annual members business meeting

The 71st Annual Members Business Meeting will be held on Thursday, February 17, 1983 at 1:00 P.M. in the Provincial Ballroom (Mezzanine Level) of the Franklin Plaza Hotel. In accordance with a short-standing (two-year-old) tradition, 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 to 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 1983:

President: Lucy Freeman Sandler, New York City; 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, 1987 ballots were received: the highest return ever. The slate reported by the Nominating Committee for election to the Board of Directors in 1983 (to serve until 1987) is: William Bailey, Yale University School of Art; James Cahill, University of California, Berkeley; Nancy S. Graves, New York City; Eleanor S. Greenhill, University of Texas, Austin; Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art; and A. Richard Turner, New York University.

NOMINATING COMMITTEE: Those nominated to serve on the 1983 Nominating Committee (which selects those Directors who will be elected in 1984) are: George Bayliss, University of Michigan, Chair; Fred Licht, Boston University; Charles Rhine, Reed College; Richard Spear, Oberlin College; and Barbara Zucker, University of Vermont.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which has been mailed separately.

By-Laws Changes
The Board of Directors recommends two

announcements

Art Journal Back Issues
We have available a limited stock of back issues of the Art Journal dating from the inception of the thematic issues. Single issue price: $3.50 (plus postage and handling: for 1-5 copies, 75¢ each U.S., $1.50 each foreign; 4-9 copies, 50¢ each U.S., $1.00 each foreign). Special offer for 10 or more copies of the same issue: $2.50 each. Postage and handling included. All orders must be accompanied by a covering check drawn on a U.S. bank. All sales are final. Make checks payable to College Art Association and send to CAA, 149 Madison Avenue, N.Y.C. 10016. Issues and guest editors are as follows:

Command Performance, Alessandra Comini, Summer 1980.
Photography and the Scholar/Critic, Alan Trachtenberg, Spring 1981, OUT-OF-PRINT.
Edward Hopper, Gail Levin, Summer 1981.
The Russian Avant-Garde, Gail Harrison Roman, Fall 1981.
Futurism, Marianne Martin and Anne Colvin Hanson, Winter 1981.
Earthworks: Past and Present, Robert Hobbs, Fall 1982.
Additional copies of the Winter 1982 issue, currently in press, The Crisis in the Discipline, guest editor Henri Zerner, may be obtained at the same rates as above.

Guest Curator Program
The Blaffer Gallery, University of Houston, has announced a new Guest Curator Program whereby outstanding university scholars are invited to assemble a major exhibition and write a documenting catalogue. The program provides a curatorial fee of $5,000. The Selection Committee is comprised of Anne Coffin Hanson, Yale Univ.; Agnes Mongan, Fogg Art Museum; and Robert Rosenblum, N.Y.U. Exhibition proposals in the field of eighteenth- and nineteenth century European art history are now being solicited for the 1985-86 academic year. For details and guidelines: Toni Beauchamp, BG, UH, Central Campus, Houston, Tex. 77004. Deadline for receipt of proposals: 15 February.

Summer Seminars for College Teachers
This NEH program will offer 84 eight-week seminars during the summer of 1983. Those selected to attend will receive a stipend of $2,700 to cover travel expenses, books and other research expenses, and living expenses. The purpose of the program is to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their fields at institutions with library collections suitable for advanced research. The 1983 Summer Seminars for College Teachers brochure, which lists seminar topics, directors, dates, and locations, will be available locally from department chairpersons or from the Division of Fellowships & Seminars, Mail Stop 101, NEH, 800 15th St., N.W., Washington, D.C. 20506 in January. Those wishing to apply should write directly to the seminar director for detailed information and for application materials. The deadline for submitting applications to directors will be 1 April. Of particular interest to teachers of art history are the following: Modernity Versus Tradition in Twentieth-Century American Architecture, c/o Summer Sessions Office, 418 Lewisohn Hall, Columbia Univ, N.Y.C. 10027. 13 June—5 August.

