and *The Stigmatization of St. Francis* in the Johnson Collection, Philadelphia Museum of Art. Kenneth M. Craig, Fine Arts Dept., Boston College, 885 Centre Street, Newton Centre, Mass. 02159.

This session will be devoted to a renewed examination of one of the best yet one of the most controversial early Netherlandish pictures in America. Papers to be included will discuss the complicated physical history of the picture, its provenance and relationship to copies, its iconography and style, and the touchy question of attribution. Papers dealing with the history of the Franciscan order in the Netherlands are also invited.

Secular Art of the Renaissance and Baroque in Italy: The Relationship of Style, Meaning, and Purpose. Mark S. Weil, Dept. Art and Archaeology, Washington University, Forsythe & Skinker, St. Louis, Mo. 63130.

The object of the session is to explore painting, sculpture, and architecture commissioned by patrons for the decoration of private palaces and villas. Participants should analyze specific works and explain the way the style of the work, or the mode chosen by the artist producing it, reflects its meaning. Prospective participants should consider the following questions: To what extent were private commissions intended as didactic glorifications of the patron? To what extent do they reflect literary attitudes of their period? To what extent were they meant to provide entertainment to their hosts and visitors?

Art and the Reformation in Northern Europe. Jeffrey Chipps Smith, Dept. Art, University of Texas, Austin, Tex. 78712.

Nineteen eighty-three is the 500th anniversary of Martin Luther's birth. Luther, Zwingli, Calvin, and other Protestant reformers greatly influenced the development of art and patronage in Northern Europe in the sixteenth and seventeenth centuries. Papers are invited that focus upon the following areas: Protestant attitudes towards art, iconoclasm, the rise of new Protestant artistic themes, popular imagery in the service of religious propaganda, and the Counter-Reformation in Northern Europe. Papers dealing with methodological issues and new theoretical approaches to Reformation studies are especially welcome. A brief discussion will follow each paper. Submit detailed abstracts.

European Art 1750—1900. John McCoubrey, Dept. History of Art, University of Pennsylvania, 34th and Walnut Streets, Philadelphia, Penn. 19104.

Preference will be given to papers on the major works of major artists. Papers may be selected to give session a particular focus. Discussion will be arranged, as appropriate.

Thomas Eakins: New Approaches. Elizabeth Johns, Dept. Art, University of Maryland, College Park, Md. 20742.

Much of the received literature on Eakins focuses narrowly on the artist and discusses his scientific realism, interest in anatomy, and rejection by the Academy and some of the Philadelphia community. This session invites papers that study Eakins from new points of view. The chair encourages proposals that emphasize the context of Eakins' work, both artistic and cultural: his iconography, painting techniques, attention to sculpture, photography, years as a student and/or teacher, relationships with his sitters, critical reception (in his lifetime and later), and portraiture in relationship to that of earlier and contemporary Philadelphia portraitists. The session will include discussion.

Investigations of Referential Subject Matter in Modern Art: Impressionism to the Present. Irma Jaffe, Dept. Art, Fordham University, Bronx, N.Y. 10458.

This session is meant to explore an alternative to the still prevailing one-sided, formalist interpretation of modern art history so as to enrich our understanding of the modernist enterprise. Artists from Manet on have been principally valued in the measure of their contribution to the solution of formal problems that advanced the history of

style. But what of their content? Were these artists as inventive in finding new images as they were in finding new formal solutions? Are there iconographical concerns in the works of modern masters that have been overlooked because they were unsuspected? To what extent has traditional iconography survived in modern art, and in what forms? Fifteen minutes followed by five-minute discussion periods for each paper.

Twentieth-Century Art. Lawrence Alloway, 330 West 20th Street, N.Y.C. 10011.

Proposals are invited for papers dealing with European and American art from the end of World War I to 1950. The period includes realist styles (such as the Valori Plastici and the Neue Sachlichkeit groups), the mixing of abstract styles (such as the Bauhaus and Abstraction Cr ation), and the diffusion of Surrealism (essential to American art in the 1940s). The iconography on one hand and the synthetic potential of art as opposed to its stylistic purity on the other are rich areas for discussion.

Images of Rulership and Authority in Pre-Columbian Art. Jeff Karl Kowalski, abstracts before July 31 to Dept. Art History, Temple University, Beech and Penrose Avenues, Elkins Park, Pa. 19126; after August 1 to Dept. Art, Northern Illinois University, De Kalb, Ill. 60115; and Mary Ellen Miller, Dept. History of Art, Yale University, Box 2009, New Haven, Conn. 06520.

The art of Pre-Columbian civilizations often sought to legitimate the authority of the reigning elite. Architects created palaces or temples dedicated to state religions. Sculptures depicted historical episodes in cosmological settings or presented portraits of rulers. Paintings pictured the nobility's daily lives or outlined their dynastic histories. Papers should stress the relationship between art and authority in Pre-Columbian America.

The Status of Writing in Asia. Yoshiaki Shimizu, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560; and Mariana S. Simpson, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565.

The act of writing and the written sign may have a privileged status within society and a privileging function within the visual arts. This panel invites papers addressed to the issue of writing's varied functions and meanings in west, east, and southeast Asia. Papers may introduce synthetic strategies (either synchronic or diachronic) or take an analytic approach to a series of monuments. The number of papers will be limited to allow time for discussion.

Prints as Polemic 1400—1983. Christiane Andersson, Dept. Art History and Archaeology, 815 Schermerhorn Hall, Columbia University, N.Y.C. 10027.

The reproductive nature of the printed image and its relatively efficient dissemination resulted in its employment for polemical purposes throughout the history of the medium. Papers are invited that examine the role of prints as mediators and reflections of social and political issues. All printed media are eligible (broadsheets, Constructivist posters, etc.). Preference will be accorded papers that illuminate the circumstances of production and dissemination of polemical prints and that define the nature and sources of their imagery and the mechanisms of expression of and transposition into the polemical mode. Flexibility in length and number of papers and time for discussion are assured.

Scientific Theory and Artistic Practice: From Plato and Praxiteles to Einstein and Ernst. Samuel Y. Edgerton, Jr., Williams College Graduate Program in the History of Art, Box 8, Williamstown, Mass. 01267.

This session will deal with issues of art and science in all periods of Western civilization. Papers addressing the earlier periods (even Egyptian and Mesopotamian!) are especially encouraged. However, the emphasis should be upon matters where general theories of science at a given moment (as differing from technological innovations) influ-

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enced both artistic composition and iconography. Papers need not be limited to twenty minutes. Longer papers (up to forty-five minutes) may be selected if the importance of the arguments warrants. There will be at least one-half hour of commentary and discussion.

The Art Historian and the Laboratory. Gridley McKim-Smith, Dept. History of Art, Bryn Mawr College, Bryn Mawr, Pa. 19010; and Elizabeth Packard, Walters Art Gallery, 600 North Charles Street, Baltimore, Md. 21201.

This session invites papers presenting truly significant discoveries about such traditional problems as attribution, dating, iconography, or historical significance. At the same time, we would like to emphasize that new techniques (or sometimes a creative application of old techniques) may invite new approaches to the field of art history itself: papers presenting an innovative point of view on the uses of conservation science are especially welcome. Papers are invited from art historians, from conservators and conservation scientists, or from collaborative teams 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 other areas may be submitted.

Art Historial 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 1 to Art History Dept., State University of New York, Binghamton, N.Y. 13901.

