neither rain, nor snow, nor sleet

for as long as we received them . . . through about December 2. We're aware that some people, in disgust, may just not have returned their ballots. There's nothing we can do to right that wrong, but it may make people feel better to know that based on past experience, a clear pattern emerges by the time 500 to 600 ballots are received and later ballots simply tend to confirm that pattern.

One more thing: one of our irate correspondents suggested that we could at least "save face" in the future by dating the newsletter seasonally, rather than monthly. A welcome suggestion, indeed, and we hope you enjoy this Winter newsletter. R.R.W.

announcements

Art Journal Future Issues
The Art Journal Editorial Board is planning future issues on the following topics: Art as Autobiography, Kandinsky, Architecture of the Twenties, Film, and Popular Imagery. Articles, or proposals for articles, on these topics are invited for consideration by the guest editors. They should be sent to the Managing Editor, at the CAA, 16 East 52 Street, N.Y.C. 10022. Those wishing immediate confirmation that their proposals have been received should enclose a stamped, self-addressed postcard. It is not possible to specify deadlines because issues are not firmly scheduled until all the material is in hand; however, "the sooner the better" is a generally good approach.

Fulbright Scholars for Short-Term Visits
More than 150 Fulbright scholars from all over the world, currently in the United States for college and university teaching and advanced research, are available for occasional lectures, seminars, and special programs. The Council for International Exchange of Scholars has limited funds available to facilitate travel to interested institutions, particularly those which have had little opportunity to participate in the Fulbright Scholar Exchange Program. For brochure describing the Occasional Lecturer Program (also available, 1981-82 Directory of Visiting Fulbright Scholars): Mary W. Ernst, CIES, 11 Dupont Circle, N.W., Dept. N, Washington, D.C. 20036. (202) 833-4979.

ADAA Fellowship
To commemorate its twentieth anniversary, the Art Dealers Association of America has established a $20,000 fellowship in the history of art. The ADAA Fellowship will be awarded each April to support a doctoral dissertation in the field of European or American art. The award is of two years duration and is payable in two equal installments. Applications may be made only through the chairs of graduate departments of art history in American Universities. Only one nomination will be received from an institution. For full details: Ralph F. Collin, Administrative Vice President, ADAA, 575 Madison Avenue, N.Y.C. 10022. Application deadline: 1 February.

More Mellons
Mellon Junior Faculty Fellowships (more fully described in the September 1981 newsletter) are generally for recent Ph.D.'s and generally involve half-time teaching, half-time for research. New openings have been announced by:


Rice University. Fellows also to participate in faculty seminar on The Culture of Capitalism, which will focus on relationships between market society and forms of cultural and philosophical expression. Information from Mellon Fellowships Search Committee, Continued on p. 10, col. 3

annual members business meeting

The 70th Annual Members Business Meeting will be held on Thursday, February 25, 1982 at 1:00 P.M. in the Sutton Parlor Room (Second Floor) of the New York Hilton. As last year, the business meeting will take place in the ceremonious setting of an Official Opening Session, which will include highlights of the coming program as well as a review of the Association's activities over the past year. Complimentary coffee will be available; those who wish may bring bag lunches.

ELECTIONS
The major item on the agenda of the Annual Members Business Meeting is elections.

OFFICERS. The Board of Directors proposes the following to serve as officers for 1982: President: Lucy Freeman Sandler, New York University; Vice-President: John R. Martin, Princeton University; Secretary: Paul B. Arnold, Oberlin College.

BOARD OF DIRECTORS: Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. This year, 1241 ballots were received. The slate reported by the Nominating Committee for election to the Board of Directors in 1982 (to serve until 1986) is: Phyllis Pray Bober, Bryn Mawr College; Oleg Grabar, Harvard University; Isabelle Hyman, New York University; Christian L. Joost-Gaugier, New Mexico State University; Franz Schulze, Lake Forest College; and Barbara Zucker, University of Vermont.