Portraits: Motifs, Methods, Purposes, Richard Brilliant, Dept. Art History and Archaeology, c/o Summer Sessions Office, Continued on p. 3, col. 3

REMINDER: 1984 is coming soon, and the deadline for submission of proposals for the 1984 Annual Meeting (to be held in Toronto, February 23 through 25) is January 31, 1983. This is somewhat earlier than past submission deadlines, in order to enable us to print the Call for Papers in the Spring rather than the Summer, issue of the newsletter.

Art history proposals should be submitted to Professor Robert P. Welsh, Department of Fine Art, University of Toronto; Sidney Smith Hall; Toronto, Ontario, Canada M5S 1A1. (416) 978-6270.

Proposals for studio sessions should be submitted to President: CARRY KENNEDY, Nova Scotia College of Art & Design, 5163 Duke Street, Halifax, Canada B3J 3J6. (902) 422-7381.


The Impact of Raphael

A symposium on The Art of Raphael and its Impact on Seventeenth-century and Eighteenth-century Art and Theory will be held at the University of Notre Dame on September 13 and 14, 1985. Principal speakers will be John O'Malley, Weston School of Theology; Richard Brown, N.Y.U.; John Sleman, Princeton University; Richard Sparrow, Oberlin College; and Anthony F. C. Wallace, University of Pennsylvania (Anthropology). In addition to the five major addresses, there will be two sessions of shorter papers. Interested parties are invited to submit a one-page abstract or completed paper for presentation at the symposium. Proposed papers are to be no more than 25 minutes in length and should address the central concerns of the symposium. In addition to papers which discuss specific works of art and architecture by Raphael and/or his contemporaries, or deal with the particular place of Raphael and his work in sixteenth- and seventeenth-century art and theory, the symposium seeks to formulate more fundamental questions concerning such topics as the definition of classicism in the Renaissance and early Baroque periods, the relationship between the artist and his patron, the role of patrons as well. Inquiries and proposals should be sent to Charles M. Rosenberg, Dept. Art, Art History and Design, UO, Notre Dame, Ind. 46504. Deadline: 1 February.

Baroque Architecture

The American Baroque Foundation for Music will hold its sixth and final NEH-funded three-disciplinary conference on Music, the arts and architecture, from 15-17 August, at Camphill, a campus of Simon's Rock of Bard College in Great Barrington, Mass. The conference, which was originally sponsored by the American Baroque Foundation, will be held at the Yale Center for British Art on Saturday, April 25, in conjunction with the exhibitions Robert Adam: The Early Georgian Landscape Garden, Past and Present (Yale Center for British Art) and Recent Studies in Eighteenth-Century Landscape, Garden and Building (Yale University Press and the Yale Center for British Art). The symposium will be held in the Yale Center for British Art on Saturday, April 25, in conjunction with the exhibitions Robert Adam: The Early Georgian Landscape Garden, Past and Present (Yale Center for British Art) and Recent Studies in Eighteenth-Century Landscape, Garden and Building (Yale University Press and the Yale Center for British Art).

Aspects of 18th-Century Photography

A symposium to be presented by The Art Museum, Princeton University, on Saturday, December 5, 1984, will feature papers by Marta Masseur, Won, Boston; Martin, O'Connor, Paris; Edmund Burdick, Emory University; and others. Additional information: AFM, 224 Broadway, Room 21, N.Y. (212) 595-1561.

Urban Life in the Renaissance

An interdisciplinary symposium sponsored by the Humanities Division of the Mellon Institute and supported by the National Endowment for the Humanities will be held at the University of Maryland, College Park, on May 10-11, 1984. Principal speakers will be John A. Wilson, University of Michigan; Jack Z. Price, University of Pennsylvania; and Peter Burke, University of Pennsylvania (Anthropology). The symposium will be concerned with the relationship between the development of the urban European landscape and the way people lived in the Renaissance. Papers are to be no more than 25 minutes in length and should address the central concerns of the symposium. In addition to papers which discuss specific works of art and architecture by Raphael and/or his contemporaries, or deal with the particular place of Raphael and his work in sixteenth- and seventeenth-century art and theory, the symposium seeks to formulate more fundamental questions concerning such topics as the definition of classicism in the Renaissance and early Baroque periods, the relationship between the artist and his patron, the role of patrons as well. Inquiries and proposals should be sent to Charles M. Rosenberg, Dept. Art, Art History and Design, UO, Notre Dame, Ind. 46504. Deadline: 1 February.