Papers are solicited that deal explicitly and concretely with theoretical and methodological issues in the analysis of painting in the realist tradition in nineteenth-century France. The session is intended to juxtapose formal, stylistic, iconographic, structuralist/semiotic, Marxist, psychoanalytic, and post-structuralist approaches to art. Papers will be limited in number so as to allow substantive and extended discussion among panel members and audience on the comparative benefits and pertinence of various art historical perspectives on a common theme.

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

Open Sessions I and II. William Loerke, Dumbarton Oaks, 1703 32nd Street N.W., Washington, D.C. 20007.

The purpose of the open sessions is to accommodate papers on topics not appropriate to other sessions in the meeting program. Abstracts may be submitted for the open sessions only if they are not appropriate for another scheduled session. *In no event should the same paper be submitted to a specific topic session and an open session.* Ten- and twenty-minute papers will be considered. Opportunity for discussion will be provided as appropriate.

STUDIO PROGRAM

Contemporary American Still Life Painting. Gabriel Laderman, Dept. Art, Queens College, C.U.N.Y., Flushing, N.Y. 11367.

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 construction—a complex of symbolic references of great richness. One could say that before abstraction the most abstract of all genres was still life painting, which dealt most directly with relationship, picture plane development, and the perceptual process. The late work of Chardin is a model for perceptual richness which is not reached again in painting in general until the developed work of C zanne. On the other hand, the rich associational overtones of seventeenth-century still life painting are picked up in the twentieth century in the work of Picasso after Analytic Cubism, in the still lifes of Balthus and the Scuola Metafisica painters, and, indeed, even in the early work of Ber-

nard Buffet. While the burgeoning interest in realism has in a large measure emphasized figure composition, invented figures, and landscape, the work of a number of contemporary still life artists continues both the complex allusive and structural traditions which come from the past.

Pluralism of the Seventies and the Art of the Eighties. Carrie Rickey, 523 Broadway, N.Y.C. 10012.

Several young artists currently the rage of the New York art world (David Salle, Judy Pfaff, etc.) were involved with Black art, feminist art, ethnic art, and similar art movements which made their appearance during the seventies. This panel will examine whether and/or the ways in which their involvement in those movements affected their style and content.

Public and Private Images: Recent Trends in Photography. Martha Madigan, Tyler School of Art, Beech and Penrose Avenues, Elkins Park, Philadelphia, Pa. 19126.

This panel will explore the work of contemporary artists who use personal or autobiographical imagery in relation to found images, media images, or other images containing references to contemporary culture. A wide variety of media will be considered, including single images, collage, montage, video, installation pieces, film, books, narrative formats, and other alternatives to single image "fine art" presentations. A brief historical background will introduce the panel and provide a framework for the presentations by contemporary artists.

The Poster—An Expression of Its Time. Joseph Ansell and James Thorpe, Dept. Housing and Applied Design, University of Maryland, College Park, Md. 20742.

The poster is the graphic form most strongly associated with aesthetic and personal concerns. The poster is an art of the streets, accessible to everyone, and gives the artist/designer a vast audience not available through the museums. Although its main function is a temporary one (promoting an event, a product, or championing a cause), poster images often enter our visual vocabulary and become important cultural icons.

Part I: The History of Posters. Presentations should focus on the relationship of an artist's poster designs to the period and/or the artist's oeuvre.

Part II: Contemporary Posters. Poster designers will discuss the place of their work and images in the contemporary world.

Drawing: A Mainstream Activity of the Eighties. Diane Burko, Dept. Fine Arts, Philadelphia Community College, 34 South 11th Street, Philadelphia, Pa. 19107.

A panel of artists reflecting a broad range of attitudes and materials will examine their primary involvement with the activity of drawing. They will explore their reasons for choosing this mode, in an attempt to discover if there are any common principles, values, or impulses among them. The place of drawing in the larger context of contemporary art-making and its history will also be considered.

Printmakers as Artists. Ofelia Garcia, The Print Club, 1614 Latimer Street, Philadelphia, Pa. 19103.

Printmakers are commonly perceived as being confined by their chosen medium. The dominant view holds that more interesting, experimental, or significant work is done by artists who develop as painters and who later or incidentally also make prints than by those who work primarily in the print medium. This panel will discuss, historically and critically, questions of the development of a conceptual individual image in relation to choice of medium; problems of attitudes and definitions among historians, curators, critics, dealers; and influences, differences, or similarities between publishers' prints and printmakers' prints.

Sculpture and Technology. Nathan Knobler, Philadelphia College of Art, Broad and Spruce Streets, Philadelphia, Pa. 19102.

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Large-scale contemporary sculpture and sculpture that utilizes complex technological systems share many characteristics with the products of civil, electrical, and electronic engineering. Given the resources of the engineers and given their often powerful and beautiful products, are the sculptors in a losing battle if they seek to create images dependent on monumental scale or complex electronic systems for their expressive and aesthetic content?

The Philadelphia—Chicago Connection. Judith Stein, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, Pa. 19102.

In the early seventies, an influential group of artists and curators shuttled between Chicago and Philadelphia, cross-pollinating polite Eastern modernism with a heady mid-Western raspberry. This panel will discuss the nature of the connection between the two metropolitan centers, addressing the affinities—sociological, cultural, aesthetic—between the two important and non-New York art centers.

Studio Production/Studio Teaching: A Relationship Examined. Bill Russell, Education Dept., Philadelphia College of Art, Broad and Spruce Streets, Philadelphia, Pa. 19102.

The relationship of an artist's production to his/her teaching has manifested itself historically in various ways: philosophically, technically, and socially. The pendulum has swung in a wide arc from the teacher instructing students in the adoption and continuance of his/her approach or style to the teacher acting as a guide to help the student develop independently and individually. This panel will give individual artist/teachers the opportunity to present their views on this topic from a personal and historical standpoint. Among the issues to be examined are: how are changes in one's studio work reflected in teaching; when or how do student concerns affect the teacher's studio production; and the value/problem of students adopting the teacher's style or concerns.

Learning in the Field: Apprenticeships and Internships in the Visual Arts. Jerry Clapsaddle, Art Dept., George Mason University, 4400 University Drive, Fairfax, Va. 22030.

Artists and representatives from institutions, business, and industry will examine the history, advantages, and disadvantages of the apprenticeship model of learning. Participants may discuss: (1) Student access to professional role models, exploring potential career opportunities, and the transition to employment or professional independence which a field experience may offer; (2) current programs in schools, business, industry, and institutions, the integration with studio and academic programs, the administrative, supervisory and evaluative responsibilities; (3) the public relations aspects of an experiential education program.

New Media/New Issues. Bart Robbett, 315 East 84th Street, N.Y.C. 10028 and Sara Hornbacher, 107 St. Mark's Place, Apt. 2D, N.Y.C. 10009.

The art dialogue originating in painting and sculpture has raised issues which many artists are now confronting with the use of new media. This turn to such forms as performance, electronic presentations, and light-generated images (projection/installation) has provided a new temporal and spatial context in which to make and view art works and has created new demands on artists, art institutions, and critics. The panel will be composed of individuals involved in the use of film, video, sound, performance, and related areas.

The American Kunsthalle: Museums without Collections. Janet Cardin, Institute of Contemporary Art, University of Pennsylvania, 34th and Walnut Streets, Philadelphia, Pa. 19104.

