

# CAA newsletter

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March 1978

## CAA awards

Awards for excellence in art historical scholarship and criticism and in the teaching of studio arts and art history were presented at the Convocation ceremonies of the 66th Annual Meeting of the College Art Association, held in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art on Friday evening, January 27, 1978.

The Association's newest award (established last year), for Distinguished Teaching of Art History, was presented to Ellen Johnson, Professor Emeritus of Art and Honorary Curator of Modern Art at Oberlin College. For nearly forty years Professor Johnson's courses in nineteenth- and twentieth-century art have been one of the most popular offerings at this prestigious undergraduate institution. Her inspired teaching first opened the eyes of numerous students, many of whom went on to become leading historians, curators, critics, and collectors of modern art. In accepting the award Prof. Johnson commented: "Receiving an award for teaching is like receiving an award for living in a Frank Lloyd Wright house."

The Distinguished Teaching of Art Award went to Mercedes Matter, founder—in 1964—of the New York Studio School, an institution whose then-unique concept that the training of the artist is not divisible into point/credits per hour but involves a full-time, focussed commitment to the demands of the studio has since influenced the entire course of art education in the United States. In her acceptance speech Dean Matter called upon government and private foundations to establish a grant program that would enable mature artist/teachers to devote a greater portion of their time to their own creative work. (See p. 4.)

The Association's major award for art historical scholarship published during 1976, the Charles Rufus Morey Book Award, was presented to Kurt Weitzmann, Professor Emeritus of Art and Archaeology at Princeton University, for *The Monastery of Saint Catherine at Mount Sinai, The Icons, Volume I: From the Sixth to the Tenth Century*, an outstanding analysis of a hitherto virtually unknown phase of early Byzantine painting.

The Frank Jewett Mather Award for Distinction in Art and Architectural Criticism went to Linda Nochlin, Mary Conover Mel-

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## 1978 annual meeting report

The high note and the low note of the 1978 annual meeting were sounded back-to-back: the high note on Friday evening, the Convocation Address by Sherman E. Lee, a stunning defense of the pursuit of excellence and an attack upon anti-elitist demagoguery and the obliteration of the essential boundaries between the realm of art and the realm of commerce by those with both the training and the responsibility to know better. Too good to paraphrase, so we've culled some excerpts (see p. 3).

The low note was struck on Saturday morning, on the Promenade of the New York Hilton Hotel (formerly the CAA Registration Area). Unbeknownst to us, the space had been contracted to the City-Wide Junior High School Symphonic Orchestra, a group of some eighty fledgling enthusiasts whose performance could be appreciated only by parents and peers. After the first few frantic minutes we were able to get the amplification system shut off so that only those who marched directly through the Promenade did so to the tune of "Raindrops Keep Falling On My Head," "The Syncopated Clock," and selections from the "Weistersingers" (*sic*). But it was rough going for the first speakers in each of the four Saturday morning sessions, and we apologize most sincerely for the unintentional counterpoint.



Sherman E. Lee

Prior to the Convocation and cacaphony, people went pretty much through the usual annual meeting paces. The difference—since this was New York—being that there were more people and more paces. Despite severe storms and rumors of ad hoc art history seminars held in snowbound airports throughout the Midwest, some 6,000 people

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The morning after.

Photo: Minerva Navarrete

Photo: Minerva Navarrete

did manage to make it to the annual meeting. They were greeted by the fattest (72 pages) CAA annual meeting program ever, otherwise known as the *Sandler Family Album*. (Art History sessions were chaired by Lucy Freeman Sandler, New York University; studio sessions were chaired by Irving Sandler, S.U.N.Y., Purchase.) Detailed reports on both studio and art history programs will appear in the Summer *Art Journal*.

Lisa Taylor, Cooper-Hewitt Museum, was local events coordinator, and arranged a particularly rich itinerary involving Wednesday stopovers in the environs of the Hilton (with receptions at the Museum of Modern Art, the Museum of American Folk Art, and the Museum of Contemporary Crafts); Thursday stopovers along "Museum Row" (receptions on and around Fifth Avenue, from the Museum of the City of New York at 104th Street to Asia House at 64th); Convocation and a reception at the Metropolitan Museum of Art on Friday evening; and, for more adventurous souls, Saturday sojourns as far as the Brooklyn Museum for a seminar on Stuart Davis, and tours to Yale, Princeton, and the Newark Art Museum.

The CAA-sponsored "Exhibition of Drawings by M.F.A. Candidates," now in its fifth year, was held at the Parsons School of Design, where CAA members (and the general public) were welcome throughout the conference.



Photo: Minerva Navarrete

Tête-à-tête at the Met. H. W. Janson, left, and Philipp Fehl.

In addition to regular CAA sessions and local events, almost a dozen related organizations held program sessions, business meetings, ad hoc meetings, etc.—among them the Women's Caucus for Art, the Caucus for Marxism and Art, the International Center for Medieval Art, the American Committee for Southeast Asian Art, and the Committee on Foundation Education in Studio and Art History. How far this list can be extended without undue strain on space and sanity is an open question.

Alumni reunions also reached an all-time high (we seem to remember that line from last year's annual meeting report), with 22 listed in the final schedule, although we understand that several cancelled when they got their first glimpse of Hilton Hotel prices.

Exhibitors, too, were more numerous than ever—74 of them. And the crowded exhibit area served, as always, not only as a marketplace but also as a fertile meeting ground for the exchange of ideas among authors, editors, and the all-important audience.

As if all the above weren't enough to keep conferees busy, a new feature—CAA film showings—made its first appearance at this year's annual meeting. The fare was varied and the traffic brisk, and we suspect that there will be more rather than less of that kind of thing in the future.

### Placement

We haven't finished (we haven't even started) counting, but our rough estimate is that some 2,000 candidates came to the CAA annual meeting looking for jobs. A total of 468 jobs was listed: 252 in the advance listing that was mailed on December 27th; 216 in the supplementary listings compiled and distributed on-the-spot. A detailed report: types of jobs, areas of specialization of candidates, etc., will appear in our next issue. Briefly, and off-the-cuff: on the whole, placement seemed to work rather well. Starting one day in advance of sessions was a definite advantage, and the space set-up at the New York Hilton was particularly good. Mostly by word-of-mouth, those seeking jobs seemed to be learning that it does pay to pay their dues early enough to receive the advance positions listing, so that fewer and fewer candidates come to the meeting totally unprepared.

Two other factors this year played an invaluable role as information-cum-therapy: The article "How to Survive CAA Placement by Knowing How to Try" by Beverly Zisla Welber (probably the most widely read piece the CAA has ever published) and the informal

Photo: Minerva Navarrete



Telling like it is. At Placement Orientation. From left, George Sadek, Wallace Tomasini, and Paul Arnold.

placement orientation held Monday evening BAHBL (before-all-hell-broke-loose). Our very special thanks go to Paul Arnold, of Oberlin College, and to Wallace J. Tomasini, of the University of Iowa, who spoke informatively and intelligently about what it is that interviewers look for. CAA President George Sadek discussed the CAA's goals in the placement situation and the recently adopted *Standards for Professional Placement*, and yours truly ran through the ropes on how-it-actually-works.

### Addenda

*The most surprising thing that happened at the annual meeting:* a well-thumbed copy of *The Wall Street Journal* turning up in the Candidates Center. *The nicest thing that happened:* a line of ten people in the ladies room who let a harried Executive Secretary go first. *The least surprising thing that happened:* a burgeoning Lost-and-Found; too extensive to enumerate here, but do drop us a note if you think we may have it. R.R.W. ■



Photo: Minerva Navarrete

Placement Orientation. A full house.

## life, liberty, and the pursuit of . . . what?

Whatever is worthy of pursuit has the capacity to become the purser. Man pursues happiness, the good, love, knowledge, truth—or art, but is in turn pursued or obsessed by them. He may expect something of them; but they demand something of him—not just barely enough truth or knowledge or art to get by, but as much as is humanly possible, and sometimes it seems, even more. The unattainable but required goal is not just "good enough" but perfection. Accepting this fate, the artist, scholar, philosopher, historian, athlete, whatever creative person you will, recognizes excellence and its concomitant, elitism.

The dreadful word has become increasingly contentious, misappropriated by politicians and mischiefmakers, and misunderstood by the ignorant as a synonym for snob, with its associations with superficial society and arrogant wealth. Elite, elitist, elitism, carrying their true associations with choice or the best, are words that deserve respect and allegiance, particularly from those in hot pursuit of excellence.

The accusation of elitism inevitably carries with it elements of condescension. If excellence is the curse of the chosen, then mediocrity is the presumably assigned lot of the remainder. The good is too good for those beyond the pale. This perverse logic is characteristic of various pseudo-democratic movements, from the "Know Nothings" of late nineteenth century American politics to the populists of today. The anti-elitists in the long run underestimate the capacities of the various publics. Nineteenth and twentieth century communications are a two-edged sword and one should not be surprised at the often sophisticated aspirations of the disadvantaged.

It is more and more apparent that the confusion implicit in the now wildly fashionable demand for relevance and a "non-elitist" approach cloaks a parallel confusion and failure in the subject matter and methods of education. Some scholars, thoroughly grounded in both art and social thought, have got it right. Arnold Hauser points out that "good taste is not the root, but the fruit of aesthetic culture," and that "Public Taste is not a primary datum; it is what it has become." That is, public taste and its foundation, knowledge, is determined by what is offered.

