annual members
business meeting

The 72nd Annual Members Business Meeting will be held on Thursday, February 23, 1984 at 12:15 P.M. in the Dominion Ballroom (Second Floor) of the Sheraton Centre, Toronto. The Official Opening Session, of which the Business Meeting is a part, has been expanded this year to include a special Board-sponsored panel, Issues in Education in the Arts, chaired by W.J. Tomaíni, Univ. of Iowa.

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 1984: President: John R. Martin, Princeton University; Vice President: Paul B. Arnold, Oberlin College; Secretary: Phyllis Fray Bober, Bryn Mawr College.

Board of Directors. Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by the returns on the preferential ballot. This year, 1414 ballots were received; all ballots were counted, despite the fact that through the usual combination of our own tardiness and the inefficiency of the Post Office, ballots straggled in long past the announced deadline. The slate reported by the Nominating Committee for election to the Board of Directors in 1984 (to serve until 1988) is: Cynthia Carlson, Philadelphia College of Art; Alan M. Fern, National Portrait Gallery, Smithsonian Institution; Joel Isaacson, University of Michigan; Martha Kingsbury, University of Washington; Seattle; James Marrow, University of California, Berkeley; and Catherine Wilkinson Zerner, Brown University.

Nominating Committee: Those nominated to serve on the 1984 Nominating Committee (which selects those Directors who will be elected in 1985) are: Barbara Zucker, University of Vermont, Chair; Kurt W. Forster, Massachusetts Institute of Technology; Jules Prown, Yale University; Raymond Saunders, California State University, Hayward; and Evan Turner, The Cleveland Museum of Art. Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which has been mailed separately.

This year—mirabile dictu—there are no proposed By-Laws changes.

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

announcements

Art Journal: American Art

The Spring 1985 issue of the Art Journal will be devoted to American art. Emphasis will be placed on new directions, both methodological and in terms of areas of investigation. Anyone interested in submitting an article should send a brief proposal by March 30, 1984 to Guest Editor Jules Prown, Dept. History of Art, Yale University, Box 2009, Yale Station, New Haven, Conn. 06520.

Art Journal: Manet

For an issue of Art Journal devoted to Manet (Summer 1985), Guest Editor Beatrice Ferzwell invites results of research prompted by recent centennial exhibitions. Factual, formal, and iconographic studies are all equally welcome, as are varied methodologies including Marxist, semiotic, and post-structuralist. Please submit abstract or brief proposal by September 30, 1984 to the Guest Editor at Dept. Art History, University of California, Santa Barbara, Calif. 93106.

Excessive Reproduction Fees

The CAA and the SAH have formed committees to deal with the problem of fees charged for the rights to publish photographic reproductions to accompany their texts. Such fees, formerly waived for all scholarly journals and books, have recently begun to rise; several commercial organizations now intervine between the scholar and such photographic sources as Alinari, Scala, etc.; many museums, libraries, and archives have begun to charge commercial prices. The CAA and SAH committees plan to discuss the problem with representatives from the American Association of Museums, university presses and other art publishers, and later with photographic dealers, in the hope of establishing reproduction fee procedures that equitably reflect the art and architectural historians' lack of financial gain in publishing their scholarship. More information on this topic will be forthcoming as these committees pursue their collaborative study.

NEH Humanities Projects Program

The NEH Program for Humanities Projects in Museums and Historical Organizations invites applications by March 1, 1984 for publications and projects for interpretive exhibitions in the following categories:

1. Books and catalogues that relate a permanent collection or exhibition to central ideas in the humanities. Publications may focus on the institution's entire collection or portions thereof, or an exhibition.

2. Books resulting from exhibition- or collection-related symposia that have taken place within the past three years or are planned for the immediate future.

3. Implementation of major temporary or permanent interpretive exhibitions.

Projects supported by the Program should encourage public understanding of the great works and central ideas of the humanities. Specifically, these projects should foster one or more of the goals of the Division of General Programs: (a) the appreciation and interpretation of cultural works; (b) the illumination of historical ideas, figures, and events; and (c) an understanding of the disciplines of the humanities.