Several major institutions in the United States now organize and present changing exhibitions on recent and contemporary art. Like the European Kunsthalle, they neither maintain nor seek permanent collections. Like artist-run spaces, they have been the loci for performances, installation pieces, and other experimental works, as well as for one-person mid-career summaries, or retrospectives, and thematic exhibitions. Sited midway between the museum and the artists' space, such institutions as The New Museum, New York; ICA in Boston and Philadelphia; the Contemporary Art Center, Cincinnati; and the Contemporary Art Museum, Houston, interpret and document the art of the present. Papers are invited on topics that will trace their history, clarify their responsibility, and discuss their future.

Regional Criticism. Chair to be announced.

Expanding the Artist's Audience: Artworks that Involve Other-than-Art Communities. Virginia Maksymowicz, Dept. Art and Art History, Wayne State University, 450 South Reuther Mall, Detroit, Mich. 48202.

This panel will discuss art works that not only exist outside traditional or alternative gallery structures, but that directly include a larger community in their creation or presentation. The focus will be on the artists' attempts at integrating their work into a wider spectrum of society. The panel will include artists ranging from those whose work deals almost exclusively with political and social issues to those whose work, although not specifically political in content, is socially oriented in its production and use within a non-art community. The work of individual artists as well as work produced through various artists' projects and organizations (e.g. CETA-funded projects; Political Art Documentation/Distribution) will be considered.

The 1983 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed in December.

shows by artist members

A listing of solo exhibitions by artists who are members of the CAA.

Alice Baber. Phoenix II West Gallery, Washington, D.C., March 22—April 17. Paintings and watercolors.

Grace Bishko. Mezzanine Gallery, Antioch University, Philadelphia, May 14—June 11. Paintings and works on paper.

Robert Cronin. Gimpel Fils, London, March 30—May 8.

Raffaello Dvorak. Long Beach Museum of Art Bookshop/Gallery, L.B., Calif., April 4—May 9. Posters.

Donald Furst. Fanny Garver Gallery, Madison, Wis., January 30—February 28, recent oils and prints; Prairie State College, Chicago Heights, Ill., February 5—26; College of William and Mary, Williamsburg, Va., March 1—April 2; Quincy College, Quincy, Ill., October 6—31; all intaglio, silkscreen, and lithograph prints.

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

Haro Kagemoto. University of California Extension Center, Main Gallery, San Francisco, June 21—July 30. "Takuan Wall," drawings.

Ellen Lanyon. Susan Caldwell Gallery, N.Y.C., June 1982. Richard Gray Gallery, Chicago, June—July. Recent paintings.

Ora Lerman. P.M. & Stein Gallery, N.Y.C., May 11—June 19. "Doorway to Dreams," paintings, sculptures, and photographs.

Janet Miller and Patricia A. Russac. Slide Library Staff Show. Eve Drewelowe Gallery, University of Iowa, Iowa City, May 2—8.

Ann Sperry. Lerner Heller, N.Y.C., April 20—May 15. Recent sculpture.

Burton Wasserman. Benjamin Mangel Gallery, Philadelphia, April 23—May 14. Recent paintings, constructions, and hand-screened monoprints. ■

people and programs

Material for inclusion in People and Programs should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: 31 August.

IN MEMORIAM

Raymond Jonson, one of this country's earliest abstract painters and professor emeritus at the University of New Mexico, died in May at the age of ninety. An incredibly prolific artist, he completed more than 2256 major works now in public and private collections throughout the United States.



Raymond Jonson

ACADEME

The department of art history at Emory University has announced several appointments for the fall. **Bonna Wescoat** (Ph.D. 1982, Oxford Univ.) will teach Roman and Greek art and architecture. She taught at Kenyon College, 1980-82, and has spent three summers in Turkey working on the Temple of Athena at Assos. **John Bandiera** (Ph.D. 1982, I.F.A.) will teach eighteenth- and nineteenth-century European art. He has taught at the University of California, Riverside; Hunter College, C.U.N.Y.; and most recently at the University of Delaware. Becoming director of the new Emory University Museum of Art and Archaeology, while continuing to teach twentieth-century European art and contemporary American art, is **Clark V. Poling**. In recent years he was guest curator for three exhibitions at the High Museum of Art in Atlanta, and he is guest curator for a Kandinsky exhibition which will open in 1983 at the Solomon R. Guggenheim Museum.

James Striby, currently dean of faculty at the Moore College of Art in Philadelphia, has

been appointed academic dean of the Atlanta College of Art. He succeeds **Anthony Greco**, who has served as academic dean since 1976 and has decided to return to full-time teaching and to his own painting.

Alice R. Merrill Hyland (Ph.D. Univ. Michigan) has been appointed assistant professor in the art department at Southwestern at Memphis. For the past four years she taught Oriental art at the University of Missouri-Kansas City.

From Case Western Reserve University comes news that **Ellen Landau** (Ph.D. 1981 Univ. Delaware) joins the department as assistant professor in American and modern art. Associate professor **Edward J. Olszewski** received a grant from the university's development office and a grant-in-aid from the American Philosophical Society in support of summer research on the drawings of Federico Zuccaro.

Gabriel P. Weisberg, currently Mellon professor 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 arts school. Parrino first joined the Institute in 1978 as academic dean. Prior to that he was a visiting artist at North Texas State University, assistant professor of humanities at Saint John's University, N.Y.C., and a painting instructor at the Brooklyn Museum Art School.

The Rhode Island School of Design has announced two appointments. **Judith Hoos Fox** has been named curator of painting and sculpture at the Museum of Art. Fox (MA, Univ. Minnesota) comes to RISD from Wellesley College Museum, where she had been assistant director since 1977. Joining RISD as head librarian for the College is **James A. Findlay**, who most recently was assistant librarian at the Museum of Modern Art Library. Findlay (MLS, Wayne State Univ.; M. Latin American Studies, UCLA) is president of the New York chapter of ARLIS/NA and past president of the Southern California chapter.

Philip C. Beam, professor of art and archaeology at Bowdoin College, retired at the end of the academic year. A leading authority on Winslow Homer, Beam has been a member of the Bowdoin faculty since 1936. He also served as director of Bowdoin Museum of Art for twenty five years.



Angela Giral

Photo: Lillian Kemp

Angela Giral has been named to succeed **Adolph K. Placzek** as chief librarian of Columbia University's Avery Architectural and Fine Arts Library. She will be the eighth chief librarian of Avery. Giral (MLS, Univ. Michigan) has been chief librarian of the Frances Loeb Library at Harvard's Graduate School of Design since 1975; before that she was librarian at Princeton's School of Architecture and Urban Planning.

Donald B. Kuspit, most recently on the faculty at S.U.N.Y., Stony Brook, has been appointed University Distinguished Visiting Professor at Rutgers University for the 1982-83 academic year.

Reflecting the interests of its faculty and a new emphasis in its curriculum, the department of art of the **University of South Carolina** has approved changing the name of its art history division to the Division of Art History and Criticism.

MUSEUMS

Jean Sutherland Boggs will leave her post as George D. Widener Director of the Philadelphia Museum of Art at the end of June to head a Canadian government corporation charged with the siting, design, and construction of a new building for the National Gallery of Canada, of which she was director from 1966 to 1976. Between museum directorships, Boggs, who is a specialist in modern art, was on the faculty of Harvard University. Twice elected to the CAA Board of Directors, she completed her most recent term in February.