Land and Landscape in the 17th Century

A symposium will be held at the Yale Center for British Art on Saturday, April 25, in conjunction with the exhibitions Robert Adam: The Early Georgian Landscape Garden, Past and Present (Yale Center for British Art) and Recent Studies in Eighteenth-Century Landscape, Garden and Building (Yale University Press and the Yale Center for British Art). The symposium will be held in the Yale Center for British Art on Saturday, April 25, in conjunction with the exhibitions Robert Adam: The Early Georgian Landscape Garden, Past and Present (Yale Center for British Art) and Recent Studies in Eighteenth-Century Landscape, Garden and Building (Yale University Press and the Yale Center for British Art).

The Teaching of Medieval Civilization

The Five-College Consortium of Western Massachusetts announces a second six-week summer conference, "Topics in the Field of European or American art. Each ADA Fellowship will be awarded annually for two years to an individual who has completed the doctoral research for one in one of the following fields: art history, architectural history, art history of the Islamic World, or the history of the visual arts in a non-Western society. For additional information, contact the American Foundation for the Study of the Cultures and Sciences, 11 Dupont Circle, Washington, D.C. 20036, or the Office of the Graduate Dean at each institution of the Program (Office of the Program at each institution) or of the Chief Academic Officer at each institution.

ADAA Fellowship

The Art Dealers Association of America has begun accepting applications for its second annual $20,000 fellowship in art history. Exhibited last year to commemorate the Association's twentieth anniversary, the ADAA Fellowship will be awarded in April to support interdisciplinary research (including dissertation writing) on European or American art. Each ADAA Fellowship will be awarded annually for two years to an individual who has completed the doctoral research for one in one of the following fields: art history, architectural history, art history of the Islamic World, or the history of the visual arts in a non-Western society. For additional information, contact the American Foundation for the Study of the Cultures and Sciences, 11 Dupont Circle, Washington, D.C. 20036, or the Office of the Graduate Dean at each institution of the Program (Office of the Program at each institution) or of the Chief Academic Officer at each institution.

Vernacular Architectural Forum

VAF is soliciting proposals for presentations for its 1985 conference, "Toward a Vernacular Architecture: Form and Meaning in the American Country House," to be held in May. Proposals for oral presentations or for posters (twenty minutes maximum per session) are solicited. In addition, there may be some opportunity for exhibiting objects and photographs. For more information on how to apply, the University of Virginia, Charlottesville, or the University of Texas, Austin. For more information on how to apply, the University of Virginia, Charlottesville, or the University of Texas, Austin. For more information on how to apply, the University of Virginia, Charlottesville, or the University of Texas, Austin.
grants and awards

ACS TRAVEL GRANTS
Recipients in the recent competition are: Phyllis Pray Beier, Boyer Music College, to attend a seminar in musicology at the University of Texas, Austin, in September; Ingrid E.M. Edlund, Univ. New Mexico, for travel to the Hispanic Society of America, New York, in May; and Lynne Lawner, New York, on leave from Brunel Univ. London. Lynne will complete a study of European illumination for the 1982-83 academic year.

CASA FELLOWSHIPS
The National Gallery of Art has awarded grants to several fellows for research on the Italian Renaissance in the fifteenth and sixteenth centuries. Senior Fellows for the Full Academic Year 1981-82 will be: Wanda Willett, Northwestern; and Jean Jaguer, Univ. New Mexico, who will complete a study of the art of Workshop in the sixteenth century. Senior Fellows for the Academic Year 1981-82 will be: Nicolai Cikovsky, Jr., Harvard, for a project on the art of the Valenciennes workshop in the sixteenth century; France Anne McGhee Morganstan, Ohio State Univ., to study the origin, development, and function of Italian engravings in the sixteenth century; and Ricardo (Tony) Prokopy, Univ. of Arizona, for a project on the Portuguese School in the sixteenth century.

