

CAA newsletter

Volume 6, Number 1

April 1981

1981 annual meeting: San Francisco

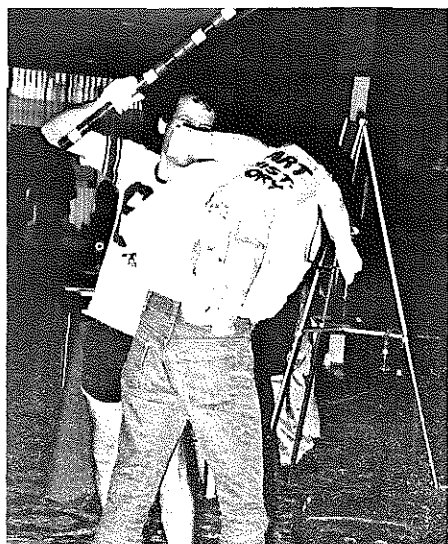
"We exhort the goal of real education—a generous allowance of ecstasy."

"Man, the view of the sunset over the bridge coming back from the reception at Berkeley . . . that's given me ideas I can work on for the rest of the year. It was worth the price of the whole trip, even if I don't land a gig."

The first quote is from the Convocation Address by Wayne Thiebaud (printed in full on page 5). The second, from an M.F.A. student who had come to San Francisco to look for his first teaching job. While the 1981 annual meeting provided neither unmitigated ecstasy nor unmitigated education, the 3300 people present did seem, for a variety of reasons, to be having a particularly good time.

Not the least of those reasons was the city itself. That art and art history were able to compete with the surrounding natural and man-made attractions is a tribute to the hard and extremely thoughtful work of those responsible for planning the program.

Art history sessions, chaired by **Wanda Corn** of Stanford University, were unusual in their focus on methodological issues (*Semiotics and the History of Art*, *Technique and Meaning in Painting*, *The Social History of Art*, and *Vernacular Art*, among others) and in a more experimental approach to the organization of individual sessions, with fewer papers, prepared respondents, and audience discussions turning up with some frequency.



Performance art at annual meeting.

Studio sessions, chaired by **George Neubert** of the San Francisco Museum of Modern Art, focused on the local scene (*Pacific Update and Figurative and Narrative Traditions in California Art*), various mediums, and theoretical approaches (*Color as Metaphor and The Role of Theory in Artmaking*). One session, *The Problem of Art Now*, was provided with unscheduled illustrative material in the form of our first annual meeting exhibitionist. The chairman kept his cool, the audience was unflappable, and attention very quickly shifted from the nude back to the new. Both the studio and art history programs included sessions on teaching and other professional concerns.

Local events were coordinated by **Lorenz Eitner**, Stanford University, and **Ian White**, Fine Arts Museums of San Francisco. Wednesday night brought receptions at the San Francisco Art Institute (complete with rock band) and San Francisco State University; on Thursday evening there were receptions at the Oakland Museum and the University Art Museum at Berkeley (the menu, we're told, was quiche and salad at one; chili and beans at the other); Friday night there were four receptions—at the Museum of Modern Art, the Asian Art Museum, the Palace of the Legion of Honor, and the M.H. de Young Memorial Museum; and Saturday night, grand finale at the Stanford University Museum of Art.

Spacious hotel facilities and fewer applicants (around 800), owing to the West Coast location, helped make the placement operation smooth and relatively relaxed. Also helpful was the increasing experience of the interviewers (and, regrettably, many of the applicants) and their willingness to cooperate.

To end at the beginning: the new *Official Opening Session* seemed to work well. While people were not exactly beating down the doors, the extra attention and more varied agenda (not to mention the free coffee) did serve to bring more members than usual to the Annual Business Meeting of the Association. The members present and those voting by proxy elected the proposed slates of candidates for Officers, Directors, and 1981 Nominating Committee (see December 1980 newsletter).

For the first time, there's nothing in the Lost-and-Found. Two wallets were lost and found during the meeting. Only four speakers left their slides behind.

CAA awards

Awards for excellence in art historical scholarship, museum scholarship, and criticism and in the teaching of fine arts and art history were presented at the Convocation ceremonies of the 69th Annual Meeting of the College Art Association, held on Friday evening, February 25, at the M. H. de Young Memorial Museum/Asian Art Museum in San Francisco.

The Association's newest award, the **Alfred H. Barr, Jr., Award for Museum Scholarship**, was presented for the first time to the authors of *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*, the catalogue of the exhibition held at the Metropolitan Museum of Art. The Distinguished Teaching of Art History Award was presented to **Meyer Schapiro**, Distinguished Professor emeritus at Columbia University. The Distinguished Teaching of Art Award went to **Wayne Thiebaud**, professor of art at the University of California, Davis. The Charles Rufus Morey Book Award was presented to **Fred Licht** for *Goya: The Origins of the Modern Temper in Art*. The Frank Jewett Mather Award for distinction in art and architectural criticism went to **Robert Rosenblum**, of New York University, and the Arthur Kingsley Porter Prize for the best article by a scholar at the beginning of his or her scholarly career appearing during 1979 in *The Art Bulletin* was awarded to **Suzanne Spain**, Bryn Mawr College, for "The Promised Blessing: The Iconography of the Moais of S. Maria Maggiore."

The citations read as follows:

The Alfred H. Barr, Jr., Museum Scholarship Award

The committee voted unanimously to present the first award to the authors of *Age of Spirituality*, the catalogue of an exhibition of late Antique and Early Christian art held at the Metropolitan Museum of Art. The roster of authors is distinguished and long: Kurt Weitzmann, who was also the sponsor, editor, and major contributor; Margaret English Frazer, also the chief organizer of the project; and Alfred Frazer, James D. Breckenridge, Richard Brilliant, the late Marvin C. Ross, Bezalel Narkiss, Erich Dinkler, Herbert L. Kessler, Victor H. Elbern, Jeffrey C. Anderson, Malcolm Bell, Susan A. Boyd, Katharine Reynolds Brown, Helmut Buschhausen, James Nelson Carder, William A. P. Childs,

Continued on p. 2, col. 1

Aliza Cohen-Mushlin, Erika Dinkler-von Schubert, Moshe Dothan, Danielle Gaborit, Prudence O. Harper, Dale Kinney, W. Eugene Kleinbauer, Liselotte Köttsche, Claire Lindgren, Elisabetta Lucchesi-Palli, Anna Marguerite McCann, William E. Metcalf, Andrew Oliver, Jr., Archer St. Clair, Jack L. Schrader, Nancy Patterson Sevcenko, Dorothy C. Shepherd, Kathleen J. Shelton, Gary Viken, Josepha Weitzmann-Fiedler, William D. Wixom, and Stephen R. Zwirn.

The authors have fashioned a remarkably lucid book out of a vast body of diverse material. Its ingenious organization allows an exploration of the differing functions of works of art and the complex relationships between function and style in all media across four centuries. The general essays, introductions, and sub-introductions are substantial generous syntheses that set a high standard for this difficult genre. And the entries, almost six hundred in all, are informative and well-documented, yet blessedly concise. Professor Weitzmann and his colleagues have our admiration and gratitude for this exemplary catalogue. Although few museums can aspire to its magnitude, all can now emulate its scholarly ambition and rigor.

Committee: John Walsh, Jr., Chair; Hilton Kramer; Thomas Lawton

The Distinguished Teaching of Art History Award

No one has done more by his teaching to give art history intellectual respectability among other professions than Meyer Schapiro. For almost fifty years at Columbia University students from the sciences and social sciences as well as the humanities sought out his courses in the knowledge that he had something important to say to them. Whether teaching Early Christian, Romanesque, or modern art, Columbia's Distinguished Professor showed undergraduates and graduates how art historians should draw from other fields of knowledge, whether the sources were published or, as in some cases, unpublished. He showed historians how they could learn about art, past and present, from those who made it. Professor Schapiro's lectures were incomparable revelations of analysis and historical perspectives. They had the profundity we hope for from philosophers and the memorability we expect from poets. As a teacher who fused the historical and critical, Meyer Schapiro spoke to artists in a language they understood and in their view he gave art history credibility and dignity. It is too often forgotten or unknown to many that he was a pioneering teacher of modern art during the years it was held in disrepute by most art historians and graduate departments. Professor Schapiro was thus a major influence on the teaching of this subject throughout America.

Good teachers give fully of themselves in the classroom and in private discourse. Great teachers such as Meyer Schapiro do this but have more to offer and also instruct through



Meyer Schapiro

the example of their writings. Those by Meyer Schapiro are universally acclaimed for their scholarship, but for students they are also models of clarity of language that convey exceptional analytical thought. Understandably, he has been the conscience of former students long after they have left his classroom and whenever they lecture or write on art. For the thoughtful reader, one of Meyer Schapiro's articles is more revealing of an awesome, inclusive methodology than most graduate courses on that subject. For those who wrote their doctorates with him, there are no more demanding intellectual challenges in professional life. His many Columbia students who earned professional renown can attest that his praise for one of their articles, books, or exhibitions counts for more than all the favorable reviews received from others.

Meyer Schapiro has won respect and affection for his persistent efforts on behalf of those who had the greatest difficulty in obtaining positions or critical recognition. By personal example, he has taught us to care about injustice to others, about artists of quality neglected by the critics, and about the protection of art itself. Although famous for the rigor and sometimes severity of his criticism, he has been in many ways the exemplary humane teacher. By accepting this award for Distinguished Teaching of Art History, Meyer Schapiro adds to the honor of the discipline, the profession, and all future recipients.

Committee: Lucy Freeman Sandler, Chair; Marvin Eisenberg; Albert Elsen

The Distinguished Teaching of Art Award

There are some artist teachers who have achieved eminence in spite of a lack of any particular distinction in their creative work. This is sometimes accomplished by the force or charm of their studio-classroom rhetoric or

sometimes because they have constructed self-breeder academic empires.

There are also some artist teachers whose considerable pedagogical reputations are based on widely exhibited artistic work but in whose classrooms students find less passion and certainly less information than that brought to bear in the artist's private studio.

The artist teacher whom the College Art Association honors tonight with its Distinguished Teaching of Art Award is neither of the above. He is Wayne Morton Thiebaud, an artist of preeminent stature who is also an articulate, devoted teacher. Although his recognition is such that he is not compelled to teach by economic necessity, he finds in the nurturing of the hands, the eyes, and the minds of young people a complementary fulfillment to the solitary making that happens in his own studio.

Wayne Thiebaud's teaching, in fact, extends to efforts outside the conventional curriculum. The producer of eleven educational films, he has also frequently been a speaker and visiting artist at universities and art schools around the country. On some of these occasions, he has even performed that risky ritual, outrageous for its lack of preciosity, a public painting demonstration. He has been known to set up a still life, to paint from it while casually discussing with students who stop by the problems and strategies of the piece, and then, after the painting has been finished, to undramatically scrape it down to the bare canvas, which he has presented to a needy student.

Wayne Thiebaud seems to believe that it is not enough for art students to have space, facilities, and encouragement to express themselves. Not only does he think hardware alone is insufficient for the making of eloquent visual objects; he also believes that the required software is not built into the sensibility of every nineteen-year-old yearning to create. He has said, "I'm no more interested in a student's psyche than I am in his belch." The immense resources of hand, eye, and intelligence that are so evident in Thiebaud's own painting were not inborn; they were acquired. Hence, he teaches.

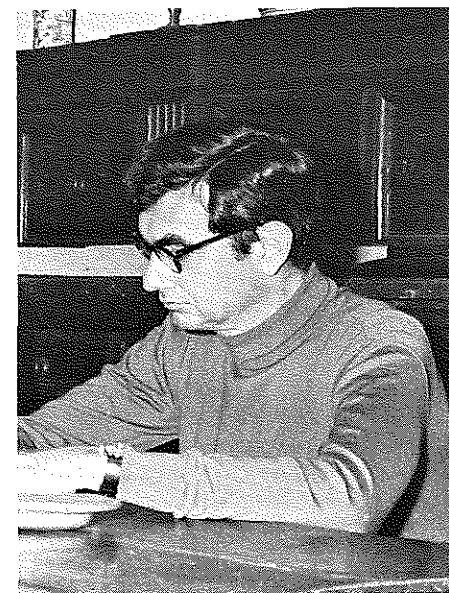
Graduate students who have been attracted to the University of California at Davis because of his presence there have found that he is more interested in teaching beginning drawing than in coaching sophisticated wallowings in this or that trendy modernist tributary.