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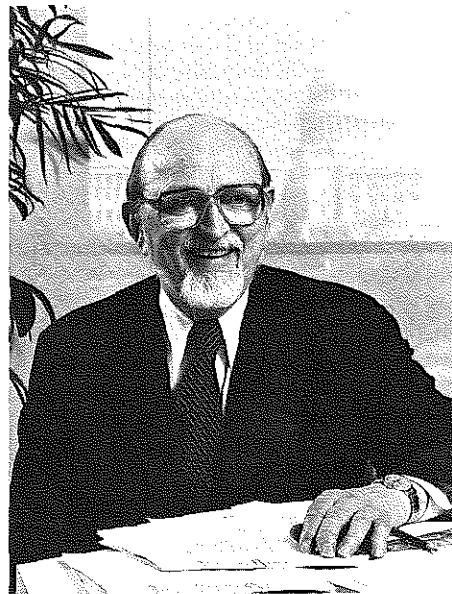
Jean Sutherland Boggs

Charles Parkhurst, assistant director and chief curator of the National Gallery of Art, Washington, D.C., will leave that post in January 1983 to be co-director of the Williams College Museum. He has been with the National Gallery since 1971 and before that was director of the Baltimore Museum of Art. Besides other museum positions, he has held teaching appointments at several universities and colleges, among them Williams. Parkhurst is a past president of the CAA, the American Association of Museums, and the Intermuseum Conservation Association, which he co-founded.

Succeeding Parkhurst at the National Gallery will be **John Wilmerding**, who joined the Gallery in 1977 as senior curator and curator of American art. In that capacity he organized several major exhibitions, most recently *American Light* in 1979. Before coming to the National Gallery, Wilmerding (Ph.D. Harvard Univ.) taught at Dartmouth from 1965 to 1977.

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 (1976-78), and, since 1978, director of Special Collections. He taught at the University of Chicago from 1952 to 1971. In 1979 he chaired the art history session 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, by that time,

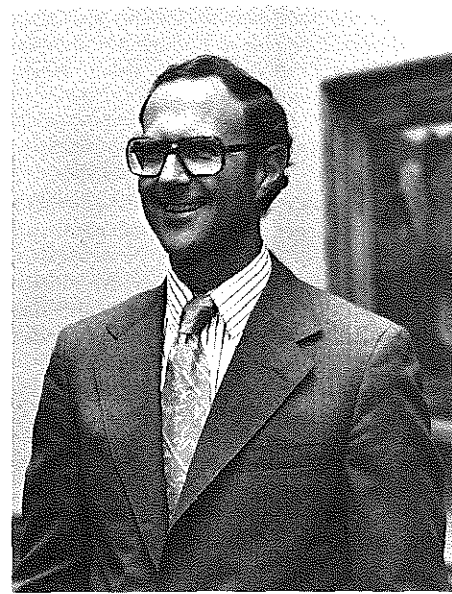


Charles Parkhurst



Alan M. Fern

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 Ackland Art Museum at the University of North Carolina since 1978 and preceded Jean Boggs as director of the Philadelphia Museum of Art from 1964 to 1977. He began his museum career as lecturer and research assistant at the Frick Collection and has also been associated with the Wadsworth Atheneum and the Montreal Museum of Fine Arts. He was adjunct professor of art history at the University of Pennsylvania from 1970 to 1978 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



John Wilmerding



Evan Hopkins Turner

(a strong point of the Cleveland Collection), currently serving on the Joint Museum Committee of the Indo-U.S. Subcommittee of Education and Culture, as a member of the Japan-U.S. Friendship Commission, and as chairman of the Japan-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 enables the Museum to concentrate on the development and distribution of significant materials on its collections and on exhibitions related to the collections.

Catherine C. Glasgow has been promoted to the position of associate curator and **E. Jan Connell** has been named assistant curator, both with responsibilities in exhibitions development and collections research.

Several new staff appointments have been made at the Winterthur Museum and Gardens. In the education division, **Cheryl Robertson** has been named coordinator of training and **Jerry Powell** is coordinator for special audiences. Robertson (MFA Univ. Delaware, Winterthur Program) comes from the Milwaukee Art Museum, where she was assistant curator of decorative arts. Powell (Ph.D. English, Indiana Univ.) previously was a member of the guiding staff. The new paper conservationist is **Jane Ellen Klinger** (MFA Rosary College, Villa Schifanoia). She has worked at both the Pitti Palace and the Jewish Museum in Florence. Furniture designer **Lucille W. Frederick** has been appointed gallery supervisor in charge of the Winterthur Gallery reproductions. **Catherine H. Maxwell**, who has been at the Winterthur for nine years editing major volumes and catalogues, is licensing coordinator of the reproductions.

At the Everson Museum of Art, **Colleen McNulty Adour** (MFA cand. Syracuse Univ.) has been promoted to the position of public information manager, after having served for the past two and a half years as executive secretary. The new full-time position of educational coordinator/librarian has been assumed by **Jeffrey York** (MA Ohio Univ., MLS Syracuse Univ.). He has been the museum's docent coordinator for the past year.

The Indianapolis Museum of Art has made five appointments to the staff of the museum's education division: **Maria Magnabosco**, director of the department of educational programs; **Nancy Carnes**, education administrator; **Rhonda DeLap**, IMA art educator/historian; **Sue Ellen Paxson**, educational programs facilitator; and **Pam Zarvas**, information officer.

In California, the University Art Museum, Berkeley, announces that **Susan Teicholz** (MAs U.C. Berkeley and Stanford Univ.) has been named associate curator of exhibitions and **Cathy Curtis** (MA U.C. Berkeley) assumes the dual position of publicist and managing editor of the *UAM Calendar*. The Fine Arts Museums of San Francisco has named **Cathryn M. Cootner** associate curator for the rug collection. For the past eleven years, Cootner has been a consultant, engaging in research and the organization of exhibitions. **Edward W. Earle** leaves his post as librarian/archivist for the Photographic Resource Center, Boston, to become the first full-time curator of the 350,000 images in the Keystone-Mast Collection of stereographic negatives and prints at the California Museum of Photography.

J. Hennessey has been named director of the University of Kentucky Museum/Lexington, succeeding **Priscilla Colt**, who retired earlier this year. Hennessey (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 1979.

At Wellesley College Museum, **Eleanor M. Hight** has been appointed assistant director. Hight (Ph.D. cand. Harvard Univ.) served as assistant to the curator of the Busch-Reisinger Museum in 1979-80.

Linda Bantel, 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*. Bantel (MA I.F.A.) is also the curator for the first exhibition of selected masterpieces from the more than 300 sculptural works in the Academy's permanent sculpture collection, slated for 1985.

With the aid of grants from a private foundation and the NEA, **Klaus Kertess** (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 **Annabelle Hebert** director. Hebert (Ph.D. Tulane Univ.) leaves the directorship of the Provincetown Art Association and Museum, where she had been since 1978. From 1974 to 1978 she had been associated with the New Orleans Museum of Art.