NOMINATING COMMITTEE: Those nominated to serve on the 1982 Nominating Committee (which selects those Directors who will be elected in 1983) are: Beatrice Farwell, University of California, Santa Barbara, Chair; George Bayliss, University of Michigan; Richard Martin, Fashion Institute of Technology and Art Magazine; Edmund P. Pillsbury, Kimbell Art Museum; and Catherine Wilkinson Zerner, Brown University.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which will be mailed separately. For those who will be unable to attend the Annual Members Meeting, proxies will be included with the Notice of Meeting.
Native American Art
A Symposium on the History of Art in the Americas will be held at the National Gallery of Art and the University of Virginia, May 22-24. Concurrent with the symposium, there will be exhibitions of Twenty-Four American Indian Artists and Recent收购. For further information: Helen A. Schuster, Dept. of Soc./A. Arts, 105 East Hall, IU, Bloomington, IN 47405.

Middle Atlantic Symposium on Print and Culture in the Renaissance will be held at the Pennsylvania Academy of the Fine Arts, Philadelphia, March 26 at the Rutgers Theatre, New Brunswick, NJ. The symposium will open with a Theatre History Conference at the Theatre, Rutgers University, March 22-24. Concurrent with the symposium, there will be exhibitions of Twenty-Four American Indian Artists and Recent. For further information: Helen A. Schuster, Dept. of Soc./A. Arts, 105 East Hall, IU, Bloomington, IN 47405.

Society for Photographic Education
The 1981 National Conference will be held at New Dimensions in American Art History, sponsored by the Western Reserve Historical Society, Cleveland. The theme will be "Photography in the Age of Louis Seidman: The Steam Age." The conference is scheduled for November 13-14. For further information: Robert Glass, Western Reserve Historical Society, Cleveland, OH 44106.

Art and the Restoration
An international conference dedicated to the theme of the history of art and architecture in the world of the Baroque and the Restoration will be held at the University of Wisconsin, Madison, October 18-20. For further information: John D. Wilson, University of Wisconsin, Madison, WI 53706.

Print and Culture in the Renaissance
The ninth International Conference on 17th-Century Dutch Graphic Art will be held in Philadelphia, March 26-28. The theme of the conference is "The Age of Louisiana, 1820-1860," with a focus on the art and culture of the United States. For further information: University of Pennsylvania, Philadelphia, PA 19104.

The Age of Louis XIV
The fifth NEH-funded interdisciplinary conference on the art of the 17th Century will be held at the University of Delaware, Newark, Delaware, May 17-19. For further information: Hubert J. Beyer, University of Delaware, Newark, DE 19716.

When Museum Is It Anyway
A one-day conference on museum self-image and public responsibility will be held at the University of Wisconsin, Madison, May 22-23. For further information: Museum Studies Program, University of Wisconsin, Madison, WI 53706.

Conference on the History of Art in the Americas
The conference on the History of Art in the Americas will be held at the National Gallery of Art and the University of Virginia, May 22-24. Concurrent with the symposium, there will be exhibitions of Twenty-Four American Indian Artists and Recent acquisitions. For further information: Helen A. Schuster, Dept. of Soc./A. Arts, 105 East Hall, IU, Bloomington, IN 47405.

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American Committee for South Asian Art (ACSA). To help clarify, through a $15 annual dues (regular; $5 student; $5 institutional. President: Sara L. Schmuck, Dept. Fine Arts, Fayerweather Hall, Amherst College, Amherst, Mass. 01002. To sup- port the advancement of knowledge and understanding of the art and architecture of South Asia and related countries and civilizations. Activities include: preparing outreach materials. annual slide sets of 80 slides per year, publication of Newsletter, microfiche archive, li- en-bibliography.


Cursus for Marxism and Art. Founded, 1976. Membership: 24. Annual dues: $10. Corresponding Secretary: David Kostie, Dept. of Art, City College of the City University of New York, 160 Convent Ave., N.Y.C. 10031. Purpose: To help clarify, through a $15 annual dues (regular; $5 student; $5 institutional. President: DeReine Corre, The Fine Arts Musuems of San Francisco. Golden Gate Park, S.F., Calif. 94118. Membership: 250. Purpose: To clarify the understanding of the art and architecture of America. This is the first year of the publication. (The organization has its own foundation and engages in other relevant activities on the occasions present themselves.