The demanding expectations he has for his students may have been informed by his own hard-won artistic development. After an early career as a sign painter, cartoonist, illustrator, and designer, he began taking classes in the history of art. Steeped in an enthusiasm for painters of the past, he began making his own serious easel pictures. From our present perspective, when prestigious museums hold retrospective exhibitions of the work of artists in their early thirties, it is interesting to note that he was forty-two years old when he had

his first New York gallery show. The immediate and continuing recognition of the inventiveness of that work has not, however, distracted from his concentration in his painting and in his teaching on the importance of the visual traditions of his craft, the lessons in scale, space, light, drawing, and color that he learned from Vermeer, Chardin, and Piero. These are the verities that his students are expected to true against the hard specifics of direct observation of real objects and figures.

Wayne, for years now, you have balanced that elegant and delicate equation of grand traditions, immediate reality, and hard work. You have balanced it in your classroom as in your studio. For this, we, your colleagues in both of these workshops, salute you.

Committee: James McGarrell, Chair; Robert Gray; Howardena Pindell

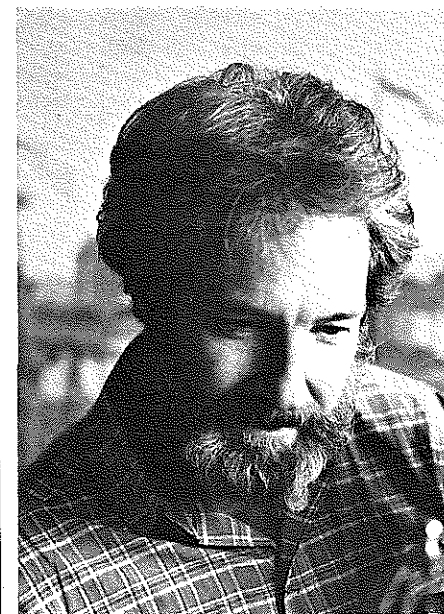


Fred Licht

The Charles Rufus Morey Book Award

Written with eloquent precision and insight, this book persuasively establishes Goya's revolutionary artistic position in the emergence of modernism. Licht demonstrates how Goya transformed almost all traditional modes and subjects, from tapestry vignettes and religious paintings to group portraits and the nude, and changed artistic concepts of light and space. This study is enviable for being dispassionate yet sympathetic, detailed but not pedantic. Broad ideas are anchored with sensitive and probing readings of individual works. Particularly refreshing are the unexpected but astute historical references to other images, artists, and events. Not a volume of archival scholarship, Licht's *Goya* is instead an interpretative discussion admirable for being at once philosophical and accessible. The author's friends and colleagues present the Morey Award with admiration and congratulations.

Committee: John Wilmerding, Chair; Harrie A. Vanderstappen; Gillian Wilson; Henri Zerner



Robert Rosenblum

The Frank Jewett Mather Award

As there is a difference between fact and feeling, there is a distinction also between scholarship and criticism, imaginative thought and graceful writing. Admittedly, not all of the best art criticism attends equally to these various factors. Some of the most illustrious critics have winked at fact, been short of scholarly hygiene, even written with occasionally aggressive disregard for the language. Mindful of this—mindful, that is, of the innumerable ways a critic like an artist can be good at what he does—the Mather Committee did not set criteria for itself when it met.

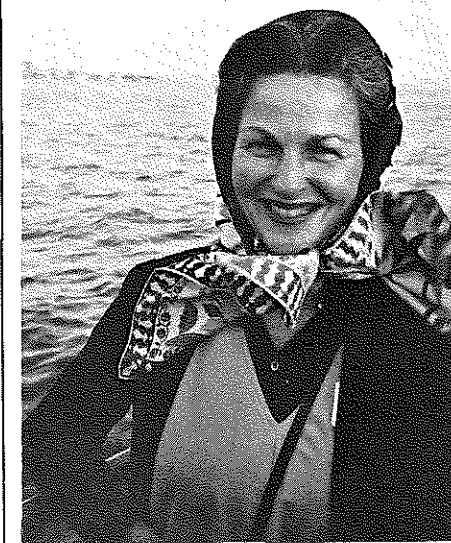
It happens, however, that the person we settled upon is notable for the rarest kind of intellectual versatility. Not just attentive of scholarship, he is a first-rate scholar independent of any other virtue. Yet he is as passionate in the embrace of his subject—not just its marginalities—as he is courageous and inventive in his generalizations about it. And he writes English lucidly, colorfully, reverently. For his contributions on topics as separated as J.-A.-D. Ingres and Sol LeWitt, with a battalion of Northern romantics stretching between them, we are this year honored to honor Robert Rosenblum.

Committee: Franz Schulze, Chair; Linda Cathcart; Peter Schjeldahl

The Arthur Kingsley Porter Prize

Suzanne Spain's article richly amplifies a cornerstone in the history of Early Christian art. With exceptional insight, intelligence, and good judgment—not least expressed through a rare combination of scholarly tact and concise presentation—Spain has disentangled a body of complex evidence and argument. Thanks to her effort, the full meaning of the mosaic cycle of S. Maria Maggiore emerges as originally conceived in terms of pro-

monograph series editor



Isabelle Hyman

After serving for five years as Editor of the CAA Monograph Series, Isabelle Hyman has resigned from that position. That she produced, during her term of office, five impeccably edited and very varied volumes* is a fact readily ascertainable by public scrutiny. That she did so with gracious and meticulous attention not only to scholarly and editorial matters but also to the financial and organizational management of the series can be fully appreciated only by those who had the privilege of working with her.

Isabelle Hyman is professor of fine arts at New York University, Washington Square. Her field of concentration is Italian Renaissance art and architecture. She is the author of *Fifteenth Century Florentine Studies: The Palazzo Medici and a Ledger for the Church of San Lorenzo* (Garland) and Editor of *Brunelleschi in Perspective* in the series "Artist in Perspective." Her articles and reviews have appeared in scholarly journals and collections of essays.

*One volume, Robert Nelson's *Iconography of Prefaces and Miniatures in the Byzantine Gospel Book*, is in production.

phency and fulfillment. By her ability to see for the first time what many previously overlooked, Spain has led us from misconceptions and debate to a new and gratifying appreciation of the mosaic program's unified meaning.

Committee: Ulrich W. Hiesinger and Franklin K. B. Toker, Co-chairs; Jonathan Brown; Charles E. Cohen; Richard Randall, Jr.

grants and awards

KRESS FELLOWSHIPS

The Kress Foundation Fellowships for the academic year 1980-1981 are as follows:

In *Art History/Archeology*: **Margherita Andreotti**, Stanford Univ.; **Jacqueline Bar-nitz**, C.U.N.Y.; **Dawson Carr Jr.**, New York Univ.; **Arthur F. Iorio**, Univ. Virginia; **Eloise Quiñones Keber**, Columbia Univ.; **John Kent Lydecker**, Johns Hopkins Univ.; **Glenn Markoe**, Univ. California, Berkeley; **Christopher Moss**, Princeton Univ.; **Dale I. Perry**, Univ. New Mexico; **Karen W. Smith**, Case Western Reserve Univ.; **Jon Van de Grift**, Columbia Univ.; **Joanna Ziegler**, Brown Univ. **RENEWALS**: **Brian Madigan**, Univ. Minnesota; **Claudia Pierpont**, New York Univ.; **Ian Wardropper**, New York Univ.

Conservation: **Elizabeth Court**, Univ. Delaware; **Peter L. Fodera**, apprentice; **Janet Garbarino**, Univ. Michigan; **Cathy Giangrande**, Boston Univ.; **Hana Harris**, Villa Schifanoia; **Leslie M. Kruth**, Harvard Univ.; **Yitzchack Livne**, apprentice; **Lynette Massey**, The Louvre, Paris; **Elizabeth Peacock**, Queen's Univ., Ontario; **Dianna Van der Reyden**, Harvard Univ. **RENEWALS**: **Tamar Ellentuck**, apprentice.

National Gallery of Art: **L.D. Ettlinger**, Kress Professor; **Jay Chewing**, Kress Fellow; **David Steel**, Kress Fellow.

Institutional: **Jonathan P. Bober**, 1st. per la Storia dell'Arte Lombarda, Milan; **Ilene D. Lieberman**, Courtauld Inst., London; **Celia Sayre Martin**, Zentral-inst. für Kunstgeschichte, Munich; **Beatrice Claire Rehl**, Courtauld Inst. **RENEWALS**: **Jennifer Mary Cook**, Kunsthistorisches Inst., Florence; **John Brewster Hunter**, Bibliotheca Hertziana, Rome; **Anita Joyce Joplin**, Warburg Inst., London.

American Academy in Rome: **Bettina Bergmann**, Columbia Univ.; **Eric Frank**, Inst. of Fine Arts, N.Y.U.; **John B. Scott**, Rutgers Univ.

DELMAS FOUNDATION GRANTS

For research in Venice. Among the 1981-82 recipients: **Eric C. Apfelstadt**, Princeton Univ.: The Martini Chapel in San Giobbe: Rossellino and Della Robbia?; **Diane De-Grazia Bohlin**, National Gallery of Art: Paolo Farinati in the Casa Giuliani in Verona; **Anne Crawford Grubb**, Univ. Chicago: The diffusion of Venetian Renaissance painting in the Veneto; **Leslie Griffin Hennessey**, Univ. Kansas: Jacopo Amigoni's professional activity in Venice: two archival problems; **Richard E. Lamoureux**, Assumption College, Worcester: Personifications of Venice in Italian Renaissance art; **Francis L. Richardson**, Ohio State Univ.: Venetian painting 1500-1510: an approach to its chronology; **Wendy Stedman Sheard**, Lyme, Conn.: Tullio Lombardo; **Sarah B. Wilk**, Rutgers Univ.: The Chapel of St. Anthony in the Santo, Padua.

AMERICAN FULBRIGHT SCHOLARS

For university lecturing and advanced research abroad 1980-81, awards in art and art history were made to: **Gerald M. Ackerman**, Pomona Coll.: Lecture on realism in European and American painting, 1840-1900, Leningrad State Univ., USSR; **Theodore H. Cohen**, Oakland Museum: Research on museum exhibition design and preparation, Queen Elizabeth II Arts Council, New Zealand; **Richard M. Cooler**, Northern Illinois Univ., Sycamore: Study seminar in Philippines, Indonesia, Malaysia, Singapore and Thailand; **David Shapiro**, Hofstra Univ.: Artist-in-residence, Univ. Belgrade, Yugoslavia; **George Stricevic**, Univ. Cincinnati: Research on Early Christian art and architecture in ancient Illyricum, Univ. Belgrade, Yugoslavia; **Hiram W. Woodward**, Univ. Michigan, Ann Arbor: Study seminar in Philippines, Indonesia, Malaysia, Singapore and Thailand.

ADAA AWARD

Horst W. Janson, professor emeritus at New York University has been selected the recipient of the tenth annual award presented by the Art Dealers Association of America for outstanding achievement in the field of art history. No stranger to honors, Janson was most recently (last June) awarded honorary doctorates by Middlebury College and New York University. He was awarded the CAA's Charles R. Morey Book Award twice, as well as its Distinguished Teaching of Art History Award in 1979. He will receive the ADAA award, which consists of \$5,000 and a bronze replica of a stabile by Alexander Calder, at a reception to be held at The Metropolitan Museum of Art on May 6.



ADAA Award recipient H. W. Janson

VISITING FULBRIGHT SCHOLARS

For lecturing and advanced research in American institutions, awards in art and art history have been made to the following scholars from abroad: **Margareta Bijvoet**, Univ. Groningen, Netherlands: Research on contemporary American art criticism, Museum of Modern Art, N.Y.C., September 1979—March 1981; **Nora D. Hunter**, Community Arts Adviser, City Council, Manukau, New Zealand: Research on community arts organizations, various institutions, February 1981—April 1981; **Nadejda P. Kouteva**, Young Artists Organization, Bulgarian Union of Artists: Artist-in-residence, painting, Corcoran School of Art, January 1981—May 1981; **Gunsel Renda**, Hacettepe Univ., Ankara: Research on wave of turquerie in European painting of the 18th century, Freer Gallery of Art, Smithsonian Inst., April 1980—June 1981.