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

ARTS ENDOWMENT

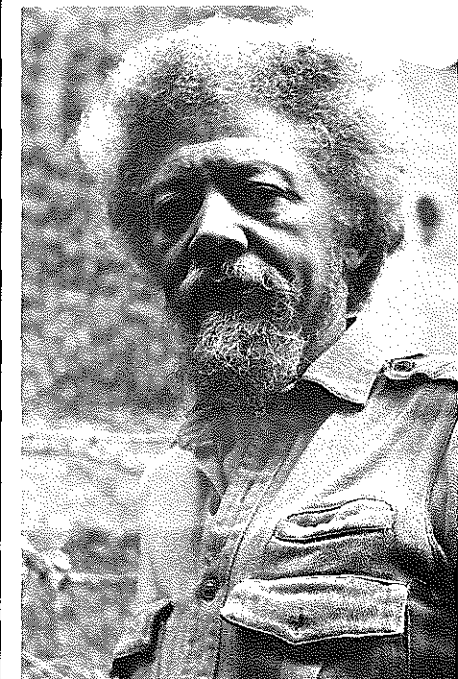
Several key appointments have been made at the NEA. **Benny Andrews**, painter, lecturer, and assistant professor of art at Queens College, C.U.N.Y., is director of the Visual Arts Program, which has a fiscal 1982 budget of \$6.56 million. **Hugh Southern**, formerly executive director of the Theatre Development Fund in New York City is deputy chairman for programs. Serving under Southern are new associate deputy chairmen **Ruth Berenson** and **Ana Steele**. Berenson (Ph.D. Harvard Univ.) was contributing arts editor for *National Review* and American cultural correspondent for *Die Welt*. Steele came to the Endowment in 1965. **Kate L. Moore**, who served as NEA chairman Hodson's special assistant, has been named director of the Office of Policy, Planning and Research. Replacing Moore as special assistant is **Caroline L. McMullen** (BA art history, Smith College).

For a catalogue raisonné on **Robert Motherwell's** *Elegies to the Spanish Republic*, I would appreciate hearing from anyone about paintings, drawings and related material in private collections. Contact Joan Banach, 463 West Street, #A324, New York, N.Y. 10014.

For research on an American nineteenth-century landscape painter, **E.W. Nichols** (1819-1871), information on his work as well as documentary material would be appreciated. Contact Billie M. MacGregor, Research Associate, Historic Cherry Hill, 523½ South Pearl Street, Albany, N.Y. 11202.

For an exhibition being organized by Yale Art Gallery on innovative **American decorative arts, 1925-1934**, we are seeking information regarding Donald Deskey, Paul Frankl, Gilbert Rohde, Ruth Reeves, Eliel Saarinen, Eugene Schoen, Walter Dorwin Teague, Kem Weber, 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 late twenties and early thirties. Contact: Patricia Kane, Curator Of American Decorative Arts, Yale University Art Gallery, 2006 Yale Station, New Haven, CT 06520.

For an exhibition and biography/catalogue raisonné, information is sought regarding miniatures, pastels, watercolors, and oil paintings by American artist **Helen M. Turner** N.A. (1858-1958). Write L.H. Rabbage, 350 Bleecker Street, N.Y.C. 10014.



Benny Andrews, NEA

Photo: Kathy Morris

announcements

Art Journal Cinema Issue

An issue of the *Art Journal* is being planned on the theme of cinema. The issue will showcase a cross-section of current research 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 society and is furnishing a fresh viewpoint for the analysis of cinema's unique blend of sound and moving shapes with the framed image and traditional artistic elements of two-dimensional visual composition. The Guest Editor will welcome for consideration for this issue articles that deal with the iconography, aesthetics, visual language, or total cinematic style of "movies," "experimental film," or animation. Address manuscripts or proposals to *AJ*, College Art Association, 16 East 52nd Street, N.Y.C. 10022.

Directory of American Scholars Invites Submissions

The Eighth edition of the *Directory of American Scholars* will be published in Nov. 1982. Former biographees will be sent copy proofs 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 for inclusion is based on the following criteria, and involves no obligation other than submission of information: (1) Achievement, by reason of experience and training, of a stature in scholarly work equivalent to that associated with the doctoral degree, coupled with current activity in such work; or (2) Achievement as evidenced by publication of scholarly works; or (3) Attainment of a position of substantial responsibility by reason of achievement as outlined in (1) and (2). Information or requests should be addressed to the Editors, *DAS*, Jacques Cattell Press, Box 25001, Tempe, Ariz. 85282.

Woodrow Wilson Center Fellowships

A residential program for advanced scholarly research. Most proposals have a high "social impact" component, but art history is possible—honest! Term flexible, but usually nine months. Fellows' projects are expected to result in publication. Applicants must be on post-doctoral or equivalent level; stipend (less sabbatical salary, other funding, etc.) is generally equal to previous year's income. For additional information and application materials: The Wilson Center, Room 321, Smithsonian Institution Building, Washington, D.C. 20560. Application deadline October 1.

NHC Deadline Change

The application deadline for fellowships at the National Humanities Center (September 1981 *Newsletter*) has been changed to December 10, 1982; it was previously given as January 10, 1983.

Art Journal Caricature Issue

An issue of the *Art Journal* is being planned on the theme of nineteenth-century French caricature. During the course of the nineteenth century, French caricature gained a new currency, appearing in the mass popular press and daily in the newspapers. Who were the draughtsmen who responded to this market and who were their audience? Caricature developed in relationship to the figurative arts of its time and in turn opened up new territory in painting and illustration, drawing the marginal elements into the main current. Topics that might be explored include: the relationship of caricature to Realism and Impressionism; the relationship of caricature to illustration and photography; the tradition of physiognomic schemes and exaggerations; the relationship of caption to image; editorial policies and constraints; did caricature on the Right exist? questions of style and reproduction; salient themes; and critical reception. Address manuscript or proposals to *AJ*, College Art Association, 16 East 52nd Street, N.Y.C. 10022.

AAR Mellon Fellowship

The American Academy in Rome announces a four-year program of post-doctoral fellowships in the humanities, funded by The Andrew W. Mellon Foundation. Beginning in September 1983, one fellowship a year will be available in each of the following fields: Classical Studies, Art History, and Medieval or Renaissance Studies. Applicants must have the Ph.D. and, at the time of appointment, must hold the position of assistant professor or have been appointed associate professor within the previous two years. Terms: round-trip transportation to Rome, room, study and partial board, and an annual stipend of \$15,000. For application forms: AAR, 41 East 65th Street, N.Y.C. 10021. Application deadline: November 15.

Rockefeller Foundation Humanities Fellowships

For scholarship in the humanities intended to illuminate and assess contemporary social and cultural issues. Forty grants will be made in 1983-84, approximately half to scholars and writers in the early stages of their careers. Awards cannot be made for the completion of graduate professional studies. Grants may cover the cost of salary, benefits, travel, secretarial or research support, or research materials and will normally be of one year's duration. The ordinary grant will be in the range of \$15,000—\$20,000, and will not exceed \$25,000. For additional information: RFHF, The Rockefeller Foundation, 1133 Avenue of the Americas, N.Y.C. 10036. Deadline for first-stage proposals: October 1.

CASVA Fellowships

The Center for Advanced Study in the Visual Arts grants Senior Fellowships (one, two, and in exceptional cases, four academic terms), Visiting Senior Fellowships (maximum sixty days) and Associate appointments (non-stipendiary) to scholars of any nationality who have the Ph.D. or possess a record of professional accomplishment at the time of application. The fellowships/appointments require residency in Washington, D.C. One award period for sixty-day Visiting Senior Fellowships remains for the academic year 1982-83: 1 March—31 August 1983 (application deadline 21 September 1982). The application deadlines for the 1983-84 Senior Fellowship program are as follows: 31 October 1982 for Senior Fellowships and Associate appointments for the full academic year (19 September 1983—18 May 1984) or for a single academic term (fall term: 19 September 1983—13 January 1984; spring term: 16 January—18 May 1984). Visiting Senior Fellowships will be accepted on 21 March 1983 for sixty day fellowships during the period 19 September 1983—29 February 1984 and on 21 September 1983 for sixty day fellowships during the period 1 March—31 August 1984. These deadlines also apply to candidates for Associate appointments for less than one academic term. For further information and application forms: CASVA, National Gallery of Art, Washington, D.C. 20565.

