

CAA newsletter

Volume 5, Number 2

June 1980

1981 annual meeting: call for papers and panelists

The 1981 CAA annual meeting will be held in San Francisco and, *in accordance with the new shortened and later schedule*, will take place Thursday, February 26 through Saturday, February 28. The San Francisco Hilton will serve as headquarters hotel.

Art history sessions have been planned by **Wanda Corn**, Mills College. Studio sessions have been planned by **George Neubert**, Oakland Museum. Listed below are the topics they have selected. Those wishing to participate in any session should write to the chairman of that session before **October 1, 1980**.

Reminders: (1) No one may participate in more than one session. (2) Participation in sessions in two successive years, while not prohibited, is discouraged. (3) Abstracts may be submitted to more than one specific topic session provided that the respective chairmen are informed of the multiple submission. (4) No abstract may be submitted for a paper that has previously been published or that has previously been presented at another scholarly conference. (5) It is not uncommon for chairmen to request to see final papers several weeks in advance of the annual meeting; speakers should be prepared to comply with that request. (6) Unless your name is a household word, it is useful to include a curriculum vitae. Telephone numbers are helpful, too.

ART HISTORY PROGRAM

Papers for art history sessions must be proposed in the form of a one-page abstract. Accepted abstracts are duplicated for distribution at the annual meeting without retyping. Submit clean copy in original, typed on one, single-spaced, 8½ x 11 inch page, pica type, on bond paper. Do not fold, spindle, mutilate, or stain with coffee. Leave ½ inch margin at top; no less than 1 inch margin at the left and ¾ inch margins at the bottom and right. Type session title, chairperson and his or her institution in the upper right corner. Type title of your paper, your name, and your institutional affiliation in the upper left corner. If you wish confirmation that your abstract has been received, please enclose a stamped, self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered. (Note: Some sessions have earlier deadlines. These are indicated in the listing.)

The Role of Patronage in the Art of India. Joanna Williams, Dept. of History of Art, University of California, Berkeley, Calif. 94720.

Studies of patronage and its impact or lack of impact upon particular cases of Indian art are invited. The panel as a whole will address the question of how useful this approach is in India. Is the donor in such a society inevitably subordinate to the demands of a more generalized audience or religious requirements on the one hand and to the limited possibilities of workshop traditions on the other? Is it helpful to think generically of types of patronage? Or do individual clients determine the nature of works of art, and, if so, by what mechanism is form or content affected? Papers may focus on buildings, sculpture, or paintings that in any way bear on these issues.

Representation of Women in Asian and Islamic Art. Ellen S. Smart, Museum of Art, Rhode Island School of Design. Send abstracts to 100 Horizon Dr., Saunderstown, R.I. 02874. *Deadline for abstracts: September 15.*

The women represented in Asian and Islamic art have nearly always

been identified as slaves, concubines, or dancing girls. While it is true that women were engaged in those occupations, it is true that women were also politically powerful, wealthy, and patrons of the arts. Papers are invited dealing with the iconography of female images in Asian and Islamic art as well as discussing the role of women as patrons.

Alexander the Great: His Impact on Classical and Post-Classical Art. H. A. Shapiro, Dept. of Art, Newcomb College, Tulane University, New Orleans, La. 70118.

The Court Style in Thirteenth-Century France. Harvey Stahl, Art History Dept., Manhattanville College, Purchase, N.Y. 10577.

Papers should pertain to the definition, sources, or dissemination of the so-called "court style" in thirteenth-century French art or architecture; related artistic ties between Paris, the provinces, and other European capitals; the elaboration of characteristic pictorial, narrative, or iconographic forms; and problems of patronage and methodology.

Artistic Relations between Tuscany and Venice, 1300-1700. Christiane L. Joost-Gaugier, Dept. of Art, Box 3572, New Mexico State University, Las Cruces, N.M. 88003.

Papers concerning this general topic will be welcome from the point of view of all aspects of the history of art including the relationship between literature and art.

Renaissance Funerary Art. JoAnne Gitlin Bernstein, Art Dept., Mills College, Oakland, Calif. 94613.

Papers on all aspects of European funerary art from the fourteenth through the sixteenth centuries are invited. Especially welcome are studies that concern specific funerary objects within their original architectural or sacred environment. Preference will be given to interdisciplinary studies and to papers that focus on piety and patronage.