ARTS AND LETTERS

The American Academy and Institute of Arts and Letters has announced its annual art award winners. Prizes of \$5,000 each were awarded to painters **Friedel Dzubas** and **Jane Wilson**; collagist **Leo Manso**, mixed media artist **Mimi Gross**; and sculptor **John Duff**. **Alan Magee**, a photo-realist, receives the \$3,000 Richard and Hinda Rosenthal Foundation Award, given to "a younger American painter of distinction who has not yet been accorded due recognition."

Recently elected CAA Board member **Howardena Pindell** has been awarded a United States/Japan Creative Artists Fellowship. Long known for her innovative works on/with paper, she will be visiting villages in Japan where paper is made, working with paper, and, if possible, meeting with video people and discussing mixed media.

Daniel E. Mader, College of Mount St. Joseph, Cincinnati, has been awarded an NEH Fellowship for College Teachers for research involving calligraphy and advanced Mandarin Language study in Taipei, Peking, and Seoul, January 1981—January 1982.

PRIZE GOOF

A dropped line of type led to a case of mistaken identity. To set the record straight and to give credit where credit is due: The ACLS Grants-in-Aid listing in the December issue should have read **Mary Crawford Volk**, Brown Univ.: Cultural history of Aranjuez; **Jonathan D. Fineberg**, Yale Univ.: *Les Tendances Nouvelles* and Kandinsky. ■

"Large, relevant questions too easily evoke large, wet answers."

— Thomas Nagel

CAA newsletter

art: a personal view

Convocation Address at the 69th Annual Meeting of the College Art Association of America, February 27, 1981.

Thank you for asking me to speak with you as a painter and fellow teacher. You have given me an opportunity to express some personal views about the making of pictures, our histories of doing so, and how art affects an educated person. Unfortunately, my limitations will do little to discourage my unbounded presumptuousness on this complex subject. I am, however, very interested in the questions surrounding it.

While I believe there are significant differences between art studio and art history, I am convinced that they are also very much alike. Scholarly pursuits in art history are often contrasted with studio disciplines in the practice of art, but we both confront the intellectual community from a similar premise. What can these activities tell us about people?

The combined force of our mutual concerns reveals a powerful visual language. Michelangelo and Wölfflin, Panofsky and Matisse impress us with their brains. Their arts are extraordinary. And, since intelligence is a basis of the extraordinary either by way of appropriation or special insight, our joined concerns should elevate a vexing question: why isn't art a basic force in our present educational institutions? Since art is a language for knowing things and sensitizing human consciousness, why isn't it taught with the same care and attention as reading, writing, and arithmetic? What stands in the way of our eloquent expression of need for this exquisite possibility?

In my opinion, it is fear. Art is viewed as a dangerous activity by our established social authorities. Perhaps it is a secret, closeted fear, or an apprehension running underneath our flaunted extravagant indulgence of the art world: the art world as a separate entity . . . a media-blitzed den of aesthetic iniquity . . . the cultural spa or the fascinating but irresponsible artistic ghetto.

Karl Marx identified religion as a narcotic for the masses and hinted that art may be the drug of intellectuals. We do seem convinced that religion or art would mess up our training bureaus. But we realize that education is very different from training. Training forces a kind of intellectual caricature. Daumier and Da Vinci give us pictures to view: human shapes gone awry. Our math is too big, our art is too tiny; our reading is way too long and our looking too short. We are vulnerable to convenient designing in order to fit a one-dimensional order, our uniqueness thus eliminated by endless repetition. This atmosphere cannot accommodate our richest dream: building a society of enlightened individuals. Education is only able to occur when a more complete language of human behavior is experienced by all of us. Our visual history reveals a fascinating embarrassment of humanness. It is a kind of naked truth.

Therefore, bless the art historian (that grand old zoo-keeper) for identifying and maintaining our exotic wild-game refuge of art. Coupled with our best artists (those mythopoeic hero-clowns), we are curious bedfellows. It is not surprising to be viewed as an imposing threat. And, after all aren't we guilty of exemplifying many kinds of social delinquencies? Are we ready to be arraigned on the following charges? And how shall we plead? Ushered into a Roman coliseum, we are charged as follows:

SOCIAL CRIMES, CRIMES AGAINST SOCIETY

Frivolous Pranksters—film flam performers, conceptual confabulators like Archimboldo, Duchamp

Mystical Madmen—believing themselves to be omnipotent, such as William Blake, Fuseli, and Vincent van Gogh

Platonic Facists—Raphael, David, Mondrian

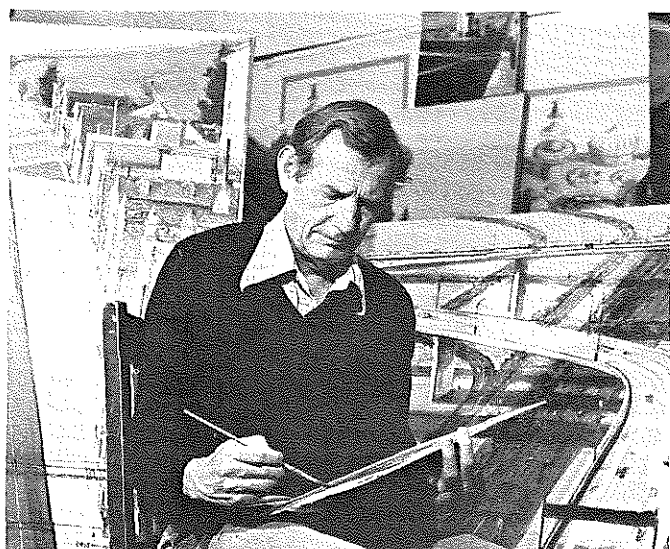
Esoteric Epicenes—Michelangelo, Gustave Moreau, Georgia O'Keeffe, and the Sphinx builders

Romantic Sloths—Eugene Delacroix, John Martin, A. P. Ryder

Myopic Realists—The Van Eyck brothers, William Harnett, Vermeer, and dozens of Romans and Spaniards

The list seems endless. It includes xenophobic cabalists, activist

April 1981



Wayne Thiebaud at work.

moderns, media gluttons, immaculate conceptualists, daydreaming dandies, and especially those full-blown perverts the salacious seducers epitomized by Peter Paul Rubens, Balthus, and Pablo Picasso. It's starting to describe: in short, many of those good old things in life. We are, I hope you agree, guilty as charged. By our own admission, we exhort the fine goal of real education—a generous allowance of ecstasy. And as many kinds of it as we can tolerate: physical, psychological, spiritual, mathematical, and aesthetic, but most of all—intimate and personal.

Now, any non-fool knows we can't just let ecstasy loose in our classrooms. Actual participation in any deeply passionate compulsion would dramatically upset a social order. Can we convince our judicial system that we are only mock charlatans, dictators, seducers, and drug addicts, like Jean-Paul Sartre's artist criminals? Art is a rehearsal, an artful charade, a metaphorical drama of immense evocative power.

Art and its history have always been preoccupied with envisioning and codifying our human structures, attempting to discern iconographical and alternative essences of our character. We stand ready with offers to fill a most desperate need. Today, we can no longer be comfortable with regulations based upon the convenience of absolutes. The twilight of the absolute has become nocturnal. Goya's "sleep of reason" should not be attached to this condition. Clearly, we cannot afford to pass laws as if we know precisely what we are. Albert Camus and the Marquis de Sade, along with a host of other first-rate minds, continue to remind us that man is the only animal that has not become what he or she is.

Art continues to raise the question: after all, what are we? The richness of art history represents a critical anthology of human consciousness. It enables us to expose our verisimilitudes. The best of our artists continue to explore and to freshen human experience. Education still represents for me our least obscene institutionalization; art our richest revolution.

This revolution of the self is possible. All other revolutions seem like fading anachronisms. The visual arts are what we are about; they allow us to see ourselves looking at ourselves. By ignoring the soft under-belly of narcissism, we can discover the full dimension of ourselves: part classics, part modern; part wrong and part right. Our task is to look and slowly learn to see . . . for if seeing is believing, vision may become a revelation.

Wayne Thiebaud ■
University of California, Davis

"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 above is quoted from the statement of purpose of the CAA Committee on the Preservation of Art. The Preservation News column, appearing first in the June 1978 issue of the CAA newsletter, was intended to be a "forum for the discussion of problems concerning endangered works of art." It does serve to help identify endangered works or structures, to publicize their plight, and to engender support for their preservation and conservation. All this activity and discussion, however, takes place primarily between and among those persons already aware of and concerned with works of art and their preservation. The general public's awareness of preservation issues remains negligible.

Perhaps no one has pointed this out more clearly than Robert Stipe: "One state . . . produced a magnificent and expensive booklet explaining the statewide plan for historic preservation. The publication made an excellent case for the conservation of historic buildings and areas and did so at considerable expense. Who got the book? It was distributed free of charge and in limited quantity to members of the state historical society and to the antiquarian community, but not to others in any great quantity. An argument can be made that the preservation story could have been told just as effectively on a single sheet of newsprint that could have been stuffed into the grocery bags of 500,000 supermarket shoppers" ("Comments on 21 Leading Conservation-Preservation Organizations," in *Preservation and Conservation: Principles and Practices*, ed. Sharon Timmons Washington: Smithsonian Institution Press, 1976, p. 77). Stuffing "consciousness-raising" information in grocery bags may not be feasible—although it is certainly an appealing idea—but surely one can begin somewhere in the community, in schools, or in public libraries, for example, since more often than not damage occurs to works of art not through willful and deliberate malice but simply through the negligence of a disinterested and/or uninformed public.

A case in point is the recent salvation of a large work by the French Realist painter Jules Breton (1827-1906). The painting, *Le Pardon de Kergoat* (1891), is Breton's second major treatment of the spectacle of a religious pilgrimage at Kergoat, in Brittany. It was shown at the Exhibition Annuelle des Beaux-Arts in Munich (1891) and at the World's Columbian Exposition in Chicago (1892-93), and then vanished from public view. As recently as November 1980 it was published with the caption "present whereabouts unknown" (Gabriel Weisberg, "Vestiges of the Past: The Brittany Pardons . . .," *Arts Magazine*, 134-38). Its rediscovery was the

result of happenstance.

On 12 November 1980, *The Realist Tradition: French Painting and Drawing 1830-1900* opened, with attendant publicity, at The Cleveland Museum of Art. Thomas Holzheimer, a local interior designer, noted the references to Jules Breton, one of the artists most significantly represented in the exhibition, in a museum publication. Around 1960 or 1961, Mr. Holzheimer had received a large painting by Breton in lieu of payment for redecorating the rectory of a local Catholic church. He had subsequently donated the work to a Catholic boys academy in which his sons were enrolled. The painting had been hanging in the academy's library ever since. Upon reading about Breton, Holzheimer phoned the school's officials and suggested that they contact The Cleveland Museum of Art about the painting. As soon as they did so, a curator went to the academy and discovered Breton's missing *Le Pardon de Kergoat*.

The painting has since been removed to the museum for evaluation by the conservation department. It is presently in fair condition. During its sojourn at the school the work suffered some damage, most notably a small hole piercing the canvas in the lower right corner, a smaller puncture in the upper middle portion of the work, and several scratches through the paint surface exposing the canvas beneath, including one scratch across the face of one of the central figures. This type of damage to or mutilation of a work of art is not the result of deliberate defacement; it arises from an understandable lack of awareness of the integrity of a work of art—any work of art—on the part of the public at large.