Rome Prize Fellowships

Fields of award include classical studies and archaeology, post-classical humanistic studies, and the history of art. The fellowships, offered to citizens of the United States, carry a monthly stipend, travel allowance, one or two years (depending on the fellowship) of residence at the American Academy in Rome with living quarters and a study and partial board. Pre-doctoral fellowships are awarded for a term of one year. Fellows have access to the Academy's 90,000 volume library and participate in all Academy programs (lectures, symposia, concerts, and exhibitions). For further information: AAR, 41 East 65th Street, N.Y.C. 10021. Application deadline: November 15.

Fiber Artists Association

The National Association of Artists in Fiber Media was established this year with the goal of upgrading the status of artists who work in the field. Among the benefits of membership is a listing in an annual directory distributed free to members as well as to interior designers, galleries, etc. For charter membership fees and additional information: Lucille Cutler, Executive Director, NAAIFM, P.O. Box 451, Glen Cove, N.Y. 11542. (To be included in the first directory, dues must be received by August 15.)

grants and awards

MILLARD MEISS GRANTS

The Millard Meiss Publication Fund Committee announced its spring award of a subvention to **Clifford M. Brown**, Carleton University, Canada, for *Isabella d'Este and Lorenzo da Pavia*, Librairie Droz S.A.

The Millard Meiss Publication Fund Committee will meet next fall. Deadline for submission of applications: September 1. *Note:* Recipients of Millard Meiss publication subventions are no longer required to forego royalties on their books.

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants to 277 scholars, scientists, and artists chosen from among 3,200 applicants in its fifty-eighth annual competition. Grants totalled \$5,070,000. For maven statistics: the number of awards is down from last year's 288; the number of applicants up from last year's 3,017. And for those without handy access to a pocket calculator: the ratio of awards to applicants has gone down from last year's one to 10.5 to this year's one to 11.6.

Art History/Cognate Areas

Janet Cox-Rearick, Hunter College, C.U.N.Y.: Italian art at the court of France, 1515-1547; **Patricia Hills**, Boston Univ.: Painting and social concern in America in the 1930s; **Richard L. Kagan**, Johns Hopkins Univ.: The Toledo of El Greco; **Lily Litvak**, Univ. Texas at Austin: Exoticism in Spanish art and literature, 1888-1910; **Robert Mark**, Princeton Univ.: A reinterpretation of ancient Roman structure; **Edith Porada**, Columbia Univ.: A catalogue of certain Western Asiatic cylinder seals of the second millennium B.C. in the British Museum; **Wendy Steiner**, Univ. Pennsylvania: Connections between modern literature and painting; **Gabriel P. Weisberg**, Univ. Pittsburgh: Samuel Bing and the evolution of Art Nouveau.

Artists

Robert Ackerman, Los Angeles: painting; **Laurie Anderson**, N.Y.C.: art and film; **Houston Conwill**, S.U.N.Y. College at Old Westbury: sculpture; **Tom Doyle**, Queens College, C.U.N.Y.: sculpture; **Martin Facey**, Santa Monica College: painting; **Richard Fishman**, Brown Univ.: sculpture; **George Herms**, Orange, Calif.: sculpture; **Terence La Noue**, LaGuardia Community College, C.U.N.Y.: painting; **Leo Manso**, Art Students League of New York: printmaking; **Catherine Murphy**, Poughkeepsie, N.Y.: painting; **Martin Puryear**, Univ. Illinois, Chicago Circle: sculpture; **Joan Snyder**, N.Y.C.: painting; **Pat Steir**, N.Y.C.: painting; **George Trakas**, N.Y.C.: sculpture; **Hannah Wilke**, School of Visual Arts: sculpture; **Susan Wilmarth**, N.Y.C.: painting.



ADAA award recipients **Sherman E. Lee** (right), **Dorothy C. Miller** (second from right), and **Mary Askew** (second from left). With them **Ralph F. Colin** (left) and **Stephen Hahn** (center).

ADAA AWARDS

The Art Dealers Association of America marked its twentieth anniversary with the establishment of a \$20,000 fellowship to support a doctoral dissertation in the field of European or American art, "the largest grant available to a student in the field of art history," according to ADAA Administrative Vice President **Ralph F. Colin**. The first recipient of the fellowship is **Mary Huneycutt Askew**, a doctoral candidate at Stanford University, for the preparation of her dissertation on Goya's *Caprichos*.

At its twentieth anniversary dinner held at the Metropolitan Museum of Art on May 6, ADAA also presented its eleventh annual Award for Outstanding Achievement in Art History, a grant of \$5,000 and a stable by Alexander Calder, to **Sherman E. Lee**, director of the Cleveland Museum of Art. Its first Special Award, a grant of \$2,500, was presented to **Dorothy C. Miller** for her "immeasurable contribution to the appreciation, understanding, and acceptance of Modern Art."

ROME PRIZE FELLOWSHIPS

The American Academy in Rome has announced several fellowship awards. AAR's one-year Fellowship in History of Art went to **Maria Phillips**, M.A., U.C.L.A. Recipients of the Kress Triangulation Fellowships (supported equally by the Samuel H. Kress Foundation, the Academy, and the Fellow's University) were **Nicola Courtright**, **Susan Hunt**, and **Derek Moore**, all Ph.D. candidates at N.Y.U./I.F.A. In Classical Studies, a one-year fellowship was awarded to **Ann Vasaly**, Ph.D. cand., Indiana Univ., Bloomington; the two-year fellowship in Classical Art and Archaeology supported by the Samuel H. Kress Foundation went to **Laetitia LaFollette**, Ph.D. cand., Princeton Univ.; and **John Bodel**, Ph.D. cand., Univ. Michigan, Ann Arbor, was named the Michigan Associ-

ate. Three fellowships funded by the Andrew W. Mellon Foundation were awarded to **Eric Hostetter**, Indiana Univ., Bloomington; **David Marsh**, Univ. Michigan, Ann Arbor; and **Glenn Most**, Princeton Univ. **Edward Schmidt** and **Warren Tanner**, both of New York City, were awarded fellowships in painting. Sculpture awards went to **Pat Lasch**, New York City and **George Herms**, Orange, Calif.

ACLS TRAVEL GRANTS

Recipients in the most recent competition are **Elizabeth Hill Boone**, Dumbarton Oaks, to attend the 44th International Congress of Americanists in Manchester, England, this September; **Charles R. Mack**, Univ. South Carolina, to attend the *Conference on New Towns and Urban Transformation in the Fifteenth Century* in Pienza, Italy, in July; **Charles M. Rosenberg**, Univ. Notre Dame, to attend *Celebrazione del V centenario della morte di Federico da Montefeltro, Convegno di studi*, in Urbino in October; and **Therese D. Stamm**, Temple Univ., to attend a colloquium on *Theophile Gautier: l'art et les artistes* in Montpellier, France.

COMMENCEMENT HONORS

'Tis the season of honorary degrees and other commencement honors. Among them: **John Rewald**, C.U.N.Y. Graduate Center, recipient of an honorary degree from The University of Michigan; art historian **Perry T. Rathbone**, fabric designer **Jack Lenor Larsen**, and historic preservationist **Antoinette F. Downing** received honorary degrees from Rhode Island School of Design; Artist **Robert Motherwell** was honored by The University of Connecticut. Honored by Parsons School of Design/The New School were sculptor **Louise Nevelson**, designers **Lella and Massimo Vignelli**, and interior and industrial designer **Melanie Kahane**.