Foundations in Art: Theory and Education (F.A.T.E.). Founded, 1907. Membership: 500. Annual dues: $4. President: Jacqueline Field, Textile Dept., Westcoast Gallery, Portland, Maine. 04103. Purpose: A national organization concerned with introductory level art courses for both in both studio and art history. F.A.T.E. aims to promote discussion, research, analysis, focus and understanding of this art and its place in the educational curriculum. A further goal is the promotion of excellence in the initial undergraduate learning experience in art. F.A.T.E. Newsletter: local conferences provide a platform for exchange and networking. (The organization has its own handbook on how to organize local confer- ences or hold private meetings and includes participation in national and regional conferences.

The International Center of Medieval Art (ICMA). Founded, 1956. Membership: 860. Annual dues: $25 active (U.S., Canada, Mexico); $56 active (all other countries); $15 students (all countries); $40 institutional (U.S. only); $349 contributing: $500-$999 sustaining; $1000 benefactor. Secretary: Leslie A. Russe. ICMA. The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 923-3700 ext. 15. Purpose: ICMA. The Cloisters is dedicated to the study of medieval art and architecture. A.D. and 1500 A.D. ICMA publishes a scholar- ly, quarterly journal. (The organization has its own handbook on how to organize local conferences and the activities of over 1000 members including 150 institutions. ICMA has begun a Census of Gothic Sculpture in North American Collections; or- ganizes symposia; and supports excavations.

Women's Caucus for Art, founded, 1972. Membership: 500. Annual dues: $16 in- dividual; $35 institutional. President: DeReine Corre, The Fine Arts Museums of San Francisco. Golden Gate Park, S.F., Calif. 94118. Purpose: The encouragement and support of women in the arts. The WCA supports the recognition of women in the art professions. It represents a great breadth of interests in its membership who are artists, historians and critics, museum and art ad- vocates, art critics, and art educators. WCA has three local chapters. The quarterly WCA Newsletter includes bibliographies and reports on na- tional and international activities. WCA also supports the encouragement of more women in the arts. WCA has sponsored workshops on the importance of the arts.

The encouragement and understanding of the art and architecture of America. This is the first year of the publication. (The organization has its own handbook on how to organize local conferences and the activities of over 1000 members including 150 institutions. ICMA has begun a Census of Gothic Sculpture in North American Collections; or- ganizes symposia; and supports excavations.

Ohio Art Journal (OAJ). Founded, 1979. Membership: 100. Annual dues: $10. Poul- ining Secretary: Paulette S. Simon, 33 Main Ave., Canton, Ohio 44702. Purpose: To aid artists on relief, which was later absorbed by government agencies. From 1935 to 1939, WCA had an estat- ing program sponsored by the NEA for Art in the Environment, which was housed on the Twin Cities campus and which was awarded a $50,000 matching grant last year by the NEA to commission a work by Irwin. He hopes to begin work on the glass and metal sculpture this spring.

Century Dumbey has been appointed direc- tor of the College Art Association in various capacities during the 1980s and early 1990s. In August, she is teaching seven years old. The CAA (we don't even know what it was called the CAA that I was a part of, it's still here, and few people did more things. McMillan was a member of the Board of Directors and also edited both the Art Bulletin and Artforum (a dominant ante- cedent of today's art journal). In 1952, she started a College Art Association program to aid artists on relief, which was later absorbed by government agencies. From 1950 to 1954, she was regional director of the NEA,Federal Art Project for New York and New Jersey. Subsequently, she traveled to China to raise funds for various social agencies. Editor's Note: First time to date we receive inquiries about Audrey McMahon. About various activities of the Association in its early days. Our files are excellent, and we would very much appreciate information about the Association from its inception (in 1912) to about 1950.