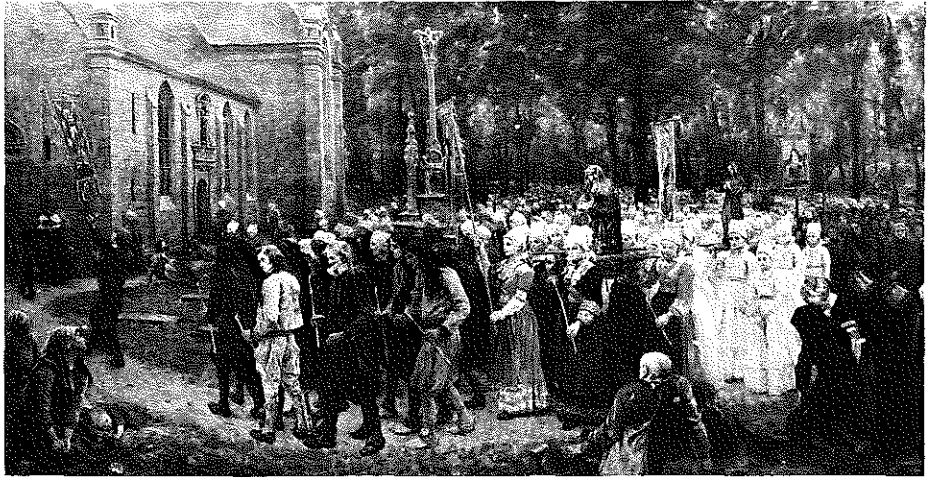
The ruinous condition of Horace Vernet's *Siege of Saragossa, 1808* (reported in the last issue of the CAA newsletter) is the result of a similar type of neglect. It is indeed ironic that the deterioration of Vernet's *Siege* took place in the New York Public Library, an institution concerned with the preservation, albeit of books. Bought in 1855 by the great bibliophile James Lenox, *The Siege of Saragossa, 1808* was transferred to the newly established New York Public Library in 1895. It was hung

in various locations in the Main Library at Forty-Second Street, including the "General Room" (1938) and a corridor (1944), before being consigned to storage in the sub-basement in 1948. The painting's surface is badly soiled and even more badly cracked. As of this writing, the *Siege* is not scheduled for conservation. It is doubtful that Mr. Lenox expected that any part of his bequest would be so neglected.

Such examples make it obvious that more work must be done on the local level, and not just by preservation organizations. Art historians and practicing artists must become more aware of the works of art on public display in their immediate environment and must call attention to any deterioration of or damage to those works. They must take responsibility for increasing the awareness and involvement of the general public. Preservationist groups, also, must turn their attention to this task—and quickly! There may not be much "glory" in such work—throwing oneself in front of a bulldozer about to raze a historic building is a thrilling gesture, and sometimes it works—but in the long run, stuffing information on preservation into grocery bags may be more important. School children can be taught that works of art demand care. As adults, those children will not need re-education. A single sheet of newsprint can be folded into library books as they are being checked out.

Certainly, heightened public awareness of specific artists or works is generated by major museum exhibitions; *Le Pardon de Kergoat* is not the only missing or previously unknown Breton to have surfaced within the last few months. One was discovered by someone who had been to the Realist exhibition and remembered the signature on the large painting of a peasant girl hanging over a friend's fireplace. The owner was unaware of what he possessed; the painting had "come with the house." Fortunately, this and the other Bretons that have turned up are in much better condition than *Le Pardon* and are not now likely to suffer damage from carelessness.

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Jules Breton, *The Pardon of Kergoat*, Private Collection, Cleveland

• Although the number of women on full-time faculties of American Ph.D.-granting art history departments increased 47% between 1973 and 1979, women still made up in 1979 only 26% of the full-time faculties, 17% of the tenured faculties, and 10% of the full professorships.

• Since at least 1974-75, more than half the doctorates in art history have annually gone to women. Women make up 74% of the students currently enrolled in M.A. and Ph.D. programs in art history at doctoral institutions.

These are some of the conclusions of a survey recently conducted by the CAA Committee on the Status of Women, examining the position of women faculty and graduate students in the 45 American art history departments that grant the Ph.D. degree. The statistics were provided in response to the Committee's questionnaire by 43 of the 45 Ph.D. departments. (Two departments, Washington University at St. Louis and S.U.N.Y., Binghamton, declined to participate.) The data collected offers new information on sex ratios among faculty and students at the institutions studied, based on three sampled years, 1969-70, 1974-75 and 1978-79. The latter date represents the most recent year that could be studied, since the questionnaire was prepared and mailed last spring, before the end of academic year 1979-80.

In designing this survey, the Committee chose to focus only upon the Ph.D.-granting institutions, rather than upon the 164 accredited art departments used by Ann Sutherland Harris and Barbara E. White in their 1973 Women's Caucus for Art survey. We reasoned that a smaller sample could be more precise and could be based more feasibly upon information requested from the institutions themselves, rather than upon college catalogues, as was the earlier, pioneering survey. And since these 45 departments collectively produce all American Ph.D.'s in art history, it was our premise that a focussed study of these departments, which formatively shape the profession, would reflect the realities of women art historians' professional status and opportunities at the most critical level. We thought, moreover, that since by definition these departments could only hire their own and each other's graduates (leaving aside foreign-trained art historians), it would be meaningful to compare the sex ratios of students being trained in and graduated from these departments with the sex ratios of faculty in the same departments.

One of our particular concerns was to isolate the full-time, tenure-track faculties of the departments studied, separating this primary category from part-time faculty and from the various kinds of non-full-time employment that flourish in American universities. This separation is effectively accomplished in the chart page 8, in which part-time and visiting or temporary appointments are discrete cate-

STATISTICAL SUMMARIES

	1978-79 (43 Ph.D. depts.)				1973 (39 Ph.D. depts.)*			
	total male	total female	% M	% F	total male	total female	% M	% F
Total faculty	495	214	70%	30%				
Part-time	104	61	63%	37%				
Visiting or temp.	30	24	56%	44%				
Full-time faculty	353	123	74%	26%	397	77	84%	16%
Instructors	11	7	61%	39%	41	23	64%	36%
Asst. Profs.	65	57	53%	47%	93	22	81%	19%
Assoc. Profs.	88	37	70%	30%	84	14	86%	14%
Professors	189	22	90%	10%	179	18	91%	9%
Tenured faculty	274	55	83%	17%	263	32	89%	11%

THE PAST DECADE, FACULTY		
Full-time, tenure-track:		
	% M	% F
1969-70, 28 schools reporting	83%	17%
1974-75, 40 schools reporting	81%	19%
1978-79, 43 schools reporting	74%	26%

THE PAST TWO DECADES, STUDENTS		
Ph.D.'s granted:	% M	% F
*1960-65	73%	27%
*1967-68	66%	34%
1969-70	55%	45%
*1971 reporting	56%	44%
1974-75	45%	55%
1978-79	34%	66%

1978-79 (43 Ph.D. depts.)				
	total male	total female	% M	% F
Teaching assistants	89	268	25%	75%
M.A. degrees granted	83	263	24%	76%
Ph.D.'s granted	68	132	34%	66%
M.A. and Ph.D. Candidates	706	1969	26%	74%

* from Ann S. Harris and Barbara E. White, *Women's Caucus of the College Art Association, Survey of the Status of Women in 164 Art Departments in Accredited Institutions of Higher Education*, January, 1973.

grateful for the cooperation and patience of 43 departmental administrative assistants, to some of whom the questionnaires were returned several times for confirmation and correction. We also appreciate the extra assistance provided by faculty friends across the country in this effort.

COMMENTARY

Over the past decade, there has been a significant increase of women faculty in the Ph.D.-granting institutions in art history, in the ranks of instructor, assistant professor and associate professor. There has been some increase in the percentage of tenured women, but no proportional change at the full professor level. The increase in the number of women at the entry levels, instructor and assistant professor, appears to reflect both the increasing proportion of women Ph.D.s and the concrete results of affirmative action. It must be noted, however, that since between 1975 and 1979 roughly 61% of the Ph.D.s in art history went to women, we should expect to find in a completely unsex-biased situation that well over half the instructor and assistant professor positions would by now be occupied by women. This is still not the case; in 1979 women made up only 46% of these two ranks combined. The evidence suggests that a male Ph.D. still stands a proportionately higher chance than a female of being hired by a

Continued on p. 9, col. 1

STUDENTS																																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18																
Total Fac. 78-79 (includes cats. 2-7)	Part Time	Visiting or Temporary		Instructor or Lecturer		Assoc. Prof.		Prof.		Tenured		Women as % of Total A.H. Fac.	Women as % of Tenured Fac.	Women as % of F.T. Fac. (cats. 4-7)	Women as % of F.T. Fac.	Teaching Assists.	M.A. Recipients 78-79	Ph.D. Recipients 78-79	Students Currently in M.A. Program	Students Currently in Ph.D. Program	Women as % of cats. 16 & 17												
M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F												
Boston	12	7	4	3	0	0	2	0	1	3	3	2	0	5	2	37%	29%	33%	44%	0	6	3	6	0	2	1	28	3	24	84%			
Brown	6	3	1	0	2	2	0	0	0	1	0	0	3	0	3	0	38%	0%	25%	40%	17%	2	10	0	6	0	1	23	1	3	93%		
Bryn Mawr	4	2	0	1	0	0	0	0	1	0	0	1	3	0	3	1	33%	25%	20%	40%	0%	1	1	2	1	2	2	NA	NA	11	28	72%	
UC Berkeley	13	5	3	3	0	0	0	0	1	0	4	0	5	2	9	2	28%	18%	17%	18%	18%	3	17	4	14	2	4	NA	NA	12	47	80%	
UCLA	12	9	3	4	0	1	0	0	1	3	3	0	5	1	8	1	43%	11%	31%	21%	18%	4	8	0	3	1	1	13	30	5	11	69%	
UC Santa Barbara	11	6	1	1	1	2	0	1	2	0	1	1	6	1	7	2	35%	22%	25%	30%	—	6	17	1	2	0	1	4	19	4	10	78%	
Case Western Res.	6	2	3	0	0	0	0	0	2	1	0	2	0	3	0	25%	0%	40%	50%	20%	7%	0	0	2	6	0	2	3	13	2	5	73%	
Chicago	11	3	0	1	0	0	1	0	3	1	1	1	6	0	7	0	21%	0%	15%	0%	7%	0	0	2	16	2	2	7	45	12	25	73%	
CUNY	8	3	6	3	1	0	0	0	0	0	0	0	1	0	1	0	27%	0%	0%	0%	—	0	0	NA	NA	0	3	NA	NA	23	63	73%	
Columbia	27	20	5	5	6	8	1	0	4	5	0	0	11	2	11	2	43%	15%	30%	24%	26%	1	10	17	47	5	15	22	60	55	157	**74%	
Cornell	10	2	4	0	0	0	0	0	1	2	1	4	0	9	1	17%	10%	25%	17%	27%	1	4	0	2	1	0	1	6	12	68%			
Delaware	16	5	7	2	2	1	0	0	2	1	1	4	0	5	1	24%	17%	22%	14%	—	0	1	0	3	2	1	7	22	8	11	69%		
Emory	5	6	1	5	0	0	0	0	1	1	1	0	2	0	3	0	55%	0%	20%	0%	0%	0	2	0	2	3	1	2	8	24	0	24%	
Florida State	4	3	0	0	0	0	0	0	1	0	0	1	3	1	3	2	43%	40%	43%	43%	20%	1	3	2	2	1	1	7	6	2	3	50%	
Georgia	4	5	0	1	0	1	0	0	1	2	1	1	2	0	1	1	56%	50%	43%	—	—	0	1	0	1	0	12	3	6	0	5	79%	
Harvard	24	11	6	4	3	1	0	0	2	2	1	2	12	2	11	2	31%	15%	14%	12%	—	7	8	NA	NA	6	5	NA	NA	34	65	66%	
Illinois	7	4	0	1	0	1	0	0	2	1	2	1	3	0	5	1	36%	17%	22%	36%	40%	7	14	1	4	1	2	4	18	6	10	74%	
Indiana	6	6	0	1	0	0	0	0	1	4	1	1	4	0	5	1	50%	17%	45%	22%	10%	2	5	2	1	2	3	7	15	15	25	65%	
Iowa	8	1	0	0	0	0	0	0	2	1	3	1	3	0	5	0	11%	0%	11%	0%	0%	2	7	0	1	2	6	5	20	6	10	73%	
Johns Hopkins	5	2	0	0	2	0	0	0	0	1	0	0	3	1	3	1	29%	25%	40%	33%	40%	0	6	0	5	1	3	0	5	1	16	95%	
Kansas	13	3	7	1	0	0	0	1	0	2	1	3	1	7	2	13%	22%	25%	29%	29%	0	10	1	4	2	0	9	25	10	20	70%		
Maryland	11	7	1	0	0	1	0	2	4	2	1	5	1	8	2	39%	20%	38%	38%	—	—	—	—	—	—	1	5	1	2	—	—	—	—
Michigan	18	6	0	0	1	0	2	0	1	2	6	3	8	1	14	4	25%	22%	26%	21%	13%	0	12	2	8	3	3	3	32	13	49	84%	
Minnesota	11	3	0	0	0	0	1	0	2	0	3	2	5	1	10	3	21%	23%	21%	15%	17%	2	0	5	11	1	2	14	58	7	22	79%	
Missouri	7	4	0	1	1	1	0	0	2	1	2	1	2	0	6	1	36%	14%	25%	14%	—	1	4	3	4	1	1	14	27	5	4	63%	
New Mexico	13	4	2	1	1	0	2	2	0	2	0	4	1	6	1	18%	14%	23%	11%	25%	2	6	1	6	0	2	12	32	13	14	65%		
IFA, NYU	39	8	21	7	0	0	0	0	0	0	1	0	17	1	17	1	17%	6%	5%	6%	0%	0	0	8	22	8	8	NA	NA	77	260	77%	
N. Carolina	9	5	1	1	0	1	0	0	1	1	3	1	4	1	4	1	36%	20%	27%	25%	—	3	9	2	6	1	1	9	31	12	18	70%	
Northwestern	7	1	0	0	1	0	0	0	2	0	2	1	2	0	2	0	13%	0%	14%	11%	33%	3	1	0	3	1	3	0	3	4	6	69%	
Ohio State	10	5	0	1	0	0	0	0	3	3	5	1	2	0	7	1	33%	13%	29%	27%	—	8	23	2	6	1	3	6	20	11	28	74%	
Oregon	7	3	3	0	3	1	0	0	0	0	1	1	1	1	1	2	30%	67%	67%	43%	57%	1	5	1	4	1	1	4	10	1	2	71%	
Univ. Pennsylvania	15	6	8	4	0	0	0	0	1	2	3	0	3	0	7	2	29%	23%	22%	11%	0%	3	6	2	3	2	5	NA	NA	21	55	72%	
Pennsylvania State	8	2	0	1	0	0	0	0	0	0	2	1	6	0	8	1	20%	11%	11%	11%	0%	6	18	3	8	3	4	26	8	12	76%		
Pittsburgh	10	2	1	0	1	0	0	0	0	1	2	1	6	0	7	1	17%	13%	20%	11%	—	0	6	0	7	3	3	5	24	5	13	79%	
Princeton	17	6	1	1	1	1	1	1	3	3	4	0	7	0	11	0	26%	0%	21%	17%	0%	2	4	4	4	3	5	NA	NA	16	27	63%	
Rutgers	7	5	0	2	1	1	0	0	1	1	1	1	4	0	6	2	42%	25%	25%	0%	—	2	2	0	5	0	2	9	44	11	13	74%	
Stanford	9	2	1	0	1	0	0	0	2	0	2	0	5	0	6	2	18%	25%	22%	22%	—	1	3	0	1	0	3	NA	NA	11	24	69%	
Syracuse	8	5	3	1	0	0	0	0	0	2	2	3	0	4	3	38%	43%	44%	30%	20%	0	1	3	3	1	2	5	9	3	6	65%		
Texas/Austin	9	8	3	2	0	0	0	0	2	4	2	0	2	2	4	2	47%	33%	50%	—	—	—	—	2	9	—	—	6	48	1	10	89%	
Virginia	15	5	0	0	0	0	0	0	6	4	8	1	1	0	9	1	25%	10%	25%	6%	—	5	4	2	8	0	2	7	22	4	13	76%	
Univ. Washington	15	2	0	0	1	1	0	0	5	0	5	1	4	0	10	1	19%	9%	7%	7%	14%	3	11	0	3	0	0	6	29	8	15	76%	
Wisconsin	5	3	0	0	0	0	0	0	1	2	0	3	1	5	1	38%	17%	38%	—	—	—	2	4	2	1	0	2	5	12	1	9	78%	
Yale	24	8	8	3	0	0	0	2	5	1	3	1	8	1	8	1	25%	11%	33%	9%	0%	8	19	3	8	5	12	NA	NA	30	68	69%	