Corruption begins when utilitarian modes, whether collectivist or capitalist, pre-empt the understanding of science and art for ulterior

purposes that immediately diminish or pervert the intellectual and social climate making such achievements possible.

"Good enough" is indeed good enough in the production and supply of staples essential to the health and physical well being of all the people. Mass production of materials good enough for these purposes is the only satisfactory means known to us for today's numbers—and with it come concepts of utility and reasonable cost. But these requirements are at total variance with what I take to be the essentials of art—uselessness, perfection, and often, unreasonable cost. This opposition of utility and happiness or delectation is common in both the collectivist and the capitalist state, but in the latter the peculiar needs of art are tolerated, sometimes encouraged, while in the former the few early harbingers of creativity were effectively suppressed.

We can scarcely be surprised, in the present state of forced accommodation or confusion if the boundaries between art and commerce have been obliterated. . . . Hence, too, the confusion of the Congress and the I.R.S. in allowing only the cost of materials as a base for the artist's evaluation in making a gift within the limits of the applicable tax laws. In Japan, at least, they sometimes recognize the worth of the art in the artist by registering him rather than his work as an Important Cultural Property. This echoes an earlier Chinese tradition of "spirit-resonance" (Chi-i-yun) the *sine qua non* of painting, as residing in the artist and the beholder, with the work of art being simply a means of transmitting the essential element of art.

A work of art is as much a fact of history as any other thing, idea or event and we should be as concerned with the corruption of these particular facts as we are with the falsification of documents, misquotation, or quotation out of context. Academic instruction at all levels must make greater, not less, use of original material in teaching. Especially within this College Art Association more attention should be given to closer relationships between art museums, artists, and art historians, and to a positive use and defense of the art museum as a part of the general virtue that Seneca, Gibbon, and Jefferson knew and that we know to be the principal part of happiness.

Sherman E. Lee ■

*Excerpts from the Convocation Address delivered at the 66th annual meeting of the College Art Association of America, January 27, 1978.*

## honors and awards

### NEH YOUTHGRANTS

This program, which has been in existence for five years, supports independent projects in the humanities. Twenty-one grants were awarded in 1976-77, the following of particular interest: **John Noxon**, age 22, San Francisco: to research and document North American Indian rock art in the Capitol Reed National Park in Torrey, Utah; **Mark Schmitt**, age 14, New Haven: to record and analyze the development of the concept of the American hero in the twentieth century through an examination of painting, photography and film; **Jacqueline Schneider**, age 25, Moscow, Idaho: to develop a reference guide to Coeur d'Alene Indian art; and **Joyce Newman**, age 28, University of North Carolina, Chapel Hill: to survey and document

quiltmaking traditions in four distinct cultural regions of North Carolina.

### NEH FELLOWSHIPS

Fellowships for Independent Study and Research for 1978-79 in art, archaeology, and architecture have been awarded by the National Endowment for the Humanities to the following scholars: **Patricia M. Bikai**, Jesuit School of Theology; **Jonathan M. Brown**, Institute of Fine Arts, New York University; **Jane B. Davies**, Columbia University; **Charles G. Dempsey**, Bryn Mawr College; **Thomas S. Hines**, University of California, Los Angeles; **William H. Jordy**, Brown University; **George A. Kubler**, Yale University; **Margaret C. Root**, University of Chicago; and **Juergen Schulz**, Brown University. ■

# shows by artist members

## STATEMENT IN ACCEPTANCE OF CAA DISTINGUISHED TEACHING OF ART AWARD

A listing of solo exhibitions by artist members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include copy of current membership card.

**John G. Balsley.** Allan Stone Gallery, N.Y.C. Jan. 1978.

**Victoria Barr.** Fischbach Gallery, N.Y.C. Dec. 3-22, 1977. Acrylic; photographs/canvas.

**James Carroll.** Lehman College Gallery, N.Y.C. Dec. 1977. Canvas and polypropylene wall and floor pieces.

**Marcia Clark.** First Street Gallery, N.Y.C. April 21-May 10. Paintings.

**Bill Creston.** Pleiades Gallery, N.Y.C. Dec. 30. An evening of 3 new films and a work-in-progress shown in conjunction with "Tenth Street Days."

**Gloria DeFilipps-Brush.** Tweed Museum of Art, University of Minnesota, Duluth. Jan. 31-Feb. 26. "Recensions, Retellings, and Other Photographs."

**Douglas DeVinny.** Giles Gallery, Eastern Kentucky University, Richmond. Jan. 16-Feb. 3. Drawings and prints.

**Louis Finkelstein.** Ingber Gallery, N.Y.C. Feb. 4-March 1. Paintings and drawings.

**Douglas Giebel.** Control Data Office Building, Bloomington, Minn. March 1978. Oil paintings.

**Jeff Hoare.** Owl 57 Galleries, Woodmere, N.Y. Jan. 1978. Paintings.

**Doece Maher.** Artemesia Gallery, Chicago. Feb. 10-March 5. Recent Light Works. North Park College, Chicago. April 5-25. Paintings.

**Judith Peck.** New Jersey State Museum, Trenton. Jan. 14-Feb. 26. Sculpture in bronze.

**Janice Koenig Ross.** Main Gallery, University of North Alabama, Florence. Feb. 7-24. Paintings and drawings.

**Yasue Sakaoka.** Alumni Gallery, Mansfield State College, Mansfield, Pa. Dec. 5-Jan. 31. Cardboard and plywood constructions.

Two factors seem to me important for teaching in art to be effective.

One is the students' circumstances of study. Without sufficient continuity of studio practice to absorb what they learn—however marvelous the teaching may be—students do not develop fruitfully. After having taught several years within college programs which deprived students of sufficient time to work, I was moved to help a group of my students to create a school where their needs would be met.

The other factor concerns the artists who teach. What they give has most substance when it overflows from immediate experience, which means they are currently and vitally engaged in their own work. Too often the very fact of teaching prevents this. The essential continuity of focus is thwarted. There are the summers—precious moments between school years—in which an artist tastes again that total immersion in work through which, alone, he or she can advance or bring important works to realization. But these short respites are fraught with anxiety because of the sense of imminent ending.

In maturity, as demands within one's work deepen and the enormity of the task in which one is engaged becomes more apparent—to make one's own way, a way that no artist has made before, as mortality becomes pressingly real and time closes in, the division of one's self through teaching can become devastating. Whereas, at times, it has been enormously stimulating to teach, now it can defeat. A frustrated artist is not the most inspiring.

To the countless young artists here to get a teaching job this may sound far-fetched. But, later, after years of teaching, there are artists who need to be rescued from what earlier seemed so desirable. Teaching can become a trap from which—especially when families are involved—artists can scarcely escape.

If government and private philanthropies want to help the artists of this country—very few of whom can rely on private incomes or sales of work—here is one way it could be done:

To match teaching salaries; that is, to pay the institution in which an artist teaches the equivalent of a semester's salary, to add to the

**Frieda Savitz.** Hanson Galleries, N.Y.C. Jan. 10-Feb. 12. Paintings, "Inner Side." Arizona State University, Tempe. March 4-21. Paintings, drawings, watercolor-inks. Finkelstein Library, Spring Valley, N.Y. April 17-May 31. Paintings, drawings, watercolor-inks. Southern Vermont Art Association, Manchester. July 15-30. Paintings and drawings.

**Jason Seley.** Louis K. Meisel Gallery, N.Y.C. Jan 7-28. Chrome-plated steel sculpture (car bumpers).

**Judith Solodkin.** Nobé Gallery, N.Y.C. Jan. 24-Feb. 4. Lithographs.

**E. Jean Schiff.** Colorado State University, Ft. Collins. Jan. 29-Feb. 24. "Audio-Visible: Art Sounds Out," Multi-media exhibition of sound, light, and drawing.

**Glenda Youritzin.** Philbrook Art Center, Tulsa. Feb. 19-March 19. Paintings.



Mercedes Matter

institution's for the same period. Together this would equal a year's salary, but the artist would teach only one semester.

Two consequences would result:

1. That the artists so helped would have two thirds of the year—each year—in which to devote themselves uninterruptedly to their work.

2. It would open up a second job for an artist who might need one.

*The most important principle involved is that the support be ongoing. One year grants or sabbaticals are not a solution to an artist's life—there must be a continuing situation. Better that help be partial and continuing than full for a limited time.*

I think this plan a feasible way to help many American artists in their maturity to fulfill their lives, to develop to the full extent of their potential and thus to enrich the cultural heritage of this country, while still giving young artists some opportunity to learn from them. Certainly some of the money appropriated for art should go to those who create it! And I believe this idea, if implemented, could crucially affect the lives of valuable artists each of whom, as a national resource, is irreplaceable.

Mercedes Matter ■

**Anne Seelbach.** Still Mountain Gallery, Roosevelt House, N.Y.C. Feb. 24-March 17. Paintings, pastels, and monoprints of abstract rock formations.

**Charles Rufus Morey Book Award**

The Charles Rufus Morey award for the most distinguished book in the history of art published in 1976 is presented to Professor Kurt Weitzmann for his book *The Monastery of Saint Catherine at Mount Sinai, The Icons, Volume I: From the Sixth to the Tenth Century*, published by Princeton University Press. Since long the dean of studies in Early Christian and Byzantine Art, Professor Weitzmann has contributed an outstanding analysis of a

## ICAA awards

lon Professor of Art at Vassar College, whose historical and critical writings, particularly in the areas of the realist revival of the past decade, the recovery and re-evaluation of women's art, and the self-as-art object, have brought an acute awareness of social and political context to the study of art, significantly enlarging its cultural resonance.