Continued on p. 12, col. 1

notes from the women's caucus

The 1983 Annual Conference of the WCA, to be held in Philadelphia, February 15–18, will feature a *National Exhibition of Prints and Photographs*, a combined juried and invitational show, consisting of the work of WCA members nationwide. The exhibition is being organized by **Ofelia Garcia**, Director of The Print Club in Philadelphia, and will be open to work representing all approaches to photography, silver and non-silver, as well as all printmaking media, both traditional and non-traditional (including monoprints, experimental prints, xerography, and others). The show will be held at the Penn's Landing Museum and will be accompanied by a catalogue; it is being partially funded by a grant from ARCO.

Also on view at sites around the city will be work in a variety of media by artists who are members of many of the local WCA chapters. Confirmed to date are exhibitions to be organized by the members of the Philadelphia, Houston, and Florida chapters, and several others are currently being arranged.

Papers are being invited for *Questioning the Litany III*, an art history session that is becoming a WCA tradition. This session welcomes new feminist scholarship which challenges our current understanding of the discipline of art history. Papers may or may not deal with the work of women artists, but should in either case be stimulated by a feminist point of view to offer a new interpretation of, or new way of looking at, a particular work of art, an artist, or a broader historical period. Abstracts, conforming to CAA guidelines, should be sent by September 30 to the session chairs: Norma Broude and Mary D. Garrard, Department of Art, The American University, Washington, D.C. 20016.

Other panels and sessions to be held at the 1983 Annual Conference will be announced in subsequent editions of this *Newsletter*.

The first edition of the *WCA National Network Directory*, a voluntary listing of WCA members, classified by geographical region and according to forty separate categories of professional specialization in art, art history, and museum work, will be available in August. Non-members may obtain a copy of this resource directory by sending a check for \$6.50, payable to the WCA, to the WCA National Business Office, 1301 East Monte Vista Road, Phoenix, Ariz. 85006.

Norma Broude ■
WCA/CAA Correspondent

To insure receipt of all CAA publications and announcements, please be sure to keep us informed of your current address.

preservation news

Saint Bartholomew's: The Second Massacre
St. Bartholomew's Episcopal Church on Park Avenue in New York City is an Italo-Byzantine edifice begun in 1915 by Bertram Goodhue. He incorporated a 1903 triumphal portal by McKim Mead and White (a family memorial to Cornelius Vanderbilt taken from the earlier Lombardy-style church by James Renwick and Stanford White) styled after the twelfth-century church of St. Gilles du Gard in Southern France. The Indiana limestone, Cippolino marble, Egyptian prophylite, and cast bronze facade with sculpture by Daniel Chester French and others was enhanced by the salmon-colored brick used by Goodhue to convey the warmth of the exteriors of early Medieval churches—as in Ravenna—which he felt “worked well with the sunny skies of New York which were often as blue as those of Italy.” The dome (completed after Goodhue's death), uses restrained marble mosaic decoration. The sanctuary, community house (1927), terrace, and garden represent a visual clearing in a forest of high-rise, curtain-wall office buildings on a street once noted for its Beaux Arts diversity. On March 16, 1967, the church and community house were designated a landmark by the New York Landmarks Preservation Committee (No. 1 LP 0275). The Landmarks Preservation Law, enacted only two years earlier, requires that any alteration to a designated New York City landmark must first be approved by the Committee.

In September, 1980, the rector, church wardens, and vestry announced (via the *New York Times*) plans to demolish the entire complex, making known an offer by an unidentified corporation of \$100 million for the site. The church has since modified its position and agreed to lease its undeveloped air rights and sell the community house and garden. The developer plans to construct a 59-story building on the site of the community house, using the garden as the entranceway.

The church has argued that it will be bankrupt in 1987, though it has not allowed its books and records to be examined. Those church members opposed to the scheme argue that if the church needed money it could have sold its air rights to the owners of the Rudin building on Lexington Avenue—which was tastefully built by the Eggers group to harmonize with the church in 1978. They argue that the vote which approved the plan (375 to 353) does not represent the entire membership, and many say they never received notices or ballots. In order to be in compliance with the law, the church must show that the building is no longer suitable for the purposes for which it was constructed. In St. Bartholomew's case, with a growing congregation and an active community house, such a claim is not possible.

Since late 1980, efforts have been underway to block the church's plans, largely spearheaded by The Committee to Oppose the Sale of St. Bartholomew's Church, Inc. (122 East 42 Street, Suite 5000, N.Y.C. 10168)—which

has incurred most of the legal costs—as well as Save St. Bartholomew's: The Landmark Sanctuary, Community House, Terrace and Garden, a consortium of organizations which includes the Municipal Art Society, the New York Landmarks Conservancy, and others.

At stake is the entire Landmarks Preservation Law, which requires that approval be sought before changes are made to a designated city landmark. If St. Bartholomew's is allowed to be decertified, any site that a real estate developer finds attractive is vulnerable.

Since late 1981, there have been a series of decisions and counter decisions. Justice Greenfield's decision of Nov. 13, 1981 concluded, “When it comes to temporal affairs, the church is obliged to render unto Caesar the things that are Caesar's. Nothing could be more temporal than a proposed multi-million dollar sale of a valuable parcel of New York realty.” On March 22, 1982, the Community house received a reprieve: the Court of Appeals issued a stay blocking the tower, which will remain in effect until the court can decide the matter. On March 18, the Court of Appeals decided the church vote was valid, but there are other issues still to be settled. It is now clear that there will be a long and complicated battle and that this cause may be to New York preservation issues of the 1980s what the Grand Central Terminal building was in the 1970s. Financial and other support are sorely needed. Write to The Committee to Oppose the Sale of St. Bartholomew's Church, Inc., address above.

Towards a National Conservation Institute
The National Conservation Advisory Council, Inc., at the request of its Board, prepared the documents to obtain a Federal charter and become a National Institute for the Conservation of Cultural Property, Inc. At its April 23 meeting, the voting members of the NCAC unanimously approved the resolution transforming that organization into the above incorporated institute. Since the January 15 draft of the NCAC proposal for a national institute, the Getty Museum Trust has produced a closely related document more narrow in scope and limited to the fine arts. The two groups have expressed a desire to cooperate, with the possibility that a challenge grant may be offered by the Getty Museum Trust to encourage other organizations to participate in funding such an Institute.

Conservation Congress
The Ninth International Congress of the International Institute for Conservation of Historic and Artistic Works will be held in Washington, D.C., September 3–9, 1982. Its overall theme will be *Science and Technology in the Service of Conservation*. For additional information: IIC America Meeting, American Institute for Conservation, 1511 K Street, N.W., Suite 725, Washington, D.C. 20005.
Annabelle Simon Cahn ■
Public Information Officer
Committee for the Preservation of Art

conferences and symposia

The World as Mirror

A conference focusing on the issue of narcissism in the fine arts and literature, to be held at Miami University, Oxford, Ohio, June 4–6, 1983. The conference selection committee welcomes papers approximately thirty minutes in length of an archetypal or psychoanalytical nature that treat not only the concept of narcissism in the arts and literature but also other psychological issues raised by a text or work of art from any period or culture. Abstracts of approximately 500 words to: Donald W. Fritz, Dept. English, MU, Oxford, Ohio 45056. Deadline: January 1, 1983.

Goya and the Art of His Time

A symposium to be held on December 7, in conjunction with a major exhibition of the same title at the Meadows Museum, Southern Methodist University (December 6, 1982–February 4, 1983). Speakers include Edward Sullivan, Robert Rosenblum, Fred Licht, Eleanor Sayre, and Nigel Glen Dinning. For additional information: Pat Porter, MM, SMU, Dallas, Tex. 75275. (214) 692-3510.