All percentages have been rounded off to nearest whole number.

* At Harvard, Asst. and Assoc. Professorships are non-tenure track positions; categories 5 and 6 not included in category 11 or 3.

** Columbia Ph.D. figures include the M. Phil. Degree

/status of women in Ph.D.-granting departments

Ph.D.-granting department, even though there are more female than male candidates who are eligible for the position.

But have women been applying for the positions in equal numbers? Popular wisdom holds that they have not, and that their alleged underapplication can be explained by such factors as less personal mobility or less professional confidence. Evidence on this point remains undeveloped, because we do not have separate applicant flow figures for a meaningful number of the doctoral institutions in art history. According to the placement review in the 1979 CAA newsletter, women art historians "constitute 65% of all applicants, a fairly steady level that has fluctuated between 63% and 67% over the past four years." In the newsletter's 1980 placement review, women were found to have constituted 65% of the art historian applicant pool, but only 40% of the actual applications. Statistics reported in the earlier-cited National Research Council study show that in 1979, 1 1/2 times as many female art historians as male were actively seeking full-time employment in their field, but that study does not indicate how many positions each male or each female actually applied for. It is obviously difficult to draw meaningful conclusions from such incomplete information, but it is by no means clear that, over recent years, women have not been applying for positions in proportions at least roughly commensurate with their representation in the field.

A reasonable assumption is that art historians who received their Ph.D.s in 1970 would by 1979 be largely clustered in the associate professor rank and would have gone through tenure review. Yet although women were granted 45% of the Ph.D.s in 1970, they comprise only 30% of the associate professors. According to the data supplied for 1979, practically all associate professors, of both sexes, were tenured (84 out of 88 males; 32 out of 37 females). Thus, the new minimum normal sex ratio in the pool for promotion to full professor has become something like 70-30% male-female. The present ratio of 90-10% indicates that for women, promotions to the top rank have not yet caught up with their eligibility in real numbers. Further, in view of the fact that since the early 1960s women have comprised more than 25% of American Ph.D.s, qualified academic women have been under-represented at the professor level for longer than promotion to this rank should have taken.

A surprising statistic yielded by the questionnaire is that while there were in 1979, understandably, 46 more female faculty in the 43 departments than there were in the 39 graduate art history departments that existed in 1973, there were 44 fewer male art historians. The significant drop in numbers of male faculty at the instructor and assistant professor levels, combined with a relatively steady number of males at the associate and full professor levels, suggests as an explanation that mid-level males have moved up in rank to re-

place the retirements, while at the lower levels males, unlike females, have either left or are not entering the profession.

The sense that there has been general improvement in the position of women in these 43 departments must be qualified in several ways. First, significant positive change for women can be found in only about half of the 43 departments. Ten of the departments show an actual decrease in the percentage of full-time female faculty in 1979 compared to earlier years, four departments show no change, while six others show irregular fluctuations between 1970 and 1979. (Three schools did not report 1970 and 1975 figures.) Furthermore, in frozen tenure situations, many lower-level positions are in fact dead-end, and thus it may not be significant for the long run that there are more women in these positions now. Women also remain disadvantaged in salary. The 1979 National Research Council report revealed that the gap between male and female earnings in art history was greater than in any other humanistic discipline.

The absence of proportionate numbers of female faculty at the graduate institutions significantly affects the attitudes of both male and female students toward women in the profession. For female students, the absence of female role models may inhibit the development of professional identity, as many studies have shown. For male students, the disproportionate presence of male faculty may create or reinforce the prejudice that art history should be a masculine domain. There is further danger that the perpetuation of sex-imbalanced faculties can foster an academic conservatism which is related to gender. For example, it has been largely women art historians outside the major graduate institutions who have initiated and developed the discipline to include rediscovered women artists and new theoretical concepts. The generation of students presently in graduate school, now nearly 75% female, has begun to demand and fully deserves to have material relevant to women's lives, history and achievement included in its graduate curricula, and to have among its teachers women faculty, who are the more likely to share an interest in meeting that need.

We continue to disapprove of an academic situation that does not reward women with professional positions in proportion to their numbers among the professionally trained, but we must equally regret an economic situation that is forcing so many male art historians to abandon the academic field. It is in the interest of us all that art history not be a profession dominated by one sex, not only on grounds of fairness, but particularly because the creation of genuinely humanistic values can occur only if both sexes share in the definition of those values.

Mary D. Garrard ■
Chair, Committee on the Status of Women in the Profession

women's caucus

Women of Art: Connections West was the theme of the national WCA Conference held Feb. 24-26 during the week of the ARLIS and CAA annual meetings in San Francisco. WCA members joined representatives from the CWAO (Coalition of Women's Art Organizations) for the first day of meetings stressing art advocacy and coalition building. Highlights were a CWAO keynote address by artist June Wayne, a costumed art performance piece entitled *Women Artists in History*, which was produced by the Southern California Chapter of WCA, and the opening of the Northern California Chapter's multimedia juried exhibition, *The Western Edge*.

The next two days of events and panels were held in cooperation with the CAA at the Hilton. Eleanor Tufts gave the WCA Keynote Address, entitled *Beyond Gardner, Gombrich, and Janson: Towards a Total Art History*. Ruth Weisberg coordinated the Panels and Workshops Selection Committee, which scheduled topics of interest to art historians, artists, art collectors and researchers. Among the organizers were Claire Sherman and Adele Holcomb, Helene Aylon, Sylvia Lark, Therese Heyman, Ann Sutherland Harris, Susan Chorpennig, Pat Tavenner, Susan Schwalb and Cindy Lyle, Karen Petersen, J.J. Wilson, and DeRenne Coerr.

On Thursday evening the Women's Caucus for Art presented an awards ceremony, *Homage to the Women of Art* honoring five accomplished artists and, for the first time, a noted art historian. Those receiving the third annual WCA Awards for Outstanding Achievement in the Visual Arts were photographer Ruth Bernhard, art historian Adelyn Breeskin, sculptor Elizabeth Catlett, multimedia artist Sari Dienes, sculptor Claire Falkenstein, and painter Helen Lundeborg.

The WCA conference organizers, led by 1981 Conference Chair Sylvia Lark, WCA President DeRenne Coerr, and Northern California WCA Chapter Chair Nancy Macko, realized their goal of involving the local community. The Northern California WCA Chapter's special Committee on Exhibitions, chaired by Eleanor Dickinson, encouraged the unprecedented February schedule of more than sixty exhibitions in which 50% or more of the works were by women artists.

The Michigan State Senate passed a Resolution of Tribute to Lee Anne Miller, in recognition of her achievements as WCA President (1978-1980) on behalf of the "advancement of women engaged in creative endeavor."

Alison Hilton ■
Wayne State University

Nominations are invited for the Distinguished Teaching of Art History Award and for the Distinguished Teaching of Art Award. Suggestions and supporting materials may be sent to the CAA office; they will be forwarded to the 1981 award committee chairs when they are appointed.

IN MEMORIAM

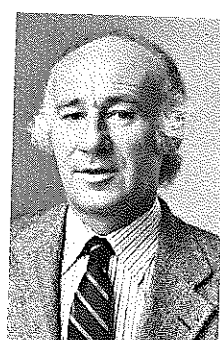
Dorothy Berman, who was the curator for the Art Department Slide Library at Queens College for the past fourteen years, died on December 15. Through her devoted efforts, she was responsible for turning the slide collection into one of the largest and most important art slide reference library in the City University system, and making it available in the most efficient manner to the faculty and students. She was also responsible for training students, many of whom are presently employed as slide librarians throughout the country. Her calm and even-handed curatorial presence will be sorely missed by all who have come in contact with her.

William W. Clark
Queens College, C.U.N.Y.

ACADEMIA



George Sadek, 1966



George Sadek, 1981

How much difference do fifteen years make? Lots, at The Cooper Union, where **George Sadek** announced his resignation as dean of the Art School effective September 1 after serving in that position for the aforementioned number of years. During that period he was responsible for the establishment of an art history program; the introduction of new programs in photography, film, video, and silkscreen into the curriculum; the establishment of majors in various art disciplines; the development of a full-time technical staff in all art shops and facilities; and the founding, equipping, and funding of The Cooper Union Center for Design and Typography. During his deanship Sadek also served with distinction as president of the CAA (1978-80), in which role, among numerous other accomplishments, he warmly championed the establishment of the *CAA newsletter*. (Who else do you know who rates two pictures in this publication!) In September, he will become director of The Center for Design and Typography and will continue his teaching duties at the college. He will also, we hope, continue to age as gracefully as he has during the past fifteen years!