The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1976 in *The Art Bulletin* was awarded to Elizabeth Cropper of Temple University's Tyler School of Art for "On Beautiful Women, Parmigianino, *Petrarchismo*, and the Vernacular Style," a detailed illumination of the parallels between Petrarchan definitions of beauty and grace and their pictorial expression in certain mannerist paintings.

The citations read as follows:



Ellen Johnson

### Distinguished Teaching of Art History Award

For nearly forty years, Ellen Johnson has shared her knowledge and enthusiasm with the students of Oberlin College. Her courses in Modern Art have attracted year after year the largest number of students of any of the courses taught at her college.

Teaching in a primarily undergraduate program, in a Midwestern school of relatively small enrollment, she has achieved national impact: art historians, artists, curators, critics, and collectors throughout the country remember her with gratitude as the teacher who first opened their eyes to art. Her career exemplifies the power of inspired teaching. As an historian of 19th and 20th century art, she possesses the rare ability to give to the past the excitement of present controversy, while clarifying the turbulent present in the light of the past. Per-

sonally familiar with many of the artists of whose work she speaks in her classes, she bridges the gap between the makers and the historians of art. She has brought original works of art into the lives of her students, and made the museum an extension of her classroom. Her determination to meet the needs of all her students, from the least experienced to the most advanced, without losing her dignity or lowering her standards, has won her the respect and affection of generations of students. Most of her career, it is important to remember, was spent in colleges. Her conspicuous example not only has affected the lives and expectations of many of her women students, it may have been an influence for change in the profession as a whole.

*Committee: Lorenz Eitner, Chair; Anne Coffin Hanson; Beth Mandelbaum; Leo Steinberg*

hitherto virtually unknown phase of early Byzantine painting. His book combines the features of insight and painstaking accuracy with novelty and soundness, and will remain a basic tool for the study of Byzantine Art.

*Committee: Egbert Haverkamp-Begemann, Chair; Alessandra Comini; Leopold Ettlinger; Egon Verheyen*

### Frank Jewett Mather Award

Linda Nochlin's distinguished work as an art historian has intersected in an extraordinary way with the contemporary art world and recent criticism. A Courbet expert, she extended a historical discussion of Realism to encompass the realist revival of the past decade, contributing important new dimensions to our understanding of it. She has done

ground-breaking work in establishing a scholarly and critical framework for the recovery and re-evaluation of women's art, past and present, fusing feminist polemic with scholarship. Recently she has focused on a richly provocative area, the persona of the artist—the "self-as-art-object"—in a comprehensive study that ranges from popular art to anthropology to post-conceptualism. All her historical and critical writing brings an acute awareness of social and political context to the study of art, significantly enlarging its cultural resonance.

*Committee: Elizabeth Baker, Chair; Alfred Frankenstein; Lucy R. Lippard*

### Arthur Kingsley Porter Prize

Elizabeth Cropper's article, "On Beautiful Women, Parmigianino, *Petrarchismo*, and the Vernacular Style," offers a new and fruitful approach to important elements of style in sixteenth- and seventeenth-century painting. While parallels between literary and visual arts in the Renaissance have often been noted, Cropper argues the case for a much more detailed and pointed set of comparisons between Petrarchan definitions of beauty and grace and their pictorial expression in certain mannerist paintings.

In its suggestive use of a wide range of sources and in its plausible contention that courtly literary and social traditions influenced important elements of mannerist style, the essay makes a valuable methodological and substantive contribution.

*Committee: Herbert Kessler, Chair; Ann Sutherland Harris; Angelica Zander Rudenstine; Lawrence A. Silver*

"Show yourself more human than critical and your pleasure will increase."

—Domenico Scarlatti

## international congress of art history

The next International Congress of Art History, sponsored by the Comité international d'histoire de l'art (CIHA), will meet in Bologna, Italy, from September 10 to 23, 1979. Unlike its predecessors, such as the International Congress at Granada in September 1973, the Bologna Congress will be organized in accordance with a new and strict set of rules agreed upon by CIHA at its meeting in Antwerp last June. There will be no single theme; instead, the Congress will be divided into ten sections, each of them with its own chairman appointed by CIHA and devoted to an area of special concern to present-day scholarship. Each section will run over three half-days and will include six to nine reports as well as some shorter papers and discussions. Three or four sections will be scheduled concurrently, so that the Congress proper will take five or six days. During the evenings of these days there will be plenary sessions with major lectures by individual scholars of international standing. The remaining days of the Congress will be devoted to excursions organized by the Secretariat of the Congress.

### Sections

*Religious Reform and the Arts during the Carolingian Era*, Alfred A. Schmid, Fribourg

*The Near East and the West in Thirteenth-Century Art*, Hans Belting, Heidelberg

*Painting in the Fourteenth and Fifteenth Centuries: The Contribution of Technical Analysis to the History of Art*, Henk W. Van Os and J. R. J. Van Asperen de Boer, Groningen

*The Arts in Bologna and Emilia from the Sixteenth to the Seventeenth Century*, Andrea Emiliani, Bologna

*Baroque Stage Design*, Antoine Schnapper, Paris

*Nineteenth-Century Sculpture*, H. W. Janson, New York City

"Salons," Galleries, Museums, and Their Influence on Nineteenth-and Twentieth-Century Art, Francis Haskell, Oxford

*Prints and the Transmissions of Images and Styles*, Henri Zerner, Cambridge, Mass.

*The Historic Center of Large Urban Agglomerations*, Corrado Maltese, Genoa

*Problems of Method: Conditions of a History of Art*, Lajos Vayer, Budapest

### Reports and Papers

Reports, thirty minutes in length, will be presented by scholars invited by the chairman of each section. They are intended to summarize the current state of research and to define unsolved problems within specific areas of the theme of the section. Papers, not more than 15 minutes in length, are expected

to deal with new materials or discoveries relevant to the theme of the section. All those wishing to present papers or to participate in the discussion within one of the sections of the Congress are requested to communicate with the Chairman of the U.S. National Committee, Prof. H. W. Janson, Dept. of Fine Arts, New York University, New York, N.Y. 10003, who will transmit their proposals to the chairmen of the sections. The chairmen of the sections have absolute authority to accept or reject proposals for papers; they will not consider proposals by American scholars unless these are transmitted by the Chairman of the National Committee. The same rule, needless to say, applies to the other member countries of CIHA. It is strongly recommended that proposals for papers be accompanied by one-page summaries.

Subsidies for travel to the Congress will be available in limited numbers through the ACLS. Applications, however, will be considered by the CAA Art Historians Committee, which screens these applications, only from those who have been invited to present Reports or whose papers have been accepted by their section chairman. CIHA has urged the section chairman to select their speakers on a broadly international basis and to give preference, whenever possible, to younger scholars.

The full written text of Reports and papers must be in the hands of the section chairmen not later than April 15, 1979. After the Congress, they will be published in ten separate volumes, each one edited by the chairman of the section it covers. For the published version of Reports and papers, authors will be permitted to add notes and appendices but not to enlarge the text as presented at the Congress.

H.W.J. ■

## sale on slide sets

Several years ago, under a generous grant from the Ford Foundation, the CAA undertook an Educational Lantern Slide Project, the key element of which was the production of 2500 black-and-white slides deemed to cover most effectively the full range of art history from prehistoric to present times, including non-Western developments. To keep costs low, the slides were produced in the form of 35 mm film rolls, which can then be cut and mounted. Labeling material accompanies each roll. The rolls, of 250 frames each, were priced at \$18.75.

Since only a limited number of complete slide sets are still available, we are offering them on a first-come, first-served basis at \$150.00 for the entire set. (Regular price: \$187.50.) For order form and detailed description: Educational Slide Project, CAA, 16 East 52 Street, N.Y.C. 10022. ■

## first Meiss volume published

*Andrea Sacchi: Complete Edition of the Paintings with a Critical Catalogue*, by Ann Sutherland Harris. Phaidon Press Limited, Oxford, 1977.

This monograph is the first book to be published with the assistance of the Millard Meiss Fund. The manuscript had been completed and accepted by the publisher in 1970, but the changed economics of scholarly art-book publishing had made it impossible for a commercial house to print it without sustaining a serious financial loss. It is just this situation that the Meiss Fund is intended to alleviate.

The monograph on Andrea Sacchi (1599-1661) is based on the author's doctoral dissertation of 1965 for the University of London. It is the first complete study on this artist, who was the subject of a smaller scholarly study by Hans Posse in 1925. Since then a biography of Sacchi by G. P. Bellori has been traced and published by Piacentini together with extensive documentation of the artistic patronage of the Barberini family in Rome, for whom Sacchi worked almost exclusively in the 1630s and 1640s. Dr. Harris added to these new sources by tracing the artist's will and inventory of his possessions at the time of his death, documents that contain important material not only about Sacchi but also about his contemporaries. The monograph, which makes full use of these and other new primary sources, not only provides a complete catalogue of all his paintings, it also discusses all related preparatory drawings, prints designed by Sacchi and his few architectural commissions. A long introductory essay discusses the evolution of Sacchi's style and his artistic contribution as well as his relations with contemporaries such as Bernini, Cortona and Poussin. Professor Donald Posner of the Institute of Fine Arts of New York University has said of this work: "Professor Harris has produced a fine and remarkably thorough study of an artist whose historical significance has until now been imperfectly understood and whose artistic merits had heretofore only been guessed at. This is the most important contribution to our knowledge of seicento painting that has appeared in recent years."