Architectural historian Wolfgang Leach, a leading authority on the Italian Renaissance, died in New York City. In 1950, he was eight years old. Leach had been director of the Biblioteca Humanistica in Rome from 1965 to 1975. In 1980, he was named director of the Walters Art Museum in Baltimore from 1950 to 1959 and at the Institute for the Fine Arts (where he was adjunct professor from 1970 to 1950).

Robert Irwin, visiting artist at the University of Minnesota, is teaching Latin American Art. In the spring of 1982, he will be teaching a 3-credit hour course in North American History. From 1950 to 1954, he was regional director of the NEA, Federal Art Project for New York and New Jersey. Subsequently, she traveled to China to raise funds for various social agencies. Editor's Note: First time to date we receive inquiries about Audrey McMahon. About various activities of the Association in its early days. Our files are excellent, and we would very much appreciate information about the Association from its inception (in 1912) to about 1950.
Alan Gowans, George Washington University and CASVA
Alan Gowans, the University of Victoria in British Columbia, is the first scholar to hold the joint appointment of Distin­guished Visiting Professor in Art History at George Wash­ington University and Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery for the academic year 1981-82. Gowans will be teaching two courses as GW, one on American art and society and the other on the popular arts in America. He will also deliver a series of public lectures at GW while continuing preparation of his book on the interrelationships of art and social history in North American arti­stic life.

James B. Goodbody has been named director of the Portland School of Art in Maine. Goodbody, whose background is in law and finance, has been closely associated with P.S.A. since his move from Washington, D.C. to Maine in 1973 and served as acting director prior to his present appointment.

Donald Krueger, who regularly reads "like it is," now is joint studio professor with Clark Price at the University of Arizona. From the Arizona of arts comes news of several appointments. Thomas Cole scholar Elwood C. Parry, III, formerly of the Univer­sity of Iowa, has been named professor and will teach several courses in American art. Judith Golden, whose field is photography, comes from San Francisco to join the faculty as associate professor. Graphic designer Jack­son Boeles has been appointed assistant pro­fessor. Vincent Laszlo, of the University of Oregon, has been named for the first year as visiting pro­fessor of art education. Two more vis­iting faculty during 1981-82 are来自 Germany. Jürgen Paterken will be teaching vol. in printmaking, drawing, and sculpture, as well as a course about art of the 1970s. Gerhard Wind will teach applied design and sculpture.

The Program in Art History at Boston University has named Robert Cardnale director. Cardinali, a metalworker and jeweler, was formerly associate professor of art and chair­man of the Joseph Gross Gallery at the Univer­sity of Arizona. Two assistant professors have also been appointed. Fiber artist Barbara Goldberg leaves the Massachusetts College of Art (and the surface design studio) and joins the Memphis Academy of Arts to join the metals program.

Sculp­tor and dealer Betty Parson was awarded the honorary Doctor of Fine Arts degree at Mount Holyoke College during their Fourth Annual Celebration in November. Parson was cer­tified for her "independent identification and encouragement of so many promising creative talents working after the War . . . and for her continuing search for new talent. Mount Holyoke's professor of art and director of the Art Museum, Jean Harris, has been working with economics professor Sarah Conkling on a book on the economy of art and the interrelationships among artists, dealers, collectors, museums, and the government.

Mitchell Guss, George Washington University

From the University of Arizona comes news of several appointments. Thomas Cole scholar Elwood C. Parry, III, formerly of the Univer­sity of Iowa, has been named professor and will teach several courses in American art. Judith Golden, whose field is photography, comes from San Francisco to join the faculty as associate professor. Graphic designer Jack­son Boeles has been appointed assistant pro­fessor. Vincent Laszlo, of the University of Oregon, has been named for the first year as visiting pro­fessor of art education. Two more vis­iting faculty during 1981-82 are来自 Germany. Jürgen Paterken will be teaching vol. in printmaking, drawing, and sculpture, as well as a course about art of the 1970s. Gerhard Wind will teach applied design and sculpture.