Jonathan Brown of the Institute of Fine Arts, N.Y.U., goes to England for the academic year 1981-82 as Slade Professor of

Fine Arts at Oxford University. He will lecture on Velazquez and Art at the Court of Philip IV. Also heading for Oxford is **Martha Hamilton-Phillips** (Ph.D. candidate, Univ. Pennsylvania). A specialist in British and European art of the seventeenth and eighteenth centuries, she is the only non-British art historian appointed to the faculty at Oxford Polytechnic.

The University of Washington School of Art announces the addition of **Jean M. Borgatti** as research associate for the period January 1, 1981-June 1982. Borgatti has been awarded a grant from the National Science Foundation to continue analysis of data on African aesthetics.

Margia Kramer (M.A., I.F.A.) has joined the faculty of the School of Art and Design of the University of Illinois at Chicago Circle, where she is teaching theory, painting, and drawing as visiting artist. Kramer is also the recipient of a grant from the New York State Council on the Arts Visual Arts Program, in conjunction with Franklin Furnace, for a documentary art project about actress Jean Seberg.

David L. Simon (Ph.D., Courtauld Inst.) has been appointed chairman of the art department at Colby College in Maine. Currently on an Andrew W. Mellon Foundation fellowship cataloguing the Spanish and Catalan Romanesque sculpture in the Metropolitan Museum and the Cloisters, Simon has served as assistant and associate professor at S.U.N.Y., College at Cortland since 1974.

From Williams College comes the news that **H.W. Janson**, Professor Emeritus of Fine Arts at New York University and **William L. MacDonald**, A.P. Brown Professor Emeritus at Smith College will be Robert Sterling Clark Visiting Professors of Art during the 1981-82 academic year. Janson will teach *Fundamentals of Art History: Forms Follows Function*, and will conduct a graduate seminar, *The Road to Rodin* the first semester. MacDonald will be in residence during the second semester, teaching *The Persistence of Classicism in Architecture*.

From the University of South Florida, Tampa comes news of the completion of a sculpture by **Alice Aycock** on the university campus. The work, entitled "Collected Ghost Stories from the Workhouse," was part of the **Graphicstudio II** program which brings together artists, faculty, and students for collaborative projects. The sculpture was dedicated in conjunction with an exhibition of the artist's prints and drawings in the University Galleries February 18 to March 27. The **Graphicstudio II** program is also publishing an intaglio print by Aycock.



Alfred E. Hammer, Portland Museum Art School

The Portland Art Association has appointed **Alfred E. Hammer** as director of its Museum Art School beginning July 1. Hammer (M.F.A., Yale Univ.) leaves the University of Manitoba School of Art where he has been director and professor since 1974.

The Art History Department of Emory University reports that **Dorinda Evans** organized and wrote the catalogue for the exhibition, *Benjamin West and His American Students* which opened in October 1980 at the National Portrait Gallery in Washington, D.C. **Clark V. Poling** was guest curator and wrote the catalogue for the exhibition *Contemporary Art in Southern California* at The High Museum of Art, Atlanta, April to June 1980.

The **Parsons School of Design** and the **American College in Paris** have joined forces to offer a bachelor of fine arts degree in Paris. Beginning in September, majors in fine arts, illustration (with an option in photography within these departments), and interior design will be offered. The program provides "a broad exposure to European culture and tradition with a professional studio curriculum, all within an American educational structure" in a setting that reinforces that concept. The American College is located in an elegant neighborhood near the Eiffel tower. Its art facilities have been renovated and the Musée des Art Decoratifs is making its staff and facilities available to students in the program. In addition to the four-year majors program, a special exchange program in the sophomore year will be available.

MUSEUMS

William B. Jordan will fill the new position of deputy director at the Kimbell Art Museum effective June 1. Jordan (Ph.D., I.F.A.), an authority on Spanish art, leaves Southern Methodist University where he has taught and also been the director of the Meadows Museum since 1967.

people and programs

In what sometimes seems like a game of musical chairs, several new museum directors have been appointed around the country. In Lincoln, Mass., the De Cordova Museum has appointed **David H. Katzive** (Ph.D., Univ. Chicago), who leaves his post of assistant director of the Brooklyn Museum. **Mary Cummings** takes the helm at the Missoula Museum of the Arts in Montana. Cummings (M.A., Univ. Michigan) had been assistant director/curator at the Tweed Museum of Art, University of Minnesota, Duluth. **Evan Maclyn Maurer** (Ph.D., Univ. Pennsylvania) leaves his post of curator of the Dept. of Africa, Oceania and the Americas at the Art Institute of Chicago to assume directorship of The University of Michigan Museum of Art. Hofstra University's Emily Lowe Gallery announces the appointment of **Gail Gelburd** (to succeed **Kevin E. Consey**, who moved to the San Antonio Museum of Art). Gelburd (Ph.D. candidate, C.U.N.Y.) was most recently arts curator at the Morris Museum of Arts and Sciences in Morristown, N.J. And the former executive director of the New York State Council on the Arts, **Robert A. Mayer**, has been named director of the International Museum of Photography at George Eastman House. Mayer has also served as assistant director of the New York Community Trust and as a program director of the Ford Foundation.

From Washington, D.C., comes the news that **Kendall Taylor** (Ph.D., Syracuse Univ.) has been named director of traveling exhibitions for the Library of Congress. Most recently, she was director of the Brainerd Art Gallery, S.U.N.Y., Potsdam.



Kendall Taylor, Library of Congress

April 1981

The Whitney Museum of American Art has made two appointments: **Jennifer Russell** (M.A., I.F.A.) as assistant director and **Lisa Phillips** (M.A. candidate, Hunter College) as associate curator, branch museums. Russell, on the Whitney staff since 1974, was curator of the *American Folk Painters of Three Centuries* exhibition held early 1980. Phillips who has been associated with the museum since 1975, was most recently manager of the Downtown Branch.

Thomas M. Messer, director of The Solomon R. Guggenheim Museum since 1961, has been named director of the SRG Foundation. (The Foundation is the parent body of both the Museum and the Peggy Guggenheim Collection, housed in a palazzo in Venice.) While Messer will supervise operations of both institutions, he has appointed curators **Diane Waldman** and **Margit Rowell** to assume co-directorial responsibilities at the Museum; they have been named director of exhibitions and director of collections, respectively.

Lynn Elise Springer has been appointed curator of European decorative arts at The Art Institute of Chicago. She leaves her post of curator of American and European decorative arts at The St. Louis Art Museum where she had been employed since 1966.

J. Patrice Marandel has been named curator of early European painting at the Detroit Institute of Arts. Marandel (Univ. de Paris, Sorbonne, and Inst. d'Art et d'Archeologie) was previously curator of painting and sculpture at the Houston Museum of Fine Arts and is currently the American coordinator of the International exhibition *The Golden Age of Naples: Art and Civilization under the Bourbons 1734-1805*, which will be seen at the DIA (August 12-November 1) and later at the Art Institute of Chicago, following display in Naples. **Dewey F. Mosby** (Ph.D., Harvard Univ.) has been named curator of late European painting and **Alan P. Darr** (Ph.D., I.F.A.) associate curator of European sculpture and decorative arts.

At the National Gallery of Art, **D. Dodge Thompson** has been appointed executive curator. Thompson, who combines an M.A. in art history from Cambridge University with an MBA from Harvard, was administrator for curatorial affairs at the Philadelphia Museum of Art from 1972 to 1978. **Marianna Shreve Simpson** (Ph.D., Harvard Univ.) has been appointed to the newly created position of assistant dean at the Center for Advanced Study in the Visual Arts. Most recently, Simpson served as research associate in Islamic art at the Freer and as lecturer in fine arts at Georgetown University, where she continues to teach as a member of the adjunct faculty.

More curatorial appointments: **Ned Rifkin** (Ph.D., Univ. Michigan) has been teaching at the University of Texas, Arlington in recent years. The Philbrook Art Center has named **Edwin Lewis Wade** (Ph.D. anthropology, Univ. Washington) Indian curator. Until recently, Wade was assistant director and manager of collections at the Peabody at Harvard. At the Montreal Museum of Fine Arts **Nicole Cloutier** succeeds **Laurier Lacroix** as curator of early Canadian art. Cloutier (Ph.D. candidate, Univ. Montreal) served as assistant curator of early Canadian art at the National Gallery of Canada. **John W. Coffey II** has been named curator of collections for the Bowdoin College Museum of Art and Bowdoin's Perry-MacMillan Arctic Museum. He succeeds **Margaret Burke**, who is now curator at the Virginia Museum of Fine Arts, Richmond. Coffey (M.A., Williams College) leaves the Williams College Museum of Art, where he was acting director during the past year and previously served as assistant to the director.

The Huntington in San Marino has named **Shelley Bennett** (Ph.D., U.C.L.A.), who comes from the University of Iowa, assistant curator of the art collection, and **Diana Wilson** (Ph.D. candidate, U.C.L.A.) holds the newly created full-time post of art reference librarian. The Munson-Williams-Proctor Institute has also appointed an art reference librarian. She is **Barbara C. Polowy** (M.A. candidate, Vanderbilt Univ.), who most recently was the librarian at the Everson Museum of Art.

In Austin, the University of Texas Art Gallery has named **Gregory A. Thomas** (M.A., S.U.N.Y., Oneonta) art conservator. He leaves his post of five years as senior associate conservator for the Kimbell Art Museum.

In the museum education department, the following announcements: **Annette E. Munzer** (M.A., Univ. Oklahoma, Norman) has been named curator of education by the Tucson Museum of Art. She was most recently librarian for the Phoenix Art Museum. The Indianapolis Museum of Art has appointed **Laurinda Dixon** (Ph.D., Boston Univ.) assistant director of education for adult services. She leaves her position as a cataloguer and researcher for Kennedy Galleries, N.Y.C. Also joining the Indianapolis staff is **Betty G. Mooney** (M.A.T., museum education, George Washington Univ.) as docent coordinator. **Susan Page Tillett** (M.A. George Washington Univ.) leaves the Corcoran Gallery of Art to join the Columbus Museum of Art as assistant curator of education.

"To know and not to act is not to know."

— Wang Yang-ming

Anyone who serves as editor of *The Art Bulletin* gets many questions about it from the readers, who are also among the financial backers, and are also the actual or potential contributors of most of the articles. Backers are obviously entitled to answers; how contributors are treated is the concern of most of the questions. In two years of editing I have found that there are three questions most frequently asked, and will here try to answer them. In some cases there are exact answers, but in others the situation is fuzzy.

1. What percentage of articles submitted is accepted? In 1980, 136 articles (including notes) were submitted and 44 were published, so the percentage is 32.6%. Of course the published articles were mostly those submitted a year earlier, so this percentage is valid only if the factors remain the same from year to year. They seem to do so, or at least to retain the same ratio. Annual reports of 1973 and earlier years (reporting was dropped from 1973 to 1979) show 35% published in 1973, 29.6% in 1972, and, skipping 1971 for which the report is missing, 33.3% in 1970. There was a startling 54.9% in 1969, but that was clearly an oddity, since the three years before that were also in the range from 32% to 39%. During this whole span of years, 1965—1973, the number of submissions held steady between 90 and 108, except in 1969, when it unaccountably dropped to 71. That one-time drop explains the anomaly above, since the number of articles published remained steady in all three years, including that one, at between 32 and 39. In the subsequent years, the number of submissions has obviously grown, but so has the number of pages in the magazine, so that the proportion is the same.

2. Why are there so few articles in certain fields, such as classical antiquity or modern art? The simple answer is that there are equally few submissions. In 1980, ancient art represented 1.4% of articles submitted and none published (one of those submitted was accepted); medieval art 8% of those submitted and 9% of those published; Renaissance art 39% of those submitted and 32% of those published; seventeenth and eighteenth century art 21% of those submitted and 29.5% of those published; nineteenth and twentieth century art 28% of those submitted and 29.5% of those published; all others (chiefly Oriental art) 2% of those submitted and none published. Again assuming that the factors remain constant from year to year (this type of survey was not done previously), it seems that medieval and modern articles are published just about exactly in proportion to submissions, or slightly better; that Baroque articles are published in a high ratio; and the Renaissance articles, the largest group, are accepted in the lowest ratio. Why this differential pattern among fields? My best guess is that it reflects the presence or absence of other comparable journals. Among American learned

journals, or multinational ones with a major American component, there is currently none whose area of interest is the same as *The Art Bulletin's*, but many, of course, whose interest is one subdivision or another of the history of art. The most obvious of these, in addition to several in modern art, are the *American Journal of Archaeology*, the *Journal of the Society of Architectural Historians*, *Gesta*, *Master Drawings*, and the *American Art Journal*, along with those for Oriental art, primitive art, and other well-defined fields. What is striking is that these journals among themselves blanket all of art history except Renaissance and Baroque painting and sculpture and perhaps European painting and sculpture of the early nineteenth century. *The Art Bulletin* thus finds itself serving both as the general journal and as the specialized one for those fields. This might explain why its editors have usually been named from these specialties and why the ratio of rejections is higher in Renaissance art.