American sales are handled by the Princeton University Press. Price: \$50.00. ■

The 1975 Survey of Ph.D. Programs in Art History is not only out-of-date, but also out-of-stock. An updated edition is planned for the Fall. Please do not send orders in advance. We suspect —mirabile dictu—that the price will go up.

## comes the resolution . . .

The last meeting of the CAA Board of Directors was held on Wednesday, January 25, 1978 in the Green Room of the New York Hilton Hotel. Some actions and announcements:

### Grievance Procedures

The Board unanimously adopted *CAA Procedures for Dealing with Allegations of Grievance*, see p. 9.

### The CAA and the ERA

As just about everybody knows by now, a great many scholarly and professional organizations are refusing to hold meetings in states that have not ratified the Equal Rights Amendment. Unfortunately, no one was aware of that last April when the CAA decided to meet in 1980 in New Orleans. (Louisiana has not ratified the ERA.) When we were made aware of this situation the Board was polled by mail to see whether it wished to change the site of the 1980 annual meeting if that could be done without serious damage. The Board voted that it did wish to do so; however, the New Orleans hotel would not release us from our contract. Potential damages for breach of contract (with legal fees) could amount to \$400,000. There was then a motion to breach contract. No member of the Board voted in its favor; twelve members of the Board abstained. The purpose of the abstentions, according to one member of that group, was to ask for "more time." To express its support of ERA, the Board then passed the following resolutions:

*The College Art Association will refrain from holding future conventions in states that have not ratified the Equal Rights Amendment until such time as the ERA is finally adopted or rejected.*

*The College Art Association regrets the necessity of meeting in New Orleans in 1980 and asks the President to continue negotiations with the New Orleans hotels to allow us to be relieved of our contract.*

It was generally felt that the second resolution met the objections and objectives of those directors who had originally abstained.

### Elections

Richard Ravenscroft and Gilbert Edelson were elected unanimously and by acclamation to continue to serve, respectively, as Honorary Treasurer and Honorary Counsel for 1978. Phillip Pearlstein was reelected to a one-year term on the Executive Committee (Executive Committee members traditionally serve for two years); the other Executive Committee position went to H. W. Janson. ■



At reception for Board and past presidents. From left, Antoinette Petersen, RILA; Cecilia Davis-Weyer, Board member; and Marilyn Stokstad, new CAA president.

Photo: Minerva Navarrete



Reflections on the CAA. Same reception as above. Board member Benny Andrews, left, and (rear view) Rose Weil.

Photo: Minerva Navarrete

## sustaining members

### Appointments

*Committee on Public Policy*: Sherman E. Lee, Cleveland Museum of Art, Chair; Benny Andrews, New York City; H. W. Janson, New York University. CAA President and CAA Honorary Counsel to serve *ex-officio*. . . *Committee on Tenure, Retirement, and Related Problems of the Profession*: Lucy Freeman Sandler, New York University, Chair; Jules Prown, Yale University; Marilyn Stokstad, University of Kansas, Lawrence; Gilbert Edelson, CAA Honorary Counsel, *ex-officio*. . . *Committee on Standards for the Undergraduate Art Degree*: George Sadek, Cooper Union, and Paul Arnold, Oberlin College, Co-Chairmen. ■

There is also a category for Institutional Sustaining Members (\$1,000). Its one member: The Smithsonian Institution. ■

## business meeting

The CAA annual members business meeting played its 66th repeat performance on Thursday, January 26, 1978, at noon, in the Sutton North & Center Suite of the New York Hilton Hotel. While "crowds" did not begin to approximate those assembled in the same setting for more spectacular events, a healthy return of proxies (almost 1,000 of them) indicates that CAA members do care about the outcome, even if they themselves do not care to come.

The major business was elections: slates proposed by the 1977 Nominating Committee and by the Board of Directors were all duly and unanimously elected. Not one whit too soon, for our new president, **Marilyn Stokstad**, University of Kansas, Lawrence, had recently rendered herself unable to continue to perform her former vice-presidential duties as right-hand to the president (see photo).



Photo: Minerva Navarrete

Marilyn Stokstad

Others elected were: *Officers*. Vice-President: **Joshua C. Taylor**, National Collection of Fine Arts; *Secretary*: **Lucy Freeman Sandler**, New York University. *Board of Directors*: **Jean Sutherland Boggs**, Harvard University; **Caecilia Davis-Weyer**, Newcomb College, Tulane University; **Lila Katzen**, The Maryland Institute College of Art; **John Rupert Martin**, Princeton University; **Sylvia Stone**, Brooklyn College, C.U.N.Y.; and **Kathleen Weil-Garris**, New York University. *1978 Nominating Committee*: **Jessie Poesch**, Newcomb College, Tulane University, Chair; **Ellen Lanyon**, Chicago; **Thomas W. Leavitt**, Herbert F. Johnson Museum of Art, Cornell University; **John M. Rosenfield**, Harvard University; and **Cecil L. Striker**, University of Pennsylvania.

The only item raised under "New Business" was the suggestions by Dr. Hans A. Lüthy of the Swiss Institute for Art Research that the CAA Board do whatever it could to encourage closer relations with our foreign members.

## CAA FINANCIAL REPORT—DECEMBER 31, 1977

	1976	1977
<b>REVENUES</b>		
<i>Membership Dues</i>		
Individual	\$185,240	\$222,785
Institutional	92,115	92,748
Total Dues	<hr/> \$277,355	<hr/> \$315,533
<i>Other Income</i>		
Sales of Educational Slide Rolls	-0-	1,511
Sales of back issues, miscellaneous publications	10,724	10,673
MFA Programs Listing (net)	-0-	1,843
Book Service Income (net)	1,242	10,471
Interest and Dividends	26,188	21,625
Slide Buyer's Guide (net)	-0-	2,444
Annual Meeting (net)	22,868	37,430
Art Bulletin Subventions	37,385	38,969
Sale of Securities	13,449	-0-
Total Other Income	<hr/> \$112,306	<hr/> \$119,966
Total Revenues	<hr/> \$389,661	<hr/> \$435,499
<b>EXPENDITURES</b>		
<i>Administrative Costs</i>		
Salaries (excluding Placement and Book Service)	\$ 70,169	\$ 77,015
Payroll Taxes and Fringe Benefits	11,013	11,591
Rent and Cleaning Services	16,207	17,653
Office Expenses (printing, postage, stationery, mailing services)	15,273	20,393
Telephone	2,555	2,373
Computer Services (net of sales of lists)	2,956	(414)
Accounting Fees	1,500	3,225
Office of the President	316	383
Insurance	1,072	499
Administrative Travel and Expenses	734	825
Total Administrative Costs	<hr/> \$121,795	<hr/> \$133,543
<i>Other Costs</i>		
Art Bulletin	\$118,508	\$119,291
Art Journal (net)	35,193	29,584
Newsletter (net)	5,001	8,809
Board Travel/Meeting Expenses	5,732	7,829
Committee Expenses	1,389	726
Preservation Committee Organizational Meeting	-0-	1,666
Dues	756	792
Awards	1,387	2,298
Placement Service	17,200	22,461
MFA Survey Project	-0-	333
Health Hazards Booklet	500	2,591
MFA Programs Listing	3,180	-0-
Slide Buyer's Guide	360	-0-
Furniture and Fixtures	144	-0-
Office Equipment	784	-0-
Loan to RILA Project	800	-0-
Grant to RILA Project	-0-	7,444
Moral Rights Study-final payment	-0-	827
Binding of back issues/Art Journal and Art Bulletin	-0-	608
Grant to Monographs Endowment Fund	50,000	50,000
Miscellaneous	586	623
Total Other Costs	<hr/> \$241,520	<hr/> \$255,882
<i>Depreciation</i>	1,043	1,123
Total Expenditures	<hr/> \$364,358	<hr/> \$390,548
<i>Excess of Revenues over Expenditures</i>	<hr/> \$ 25,303	<hr/> \$ 44,951

## grievance procedures

Adopted unanimously by CAA Board of Directors, January 25, 1978.

*The following policies and procedures shall apply to requests for assistance in allegations of grievances and professional disputes involving a member of the CAA.*

1. The Association expects that members who turn to the CAA for assistance will have made use of the grievance and mediation procedures available to them locally, or through an appropriate governmental agency.

2. Requests for CAA assistance should be sent to the CAA office in New York. In cases where assistance can be provided by supplying information which is readily available, such as statistical information which the CAA has compiled, or requests for guidelines or standards published by the CAA, the matter will be handled by the Executive Secretary.

3. In cases in which the CAA is requested to intervene or to take a position on behalf of one party to the dispute, the request must be in writing and directed to the CAA office. The plaintiff must sign a release freeing the CAA and its officers from liability. Additional information may be solicited by the Executive Secretary. The Executive Secretary will refer the matter to the President and/or two other members of the executive committee who will decide, on the basis of the facts and circumstances described in the letter or letters, whether the issues in the dispute are within the competence of the CAA, or whether the CAA is in a position to be of assistance.

4. If the charges seem to warrant further CAA attention, the President will refer the matter to an appropriate committee—the Committee on Professional Practices, the Art Historians Committee, or an ad hoc committee—for further study. The committee may make such inquiries as it deems appropriate and as can be carried out within its normal budget. Individuals and institutions will be notified of this action.