FREEMAN SANDLER
Fellowship: the invited artist is to be chosen annually by a committee of the College of Fine Arts at the University of Pennsylvania. For the 1981-82 academic year, the artist is: Vincent Signorino, a painter and photographer. The fellowship is intended to provide an opportunity for the artist to make an extended visit to the College of Fine Arts, to engage in an active teaching role in the fine arts, and to participate in the visual arts community of Philadelphia.

THE ART BULLETIN
The Bulletin's annual meeting will be held May 20-22, 1982, in Washington, D.C. The Steiner Lecture for 1981-82 will be delivered by William H. Gass on "The Novel as a Postmodern Form." The Bulletin's annual meeting and dinner will be held May 21, 1982.

IN MEMORY OF H. W. JASON
Friends and colleagues of H. W. Jason gathered to remember him in the Auditorium of Vanderbilt Hall, New York University, on Sunday, November the 14th, 1982.

LUCY FREEMAN SELLANDER
About twenty years ago, while he was Editor-in-Chief of The Art Bulletin and I was a brand-new Ph.D., Peter Jason asked me to join his Editorial Board. He gave me the most important job on the Board: to research and write our first publication of his new series, "The Story of Art." He was a remarkable man, both as a scholar and as an administrator. It was a privilege to have known him and to have been a part of his life. I will miss him greatly.

Photographing Works of Art
The Art Libraries Society of North America (ALSA) announces the sponsorship of a conference on "Photographing Works of Art," to be held at the University of Minnesota's University Club, Minneapolis, on March 26-27, 1982. The conference will focus on the art of photographing works of art, with an emphasis on the use of different techniques and materials in the documentation process. The conference will be open to all interested in the field of photographing works of art, and will be of particular interest to art historians, curators, and art conservationists.

The National Endowment for the Arts has awarded a 1982 Photographers' Fellowship to Gloria (De)Frisco Brun, University of Pennsylvania, for her project "The Photography of the Arts: A Survey of Art History." The fellowship will be used to support research on the role of photography in art history, with a focus on the work of contemporary photographers such as Robert Frank, John Szarkowsk, and Robert Rauschenberg.

Annual meeting addenda

THE WHITNEY MUSEUM OF AMERICAN ART
Eightgraduate students have been selected as Whitney Museum of Art Fellows for the 1981-82 academic year. The Fellows are: Proust K. Chen, Harvard; Richard S. Conlon, Bowdoin College; William M. Cummins, Yale; Jennifer Dood, Bowdoin College; Barbara M. Heywood, Mt. Holyoke; Wyman T. Kellogg, Univ. of Chicago; Dylan R. Koontz, Brown; and Linda J. S. Weisz, Wesleyan Univ.

INDEPENDENT STUDY PROGRAM

Alumni Reunion
As usual, a few in the Preliminary Program for the Alumni Reunion at the Whitney Museum, New York, on October 21-22, 1982, will be announced in future issues of this newsletter. For further details contact the Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021.

INDIVIDUAL AWARDS
John Archer, Univ. Minnesota, has been awarded an NEH Fellowship for independent study at the Institute for Advanced Study, Princeton, NJ, during the summer of 1982. Archer's project is "The History and Development of Early Modern Music in the 17th Century." Archer will work on a biography of the composer Henry Purcell.

Edward J. Oluzinski, Case Western Reserve Univ., has been awarded a grant in support of his book "The Congress of Vienna," which will be published by Greenwood Press in 1982. The book is a study of the congress of 1814-1815 and its role in the formation of the European political system.

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The three "winners": Julian S. Held, Julius A. Kauffman, and Meyer Schafer. As winners of one of the contests, one must become familiar with the rules and procedures of the contest. In the case of this contest, the winners were chosen from the entries received in the National Endowment for the Arts' competition for photographers. The winners were chosen on the basis of their ability to capture the spirit of the contest and to represent the essence of the concept of "Photographing Works of Art." The winning entries were announced in the February issue of The Bulletin.