The March 1, 1984 deadline is for projects beginning on or after October 1, 1984. Potential applicants are urged to call the Program at (202) 786-0284 for special guidelines and proper application forms. In addition, staff is available to discuss project ideas with applicants and to review proposal drafts if submitted four weeks in advance of the deadline.

Summer Seminars for College Teachers

This NEH program provides opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their own or related fields at institutions with library collections, suitable for advanced research. Each seminar has twelve participants and lasts eight weeks; each participant receives a stipend of $3,000. Copies of the brochure describing the content of all seminars are available at most colleges at the Office of Sponsored Research or from department chairs (or write Division of Fellowships & Seminars, NEH, Room 316, 1100 Pennsylvania Ave. N.W., Washington, D.C. 20506). Those wishing to apply should write directly to the seminar director for detailed information and for application materials. Application deadline: 1 April.

"Related fields" can be broadly and deliberately interpreted, and there are topics of possible interest to art historians in practically every discipline. Specifically in art history or very closely related are:

Architectural Theorists of the Renaissance and Their Challengers. Richard J. Betts, School of Architecture, University of Illinois.
The American Numismatic Society has positions at its New York City headquarters, beginning September 1984 at $5,000 per year for two years, $6,000 per year for the third year. Applications should be completed by May 1, 1984. The grants may be used for research on any aspect of numismatics, including any aspect of art as well. For further information: Mrs. Margaret S. Miskell, Assistant Curator, Dept. of Art, American Numismatic Society, 290 Madison Avenue, New York, N.Y. 10016.

The Getty Museum has positions at its Los Angeles headquarters for three prospective graduate students or recent Ph.D.s. The positions are for two years at $6,000 per year, plus $200 per month for a standard two-year fellowship or $5,000 per year, plus $200 per month for a full-time assistantship for one year. The successful candidate will be selected by the Getty Museum Education Department on the basis of the following: (a) a letter of recommendation; (b) a curriculum vitae; and (c) a statement of past and proposed future research. Application deadline: May 15.

The Numismatic Grants and Fellowship Committee of the American Numismatic Society will award approximately $20,000 in grants during the year beginning September 1984. Applications are invited from institutions or individuals engaged in study or research projects relating to the history of numismatics. All applications will be reviewed by the Grants and Fellowship Committee. For further information: Mrs. Elizabeth L. Johnson, Grants Officer, American Numismatic Society, 290 Madison Avenue, New York, N.Y. 10016. Application deadline: May 15.

The American Numismatic Society offers ten grants annually to students for study at the University of British Columbia, Vancouver, during which time the grants are to provide students with a deeper understanding of the contributions made by numismatics to one or other fields of study. Applicants must either be a numismatist or have completed at least one year of graduate study and must be affiliated with a college in the United States or Canada. Each grant carries a stipend of $2,000. The applications should be complete by May 15, 1984. For further information: Mrs. Margaret S. Miskell, Assistant Curator, Dept. of Art, American Numismatic Society, 290 Madison Avenue, New York, N.Y. 10016.
New Funds for Conservation
Congress approved $3 million for the conservation of cultural property, to be administered by the Smithsonian Conservation Institute (SNI) for fiscal 1984. This appropriation is intended to allow the Smithsonian to develop a comprehensive program for the conservation of the Nation's cultural property.

Preservation News

Newsworthy Conservation
The Smithsonian Institution is the nation's repository for cultural property and is recognized as a leader in the development and implementation of programs for the conservation of cultural objects. The Smithsonian has been a leader in the development of conservation training, conservation treatment, and conservation research. The Smithsonian has also been a leader in the development of conservation standards and the establishment of conservation protocols.

New Directors

The American Institute of Conservation (AIC) has announced the appointment of the following new directors:

- Nancy Deffebach, Beverly Art Center, New York, N.Y.
- Fay Lomnitz, Inger Gallery, New York, N.Y.
- Geoffrey Landrieu, Avery-Harding Gallery, New York, N.Y.
- Michael Torlen, The Cathedral of St. John the Divine, N.Y.
- Simon Veira, La Mina, Chicago, Ill.
- John Zajac, LaMina, Chicago, Ill.