5. The Association can take a position on the merits of the substantive issues only after a careful and detailed investigation which gives all sides the opportunity to present their views and the facts supporting their respective positions. The CAA can offer assistance in obtaining professional evaluations of publications or other professional work—without taking a position on behalf of one party or another. All persons involved in giving professional testimony may request a signed waiver relieving them of liability from the plaintiff and institutions involved. Whenever possible, the

## letters

### TRUTH IN LISTINGS

To the Editor:

It has become obvious to me during the course of this year's job search that many positions are advertised in an inaccurate or even misleading manner. To give just a few examples from my experience this year: A branch campus of a southwestern university advertised for a modernist art historian with a Ph.D., teaching experience, and publications. They hired a film historian who had not completed his dissertation. A private southern university advertised a permanent appointment, but the application materials which reached me referred to the position as temporary. A midwestern university advertised for a curator of graphic arts, but upon enquiry I learned that they were looking for someone to teach the History of Photography. I doubt that my experiences this year are unusual.

Misleading job listings waste the time of both the job applicant and the faculties involved. Surely precision in these listings is not too much to ask. No job seeker is so desperate as to appreciate having his time and energy wasted. Further, it is doubtful that poorly written job listings produce a better selection of applicants than more carefully thought-out and worded listings. Misleading or overly broad listings may encourage a large selection of affirmative action candidates, and they may protect the "maximum flexibility" of the department, but they are an insult to the intelligence and integrity of the job seeker and strain the credibility of the schools involved.

There are other hiring abuses. Some of the positions advertised do not exist. Others seek to exploit the job seeker in one year "revolving door" appointments which provide no hope of job security and none of the leisure necessary for fruitful research. Others offer salaries so low as to be beyond belief. Is the situation so desperate that the job seeker must tolerate such treatment? We are told that art history is a humanistic discipline. The scholars who brought it to this country as an academic field of endeavor believed that it was. However, present hiring practices discourage belief in the humane concern of many of our employed colleagues. One hopes that the situation will improve. There is little reason for the best people to remain in art history if it does not. Name Withheld

### LISTING OF MFA PROGRAMS

A non-evaluative directory of MFA programs offered by more than 100 institutions. Includes information on admission requirements and criteria, areas of concentration, degree requirements, fellowships, assistantships, tuition, application deadlines, etc.

Single copies: \$1.00 each  
Institutional bulk orders  
5-19 copies, 75¢ each  
20 or more copies, 50¢ each

Postage and handling included in price. Prepayment required. Send orders to CAA, 16 East 52 Street, N.Y.C. 10022

Reminder: Artists who submitted slides for the CAA placement file and who want the slides returned now that the annual meeting is over should send us a stamped (24¢) return envelope. Please specify area of specialization.

## announcements

### Fulbright Alumni Association

Established to "utilize the experience of the former participants in the Fulbright-Hays and similar educational and cultural programs in promoting international exchange among all nations, and to encourage and promote constructive, supportive relationships among former participants in these programs." Qualifications for membership are self-evident; dues \$10.00 for calendar year; membership includes subscriptions to *The Fulbrighters' Newsletter* and the quarterly *Exchange*. FAA, P.O. Box 1042, Bryn Mawr, Pa. 19010.

### Caribbean Review Revived.

This quarterly publication dealing with the humanities and social sciences of the Caribbean and Latin America is being revived after having been out of print for three years. Graphics and photographs, as well as articles, are welcome. The magazine will be printed on good quality coated stock and special attention will be paid to the quality of reproductions. For submissions and subscriptions: Barry Levine, Editor, *CR*, Florida International University, Tamiami Trail, Miami, Fla. 33199.

### Winterthur Research Fellowships

Two fellowships are available for 1978-79 to support postdoctoral research for six to ten months in fields appropriate to the Museum and Library collections, namely Anglo-American cultural and social history. Experienced museum professionals without a doctorate are also eligible. Maximum stipend \$10,000. Write: Dr. Scott T. Swank, Education Division, Winterthur Museum, Winterthur, Del. 19735. Deadline: April 3.

### NEH Summer Seminars

For college teachers, to cover eight weeks of intensive study under the direction of distinguished scholars. Stipend \$2,500. Unless otherwise indicated, location of seminar is home institution of scholar. (\*) means of special interest to teachers of introductory courses:

Four seminars are being offered in art history: *American Art and the Classical Tradition*\*, Philipp Fehl, University of Illinois, Champaign; *Ruskin and His Times*, G. L. Hersey, Yale University; *Swiss Art*, H. W. Janson, New York University (seminar location: Swiss Institute for Art Research, Zurich); *Chinese Painting*\*, Chu-tsing Li, University of Kansas, Lawrence.

There are also several "goodies" in related disciplines: *Popular and Folk Arts in American Studies*\*, Chadwick Hansen, English, University of Illinois, Chicago Circle (seminar location: University of Illinois at Chicago Circle and Newberry Library); *Inter-relations of Renaissance Literature and Art*, Robert J. Clements, Comparative Literature, New York University; *The Classical Narrative Cinema and Modernist Alternatives*, David

Bordwell, Film, University of Wisconsin, Madison; *British Culture in the Eighteenth Century*\*, Sheldon Rothblatt, History, University of California, Berkeley; *Psychoanalysis and Psychobiography*, Arnold A. Rogow, Political Science, Graduate Center, CUNY. And so on.

Application deadline is March 13, which may or may not be before you receive this newsletter. Our recommendation: call Mitchell Schneider at NEH (202) 724-0376. It may help to cry.

### ARTISTSTALKONART

No, not a typo; it's the fourth season of a panel series that takes place on Friday evenings at 114 Prince Street, in SoHo. Topics are lively, admission is \$1.00, and suggestions for future panel topics or volunteers for the program committee are welcome. Call Lori Antonacci, (212) 868-3330 or write: ARTetc., 15 East 10th Street, N.Y.C. 10003.

### Paper—Art & Technology

A three-day conference, to be held at the San Francisco Museum of Modern Art, March 23-25. Topics will include paper in history, international papermaking, the book as an art form, and experimental approaches to paper in art. Among the participants: artists Kenneth Noland, Garo Antreasian, Garner Tullis; print curators Riva Castleman (MOMA) and Andrew Robinson (National Gallery); plus conservators; papermakers (Japanese and Western); historians; etc. For further information: World Print, Box 26010, San Francisco, Calif. 94126.

### Tamarind Artist Residencies

Two appointments are available: one for June and July, the other for July and August. For artists of substantial past accomplishment in any medium who believe that current concerns in their work might lend themselves to development in lithography. Two lithographs by each artist will be produced in editions of 40 to 50, split equally between the artist and Tamarind. Other lithographs for which *bon à tirer* impressions are signed will be printed in editions of approximately 20 for the artist, 7 for Tamarind. Printing services and materials, coach air fare, and stipend of \$1,000 provided. Nominations or self-nominations to: Tamarind Institute, University of New Mexico, 108 Cornell SE, Albuquerque, N.M. 87106. Deadline: March 15.

### Fellowship for Women

Supported by a grant from the Monticello College Foundation, the Newberry Library is for the first time offering a six-month fellowship for work in residence by a woman scholar. Stipend \$6,500. Ph.D. required; any field appropriate to the Newberry's collections eligible, preference will be given to applicants

whose scholarship is particularly concerned with the study of women. An addendum to the announcement notes: "If we are swamped with quality applications, there is a chance we can obtain this money every year." Write: Committee on Awards, NL, 60 West Walton Street, Chicago, Ill. 60610. Application deadline: March 15.

### Studies in Iconography

A new journal (first annual volume in 1975) published at Northern Kentucky State College to complement the acquisition of the Emil Male Collection of books. Articles treating pictorial as well as the literary use of iconography are invited, all historical periods considered. Manuscripts, accompanied by a stamped return envelope, should be sent to Dr. Thomas C. Niemann, Editor, *Studies in Iconography*, NKSC, Highland Heights, Ky. 41076.

### Our Thanks . . .

To Mary Katherine Donaldson, Boston, Mass.; Leonard Bocour, Bocour Artist Colors, Inc.; Judith Zilczer, Hirshhorn Museum and Sculpture Garden; and Thomas F. Cousteau, St. Ambrose College . . . for coming through with missing back issues of *The Art Bulletin* that we requested in our last issue. Still missing are Vol. XXI, No. 1 (March, 1939) and Vol. XLIV, No. 1 (March, 1962)—in case anyone would like to take another look.

### Conference on Semiotics of Art

To be held in Ann Arbor from May 3-6. One session will be devoted to the visual arts; E. H. Gombrich among the speakers. For further information: Marthalee Barton, Dept. of Humanities, University of Michigan, 525 East University, Ann Arbor, Mich. 48109.

### Renaissance Conference

The New England Renaissance Conference will hold its 1978 meeting October 27-28 at Mount Holyoke College. Papers, limited to 25 minutes, are invited on any aspect of the Renaissance, particularly Dante, printing and engraving, and magic, mysticism, or Neoplatonism. For further information: John Lemly, English Dept., Mount Holyoke College, South Hadley, Mass. 01075. Deadline for detailed prospectus or completed paper: April 15.

### 18th Century Studies Conference

The Northeast American Society for 18th Century Studies will hold its 1978 meeting October 5-7 at the University of Massachusetts, Amherst. The theme of the meeting is "Milestones and Relationships." Contact: Morris Golden, Dept. of English, UM, Amherst, Mass. 01003. Finished papers or advanced drafts by May 1.