The Image in Northern Europe, 1200-1700. Svetlana Alpers, Dept. of History of Art, University of California, Berkeley, Calif. 94720.

Papers should consider the circumstances (pictorial, textural, societal) of the making and viewing of images in Northern Europe. Prints, book illuminations, and stained glass can take their place here beside paintings and drawings. It is hoped that the participants will, in the course of their papers, consider in what ways, or to what extent, it is just and/or useful to view these images as part of a visual culture distinctive to Northern Europe. How do we develop the appropriate methods and modes of interpretation for such images?

City Views, Architectural Fantasies, and Civic Projects: 1600-1800. William Barcham, c/o Dept. of Social Sciences, B 634, Fashion Institute of Technology, 227 West 27 Street, New York, N.Y. 10001.

Seventeenth- and eighteenth-century painters and architects sought to capture the shape of and to give form to their urban environment during a time when the European city grew rapidly in size and scope. This session will focus on material that discusses the portraits and the plans—whether fantastical or real—for the burgeoning cityscape during the Baroque period.

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Art and Science, 1750-1850. Barbara M. Stafford, Dept. of Art History, University of Delaware, Newark, Del. 19711.

Critics have become increasingly aware of the impact of Newtonian theories upon the poetic imagination, the concept of style, the molding of literary themes, and the formation of an aesthetic of sensuous discovery. Undeniably, Newton's progeny—taken here in the broadest sense to include representatives from all the burgeoning sciences, whether in Western Europe or North America—contributed to a novel perception of the world. The purpose of this session is to explore the varieties and kinds of interactions existing between the fine arts and the sciences from the Enlightenment to the Ruskinian era.

Sculpture in Europe and America from Romanticism through Cubism. John M. Hunisak, Dept. of Art, Middlebury College, Middlebury, Vt. 05753.

Preference will be given to proposals that deal with a single work or a specific issue in sculpture during the period under consideration.

Images of Public and Private Life in European Art, 1789-1900. Eunice Lipton, S.U.N.Y., Binghamton. Send abstracts to 201 West 85 Street, New York, N.Y. 10024.

This session will focus on how the French and industrial revolutions changed the meaning of social, political, cultural, and emotional life in England and continental Europe. Papers that analyze these changes in the context of the history of art and examine the interrelationships between art and contemporary nineteenth-century ideologies are invited. Possible topics for discussion are sexual roles and values, domestic life, leisure and entertainment, the city and the country, religion, politics, and labor.

German Expressionism. Peter W. Guenther, Art Dept., Central Campus, University of Houston, Houston, Tx. 77004.

Papers dealing with individual artists or specific aspects of Expressionism are invited. There will be two German Expressionist exhibits in San Francisco at the time of the meeting. Papers related to exhibited works are welcome.

The 1920s: Europe and America. Peter Selz, Dept. of History of Art, University of California, Berkeley, Calif. 94720.

Papers dealing with any aspect of 1920s painting, sculpture, architecture, the graphic arts, photography, and film are welcome. Primary consideration will be given to those proposals relating art and artists to the general cultural context.

Meaning and Content in American Art. Nicolai Cikovsky, Jr., Dept. of Art, University of New Mexico, Albuquerque, N.M. 87131.

Papers are invited that consider issues of meaning and content in American painting, sculpture, and graphic arts during the period 1640-1940. Papers may range in scope from broad studies of themes and motifs to interpretations of single works of art.

Images of the American West, 1840-1939. Therese Heyman, Oakland Museum, 1000 Oak Street, Oakland, Calif. 94607.

This session will explore the West as a special locale—a place of wonder and curiosity, with stories and genre of its own. Papers are invited that treat specific artists as well as those that deal with iconography, particularly that of the western landscape. Proposals directed to painting, the graphic arts, photography, and film are especially welcome.

Vernacular Art and the History of Art. Kathleen Weil-Garris, Institute of Fine Arts, 1 East 78 Street, New York, N.Y. 10021.

This session will explore how the vast, little known reservoir of material lumped under the ambiguous title "Popular Arts" should affect traditional assumptions about what constitutes a work of art and what are its functions. How should we define popular art, how did the split between vernacular and high art come into being, what were its consequences, and what is its future? Papers discussing works in all

mediums from all times and places are welcome. Events such as processions, as well as objects, qualify for consideration.