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MUSEUMS

The J. Paul Getty Museum has made a num­ber of new appointments. Barbara Roberts joined the staff as curator of decorative arts. Roberts was formerly with the Victoria and Albert Museum in London, and The Metropolitan Museum of Art in New York. Andrea Rothe comes to the Getty as curator of paintings. From Florence, where she had worked since 1959 in the laboratory of Lloreti Tintoret, frescoes. Land Luten Duke and Nancy Engblom joined the staff of Harold Williams, new president and chief executive officer of the Museum, as program development officers. Duke formerly served as executive director of the Califor­nia Federation of Arts and prior to that held several positions at the NEA. Engblom was previously director of the MacDowell Col­lery in New Hampshire and before that was head of the museum program of the NHA. Walter O'Heil has joined the staff of the department of public information/edu­cation, O'Neill (M.A., art history, Honors Col­l., C.U.N.Y.) has worked in museum edu­cation for several years.

Jonathan Green, professor of photography and cinema at Ohio State University for the last five years, has been appointed director of the University Gallery of Fine Arts. Before coming to Ohio State, Green was acting director of the creative photography laboratory at M.I.T. - a program he helped organize with Minor White.

Richard Schafttez assumes his duties as director of the Heat Art Museum in Darm­soun College in February. He leaves the Worcester Art Museum where he served as di­rector since 1971. Bennett leaves the Memphis Academy of Arts and the interrelationships among artists, dealers, collectors, museums, and the government.

Betty Parson

Sarah Clark-Laganger has been appointed curator of painting and sculpture, a new posi­tion at the Museum of Art of the Munson- Wilkes Foundational Program. Clark-Laganger was formerly research assistant for the magazine October, Clark-Laganger (Ph. D. cand., C.U.N.Y.) has also served as associate curator of modern art at the Seattle Art Museum and as a consul­tant with the New York Cultural Center.

In California, Marjorie Harsh Bebe has been appointed director of the Cloisters Col­lege, the art facilities of Pomona and Claremont Colleges. Bebe (Ph. D. cand., Univ. Michigan), replacing David Low's. Harsh Bebe has taught nineteenth and twen­tith-century art history at Michigan and Kenny College. Most recently she has been responsible for the graduate museum practice curriculum at Michigan.

Also from California comes the announce­ment that Oakland Museum director John E. Peetz has resigned on 30 December. Peetz has served as director for nearly twelve years.

As a result of a reorganization of its edu­cation program, two new staff appointments have been announced at the Whitney. Russell H. Nelson has joined the staff as associate director of public education and Nan Rosenthal has been named senior curator of the Indepen­dent Study Program. (MFA, Yale Univer­sity), a painter, has been involved with video and television for almost two years.

He was the exhibition director of the Cable Arts Foundation since 1975. Rosenthal (Ph. D., Harvard Univ.) was assistant profes­sor of art history at the University of California, Santa Cruz, and recently visiting as­sistant professor at Fordham University-Lincoln Center.

The Walters Art Gallery has appointed Di­ane Lynn Arkin director of education, filling the position vacated by Theodore L. Low's retirement late December. Arkin was the as­sociate program coordinator for the Smithsonian Associates Program for the past two years. Prior to that she taught art at the University of Colorado at Boulder.

At the Newark Museum in New Jersey, Susan Newberry has been appointed head of the education department. She previously served as education assistant.

The Art Museum Association (WAAM) in San Antonio now has announced the promotion of Gigi Dobbs to program development dire­ctor and Jerry M. Davio to exhibitions direc­tor. Dobbs, who joined the As­sociation's traveling exhibitions program in 1976 and has served as exhibitions program direc­tor since 1979, will research and imple­ment new programs and networks for art museums throughout the United States. Before coming to WAAM in 1980 as curator for the traveling exhibitions, Davio (M.F.A., Univ. Texas, Au­stin) was curator at the Amarillo Art Center from 1977 to 1980 and registrar at the Univer­sity Art Museum, Austin, from 1974 to 1977.