The above figures divide the history of art in the usual few big segments and so do not cope with the question sometimes received: "Why are there never any articles on fifth century Greek sculpture, or twentieth century painting in the United States?" People whose focus is that precise and narrow will, naturally, quite often be those also least likely to observe that fifty other fields are equally as unrepresented as their favorite; the total number of articles is too small to make an analysis of such smaller-scale subdivisions sensible.

Yet *The Art Bulletin* quite plainly would welcome articles on all such subjects. My own view is that its proper range is defined by the range of interests of the membership of the CAA. This welcome for ancient, Oriental, and all fields has, in fact, been signalled in black and white for a long time to readers of two other parts of the magazine. One is the book review section, which does give these fields equal play and always has. And the book review section is unlike the article section in that only in the former are the subjects what the editor chooses, while in the latter they are simply what authors have decided to submit. (As noted on the masthead of every issue, "*The Art Bulletin* does not publish unsolicited book reviews.") The other signal that has always been offered to welcome all fields is the list of the editorial board, which includes numerous scholars with specialties never represented by articles. Obviously these board members never have any work to do, a fact that has probably puzzled many of them. Beginning in 1981 (as one of many small modifications I have set in motion), new board members will be especially invited to steer to *The Art Bulletin* good articles in their own areas of expert knowledge. I only hope that the contributors of such articles, while aware of this invitation, will in their enthusiasm also remember that overall only one of three articles submitted is eventually accepted, as pointed out earlier.

3. How long does it take for an article to be published? This question has the vaguest answer, for the time varies enormously. All articles (speaking now only of those that are published) go through many processes: they are read by the editor, who then requests a referee to give an opinion. In nearly all cases this opinion generates requests to the author to make small or large revisions, sometimes more than once with successive drafts. After articles are fully polished, they usually go to the printer within months (during which many authors think of more revisions). They then take three to four months in the various stages of printing, thus reaching publication in about nine months to a year. Most of the above stages are of fairly standard length (sometimes referees take unexpectedly long, but that occurs rarely); the one very variable stage is author's revision, which can take weeks or years. Hence lead time for publication, measured from original submission, varies similarly. I like to measure from that initial date, even if it results in such variation and makes the wait seem long, because at least it is a definite measurement. To measure from final acceptance of the polished draft makes lead time seem shorter and may be more meaningful for authors. But such measurement has a disadvantage in that the official acceptance is often only a formal document. Like many contracts, it reflects a previous agreement reached by gradual and even imperceptible stages and may be followed by amendments. However, this description may give a reasonably clear image of what happens. The lead time has seemed acceptably short to all the people whose question on that point I have answered.

One small group of articles may have a longer wait, which may seem unfair. It consists of some (perhaps half) of those accepted with little or no revision. It may seem ironic that presumably extra good articles would wait more. The reason is that when they compete for space in an issue with articles that took longer to revise, the latter are now presumed to be equally good and have been waiting longer since original submission.

If a greater number of good articles are submitted and accepted and the size of the magazine remains unchanged, then the lead time will grow. It seems that it could grow a little without seeming too great to the reader-authors. If it grew enough to make problems, then presumably the member-authors would call on their elected board to budget more pages. And thus the role of the members in determining what kind of magazine *The Art Bulletin* is emerges on still another level.

Creighton E. Gilbert ■
Editor-in-Chief, *The Art Bulletin*

"There are two ways of spreading light: to be The candle or the mirror that receives it."
—Edith Wharton

South Asian Art

An international symposium convened by the American Committee for South Asian art, to be held May 7—9 at the Minneapolis Institute of Arts, with scholars from Europe, India, and all parts of North America expected to attend. The inaugural address will be given by the Director-General of Archaeology in India, after which thirty papers will be presented during the three-day period. For further information: Frederick M. Asher, Dept. Art History, Univ. Minnesota, Minneapolis 55355.

Contemporary Religious Art

The 42nd national conference sponsored by the Interfaith Forum on Religion, Art, and Architecture will be held May 11—14 at the Radisson Hotel in Chicago. The theme, *Change or Decay*, accents contemporary needs of churches and synagogues. The Chicago Chapter of the American Institute of Architects has been active in planning the conference, which will concentrate on religious groups located in the midwest. For further information: Judith A. Miller, IFRAA, 1777 Church Street, N.W., Washington, D.C. 20036.

Art of the Mamluks

An international symposium to be held May 13—16, at the National Gallery of Art, in conjunction with the exhibition *Renaissance of Islam: Art of the Mamluks*, May 15—July 15, at the Smithsonian's National Museum of Natural History. Eighteen distinguished scholars from North America, Europe, and the Near East will present papers on the arts and architecture of the Mamluk world within the political, economic and social setting of thirteenth to sixteenth century Egypt and Syria. Among the chairmen: Oleg Grabar, Harvard Univ.; Walter Denny, Univ. Massachusetts, Amherst; and Stephen Humphreys, Institute for Advanced Study. For further information: Esin Atil, Curator of Islamic Art, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560.

International Design Conference

The Italian Idea is the theme of the 31st International Design Conference in Aspen, to be held June 14—19. Conference participants include designers Mario Bellini, Gae Aulenti, Ettore Sottsass, and Renzo Piano; filmmakers Michelangelo Antonioni and Bernard Bertolucci; writers Alberto Moravia and Gore Vidal; automobile designers Giugiaro and Pininfarina; and fashion designers Ottavio and Rosita Missoni and Elio Fiorucci. Speaker presentations, seminars, and workshops will be supplemented by special events, including slide shows and related films. For further information: Pam Arnold, IDCA office, P.O. Box 664, Aspen, Colo. 81611.

British Studies

The Rocky Mountain Conference on British Studies will hold its annual meeting on November 5—7 at the University of Nevada, Reno. Proposed papers should be submitted by July 15 to F. Darrell Munsell, Dept. of History, West Texas State University, Canyon, Texas 79016. For further information about local arrangements: Neal Furguson, Continuing Education, College Inn, UN, Reno, Nev. 89557.

Gothic Art

Willibald Sauerländer, director of the Zentralinstitut für Kunstgeschichte, Munich, will conduct a seven-session seminar on *Reflections on Image and Reality in the Figurative Arts of the Thirteenth Century* at the University of Wisconsin, Madison, October 19—30. He will also deliver a general public lecture dealing with conceptions of gothic architecture as shaped since the sixteenth century, including those of Vasari, and features in major buildings contradicting these.

Medieval and Renaissance Studies

The third Pedagogy Conference on Interdisciplinary Approaches to Teaching Medieval and Renaissance Studies, entitled *Event and Image*, will be held at Barnard College on November 7. For further information: Regina Ayre, Dept. of German, Milbank Hall, BC, N.Y.C. 10027.

Victorian Studies

The Victorian Society in America will hold a symposium entitled *Dining and Drinking in the Nineteenth Century* September 24—27, in Philadelphia, with decorative arts, room design, and related areas among the topics. For additional information: Kristina Butvydas, VSA, East Washington Square, Philadelphia, Pa. 19106.

International Colloquia/Congresses

The Comité international d'histoire de l'art (CIHA) will sponsor a colloquium entitled *Style and Technique* to be held at the Swiss Institute for Art Research in Zurich, September 7—11. Those interested in attending should contact Hans Lüthy, Waldmannstrasse 6-8, 8001 Zurich, Switzerland. Details on the 1982 colloquium will be announced next fall. The twenty-fifth international art history congress will be held in Vienna during the second week of September 1983, exact dates and further information will be announced next fall. And for those with really long-term curiosity and datebooks: the twenty-sixth international art history congress will take place in Washington during the second week of September 1986. ■

Fulbright Programs

The announcement of opportunities for university teaching and advanced research abroad for 1982—83 is now available. In recent years, 500 to 600 of these U. S. government awards have been made annually to American scholars in a wide variety of academic and professional fields, including six to nine in art and art history. The program provides a similar number of awards to scholars from abroad for lecturing and advanced research at U.S. institutions. Registration forms for personal copies of the announcement (available to U.S. citizens with university or college teaching experience) can be obtained from the Council for International Exchange of Scholars, Suite 300, Eleven Dupont Circle, Washington D.C. 20036.

The Council is still accepting applications for 1981—82, mostly for lecturing. Awards in art and art history are still open for: *Bulgaria*: art or culture research; *Israel*: industrial design; *Syria*: any specialization; *Taiwan*: lecture on Western art history or research on Chinese art; and *Yugoslavia*: artists in residence.

SOURCE Notes in the History of Art

A new quarterly, beginning publication in fall 1981. *SOURCE* accepts short articles, notes, and reviews on art and archaeology from antiquity to the present. None may exceed 2000 words including footnotes, with accompanying illustrations limited to three. Each issue will include an essay by a distinguished scholar on some aspect of art history. The first, by H. W. Janson, will be on the merits of brevity!

Manuscripts submitted for publication will be evaluated by an advisory board comprised of H. W. Janson, General Advisor; Ellen Davis, Classical; Michael Evans, Medieval; Jim Jordan, Modern American; Annette Julian, Oriental; Oscar Muscarella, Ancient Near East; Gert Schiff, Modern European; and Laurie Schneider, Renaissance and Baroque. Contributors should follow MLA style sheet. Submit text in duplicate with self-addressed stamped envelope for return of manuscript. Address to Donna Seldin, Editor, *SOURCE*, 210 East 68th Street, N.Y.C. 10021 (212) 249-5417.

Artists Hotline

An information, counseling, and referral service now open to New York metropolitan area artists of all disciplines, which provides assistance with loft and other tenant problems, employment and professional development, business and legal advice, social service eligibility, and general arts resources. The Hotline also publishes the *Artists Update*, a free monthly listing of opportunities in the arts (send SASE). Call (212) 285-2121, Monday through Friday, 11 A.M.—5 P.M. An answering machine will take messages at other times.

Continued on p. 14, col. 1

/announcements

CASVA Visiting Fellowships

In addition to the regular Fellowships and Associate appointments previously announced (*CAA newsletter*, September 1980), the Center for Advanced Study in the Visual Arts also offers short-term (maximum 60 days) Visiting Senior Fellowships. One application period for these visiting fellowships remains in 1981: 1 October 1981 to 31 January 1982; application deadline 30 June. For further information and application forms: CASVA, National Gallery of Art, Washington, D.C. 20565.

Conservation Needs Survey

The Conservation Training Planning Committee of the Smithsonian Institution recently mailed a questionnaire on conservation training needs and job market analysis to approximately 9,000 museums, libraries, archives, historical organizations, and universities throughout the United States. The survey is intended to help identify the personnel needs and types of materials requiring conservation attention in art, history, natural history, and science and technology collections. Contacted institutions are encouraged to respond to the questionnaire as quickly as possible. If you did not receive a questionnaire and would like to participate in this nationwide assessment of collection needs, contact Jane R. Glaser, Chr., CTPC, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560. (202) 357-3101.

Journal of Garden History

A new international quarterly, multi-disciplinary in approach. Articles on the history of garden design, iconography, aesthetics, etc. are invited, as are inquiries from possible book reviewers (specify area of interest). Editorial correspondence to John Dixon Hunt, The Holme, Bedford College, Regent's Park, London NW1 4NS, U.K. Subscription inquiries and requests for sample copies to Taylor & Francis Ltd., Rankine Road, Basingstoke, Hants. RG24 OPR, U.K.

Artibus Historiae

A new international journal devoted to all the visual arts, including cinema, published bi-annually by the International Institute for Art History Research. Its emphasis will be interdisciplinary, iconographical, and on the interrelationships between the various arts; new methodological approaches particularly welcome. The advisory board is international; articles will be published in English or in German, Italian, or French with English summaries. Inquiries to editor-in-chief Jozef Grabski, Krummgasse 3/18, 1030 Vienna, Austria. ■

shows by artist members

A listing of solo exhibitions by artists who are 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 a copy of your current membership card.