Shows by artist members

*Barry L. S. Meehlburg, Macy Gallery, Columbia University, Teachers College, N.Y.C., November 28-December 16. Graphic works for oil, and corporate identity, book and publication design. (Ph.D., Bryn Mawr College, Pa., 1976, the author of an anonymous donor, the work was published by Brill this year, has an extensive bibliography on the seals in the Pierpont Morgan Library, and a recent history of the seals in the Pierpont Morgan Library.)*

*The Arm of Liberty

If you haven't received a request for a contribution towards the conservation/preservation of the Nation's cultural property, you are encouraged to support this effort by contacting your local Smithsonian Affiliate or by making a contribution to the Smithsonian Institution. The AIC has established a fund to support its conservation activities, and contributions are welcome from individuals, museums, and other organizations.

*The Howard Zinn Award

The Howard Zinn Award is given annually to an individual who has made significant contributions to the field of conservation/preservation. The award is presented by the American Institute of Conservation (AIC) and the Smithsonian Conservation Institute (SCI). The award recognizes excellence in conservation/preservation and reflects Congressional concern for the preservation of cultural property. The award is given in cooperation with the National Institute of Cultural Property and the Smithsonian Conservation Institute (SCI).

*The New York Times

The New York Times is a leading source of news and information on the conservation/preservation of cultural property. The newspaper has been a leader in the development of conservation standards and the establishment of conservation protocols.

*Congressman Joe Biden

The late Representative Joe Biden, D-Del., was a long-time supporter of conservation/preservation. He was a member of the House Appropriations Committee and was a strong advocate for the Smithsonian Institution. Congressman Biden was a leader in the development of conservation standards and the establishment of conservation protocols.

*The Smithsonian Conservation Institute (SCI)

The Smithsonian Conservation Institute (SCI) is a research center of the Smithsonian Institution. The SCI is dedicated to the conservation of cultural property and to the development of conservation protocols. The SCI has a wide range of programs, including conservation training, conservation treatment, and conservation research. The SCI is a leader in the development of conservation standards and the establishment of conservation protocols.
The University of Arizona, Tucson, has made a number of appointments in its art department. Peter Bermingham (Univ. Michigan), director of the UA Museum of Art, has joined as adjunct professor and will teach and supervise courses in the new museum studies program. Monte Bingham is teaching this term in graphic design. San Francisco painter Robert Colenbrander is visiting professor of drawing and painting. Director James L. Elkins has joined the museum studies program as adjunct professor. Joanna Frank (Ph.D., Univ. Chicago), consulting assistant professor, is teaching contemporary art history and art criticism. Also teaching in the museum studies program as well as teaching sessions in Japanese painting and print is Joel Goldsmith (Ph.D., Brown Univ.).

MUSEUMS

We are somewhat belated but nonetheless pleased to report the long-awaited appointment of a number of artists and curators to the History of Art and the Humanities. Kent W. Forrester, born in Switzerland, Foner (Ph.D., Univ. Zurich) has taught at Yale, the University of California at Berkeley, Stanford University, and (currently) M.I.T. and from 1978 to 1983 served as editor of the journal of the Getty Trust. He has published extensively on a wide range of topics ranging from Renaissance architecture to medieval and early modern artists and culture to perspective and the history of science. His current book, which he will publish next year, is a major work on the history of the eye.

There are a number of changes in the Visual Arts department. Robert Colescott, University of Arizona, Tucson (1928-9), visiting assistant professor and adjunct professor at the University of California, has joined the faculty as a visiting artist for the fall semester. The faculty of the Visual Arts has appointed visiting artist Peter Bermingham (Univ. Michigan), director of the UA Museum of Art, has joined as adjunct professor and will teach and supervise courses in the new museum studies program. Monte Bingham is teaching this term in graphic design. San Francisco painter Robert Colenbrander is visiting professor of drawing and painting. Director James L. Elkins has joined the museum studies program as adjunct professor. Joanna Frank (Ph.D., Univ. Chicago), consulting assistant professor, is teaching contemporary art history and art criticism. Also teaching in the museum studies program as well as teaching sessions in Japanese painting and print is Joel Goldsmith (Ph.D., Brown Univ.).