Error. The item on Bruce Weber in the list above is incorrectly worded and not the ending of another item in that section. The correct story reads: The Norton Gallery of Art in West Palm Beach has announced the promotion of Bruce Weber as curator of col­lections. Weber, who joined the Gallery in 1980 (Ph. D., Univ. California, Los Angeles), comes from the University of Kansas Art Museum, where he had been curator. He has previously been director of the Pho­tel Collection, the Smithsonian Institution, and the Natural History Museum in London, and The National Gallery of Art in Washington, D.C. Weber has been named senior instructor of the Art Museum Association's Decentralization Program. The program will enable art museums to borrow works on a long-term basis from the Guggenheim's permanent collection. Instead of a model for one museum, the entire project will be evaluated after the initial five-year period and additional museums will be chosen to participate in subsequent years.

Initiated by Jan van der Marck, director of the Center for the Fine Arts in Miami, a pre­gram for state indemnification for artworks loaned from other states has been signed into Florida law. This makes Florida the first state to insure artworks borrowed from within the United States. (Federal indemnity covers artworks loaned from abroad.) The new law is expected to pass similar legislation, which will significantly lower insurance costs.

FACILITIES AND PROGRAMS

New York University has established the In­ternational Center for Advanced Studies in Art. The aim of the Center, co-chaired by Donald Krueger, Y.U., and Jorge Glas­berg, director of the Gallery of Arts and Com­munications in Buenos Aires, is to provide a forum through which contemporary visual arts can be examined, debated, researched and developed at the highest scholarly and professional level. To accomplish this, ICAS is presenting a series of lectures, sem­inars and colloquia. For information: NYU Press Office, 25 W. 4th Street, NYC 10012. (212) 995-3105.

A new Museum Education Certification Program is being offered by Southern Meth­odist University. This program offers the several art museums in the Dallas-Dallas area will provide op­portunity for continuing education. For full details and application materials: Nancy Berry, Division of Art and History, SMU, Dallas, Texas, 75275. Application deadlines: Fall 1981 for March 1982 fiscal year funding. April 1 for others.
grants & awards

MILLARD MEISS PUBLICATION GRANTS

The Millard Meiss Publication Fund Com-
mitee met in October and announced the
award of a subvention to Jody Maxxim,
Stanford University, for The History of Berli-
ne, 1880-1964, Arts and Phillips Ltd.

The Millard Meiss Publication Fund Com-
mitee will next meet in the spring for sub-
mission of applications: 1 March.

KRESS PROFESSORSHIPS

Samuel H. Kress Professor at the National
Gallery of Art for the academic year 1981-82
are Frank Edward Brown, professor emer-
it, Yale Univ.; and Jan B. Voss, Univ. of Cal-
ifornia. Berkeley. Brown will be in real-
duty for the fall term and will continue to
prepare for publication the results of exca-
vations he has conducted at the Regia, the an-
tiquated high priest’s headquarters in the Ver-
Sacra in the Roman Forum. He will also con-
tinue to edit the Regia excavation reports.

Boyd will be in residence for the
spring term and will investigate the forum of
Romanesque architecture at the 12th and 13th
Centuries. Many to investigate private and museum
holdings of Expressionist sculpture; Jack Freiberg (N.Y.U.,
Inst. Fine Arts), an Andrew W. Mellon fel-
lowship: to work on his dissertation research;
Susan T. Yoon, Princeton, an Andrew W. Mellon fel-
lowship: to work on her dissertation on
the 12th and 13th Centuries. Ann Gibson
are Andrew W. Mellon fellowships: to do research on the
master which produced a prior limited
edition or if the multiple was made from a
previously published multiple or the master
from which it was made was published;
the year or approximate year in which
the multiple was published;
5. Whether the multiple is from a limited
edition; if so, the size of the edition and
how the multiple was printed;
6. Whether the multiple is a facsimile;
7. Whether the multiple was published in
California after a patent or trademark was
obtained.
Disclosure Chart

A Note of Warning: Art and Industry from the World of Authenticity and Art has an opening in the field of ceramics. Further information from The Time and the Salesman, a public service organization, is available at 1-800-222-ARTS.