## report of preservation committee

The concern of this committee is with the destruction, mutilation, or aesthetic violation of works of art; with situations that have resulted or may result in physical harm to objects of cultural significance. Ideally our actions would be preventive; practically they will often be corrective. The actions of the committee will usually be advisory and educational. Believing in the principle stated by the Hague Convention in 1954 that "Damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind," our actions will not be limited to those objects found in the United States.

A number of *ex officio* members from other related organizations will serve as liaisons to the committee. They will attend the annual meeting and serve in an advisory capacity throughout the year. Frederick Cummings will represent the Association of Art Museum Directors and William Bodine will represent the National Endowment for the Arts. Representatives from the following organizations have also been asked to serve: the American Institute for Conservation of Historic and Artistic Works, the National Trust for Historic Preservation, the National Endowment for the Humanities, and the National Parks Service.

It is our hope to establish a national bank of expert advisors in a variety of fields and locations on which we can call for assistance.

The committee will consist of ten members: the chairman, a representative from the SAH Preservation Committee, Honorary Counsel, an *ex officio* member of the CAA Board, and six additional members of the CAA. The ten members will be divided as equitably as possible in order that the major regions of the United States (West, Midwest, South, and Northeast) will always be represented on the committee. The committee as a whole will meet once a year at the CAA Annual Meeting. Business will be conducted during the rest of the year by the executive committee. The executive committee will consist of the chairman, the *ex officio* Board member and two other members of the committee of the

whole selected by the chairman.

Eventually the committee will add to this structure a number of regional representatives who will also be invited to attend the annual meeting.

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It is our hope to establish a national bank of expert advisors in a variety of fields and locations on which we can call for assistance.

Like other committees of the College Art Association and like the SAH Committee on Architectural Preservation, this committee will speak autonomously for the Association on most matters concerning preservation, referring specific issues to the CAA Board of Directors when it feels it is appropriate. The chairman of the committee will report regularly to the CAA Board of Directors.

Procedure for the submission and possible action on specific cases is in process of formulation.

### Committee for the Preservation of Art ■

Shirley Blum, S.U.N.Y., Purchase, Chair  
Van Deren Coke, Art Museum,  
Univ. New Mexico

Gilbert Edelson, CAA Honorary Counsel  
Albert Elsen, Stanford Univ.

Margaret Floyd, Radcliffe Institute,  
Harvard Univ.

Irving Lavin, Institute for Advanced Study  
Jules Prown, Yale Univ.

Bates Lowry, Univ. Massachusetts  
Charles Rhyne, Reed College

Gabriel Weisberg, Cleveland Museum of Art

Public Information: Annabelle Cahn,  
New Haven Center for Independent Study

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

## announcements

### Register of Scholars for Foreign Positions

The Council for International Exchange of Scholars maintains a computerized register of about 17,000 U.S. scholars who are interested in overseas experience in the near future. Registrants receive (in March) the annual booklet announcing Fulbright-Hays opportunities, plus assorted other useful information. Registration welcome at any time on forms available from CIES, Suite 300, 11 Dupont Circle, Washington, D.C. 20036.

### Center for Materials Research in Archaeology and Ethnology

Established by a consortium of nine Boston-area institutions, CMRAE aims to encourage a new direction for research in anthropology, archaeology, art history, and related disciplines by providing an expanded technical base in the sciences of organic and inorganic materials. Funded by NEH, the Center has an inter-institutional educational program (now in effect) and a three-year planning grant for the development of research programs. For additional information: Heather Lechtman, Director, CMRAE, Massachusetts Institute of Technology, Cambridge, Mass. 02139.

### Eastern European/Soviet Exchange

A broad range of academic programs in Eastern Europe and the Soviet Union is offered through the International Research and Exchanges Board. For detailed brochure: IREX, 110 East 59 Street, N.Y.C. 10022.

### NEA US/Japan Fellowship Program

For practicing artists in mid-career. Five fellowships will be available to Americans, for periods of 6 to 9 months, stipend \$15,000 plus transportation and professional expenses. During the first year only, nominations will be made by the National Advisory Panels of the Endowment. In subsequent years selection will be by open application to the individual Endowment programs (Architecture, Dance, Visual Arts, etc.). For further information: Kathleen Bannon, US/Japan Program Officer, NEA, Washington, D.C. 20506.

### Self-Serving Announcements Dept.

Requests for back issues of the newsletter have been flooding in, and while we are flattered and all that . . . it does mean extra work, time, and postage. We would appreciate it if you would, in the future, remit \$1.00 for postage and handling when requesting back issues. ■

## people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion in the next newsletter should be sent to her at R.F.D. No. 2, Peth Road, Randolph, Vt. 05060, by March 22.

### TEACHING

Following the retirement of Carl Nordenfalk as Andrew W. Mellon Professor, the University of Pittsburgh has filled the position with a series of visiting appointments. Tatiana Proskouriakoff taught Meso-American art during the fall term; she was succeeded in the winter term by Brunilde S. Ridgway, who taught Greek art. Next fall, Barbara Novak will teach American art as Visiting Mellon Professor.

U.C.L.A. sent news of four recent appointments in art history, as well as other activities. Cecelia Klein (Columbia) has been appointed in the field of Pre-Columbian, covering Andean and Meso-American art. She will also share responsibilities for teaching Oceanic and North American art with Arnold Rubin, an Africanist. Deborah Klimburg-Salter (Harvard) has been appointed to teach Indian and Central Asian art. Martin Powers (Univ. Chicago) is currently teaching East Asian art, replacing Donald McCallum, who is serving as director of the Tokyo Center, U.C. Education Abroad Program, for this year and next. Estelle Whelan (Inst. Fine Arts, N.Y.U.) is teaching Islamic art through the spring quarter. Regular faculty Alexander Badawy, Egyptologist, spent the fall quarter this year conducting field research in Cairo, and Carlo Pedretti left his Renaissance teaching duties to do research in Berkshire, U.K., and Bologna. Susan Downey recently completed *The Excavations of Dura-Europus. Final Report III, pt. I, fascicule II: The Stone and Plaster Sculpture*, scheduled for early 1978 publication by the Institute of Archaeology at U.C.L.A. The department also reports that \$68,315 in the form of stipends and fees was awarded to graduate students this year.

This spring will witness the inauguration of an exchange program between the University of Minnesota, Minneapolis, and the National College of Art and Design, Dublin, initiated by Minnesota's David Feinberg. Irish sculptor-painter Michael O'Sullivan, accompanied by four students from the Dublin school, will change places with Feinberg and four students from Minnesota, with both faculty teaching drawing and painting. The prevalent teaching methods at each school are radically different: Minnesota stresses classwork and Dublin uses a one-to-one tutorial/critique approach. In addition to the exchange of bodies, exhibitions of work by a large group of faculty from each institution will be shown at the other. The American institution, however, has not committed any resources to the program's continuation.

Union College in Schenectady this fall announced the appointment of Virginia L. Bush as associate professor of art history and chairperson of the art department. Educated at Wellesley and Columbia, Dr. Bush chaired the department at Douglass College from 1974 to 1976 and spent last year at the American Academy in Rome. Her specialty is Italian 16th-century sculpture and painting. Union's president Thomas N. Bonner indicated that Dr. Bush's appointment represents the first step in future commitments to the college's art program.

Timed to coincide with the opening of the splendid new Spencer Museum of Art at the University of Kansas, Lawrence, came news of the establishment of an endowed professorship in art history, named in honor of Judith Harris Murphy, a consistent friend of the arts on campus and wife of former U.K. Chancellor Franklin D. Murphy. Dr. Murphy is now president of the Kress Foundation, which contributed \$250,000 to provide new quarters for the art history department in the Spencer Museum facility. The first appointment to the Judith Harris Murphy chair will be announced later this year.

Students from the San Francisco Art Institute carried off top awards in this year's international competition sponsored by the Household Finance Corporation. The school pitted eight finalists against competitors from three other U.S. schools (the Art Institute of Chicago, Pratt, and the Art Center College of Design, Pasadena) as well as the Slade School, London, the University of Manitoba, Winnipeg, and the Instituto de Cultura Puertorriqueña, San Juan. Gustavo Vasquez Orozco and Ricardo Tringali earned the first and second awards, bringing home \$3,000 and \$2,000 respectively. Some honors have distinct material advantages!

The University of Oregon's department of art history now includes Michael Jacobsen (Columbia), who moved from Cleveland to teach Renaissance art. Classicist Frances Van Keuren Stern, whose exhibition and catalogue, *The Labors of Herakles*, was produced last fall, is on leave this spring to complete a study of the Foce del Sele metopes. Byzantinist A. Dean McKenzie has returned from winter-term leave in New York. Modernist Sherwin Simmons will soon publish his studies of Kasimir Malevich.

A diverse group of twenty-two sculptors were joined together in an exhibition of works by Cornell University alumni, mounted this winter at Sculpture Now, SoHo, and this spring at Cornell's Johnson Museum (May 24-July 16). Although Cornell's sculpture program is small, and many of the artists pursued major studies in fields as remote as agriculture and architecture, it has been in existence since the late 19th century and is

evidently of high quality. Three of the alumni-exhibitors are currently teaching on the Ithaca campus: Jason Seley, Jack Squier, and Victor Colby. Other artists in the show, each represented by one major piece, are Richard Artschwager, Richard Bottwin, Jud Fine, Charles Ginnever, Richard Heinrich, Bernard Kirschenbaum, Terrance LaNoue, Robert Leibel, Michael Lowe, Howard McCalleb, Gordon Matta-Clark, Joel Perlman, Stephen Porter, Alan Saret, Marja Vallila, John Van Alstine, William Wainwright, Roger Williams, and Daniel Wills. Based on a concept developed by Jason Seley, the exhibition was selected by Johnson Museum curator Robert Hobbs, who also wrote the accompanying catalogue.