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would like to tell one little story which Peter made part of my instruction in pedagogy. When I first came to Washington in 1952 Peter, "of course I'll tell you about this."

Peter, "of course I'll tell you about this."

"No," he said, "go on."

(That is, Gombrich's Story of Art). We soon stopped listening in that course, but it is still widely offered, and, in a practically-minded response to clear needs, Peter's History of Art for Young People was transformed into A Basic History of Art, in 1973, and was recently revised by his son Tony Janson.

From 1962 to 1955 Peter was the Book Review Editor of The Art Bulletin. Ten years later he was the Editor-in-Chief. He edited over both a great expansion of The Art Bulletin and the revival of the College Art Association's Bulletin. It was made possible by a grant from The Samuel H. Kress Foundation on the occasion of the fiftieth anniversary of the Art Bulletin.

Peter continued to be indispensable to the program of scholarly publications of the College Art Association to the end—he was the Chairman of the Art Bulletin Committee and was also chairman of the Millard Meiss Publication Fund Committee, which has been supporting publication of selected art historical studies since 1975 on behalf of the College Art Association.

Finally, in the wider reaches of the art historical discipline, Peter was twice a member of the Board of Directors of the College Art Association, from 1959 to 1963 and from 1976 to 1980, and he was President of the Association from 1976 to 1979. He was also a member of the American Council of Learned Societies and the American Philosophical Society, and was President of the International d'Histoire de l'Art. The last item he asked to have inserted in the College Art Association's newsletter was a radiographic photograph of the 19th International Congress of Art History in Vienna in September 1983—a meeting he was instrumental in organizing.

In 1960 Peter Janson received his doctorate degree by his own institution. The citation exhorted him as builder of the Department of Fine Arts at New York University, distinguished scholar and great teacher, leader of the contemporary art historians in his own country and abroad, and an interpreter of the history of art to the entire world.}

**IRVING LAVIN**

To the Peter Janson I always seemed larger than life—the monument of a figure man animated by some elemental force of nature, some instinctual bulk and unforgettable presence. He was a superhuman, and, also like nature, he seemed to act in accordance with certain innate laws. I think I have discovered three such principles, which I try to define and illustrate, we discover that from the period he spent at Washington University in St. Louis, where I was a student at the beginning of the 1940s, and also from the period spent in Hungary which was about to wind up its affair. I testified to my friends there that I had a wonderful young scholar who desperately needed financial support, and that my client was not Jewish and that he wore the brown uniform of the German Army, the story that would finance the never-to-be-used return ticket, and other fine details. With these problems in mind, I called the division of security at the Hungarian Embassy in Washington, where we were able to get away safely—each in his own style. Lise Lotte was transformed into a joint report with human understanding, and her disinguished son ...
from heaven: "Why not write to Bertrand Russell so as to see if he would take you as a student, and why not try to find some sort of an assistantship in New York—some country like that—where, with Peter's help they did, and the rest is history. Within a year I had proven conclusively that I was a failure as a logician, and I moved on to the Art School. I imagine you can imagine this job—helping the following two descriptions of illuminated pages from early German manuscripts...

...the background and also the panels within the letterforms are filled with various forms of decoration, some geometric, such as the interlaced bands and knots, spiral and quadrifoil, others like foliage, birds, reptiles, grotesques, and occasionally a human figure, all made up of a combination of geometric shapes that can be separated; that is, the animal compartments every line must turn out to be part of an animal's body, if we take the trouble to trace it back to its point of origin. There are also rules, two passages that must be read such as 'are all the works the bees by minor academic masters, both European and American. The only complete item was Frederick Remington's The Conqueror, which brought the record price of $35,000, more than all the other pictures put together...

Peter elsewhere made the following comment on the Remington painting: "For me, it is an event as well as a sentimental reason for wanting that painting." (It is now a showpiece of the mural."