Judith Beckman. Bennett Hall Gallery, Ohio University, Chillicothe, April 9—24. Paintings and drawings.

Robert Berlind. Alexander F. Milliken, N.Y.C., February 28—March 25. Paintings: oil on canvas; acrylic on plexiglass.

Joan Bonagura. Department of Parks and Recreation Gallery, N.Y.C., March 4—April 28. "Animals in the Arsenal," animal paintings, drawings, and sculpture.

Sydney Drum. 3 Illinois Center Gallery, Chicago, January 5—February 20. Paintings. Hart House Art Gallery, University of Toronto, Canada, February 2—19. Paintings. Gallery Pascal, Toronto, Canada, January 10—February 4. Etchings and drawings. Getler/Pall Gallery, N.Y.C., February 24—March 21. Prints. Condeso/Lawler Gallery, N.Y.C., March 10—April 3. New works.

Philipp Fehl. Societ  Dante Alighieri, Venice, December 18, 1980—January 10, 1981, "Capricci," drawings.

Dorothy Gillespie. Women's Interart Center, N.Y.C., January 6—February 10. The Arts Gallery, Baltimore, January 11—February 4. University of Arkansas, Little Rock, March 4—31. Somerhill Gallery, Durham, N.C., April 26—May 20.

Salvatore Grippi. Krasner Gallery, N.Y.C., March 24—April 11. Paintings.

Jo Hanson. The Farm, San Francisco, April, 1981. Multi-media presentation, "The Month of the Snail," the art and ecology of the snail.

Hera. Contemporary Arts Center, New Orleans, March 7—29. "The Family Room."

Laurence Holden. Mercer University, Atlanta, February 27—March 27. Richard Russell Federal Bldg., Atlanta, April 2—May 1. West Georgia College Art Gallery, Carrollton, Fall 1981.

Margia Kramer. A Space Gallery, Toronto, April 18—May 9. Artemisia Gallery, Chicago, May 1—May 30. Social-political installation.

Janis Crystal Lipzin. Chevron USA Gallery, San Francisco, January 9—February 16. Color photographs. Richmond Art Center, Richmond, Calif., January 18—

February 15. Color photographs. San Francisco Museum of Modern Art Gallery (Fort Mason), February 3—28. Color photographs. Crown Zellerbach Gallery, San Francisco, February 16—27. Color Photographs. The Cinematheque, San Francisco, March 18. Films. Mills College Center for Contemporary Music, Oakland, Calif., April 10 & 11. Films, photographs, and sound pieces.

Pat Mainardi. Ingber Gallery, N.Y.C., February 7—25. Paintings.

Barbara Novak. Berry-Hill Galleries, N.Y.C., April 7—25. "Flowers," watercolors. (Yes, it's the art historian.)

Howardena Pindell. Monique Knowlton Gallery, N.Y.C., April 4—May 2. Works on paper.

David Patric Shannon. Maple Woods College Gallery, Kansas City, Mo., February 1—28. Teachers Credit Union Building Gallery, Kansas City, Mo., March 10—May 26. Oil paintings.

Ann Sperry. The College of Saint Rose Art Gallery, Albany, N.Y., February 25—March 27. "Winter Garden." Herter Gallery, Univ. of Massachusetts, Amherst, March 2—20. "Wallflowers and Other Recent Sculptures."

Michael K. Stevens. Betsy Rosenfield Gallery, Chicago, March 7—April 7. The Renwick Gallery, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., March 13—August 30. "The Animal Image: Contemporary Objects and the Beast." Alaska State Arts Council, Travels to Anchorage, Fairbanks, and Juneau, March—June. "Sculpture Invitational."

Athena Tacha. Zabriskie, N.Y.C., March 24—April 25. "Fragmentation: New Ideas for Landscape Sculptures."

Naomi Waksberg. Muse, Philadelphia, April 28—May 23. Paintings. ■

sustaining individual members

Sustaining membership is a voluntary category for those who wish to support the CAA beyond their regular income-based dues. The dues for Individual Sustaining Members are \$100 annually. We are gratified to announce the following Individual Sustaining Members for 1981: **Emma W. Alexander**, Ann Arbor, Mich.; **Sol Alfred Davidson**, Scranton, Pa.; **Anne Ehrenkranz**, New York City; and **Cynthia Polsky**, New York City. ■

CAA FINANCIAL REPORTS-DECEMBER 31, 1980

STATEMENT OF REVENUES AND EXPENDITURES

REVENUES	1979	1980
<i>Membership Dues</i>		
Individual	\$205,550	\$205,987
Institutional	89,258	106,177
Total Dues	\$294,808	\$312,164
<i>Other Income</i>		
Positions Listings Subscriptions	\$ 27,252	\$ 19,433
Institutional Placement Insertions	3,030	11,658
Art Bulletin Subventions	37,239	39,080
Interest and Dividends	27,908	38,696
Book Service (net)	(1,158)	(3,367)
Back Issues & Publications Sales	14,429	10,281
MFA Program Listings	1,207	1,898
1978 Ph.D. Survey	1,305	1,242
Studio Guide	9,962	5,893
MFA Survey	658	662
Slide Buyer's Guide	663	-0-
Annual Meeting (net)	48,643	34,683
Educational Slide Rolls	1,333	-0-
Computer List Sales	630	1,284
Gain/Loss on sale of securities	(78)	13,925
Total Other Income	\$173,023	\$175,368
Total Revenues	\$467,831	\$487,532

EXPENDITURES

<i>Administrative Costs</i>		
Salaries	\$ 96,747	\$109,133
Payroll Taxes and Fringe Benefits	15,673	18,557
Rent and Cleaning Services	19,855	20,704
Office Expenses	17,944	18,423
Telephone	2,597	2,634
Accounting Fees	3,300	3,500
Office of the President	1,728	454
Insurance	1,235	2,311
Administrative Travel and Expenses	828	651
Total Administrative Costs	\$159,907	\$176,367

<i>Other Costs</i>		
Honorarium, Monographs Series		
Editor	\$ 1,000	\$ 2,000
Art Bulletin	144,550	154,087
Art Journal (net)	41,515	24,896
Newsletter (net)	11,818	12,152
Board Travel/ Meeting Expenses	6,376	7,693
Committee Expenses	934	1,243
Dues	1,080	1,073
Awards	2,261	884
Placement Service	33,726	42,057
MFA Program	-0-	4,805
Studio Guide Production	560	-0-
Art Bulletin Index (net)	-0-	5,087
International Congress Travel Grants	9,006	-0-
Federal Taxes (refund)	2,360	(675)
Miscellaneous	1,426	1,089
Total Other Costs	\$256,612	\$256,391
<i>Depreciation</i>	1,410	1,485
RILA loan written off	-0-	800
Total Expenditures	\$417,929	\$435,043

<i>Excess Revenues Over Expenditures</i>	\$ 49,902	\$ 52,489
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STATEMENT OF RESOURCES AND LIABILITIES

	1979	1980
RESOURCES		
Cash (Checking account, savings, etc.)	\$255,171	\$245,327
Marketable Securities	388,808	429,233
Accounts Receivable (book sales, etc.)	29,166	33,003
Prepaid insurance	950	247
Accrued interest receivable	3,395	4,979
Stationery & postage on hand	5,707	5,658
Loan receivable-RILA Project	800	-0-
Furniture & fixtures-net	3,007	2,357
Office Equipment	4,998	4,280
Deposits-postmaster	1,073	3,933
Due from broker (dividends)	2,981	3,002
Total Resources	\$696,056	\$732,019

LIABILITIES		
Accounts payable (printers, etc.)	\$ 41,736	\$ 39,592
Employees withheld taxes	5,146	4,176
Federal income tax payable	2,360	1,578
New York sales tax payable	14	76
Members' prepayments for books	4,302	4,893
Art Bulletin Index Reserve Fund	13,283	-0-
Kress Grant-RILA Conference Fund	152	152
Total Liabilities	\$ 66,993	\$ 50,467
Total General Fund	\$629,063	\$681,552

MONOGRAPH SERIES FUND

General Fund	\$ 65,272	\$ 80,404
Endowment Fund	200,000	200,000
Total Monograph Fund	\$265,272	\$280,404

MILLARD MEISS PUBLICATION FUND

General Fund	\$ 50,297	\$ 83,869
Endowment Fund	399,944	437,766
Total Millard Meiss Fund	\$450,241	\$521,635

Meiss grants committed-payable	\$ 33,140	\$ 57,140
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MEMBERSHIP STATISTICS

Domestic individuals	6,530	6,311
Foreign individuals	337	349
Domestic institutions	1,209	1,219
Foreign institutions	517	537
Total Members	8,597	8,416

Names and addresses of members are on file at CAA office, 16 East 52 Street, New York, N.Y. 10022.

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 30 May.

CATALOGUES covering rare and elusive books on Oriental/Primitive/African art reference will be sent, on request, worldwide. (Our major interest is Early Chinese Art.) Richard Lyon, P.O. Box 150, Kingston, Surrey, England KT2 5SZ.

Slide/Audio-Cassette of THE DOROTHY SERIES BY JUNE WAYNE. A 17-minute biography of a travelling saleslady in the corset business, based on Wayne's suite of color lithographs now being toured by W.A.A.M. 139 slides, full-color, all originals, plus sound track pulsed for use on Caramate or comparable equipment. Sound track includes popular songs 1900-60 plus excerpts from Dorothy's letters read by the artist. Comes in own carousel ready to play. For use by art historians, museums, women's studies, American Culture courses, ethnic studies. Order from Ambivalence S.A., 1108 N. Tamarind Avenue, Los Angeles, CA 90038, \$150 plus \$7.50 postage/handling. Add 6½% sales in California.

APARTMENT CENTRAL ROME (Terme Museum S. Maria degli Angeli) one or two persons 15 Dec. 1981 to 15 June 1982. Attractively furnished one bedroom, living, dining,

modern kitchen, large bath. Walking distance Hertziana. Central heat. Rent \$450 month all utilities included except phone. Call Robert Enggass (404) 549-1985 or write 340 WestLake Drive, Athens, Georgia 30606.

OVID AND HIS INFLUENCE in Middle Ages & Renaissance. Double graduate course (6 credits) City University New York Graduate School, June 29–August 18. Close reading *Metamorphoses* (portions) in Latin weekdays 10–12:30; Seminar discussions: Ovid and his influence MTTh 1:30–4:30. Complete Latin grammar review, first week 10 A.M.–4:30 P.M. For anyone who has read advanced undergraduate Latin. Faculty: Jorgen Mejer, University Copenhagen; Mary-Kay Gamel Orlandi, University California, Santa Cruz; ten staff members of basic programs. For Information: Latin/Greek Institute, Box C, CUNY Graduate Center, 33 West 42 Street, New York, New York 10036. 790-4284.

SEEKING SUMMER JOB IN EUROPE. Italian history major, junior. Willing to do housework or child care in exchange for room and board. Speaking knowledge French and Italian, available June–September. Write Amanda Jones, Box 2387, Brown University, Providence, R.I. 02912.

SUMMER SUBLET: Large one-bedroom, June 1–August 31, 1981. \$600/month; mind cat. Contact: Beth Nicklas, 57 West 75th Street, Apt. 10-H, New York, N.Y. 10023, (212) 724-1928.

SUMMER STUDY IN CRETE, Greece. June 26–August 10, 1981. Courses: Art history, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577, (914) 694-2200, ext. 331 or 337.

6th Annual Workshop in BASIC TRAINING FOR ART SLIDE CURATORS June 7–13, University of Missouri, Kansas City. Instructors: Nancy DeLaurier, Nancy Schuller. Fee: \$130. Dorm rooms available. Contact: Arts and Sciences Continuing Education, UMKC 64110, (816) 276-2736. ■

/preservation news: spreading the word

Mounting a major museum exhibition, however, is not a very practical or direct way to inform the public; spreading the word is a fundamental responsibility of all organizations interested in preservation and should be one goal adopted by the CAA membership as a whole. If a major preservationist concern is with "situations that . . . may result in physical harm to objects of cultural significance," and if "ideally our actions would be preventive," then more attention should be given to disseminating information among those not normally concerned with the care of works of art. The primary goal, is preventing damage, not stopping or repairing it.

Gabriel P. Weisberg ■
Chair, CAA Committee on the
Preservation of Art

CAA newsletter

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