Another school eager to show off its alumni is UCLA, which mounted an exhibition of work by 37 artists enrolled as graduate students at UCLA during the early sixties. Selected by Frederick S. Wight, who was chairman of the department during most of that period, the works included sculpture and graphics as well as painting. Among the many artists participating are Vija Celmins, Judy Chicago, and Raoul DeSoto.

Among recent changes at the University of Texas, Austin, are the appointments of Oscar Brockett as dean of the College of Fine Arts and Bill Francis as associate dean of the same college. Brockett, a theater historian, comes to Austin from Indiana University. Francis moves from a position as professor of art and education in the Austin art department. Both appointments will be effective June 1.

Eugene Kleinbauer, professor of fine arts at Indiana University, will be on leave from the Bloomington campus to serve as Sam and Ayala Zacks Professor at the Hebrew University in Jerusalem during the third trimester this year. He has also accepted an invitation to read a paper at the International Symposium on Armenian Art scheduled Sept. 12-18 in Erevan, Armenian SSR.

Two members of the art department at Franklin and Marshall College, Lancaster, Pa., have seen their graduate student research developed into public exhibitions and catalogues. Andrew J. Cosentino (Ph.D., Univ. Delaware) prepared the catalogue for a retrospective of works by Charles Bird King at the National Collection of Fine Arts in Washington. Betsy Fahlman (doctoral candidate, Univ. Delaware) prepared an exhibition and catalogue of works by Alice Morgan Wright (1881-1977) entitled "Sculpture and Suffrage." It will be installed at the Albany Institute of History and Art April 21-June 11.

Richard Kronstedt has been named head librarian at the Minneapolis College of Art and Design. Kronstedt, who has been assistant librarian since 1976, received his B.A.

## /people and programs

M.A., and M.L.S. all from the University of Minnesota. He succeeds Gail Hitt, who accepted a position in New York.



Photo: P. Wilson

Diane Kelder, College of Staten Island

The *Art Journal's* very own Diane Kelder has been appointed full professor of art history at CUNY's College of Staten Island. Kelder also recently curated the exhibition of George Segal's "Blue Jean Series" that was shown at the Staten Island Museum Feb. 5-March 5.

The University of Wisconsin-Madison doesn't put on annual faculty shows, but when it decides to mount one it does so in a big way. This winter the department and the Elvehjem Art Center cooperated to mount an exhibition of almost 200 works by 37 faculty members. All works were produced since the last departmental exhibition, which was held in 1974. Each artist was represented by up to a dozen works, thus providing a full view of current interests. All media, including mixtures, were represented. The show was accompanied by an illustrated catalogue produced by the art department.

Never underestimate the power of an artist! The current exhibition "A Show of Hands: Gestures in a New Context," consisting of recent work by James W. Davis, professor at Western Illinois University, is a case in point. Travelling to seven installation sites in the company of a handsome little catalogue with essays by Donald Kuspit, John Mann, and Robert Evans as well as an informative statement by the artist, the project-as any curator knows-involved a great deal of detailed planning and financing. In addition to painting the paintings, the artist himself organized the rest of the project: establishing and negotiating the itinerary, generating support grants from the West-Central Illinois

In these days of zero-based budgets and general financial constrictions, the idea of in-

creased cooperation seems to be blowing on every wind. In addition, the funding and policy-directives coming from governmental arts and humanities agencies often encourage inter-institutional and inter-disciplinary experimentation. The Danforth Museum, Framingham, Mass., has been awarded a grant from the NEH to offer a program called "Interrelations: Art & Humanities." The coordinated program will combine a course given to upper-level students at Framingham State College and teachers from nine nearby towns with three special exhibitions to be installed at the museum. The purpose of the course is to expand high-school teaching techniques in history, English, and foreign languages through use of visual material and museum resources. The exhibitions, to be organized by Joy L. Gordon and Nancy Beers, are all scheduled for the first six months of this year and are titled: "Art as a Mirror of Society," "The Widening World," and "Art as an Expressive Medium." The course is being taught by Leah Lipton.

Another cooperative project supported by the NEH through a grant to the Dunlap Society is the possibility of establishing a regional consortium for institutions in the Northwestern New England and Champlain Valley area. Hoping to bring together diverse institutions such as universities, museums, and historical societies, the project directors Bates Lowry and Daniel Robbins have scheduled a conference at Dartmouth College for the last week in August. The Dunlap Society hopes that the individual efforts and resources already in the region will be enhanced by a cooperative structure. Although all the potential participants are closely involved with American art and culture, they embrace a variety of goals and methods. Duplication of effort and, too often, minimal use of resources, have intensified the financial crunch felt by these institutions. By opening channels for cooperative problem-solving, whether in conservation, exhibiting, or funding, all the institutions involved should be able to maximize their effectiveness.

Yet another new cooperative arrangement is a graduate seminar being offered this semester on Washington Allston. Students from both Boston University and the City University of New York will participate in the course, which will be taught by William Gerdts of CUNY and Theodore Stebbins of the Boston Museum of Fine Art. Participants will shift between the two locations, assisted by outside funding. The seminar will contribute to a major Allston exhibition scheduled next year at the Boston museum, and to the exhibition catalogue, which is being edited by Professor Gerdts.

Continued on p. 14, col. 1

## /people and program

New York University, Washington Square, is introducing a graduate, inter-disciplinary program in museum studies this semester. Based in the anthropology department, the new program is expected to attract students of the arts as well as of the physical and social sciences. About 20 students a semester, all of whom should be at least at the master's level (to ensure expertise in a specific discipline) will follow a 24-credit program that will include a one-semester internship at one of New York's 70 museums. In addition to core courses in museum practices, electives may be chosen in other NYU schools. The Institute, for example, is developing a conservation course for archaeological and ethnological collections and its "Material and Media" course will be available to those enrolled in the Washington Square program.

The Minneapolis College of Art and Design has embarked on an examination of its current program and facilities for Native American art and artists to meet the needs of its growing enrollment of Native American students. It has recently instituted coursework in Native American history and art history, hired a Native American instructor in the division of liberal arts, and made some special studio space available.

Columbia College, Chicago, which recently opened an exhibition center for contemporary photography, has announced a spring lecture series sponsored by the photography department of the college. Having begun with Helmut Newton in February, the series continues with Jill Krementz, Mar. 10; Art Sinsabaugh, Mar. 24; William Jenkins, curator at George Eastman House, Apr. 7; Eleanor Antin, May 5; and Lee Friedlander, May 19. The series may be attended on either a credit or a non-credit basis.

have been named for Columbia benefactors, among them the Henry-Russell Hitchcock Archive Room. Hitchcock's collection of American architecture books is now part of Avery Library.

### MUSEUM STAFF NOTES

Irving Sandler, of the art history faculty at SUNY, Purchase, and most recently of the CAA annual meeting, has been appointed Acting Director of the Neuberger Museum through mid-June. He replaces Jeffrey Hoffeld, who has moved from academia to the New York City gallery world. Another move from the museum to the marketplace was recently made by Jay Cantor, most recently at the Worcester Museum and, during the fall term, at Dartmouth, who is now with Christie's in New York.



Judith Sobol, Baltimore Museum

### NEW FACILITIES

Columbia University's new addition to Avery Library is completed, open, and reported to be running smoothly. The bi-level addition lies beneath a new brick-paved courtyard and is accessible via a stairway leading from the center of the old library's reading room. Designed by Alexander Kouzmanoff, former chairman of the School's architecture division, the 28,000 square-foot space includes a new reading room, reference center, stacks, and offices as well as class and seminar rooms, exhibition galleries, and two auditoriums. Avery's holdings now number some 160,000 volumes, with the newly added Fine Arts Research Collection, and there is still room to grow into the new structure's space (designed for 250,000 books). It also owns a prized collection of drawings, including works by Piranesi, Louis Sullivan, and Frank Lloyd Wright. Four rooms in the Avery building

New to the Yale Art Gallery is Andrea Norris (Inst. Fine Arts, NYU), who has become Assistant to the Director. She came to New Haven from teaching duties at N.Y.U., Washington Square.

Jeffrey Wechsler (Ph.D. candidate, Rutgers) has been appointed full-time curator of contemporary art at the Rutgers University Fine Arts Collection/University Art Gallery. His previous experience with the gallery was to organize last spring's major exhibition and catalogue, *Surrealism and American Art, 1931-1947*. Stephanie Grunberg, formerly curator of education at the D.A.R. Museum, Washington, has also joined the Rutgers Gallery as administrative assistant for education.

The new curator of the Mead Art Gallery at Amherst College is Judith Barter. Ms Barter, who was formerly with the St. Louis Art Museum, replaces Lewis Shepherd.

E.S.R. ■

## RILA grant renewed

Full funding for RILA (International Repertory of the History of Art) for the three-year period beginning January 1, 1978 has been achieved through grants totalling \$286,906 from the National Endowment for the Humanities and The Andrew W. Mellon Foundation. The NEH grant is comprised of a gift of one-half that amount, \$143,453, which was matched by an equal award from the Foundation.