The first quotation comes from one of the textbooks then in use. It was the beginning of Peter's book on Jazz Arts. The difference is nothing less than that between art perceived merely as a public act, and the number of students who had from him an essential helping hand."

Peter Principle No. 2 holds that our universe is expanding and should be. During his years in St. Louis, Peter also served as curator of Washington University's art collection—an agglomeration of late nineteenth-century paintings, ceramics, and miscellaneous bric-a-brac—the very pits of Philistia to a mentalist.

As a result of his research and writing. Well, he was judging by his own superb determination."

According to Peter Principle No. 3, art history is the history of ideas. I heard him use this phrase when I was taking his undergraduate course in St. Louis, and I have never forgotten it."

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and within split seconds be as distant again as a glacier.

He started laughing, then I started laughing, and he

for themselves. He took great delight in refuting tradi-

tional concepts as, for instance, when he demonstrated that

sadness, and within split seconds be as distant again as a glacier.

and His presence, at the Square as well as at the Institute, could

could not at all show in his or her grades. Nobody could

be compared to a towering tree within a forest of varying
density and height. The tallest trees, while they might appear

distant about him. The strongest criticism I heard him utter was

or master's stamps, in order to help Mrs. Janson in

When he embarked upon the last project, the systematic inventory of Western sculpture between Constable and Rodin, he proved himself once more the great specialist. A person in touch with almost everyone and immediately put at the disposal of interested scholars.

I thought that "Readers of the Lost Ark was a doc-

This ring bore testimony to the overbearing concern of his last years: eighteenth-century sculpture.

A pair of Biedermeier-style, flat, gold-rimmed eye-
glasses followed. He was an Augenmensch and he requested no

glasses followed. He was an Augenmensch and he requested no

to study nine-

He clearly enjoyed his work; moreover, he gave the impres­
tion of being a kindly, amiable, and above all, a genuinely

This autobiographical Image Made by Chance.

women, and the incubus a projection of the artist's frustrated

Two or three years later, I found myself as an assis-
tant professor in his department at Washington Square Col-

nent of conversations, in which we were later joined by

frightening about this never-slacking presence of mind.

If he himself finished everything on time.

His judgment could be very harsh if, on a more ad-

The following remarks have been excerpted

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One of his students.

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At this point I cannot help citing yet another instance of his

Was-a ring, which he wore on the middle finger of his right

Several of his students.

I was as generous in sharing his knowledge as he was overjoyed when he succeeded in finding a position, a piece of information,

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Several of his students.

An acoustic
Dora Jane Janzon

Ladies and gentlemen, I thank you who have come resolutely to sit down at this table, and to listen to me at my father's insistence—none of you having travelled long distances to attend this service—so that I may, of course, bring myself simply because they have come up over and over again, both in letters and in conversation.

The first and perhaps the most important thing that I have to say is this: her spirit and her faith were never to be witheld, no matter how difficult the situation and how tragic her fate. She died with the same passion as she lived—she died for a cause, for her People, for her God, for her Country.

The second point is: she was not a martyr, but a saint. She died in the midst of her work, in the service of her People. She died with the same strength and courage with which she had lived.

The third point is: her memory will live on. Her name will be remembered as long as the memory of the world endures. Her spirit will be with us always, as a beacon of hope and inspiration.

Thank you.

Dora Jane Janzon and her husband, Victor Janzon, with Division of Fine Arts, New York University.

Winter 1982

For research and publication, letters to and from, see the Yellow Pages.

For a biography of Mina Loy (1885-1950), information about her paintings, engravings, or letters to private collectors, or libraries in the United States and Canada is sought for the preparation of a complete, critical, annotated bibliography. An assistant Timothy Hassid, Associate, Secretary, Exposition, 11 Thompson Street, New York, N.Y. 10012.

For a book on images of pregnancy and birth in art and literature, samples of work or information from artists, writers, and collectors is sought by Deby Bobek, 46 Waban Ave., Waban, Mass. 01761. (617) 955-3603.