Technique and Meaning in Painting. Charles S. Rhyne, Dept. of Art, Reed College, Portland, Ore. 97202. (Until August 10 abstracts should be sent c/o Yale Center for British Art, Box 2120 Yale Station, New Haven, Conn. 06520.)

This session will explore the much understudied area of painting technique as an essential aspect of the study of meaning in art. Papers should focus on a single artist and should demonstrate the ways in which technique participates in the central meaning of selected paintings. High quality color slides are considered a necessary part of the argument of each paper.

Semiotics and the History of Art. Oleg Grabar and Henri Zerner, Dept. of Fine Arts, Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge, Mass. 02138.

The session will be handled as a panel discussion, endeavoring to explore the opportunities offered and problems posed for art history by semiotic theories. Prepared statements should be short (not to exceed 10 minutes) and as specific as possible so as to allow for discussion.

The Social History of Art. Robert L. Herbert, Dept. of the History of Art, Yale University, New Haven, Conn. 06520.

This session will consist of four papers of 20 minutes each, followed by a one-hour discussion. Papers should deal with nineteenth- or twentieth-century art in Europe or America and should offer cogent examples of the application of methods of social history to specific works of art. The purpose is to give four pragmatic demonstrations which can then be discussed in the hour that follows, at which time broader issues of method and social content will be debated. On the basis of abstracts submitted by September 15, completed 10-page texts will be asked for. Of these, five will be chosen, one of them eventually to become an alternate. The author of the alternate, if her or his paper is not given, will automatically become one of the discussants. Final choices will be based on the quality of completed essays, and these will be circulated ahead of time among speakers and discussants in order to maximize preparation for discussion.

Teaching Introductory Art History. Susan Smith, 545 Jersey Street, San Francisco, Calif. 94114.

The introduction to art history is the most important of all the undergraduate courses we teach: not only does it provide the methodological foundation for advanced courses, but its success often determines whether students will pursue further study in art history at all. In the face of mounting enrollment pressures, imagination and clarity of purpose will become increasingly essential to make students' first exposure to our discipline engaging and meaningful. Papers are invited on innovative approaches to teaching introductory art history and on the question of what we seek to communicate in this crucial forum.

Open Session(s). Martha Kingsbury, School of Art DM-10, University of Washington, Seattle, Wash. 98195.

The purpose of the Open Session(s) is to provide time for papers on topics not included in the meeting program. Abstracts may be submitted for the open sessions only if they are not appropriate to any of the specific topic sessions. We know we're repeating, *but*: the same abstract may not be submitted to a specific topic session and to the open sessions.

STUDIO PROGRAM

The Role of Theory in Art-Making. Lucian Krukowski, School of Fine Arts, Washington University, St. Louis, Mo. 63130.

"Theory," in the visual arts, is typically understood as criticism or historical analysis—something quite different from the works them-

selves. But "theory" has also been construed as a proper part of art works, in the view that works are ontologically incomplete, or "inchoate," except in the context of their interpretations. This panel proposes to consider the thesis that the status of "art work" is not ascribable to concrete objects as such, but rather that, in order for it to be art, an object must already be an interpreted and, therefore, a partially linguistic entity. The panel will also consider whether this thesis is applicable to only certain, perhaps peripheral, trends in the visual arts or whether it indicates a more general change in the ways art works are being made and thought about.

The Problem of Art Now. Jonathan Fineberg, Dept. of History of Art, Yale University, Box 2009, 56 High Street, New Haven, Conn. 06520.

Recently, many writers have put forth the idea that "modernism" has come to an end and that contemporary art has either lost direction or taken the impulse for different directions from entirely new kinds of premises and aspirations. The rapid genesis and simultaneous viability of many different types of art and the degree to which these disparate inventions have developed without the polemical need to propose the annihilation of one another or of their predecessors (as was the case with pre-World War II vanguards) is the kind of traffic pattern that retires air controllers before their prime. This panel will attempt to identify and examine some of the underlying changes in the definition of the art object and in the motives for art now.

Printmaking. Garo Z. Antreasian, Dept. of Art, University of New Mexico, Albuquerque, N.M. 87104.