Insurance and Collection Programs

This is a part of Artway Alliance, Inc., which will be held on the 1st of July, 1990 to 1900. The proceeds are to benefit the arts of the world. The proceeds will be used to benefit the arts of the world. The proceeds will be used to benefit the arts of the world.

Notes

1. A few pieces are still available at the sale. For more information, contact Artway Alliance, Inc., 1-800-222-ARTS.

2. The wall of art includes works by Paul Klee, Georgia O'Keeffe, and Jackson Pollock.

3. Information concerning multiples of prints can be obtained by contacting Artway Alliance, Inc. at 1-800-222-ARTS.
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 $0.50 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 15 February.

ART BULLETIN, complete run since 1963. Free to anyone who can take it away. Virginia Bush, 334 W. 87th Street, NYC 10024. (212) 787-2181.

Edition Printing: I.R.S. PRESS now printing intaglio editions (under 100) for artists and galleries. Printer Elizabeth J. Peak, manager Porge Buck. For more information contact us at 13 Pearl St., Camden, ME. 04843. (207) 236-4350.


The third issue of the RUTGERS ART REVIEW will appear in January, 1982. Basic subscription is $7.00 for students and $9.00 for all others. Send check to: RAR, Voorhees Hall, Rutgers University, New Brunswick, New Jersey 08903.

166 ART BULLETIN BACK ISSUES: Sale $500 the lot. 1947-1976 complete. 46 of 112 issues before 1947. At less than $4 per issue, why buy reprints? Arthur Lawrence, 27 East 95 Street, Apt. 6E, NYC 10028. Buyer pays shipping.


RAGDALE FOUNDATION. A place for writers and artists to work. Room, board, studios in beautiful surroundings for 2 weeks to 2 months. Low fees. To apply write: Selection Committee, 1260 N. Green Bay Road. Lake Forest, IL 60045.

SULMONA INSTITUTE. Ovid’s Birthplace, Italy. From July 2, 1982. I. Six weeks, Italian cultural history: pre-Roman—Renaissance; field trips. Badian, Harvard; Clemena, NYU; Cornell, London; McKay, McMaster; Radke, Syracuse; Schichilone, National Museum, Chieti. Optional Italian course. II. Four-week Intensive Italian. Trips every weekend. Living and activities with Italian students. Earn half tuition teaching English to townpeople. Total cost less than ordinary tourist trip. Arthur Kahn, Director, 41 Pierrepont Street, Brooklyn, N.Y. 11201.


/notes from the women’s caucus

Chapter to be on view during the WCA and CAA February conferences. Sabra Moore, chapter president and exhibitions committee coordinator, reports that the catalog (supported by the N.Y. State Council on the Arts, Consolidated Edison, and the Lucius Eastman Foundation,) will document all of the exhibitions together, including: Women Artists’ Books; Generations by Women Photographers; The Future Is Ours; Women and Nature; Sexuality in Art—Two Decades from a Feminist Perspective; Translucency/Transparency—Women Working in Watercolor; Pieced Work; Women Artists—Self Images; The Wild Art Show; Women Artists Working with Working Women; Sculptors’ Drawings; Polychrome Sculpture; Major Works by Women Sculptors; Realist Painting—of the People and Objects in Women’s Lives; Abstract Substancce and Meaning—Painting by Women Artists; and Festival of Video by Women. (For New York Chapter information contact Kathy Schnapper, 340 West 28th St., N.Y.C. 10001.

S. DeRenne Coerr WCA President, 1980-82

DATEBOOK. 10 February deadline for advance registration for 1982 annual meeting . . . 25-27 February CAA annual meeting, New York City (Placement begins 24 February) . . . 1 March deadline Millard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 15 March deadline submission of positions for March 50 listing . . . 31 March deadline submission proposals for 1983 annual meeting . . . 31 March deadline submission nominations to 1982 Nominating Committee.

CAA newsletter

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

Winter 1981/82