For a volume of recently discovered letters written by Braque, information about his students is sought. Colle scholars are requested to contact the Editor, J. Bard McNulty, Trinity College, Hartford, Conn. 06106.

For a catalogue raisonné of Brazilian painter Candido Portinari (1903-1962), information is sought concerning his life and work: periodical clippings, letters, exhibits, catalogue raisonnés, books, photographs, monoprints, recordings, personal writings, documents, etc. Contact João Candido Portinari, Barre- tor, Projeto Pintor, Pozzi, Brasilia 05000, Brazil.

For research and publication, letters to and from, see the Yellow Pages.

For information about the Dutch painter Vincent van Gogh (1853-1890), biographies, catalogues raisonnés, letters, previously unpublished documents, etc. Contact Vincent van Gogh Foundation, 9 Park Ave., New York, N.Y. 10016.

For a show listing the exhibits of artists who are members of the CAA, lists should include name of artist, gallery, city, dates of exhibition and medium.

Jean Tracey Amsick, Eastern Michigan University Library, Ann Arbor, November 12-December 17. Paintings and Drawings.


Gloria DePillips Bruhn, Rialto Gallery, New York City, September 24-October 15. "Paintings and Drawings."


Walt Multz, University of Kansas, Lawrence, Kansas. November 22-December 23. "Paintings."


Robert David, Trout Art Gallery, Dickinson College

Robert David has been appointed director of the Trout Art Gallery of the new Weiss Center for Art at Dickinson College. Roberton, who is currently completing his dissertation at the University of Pennsylvania, interned at the Virginia and Albert Museum, and worked at the Yale Center for British Art and at the Rosenbach Museum.

A staff promotion and a new appointment in the curatorial department have been announced by the Memorial Art Gallery of the University of Rochester. Donald A. Rosen­ bahl, the gallery’s curator of collections since 1970, has been promoted to chief cura­ tor. Patricia A. Anderson, curatorial as­ siant at Smith College Museum of Art, Northampton, Mass., since 1980, has been named associate curator for American art and ad­ ministrative assistant to the director. Before joining the gallery in 1978, Rosenthal (Ph.D. Columbia) served as a research assistant in European painting at the Metropolitan Museum of Art from 1974 to 1977 and as an as­ sociate curator of European painting at the Phil­ adelphia Museum of Art from 1977 to 1979. Anderson, a member of the International Association of Art Critics and has written for Art in Amer­ ica, Art Magazine, Art News, Image and Issues, and the Journal of the Los Angeles Institute of Contemporary Art.

Recent curatorial appointments: Julie A. A. Springer (Ph.D. Madison, Wis.) has been named curator of American painting for the Georgia Museum of Art at the University of Georgia. Suzanne Tadeuszewi­ z (M.A. Illinois) has been named curator of European painting at the Minneapolis Institute of Art. Two new curators were appointed at the Georgia Museum of Art. Jane Hall, former chief curator at the New Mexico Museum of Art, joined the Hood as chief curator in November, succeeding Arthur B. Blumenthal, who had resigned. Hazzard Burrows, formerly curator of music at the Eastern Washington State Historical Society in Spokane, was appointed registrar in August. She succeeds Margaret Moody Siers, who retired to con­ tinue her education at Boston University.

Another resignation is that of Stephen Gar­ ret, from the directorship of the Paul Gold­ man Museum. Garrett, an art critic, was a special advisor during the planning and construction of the museum’s building and gardens, a rep­ lacement for the Roman Villa dei Papiri (first cu­ rator of the Villa) and its permanent collection, which had been part of the museum’s original concept. Garrett also served as editor of the magazine when the new museum opened in 1974 and was made director following Gezzi’s death in 1979.

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classifieds

The charge for classifieds is 50¢ per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.

AFRO-AMERICAN AND AFRICAN ART BOOKS, exhibition catalogs and ephemera. List available from Betty Gubert, 143 E. 37th St., New York, N.Y. 10016.