This panel will seek to examine some facets of printmaking that have received little or no attention, or for which there exists widespread critical or aesthetic disagreement, or in which the issues have not yet been clearly stated. Topics might include the education of printmakers in America since 1900; comparisons between collaborative and non-collaborative printmaking; regional differences in contemporary printmaking; a critical appraisal of prints today; problems of originality and reproduction; contemporary criticism, scholarship, and connoisseurship of prints; or museums and the printmaker. To allow time for discussion, the panel will be limited to four prepared presentations of 30-minutes each.

The Sensibility of Sculpture: Painters into Sculpture and Sculptors into Construction. Lila Katzen, Maryland Institute of Art. Send proposals to 345 West Broadway, New York, N.Y. 10013.

This panel will focus on the differences and similarities in conceptual approach between two groups of sculptors: those who began as painters and then transposed their images into three dimensions and those who from the beginning worked with sculptural forms in space. Some of the issues considered could be attitudes and sources of inspiration; means of developing a sculpture; the importance of technique; audience participation; and the authenticity of the sculptural response.

Color as Metaphor. Herb Aach, Queens College, C.U.N.Y. Send proposals to 523 East 14 Street, New York, N.Y. 10009.

Color is most commonly thought of as a descriptive and ornamental adjunct to a preconceived hierarchy of form. The function of this panel is to explore the ways in which color becomes intrinsic to the expressive connotation of the work, thus taking on a role similar to that of metaphor in poetry: affecting, changing, or becoming the meaning. The intent of this panel is to elucidate the role of color as metaphor through analogies with historical, literary, architectural, and painterly vehicles. It is hoped that both practicing artists and art historians will participate.

The Force of Habit: Artist's Clothes. Judith Stein, 2400 Waverly, Philadelphia, Pa. 19146.

This panel will focus on the growing number of artists who utilize the substance and image of clothing in and as their work. The characteristic persona of the Bohemian artist has traditionally been

recognized through exotic dress, and many contemporary pieces play with the idea of the artist (and his/her clothes) as art. The rich source of performance costumes and body props as well as the iconography of clothing in contemporary art yield a complexity of issues to be addressed by a panel of artists, curators, and critics.

American Calligraphy: New Directions. Anne Gregory, Creative Arts Dept., CA#1, Purdue University, West Lafayette, Ind. 47907.

An important graphic influence on contemporary American art is the work of the scribes, who still use their "beautiful writing" as the foundation for commercial art and type design but now often render their work as "fine art" which appears in exhibitions in museums and galleries. The panel, through visual presentation and discussion, will focus on these new developments in American calligraphy. (One-hour session.)

Drawing: Views of Teachers and Students. Richard Hamwi, School of Visual Arts, 102 Visual Arts Bldg., Pennsylvania State University, University Park, Pa. 16801.

This panel, comprised of faculty members and students from institutions that offer degrees with a concentration in drawing, will discuss the qualities that characterize the most effective teachers of drawing and the qualities and characteristics found in the most effective departments of drawing. The reasons for the emergence of drawing as an area of concentration increasingly chosen by artists and students of art will also be considered. (One-hour session.)

Foundation Courses, Form and Content. Arline Lederman, Dept. of Fine Arts, School of Fine & Performing Arts, Montclair State College, Upper Montclair, N.J. 07043.

The structuring of a foundation course confronts questions of the possibilities of educating people for aesthetic literacy and creativity as well as questions of what skills are basic. Papers addressed to these questions are invited.

Standards: Materials and Practice. Ann Goodfellow, Arts Study Collection, University of Illinois Chicago Campuses, Box 4348, Chicago, Ill. 60680.

This panel will present an up-date of *Safe Practices in the Arts & Crafts: A Studio Guide* and will go on to ask—and possibly answer—some further questions: What's new in medical research? How can schools meet OSHA standards? Has the study of safe practices moved into art curricula: who's teaching it, and how? How do we reach out to teach the teachers in primary and secondary school art programs? Grassroots and public action: how do we make it work? What's new in labelling, not only re toxicity but also re stability of performance? Have any new issues arisen since the 1978 publication?