RILA, which has been designated the first priority research resource need of the College Art Association, is a computerized abstracting and indexing service for current art historical research in major Western languages. Its purpose is to publish substantial abstracts and detailed subject indexes of scholarly publications on post-classical European and post-conquest American art.

A demonstration issue of RILA was published in the summer of 1973 with support of grants from the National Endowment for the Humanities, the Samuel H. Kress Foundation, and the Robert Sterling Clark Foundation. RILA began regular production with its first volume in 1975. Volumes I and II are now available; Volume III, no. 1, is expected shortly. For rate information and order forms: RILA, Sterling and Francine Clark Art Institute Library, Williamstown, Mass. 01267. ■

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

## visiting artists and scholars

Members and member institutions are urged to let us know about visiting lectureships, artist-in-residencies, etc. lasting one week or longer. Notification should include name of visiting artist or scholar, his or her regular institutional affiliation, area of specialization/research, name of host institution, and dates of visit.

Tao-Lin Chang, National Taiwan Normal Univ., Painting techniques and Chinese art; at St. John's Univ., Jamaica, N.Y., Jan.-May.

Gabriela Dumitrescu, Inst. Art History, Bucharest, American modern art: history, theory and philosophy; at Columbia Univ., Jan. 23-April 30.

Duncan T. Kinkead, Univ. Cincinnati, Development of high baroque painting in Seville; at Univ. Seville, Sept. 1977-Aug. 1978.

Marshall W. Mount, African art history, at Univ. Benin, 1977-79.

Razvan Theodorescu, Inst. Art History, Bucharest, East European and Byzantine art; at Harvard Univ., Jan. 23-April 30.

Paul Williams, Victoria & Albert Museum, Exhibition design and object presentation, at Yale Univ., Feb.-May.

Karl-Theodore Zauzich, Free Univ., Berlin, Egyptology: Demotic literary texts, at Brooklyn Museum, Jan. 5-March 5. ■

## professional publications

*About Foundations: How To Find the Facts You Need To Get a Grant*. An expanded and revised edition of the useful pamphlet first published in 1975. 48 pp. The Foundation Center, 888 Seventh Ave., N.Y.C. 10019. \$3.00.

*Art Yellow Pages*. Associated Council of the Arts. A guide to community, state and regional arts agencies, arts publications, service centers, etc. 127 pp. ACA, 570 Seventh Ave., N.Y.C. 10018. \$7.50.

*Career Resources List for Visual Artists*. Union of Independent Colleges of Art. Only 15 pages and a steep \$4.95, but informative. Includes a useful bibliography. UICA, 4340 Oak Street, Kansas City, Mo. 64111. Prepayment required.

*Directory of Artists Association in the U.S.A.* Boston Visual Artists Union. 1600 listings, descriptive material on 400 groups. Appendix on artists rights and health hazards. Bibliography. Research partially funded by NEA. DAA, 14 Reservoir Road, Wayland, Mass. 01778. \$4.00 plus 50¢ postage and handling. Massachusetts residents add 5% sales tax. Prepayment required.

*Educational Financial Aids*. American Association of University Women. Most programs described offer aid for women and men; criterion of selection that 50% or more of 1975-76 financial aid resources had to be offered to women. 33 pp. AAUW, 2401 Virginia Ave., N.W., Washington, D.C. 20037. \$1.00.

*Higher Education Salary Evaluation Kit*. Elizabeth L. Scott. Published by the American Association of University Pro-

fessors and subtitled: "A recommended method for flagging women and minority persons for whom there is apparent salary inequity and a comparison of results and costs of several suggested methods. 55 pp. AAUP, 1 Dupont Circle, Washington, D.C. 20036. Single copies free; multiple copies \$1.25 each.

*A Survey of Arts Administration Training*. Detailed descriptions of degree and non-academic programs for museums and other culturally-oriented institutions. Revised edition prepared by the Center for Arts Administration, Univ. of Wisconsin, Madison. 69 pp. Not inexpensive, but the best thing we know of in the field. American Council for the Arts, 570 Seventh Avenue, N.Y.C. 10018. \$5.00 per copy. Make checks payable to ACA Publications.

*Technical Assistance for Arts Facilities: A Sourcebook*. Educational Facilities Laboratories. Directory of organizations that can offer advice on the physical facilities required by performing and visual arts groups—finding quarters, remodeling, paying for them, etc. Research and publication funded by the National Endowment for the Arts. 32 pp. EFL, 850 Third Ave., N.Y.C. 10022. Free.

*What Nonprint Materials Can Do for You in College Teaching*. Association of American Publishers. 16 pp. Parker B. Ladd, College Division, AAP, 1 Park Avenue, N.Y.C. 10016. Single copies free if requested on institutional letterhead. 50 copies for \$5.00, prepayment required.

*Editor's Note*: Most of the above publications may be examined at the CAA office. Free candy when the jar happens to be stocked. Please telephone first! ■

## notes from the women's caucus

Lee Anne Miller has assumed office as 4th President of WCA. Associate Professor and Chair of the Department of Art and Art History at the University of Missouri-Kansas City, she is a painter and printmaker and received her M.F.A. from Cranbrook Academy of Art. WCA Officers whom she has appointed for 1978-80 are: Mary Fifield, Vice-President; Chair and Assistant Professor, St. Louis Community College-Forest Park; M.F.A., Pratt Institute; Paula Gerson, Affirmative Action Officer; New York City; Ph.D., Columbia University; Nancy Russell, Membership Secretary; Chicago, Ill.; Diane Burko, Treasurer; Assistant Professor, Philadelphia Community College; M.F.A., University of Pennsylvania; Martha Crow, Placement Director; Instructor, Avila College; M.A., University of Missouri-Kansas City; Margo Kren, Newsletter Editor; Instructor, Kansas State University; M.A., Kansas State University; Lois Green, Newsletter Designer-Publisher;

Assistant Professor, University of Kansas; M.F.A., University of Kansas; Norma Broude, Correspondent to the CAA newsletter and *Art Journal*; Associate Professor, The American University; Ph.D., Columbia University.

Mary D. Garrard, Professor of Art History at The American University and former WCA President, is Chair of the newly-formed Constitution and By-Laws Committee, created for the purpose of re-examining the present organizational structure of WCA.

Lynn Hardenburgh and Susan Duchon, graduate students in art history at the University of Chicago, are conducting a follow-up survey on the Status of Women in the Profession, updating the pioneering 1973 study by Ann Sutherland Harris and Barbara Ehrlich White.

*Women Artists '78*, group exhibition of WCA members organized by the New York, New Jersey and Connecticut chapters, is currently at the CUNY Graduate Center, 33 West 42nd St., N.Y.C. Catalogue is available for \$3.00 from Linda White, 2 Campbelton Circle, Princeton, New Jersey 08540.

**WCA Publications**  
*Women's Studies in Art and Art History*, compiled by Lola Gellman and Elsa Honig Fine, is available from Fine, 7008 Sherwood Drive, Knoxville, Tennessee 37919, for \$5.00 (check payable to WCA).

*Anger to Action, A Discrimination Guidebook* by Lynn Chapman Grant, edited by Mary Fifield, is available from Grant, Route 1, Box 295C, Corvallis, Oregon 97330, for \$2.50 (check payable to WCA).

Norma Broude ■  
The American University

## **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.*

**RENT-A-MENTOR.** Make your students' group trip to New York really meaningful. Individualized tours of museums, architecture, SOHO and uptown galleries. Rent-a-mentor, 178 E. 80 St., Apt. 7E, N.Y.C. 10021 (212) 628-7597.

**ART BOOKS** and reference material bought and sold. Offer one or many. Free catalogue. Honan, 49 Church, Westborough, MA 01581.

**CONTEMPORARY ART INSIDE OUT.** Planning a group visit to New York? Highlight it with a veritable learning experience: artist Raquel Rabinovich conducts lectures on Contemporary Art at her studio-loft and visits to SOHO galleries, "alternative spaces," etc. C.A.I.O. 81 Leonard St., N.Y.C. 10013 (212) 925-7539.

**BOOKS NEEDED.** Portland School of Art Library needs 5,000 books—new or used—by October 1978, for its final evaluation by the New England Association of Schools and Colleges accreditation team. We will pay postage on any size gift. Please send to: PSA, 97 Spring Street, Portland, ME 04101.

**PRINTS:** Limited Edition. Matted. From century-old intaglio steel engravings. Handmade rag paper. Request brochures by title: Washington, American Revolution, Civil War, Eminent Women, Presidents. Williams Marketing Services, Dept J, Patroon Station, Albany, N.Y. 12204.

**ARCHITECTURAL/ARCHEOLOGICAL SLIDES.** Vast collection of countries, schools, styles, interiors, exteriors, details. Each personally photographed for college courses. Satisfied University customers coast to coast. State your areas of need. Almost all Magna Graecia included. Originals \$2.50; first generation copies \$1.75. Harvey Mortimer, 109 Alexander Ave., Montclair, N.J. 07043.

### **1979 ANNUAL MEETING REMINDER**

Topics for the 1979 Annual Meeting are set by the end of April of this year. If you wish to propose a panel or program topic:

*For Art History Sessions:*

**Dr. Alan Fern**, Director  
Research Department  
Library of Congress  
Washington, D.C. 20540

*For Studio Sessions:*

**Ms Jane Livingston**, Curator  
Corcoran Gallery of Art  
17th St. & New York Ave., N.W.  
Washington, D.C. 20006

**Washington, D.C.** Jan. 31-Feb. 3

## **CAA newsletter**

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