PHILADELPHIA EXHIBITS: 90 galleries provided detailed information on their preferences and practices for this nationally acclaimed publication. "Philadelphia Galleries: Information for Artists" is an unparalleled resource for artists throughout the country. Send $5.00 to: Philadelphia Galleries, P.O. Box 17219, Philadelphia, PA 19105.

The ACCADEMIA DEGLI IPPOTAMÌ will hold its annual meeting this year in Philadelphia on February 18th at 8:30 p.m. at Harry's place. Avanti gli ippopotami!

WORKSHOP and classes in Etching, Photolithography, Graphic Art Centre, Via Santa Reparata 41, Florence, Italy 50129. Tel. (055) 214-365.

SUMMER STUDY IN CRETE, GREECE. July 1-August 16, 1983. Courses: Art history, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577. (914) 694-2200, ext. 351 or 337.

TALLAHASSE CAPITAL PROJECT. A $750 prize awarded to winner submitting design or model for a sculpture within $25,000 range. Topic: peace and understanding. 29-42 feet high, durable. Address projects by February 1, 1983 to F. Bucher, Art History, Florida State University, Tallahassee, Fla. 32306.

HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melcer, Professor of Comparative Literature, Syracuse University (June 20-July 22, 6 credits, undergraduate/graduate; mature learners welcome). Renaissance Italy is the uncompromising stage for this interdisciplinary traveling seminar offered for the seventh consecutive year. All lectures are delivered in situ. Guest lectures by Professors Puppi, Gentili, Battisti, Pignatti, Paco, Procacci, Rearick and Jost Gaugier. Special permits have been secured for the seminar to enter major Florentine museums and galleries at times normally closed to visitors. One-third of the program is taken up by field trips within the larger perimeter of historic Florence, and about two-thirds, by extended travel to Pisa, Lucca, Siena, Perugia, Assisi, Orvieto, Arezzo, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice (three days), and Rome (four days). For further information contact Syracuse University, DIPA, 350 Comstock Avenue, Syracuse, N.Y. 13210. (315) 423-3471.

SPLENDORS OF CHINA. Art study tour in Hunanshan Mountains, Guilin, Soochow, Hangchow, Sian, Peking, July 1983. Write Prof. Vito Giacalone (of Kent College), 463 West St., apt. B-938, New York, NY 10014.

STUDY-TRAVEL PROGRAMS TO THE USSR offered spring and summer by Citizen Exchange Council: "Museums and Children" (March), "Art in USSR" (March-April), "Art Restoration" (May), "Community Schools of the Arts" (June-July), "Folk Arts" (August). Details from: Citizen Exchange Council, 18 East 41 Street, New York, NY 10017; (212) 889-7960.

business meeting

amendments to the By-Laws:

At present, only those students with an annual income of $6,000 or less are eligible for student membership. Since many graduate fellowships and teaching assistantships now pay in excess of $6,000, it is recommended that the By-Laws be amended to raise that amount to $10,000.

In order to avoid operating at a considerable deficit in 1984, it may be necessary to raise institutional dues (currently $60.00) by an amount in excess of that currently permitted by the By-Laws. It is recommended, therefore, that the By-Laws be amended to remove the restrictions currently governing the amount by which institutional dues may be raised.

For those who will be unable to attend the Annual Members Meeting, proxies have been included with the Notice of Meeting.

people and programs

Utica, N.Y. Stark (Ph.D. Ohio State Univ.) was formerly assistant professor of art history at the University of Minnesota and a research associate at the Tweed Museum of Art in Duluth. The Institute has also named Linda Lott head librarian. Lott, who also has an M.L.S. degree, earned her master's degree in art history at the Rosary College Graduate School of Fine Arts in Florence.

Helen A. Harrison, formerly guest curator at The Queens Museum and an art reviewer for the Long Island edition of The New York Times, has assumed the post of consultant curator for the Guild Hall Museum in East Hampton. Trained as a sculptor and printmaker at Adelphi University, Harrison also holds a master's degree in art history from Case Western Reserve.

CAA newsletter

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Editor: Rose R. Weil
Associate Editor: Minerva Navarrete

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