New Developments in Art Law. Gilbert S. Edelson, Honorary Counsel, CAA. Address proposals to Rosenman Colin Freund Lewis & Cohen, 575 Madison Avenue, N.Y.C. 10022.

This panel will consider recent legal developments that affect artists, critics, scholars, curators, and other members of the art community. Among topics that could be considered are print tax shelters, resale royalties, and moral rights legislation. Prepared papers will be followed by a question-and-answer clinic.

Figurative and Narrative Traditions in California Art. Whitney Chadwick, Art Dept., San Francisco State University, 1600 Holloway Avenue, San Francisco, Calif. 94132.

This panel will explore the historical, theoretical, and critical foundations of figurative and narrative traditions in the work of California artists. The persistence of these tendencies, their existence as alternatives to pure abstraction, and their influence on regional, national, and international modernism will be considered.

The Women's Building in Los Angeles. Chair to be announced. Send inquiries to CAA office.

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Pacific Coast: A Regional Update. George W. Neubert, Oakland Museum, 1000 Oak Street, Oakland, Calif. 94607.

The Pacific coast has consistently produced artists and trends that have influenced the development of contemporary art in America. Although there seems to be less emphasis on groups or "isms" in the 'eighties, the Pacific coast continues to be a haven for artists with strongly individual modes of expression. This panel, comprised of museum professionals in the region, will consider Pacific coast artists and trends of national import as well as local institutions with an active commitment to exhibiting and encouraging contemporary art.

BOARD-SPONSORED SESSIONS

These are sessions that deal with topics of current concern to the Association or to the profession but that do not readily or "neatly" fit into the art history or studio program. Participation is generally by invitation.

The 1981 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the end of November.

Alternative Careers for Art Historians. Tom L. Freudenheim, Director, Museum Program, National Endowment for the Arts, Washington, D.C. 20506.

Publishing in Art History. Richard Martin, Editor, *Arts Magazine*, 23 East 26 Street, New York, N.Y. 10010.

CAA-ARLIS/NA JOINT SESSION

The Perceived Image. Katharine Ratzenberger, Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution, Washington, D.C. 20560.

The session will be devoted to the role of reproductions as artifacts or documents and the way reproductions can condition the viewer's perception of the actual object. Topics might include changes occurring in art criticism and art history as a result of improvements in art reproduction methods; illustrated books, journals, and newspapers; the impact of photomechanical technology; multiplied images as vehicles of aesthetic, philosophical, or political ideas; and the expansion of an artist's environment by media.

AFFILIATED SOCIETIES

ACSAA: The Origin of the Buddha Image: Again? Abstracts for proposed papers may be sent to John C. Huntington, Dept. of Art History, Ohio State University, 100 Hayes Hall, Columbus, Ohio 43210 before September 30.

preservation news

FOR AND AGAINST NOGUCHI

Several months ago officials of the Bank of Tokyo in New York had a large sculpture by Isamu Noguchi, which hung in its lobby, cut into sections and stored. The work had been installed during the course of a comprehensive renovation of the structure several years ago. Bank officials had been unhappy with the piece from the outset, uncomfortable with its ominous, weighty presence as a potential hazard to those below, and there had been some discussion about its removal. When the piece was removed, however, Noguchi (reached at his home in Japan by Grace Glueck) was quite surprised by the timing of the action and by the radical handling of the work, which gave no consideration to existing seams. Nor, it seems, was any consideration given to donating the work to a public institution. These actions are not consistent with the past history of The Bank of Tokyo, which has been an active and enlightened patron of contemporary art.

The concern of the Bank was a real one, shared by many owners of suspended sculpture (as our recent involvement with the Calder mobile in the Pittsburgh airport so amply suggests). Those sculptors who have attempted to defy the laws of gravity have tempted the Fates, sometimes fatally. But what of the artist's rights, and those of the viewing public? Until Noguchi's return to this country, we will not know what rights he retained for himself. He negotiated his own contract, and frequently artists do not in-

clude a clause retaining rights over their work. The need for such protection has been repeatedly underscored by Volunteer Lawyers for the Arts; their model contract for artists protects these moral rights.

As to the bank's responsibility to the public: whether a work acquired by a private patron can be subject to the same rigorous requirements as works in public or semi-public institutions is an issue that can be debated. But cultural properties are not mere commodities; private patrons, be they individuals or corporations, must be educated to recognize their responsibilities to the creator and to the public at large.