Preservation of Photographic Materials

A conference to be held at the University of Texas at Austin, October 28–30. Topics include contemporary and historical black-and-white photographic chemistry, in-house preservation methods, collections policy, and collection organization. For additional information: Division of Continuing Education, UT Austin, Thompson Conference Center, Austin, Tex. 78712. (512) 471-3121.

Artistes, Artisans et Production Artistique au Moyen Age

A symposium planned for early May, 1983, to take place at the Université de Rennes and last five days. It will be interdisciplinary and crosscultural in character. Paper proposals are invited. For details: Prof. Xavier Barral i Altet, 53 rue Claude Bernard, 75005 Paris.

Luther and the Development of Dissent

The fourth annual pedagogy conference on Medieval and Renaissance Studies, to take place on November 6 on the Barnard campus. For further information: Catherine McGee, 413 Lehman Hall, Barnard College, N.Y.C. 10027.

American Association for the Advancement of the Humanities

The AAAH will hold its third annual meeting in Washington, D.C., on October 22–24. Session topics include: The Frontiers of Knowledge: (1) Archeology, (2) Semiotics; Design of Humanities Curricula in Schools and Community Colleges; The Preservation of Resources; Humanities Ph.D.s in Business, the Professions, and Public Service; and Censorship. For further information and registration materials: AAAH, 918 16th Street, N.W. (Suite 601), Washington, D.C. 20006. (202) 293-5800.

William Blake: His Art and Times

A symposium to be held September 11 at the Yale Center for British Art, in conjunction with an exhibition of the same title (September 15–November 14; then at the Art Gallery of Ontario, December 3–February 6, 1983). Topics comprise: *Thoughts on “William Blake: His Art and Times,”* David Bindman, Westfield College, Univ. of London; *“What immortal hand and eye”: Seeing through Blake's Media,* Robert Essick, Univ. California, Riverside; *Blake's Lamb-Tiger,* Ronald Paulson, Yale University; *Canterbury Revisited: The Blake-Cromek Controversy,* Aileen Ward, New York University; *Reading the Designs of “Jerusalem,”* Morton Paley, Univ. of California, Berkeley; *“Conversing with the Man,”* Geoffrey Hartman, Yale University; and *Blake and Fuseli,* Gert Schiff, Institute of Fine Arts, N.Y.U. For additional information: Constance Clement, YCBA, Box 2120 Yale Station, New Haven, Conn. 06520 (203) 436-1162.

Baroque Connections

An international conference to be held at Calvin College, Grand Rapids, Mich., April 7–9, 1983. The overall purpose of the conference is to relate Baroque forms, concepts, ideas, and patterns to the aesthetic, philosophical and theological, and scientific theories of the period. Two- or three-page abstracts for 20-minute papers and relevant bibliographic information should be sent to Chris Stoffel Overvoorde, Art Dept., CC, Grand Rapids, Mich. 49506. Deadline: December 1.

Baroque Symposium

Washington University in St. Louis will hold an interdisciplinary symposium in conjunction with its Baroque Festival, February 23–27, 1983. Papers (20–30 minutes duration) are invited on (1) Culture and Theatricality in Baroque Europe; (2) Baroque Opera in Europe; (3) Ariosto's *Orlando Furioso* and Its Influence; and (4) Baroque Performance Practice and Stagecraft. As part of the festival, WU Gallery of Art will be showing *Baroque Theatre and Stage Design*, curated by Mark S. Weil. Abstracts to William Matheson, Dept. Comparative Literature, Campus Box 1107, WU, St. Louis, Mo. 63130. Deadline: September 15.

Victorian Health and Victorian Disease

The topic of the 1983 meeting of the Midwest Victorian Studies Association, to be held in Chicago, April 29–30. The Association welcomes proposals treating this topic from all perspectives. Papers or 500–750 word abstracts should be sent to Frederick Kirchhoff, Dept. English and Linguistics, Indiana Univ.-Purdue Univ., Fort Wayne, Ind. 46805. Deadline: November 30.

1983 SAH Meeting: Phoenix, Arizona

The 1983 annual meeting of the Society of Architectural Historians will be held April 6–10. Abstracts should be sent to the appropriate session chair listed below by September 1. All speakers must be members of SAH when their papers are submitted and when they present their papers.

General Session, Stanford Anderson (Dept. Architecture, Room 3-305, Massachusetts Inst. Technology, Cambridge, Mass. 02139); *Decorative Arts and Interior Design in the Americas*, Lonn Taylor (Route 1, Box 203, Pojoaque, N.M. 87501); *Neoclassicism in North America*, Pierre duPrey (Dept. Art History, Queen's Univ., Kingston, Ontario, Canada); *Renaissance Architecture*, Henry Millon (8051 Parkside Lane, N.W., Washington, D.C. 20012); *Commercial Architecture before 1914*, Sarah Bradford Landau (50 West 96th Street, N.Y.C. 10025); *Modern Tendencies in the Southwest*, Peter Goss (Graduate School of Architecture, Univ. Utah, Salt Lake City, Utah 84112); *French Architects in North America*, Alan K. Lathrop (2614 Lincoln Street, N.E., Minneapolis, Minn. 55418); *Preservation in the Southwest and Mexico*, Robert Giebner (College of Architecture, Univ. Arizona, Tucson, Ariz. 85721); *The Strip*, David Gebhard (895 East Mountain Drive, Santa Barbara, Calif. 93103); *Baroque Architecture*, Joseph Connors (560 Riverside Drive, Apt. 10-D, N.Y.C. 10027); *Buildings Erected for Scientific Purposes*, Marian C. Donnelly (2175 Olive Street, Eugene, Oreg. 97405); *Architect and Client*, Janann Strand (Box 252, Sea Ranch, Calif. 95467); *Urban History*, Stephen Tobriner (Dept. Architecture, Univ. California, Berkeley, Calif. 94703); *Frank Lloyd Wright*, Edgar Kaufmann, Jr. (535 Park Avenue, N.Y.C. 10021); and *Multi-Image Presentations*, William Allin Storrer (2925 Augusta Road, West Columbia, S.C. 29169). ■

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.

For obvious reasons, these two awards, which are not based upon a body of published material, are more dependent than are the other Association awards upon recommendations from the membership. Letters of recommendation, and appropriate supporting materials, should be sent to the Executive Secretary, CAA, 16 East 52 Street, New York, N.Y. 10022 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.

/grants and awards

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 Wölfflin.

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 **Seymour Knox** received the Skowhegan Gertrude 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 Sucre, Oruro and Potosi, Bolivia; **Gertrude Prescott** for research in England on nineteenth-century British celebrity portrait photography; **Doris Reents** for research on a Brookhaven National Laboratories' project that is testing clays to determine the date and locale of 900 years of Maya

ceramic and jade objects; **Natasha Bartalina** for research in Siena, Florence, and Rome on paintings by **Domenico Beccafumi**; **Laurel Colvin** to attend the National Art Education Association convention in New York and to interview museum educators with regard to their educational offerings to elementary school children; and **Stella de Sa Rego** to attend a workshop for slide curators at the University of Missouri-Kansas City.

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 Arthema. 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. ■

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. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue August 31.

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.

ARTIST SHEILA ELIAS: Trade 2700-ft. live-in studio, Downtown Soho West. October 7th-24th. New York Soho (comparable). 443 South San Pedro Street, Los Angeles, 90013. (213) 689-9198.

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

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College Art Association of America

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