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Robert Landsmark, sculptor, is a visiting artist for the fall semester. For more information, contact Barbara Haskell, Curator, Whitney Museum of American Art, 945 Madison Avenue, New York City, NY 10021.

The Society of Architectural Historians is up­

dating its Guide to Graduate Programs in Architectural History. If you are interested in being a participant in the exchange of scholars in the humanities and social sciences between the American Council of Learned Societies and the Academy of Sciences of the USSR, you will be contacted to do so. For more information, contact Barbara Haskell, Curator, Whitney Museum of American Art, 945 Madison Avenue, New York City, NY 10021.

The southern portion of the fifteenth century choir stalls in the Cathedral of Saint-Pierre at Nantes are back in place after a fire. In gathering the necessary details for the reconstruction and restoration of the stalls, photographs were taken on the whereabouts of some two thousand photographs which will be used in their restoration. However, names and dates were not given. If you have an ink­

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The 1984 Annual Meeting of the ACCADEMIA DEGLI IPPOPOTAMI will take place this year in Toronto on Thursday, February 23rd at 9:00 P.M. at Harry's Place. Avanti gli ippopotami.


Architectural and art historical WALKING/DRIVING TOURS of European and American cities with relevant musical interludes on AUDIO CASSETTE TAPE. For complete listing send SASE to Travelcassettes, Box 982, New Haven, CT 06504-0982.

WANTED: (1) ARTISTS, all media for In the Pink, 1984 exhibition. Please send slides, resume, SASE. (2) CURATORS and TOPICS for N.J. non-profit gallery. Contact: A. Kimbel Blackburn, Tweed Gallery, P.O. Box 2957, Plainfield, NJ 07062.

HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melczer, Professor of Comparative Literature, Syracuse University (June 18-July 20, 6 credits, undergraduate/graduate; mature learners welcome).

Renaissance Italy is the uncompromising stage for this intensive interdisciplinary traveling seminar offered for the eighth consecutive year. All lectures are delivered in situ at artistic and historical sites, monuments, galleries, museums, cathedrals, and cloisters. The group has been granted access to major museums and galleries, including the Vatican Museum, at times normally closed to visitors. About one-third of the program is taken up by field trips in and around historic Florence, and about two-thirds, by travel to Pisa, Siena, Perugia, Assisi, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice (three days), and Rome (five days).

For further information contact Syracuse University, Division of International Programs Abroad, 119 Euclid Avenue, Syracuse, N.Y. 13210, tel. 315/423-3471.


In accordance with its policy of promoting from within whenever possible, several staff promotions have been announced by the Metropolitan Museum of Art. Carol Moon Cardon (Ph.D., I.F.A.), who joined the staff in 1977 and has published widely in the field of Greek vases, has been named assistant director for special projects. James David Draper (M.A., I.F.A.), a member of the curatorial staff since 1969, has been elected curator in the department of European sculpture and decorative arts. Helen Otis (M.A., Wayne State Univ.; certif. of conservation, I.F.A.), who joined the Met's paper conservation department in 1972, has been promoted to conservator for prints and drawings. Richard Stone (M.A., and doctoral candidate, I.F.A.), associate conservator of objects since 1978, has been promoted to full conservator. And Gisela Helmkmph, who trained at the Academy in Stuttgart and has served since 1975 as senior associate conservator of paintings, has been promoted to conservator.

The Whitney, too, has announced several promotions from within. Richard Armstrong, formerly senior instructor in the independent study program, has in addition been named adjunct curator. Lisa Phillips, associate curator, branch museums, since 1980, has been promoted to head, branch museums, and associate curator.