OUR LIBERTY ENDANGERED?

Acid rain and other corrosion from forty years of exposure to the elements since its last overhaul seem to have done more damage to *The Statue of Liberty* than did the two political protestors who scaled the monument in early May. The National Park Service has called in a team of specialists, including Ed McManus of the NPS and Norman Weiss of Columbia University, to look over the lady. A written report of their findings is expected by mid-June. As reported in *The New York Times* of May 19, 1980: "The big issue is all those . . . holes. Maybe this is the time to begin to itemize problems with the statue. It's not like a building where you can do a little maintenance now and a little later. It will require a major investment of personnel and dollars."

SUMMER WORKSHOPS

In the future the Spring "Preservation News" column will carry a list of summer workshops and seminars in conservation and preservation of works of art. Deadline for this information is February 1. Below, belatedly and in some cases *too* late, is the result of our ad hoc effort to gather this information this year.

May 27-29. Metropolitan Museum of Art, *The Preservation and Use of Artistic Cultural Heritage: Perspectives and Solutions.* A Symposium sponsored by the Direzione Generale della Cooperazione Ministero degli Affari Esteri, Rome and the Metropolitan. Contact: Office of Academic Affairs, MMOA, 82 St. & Fifth Ave., N.Y.C. 10028. (212) 879-5500.

June 2-July 11. Rochester Institute of Technology, three two-week courses on photographic conservation. Contact: Betty Glasenapp, College of Continuing Education, RIT, 1 Lomb Memorial Drive, Rochester, N.Y. 14623.

June 2-13. *Preparation and Identification of Early Photographic Processes (1840-1880)*

June 16-27. *Specialized Copying of Antique Photographic Images*

June 30-July 11. *Basic Photographic Conservation Techniques*

June 16-20. *Principles of Conservation and Preventive Care for Non-Conservators Employed in Museums*, Smithsonian Institution. Contact: Office of Museum Programs, Work-

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1980 annual meeting placement: New Orleans

We always publish these annual meeting placement reports with the warning that they are not particularly meaningful because (1) the number of applicants has much more to do with the city in which we meet (greatest on the East coast, decreasing as we move west) than it does with the number of people looking for jobs, and (2) the positions listed may or may not be repeats of positions listed at other times during the year. The meaningful report (for the 1979-80 academic year) will be published in the next issue of the *newsletter*. But we're impatient, and we assume everyone else is, too. Ergo, the chart below . . . and some very brief comments:

Applicants are down 381, or 33%, from last year, which pretty accurately reflects the drop in attendance from Washington to New Orleans. *It does not mean that fewer people are looking for jobs.* What is interesting is that the proportion of artist applicants and art historian applicants remains fairly constant no matter where we meet, artists constituting

70% to 75% of all applicants, art historians 20% to 25%. The missing percentages are museum professionals, librarians, etc.

For the second year running, the proportion of female applicants is down. In New Orleans, women constituted 39% of the applicants in studio and 54% of the applicants in art history. The highest rate of female participation occurred at the 1978 annual meeting in New York City, where women constituted 51% of the applicants in studio and 62% of the applicants in art history. The drop *could* be attributed to the fact that a greater proportion of women now hold jobs and therefore a smaller proportion are looking (and the moon *could* be made of green cheese). We suspect, however, that the drop reflects the greater vulnerability of women (and minorities) to the recession in general and to the costs involved in attending meetings not on the East coast. It will be interesting to see whether the drop continues next year in San Francisco and whether the trend is reversed in 1982

when we again meet in New York. Fortunately or unfortunately, a great deal of the "action" takes place at CAA annual meetings, and significant sex differences in applicant participation could be reflected in significant sex differences in employment ratios to come.

The increase of thirty-five positions is nice, but not particularly significant until we can determine how many are repeat listings. (Annual meeting listings have been slowly increasing while listings for the entire academic year have been more rapidly going down ever since we began keeping these records in 1976-77.) Despite the overall increase, there were seven fewer positions for artists in this year's annual meeting listing.

Because it concerned us in the past, we want to note that the proportion of art history positions classified as "unspecified or broad" seems to have stopped its upward spiral. Such openings constitute 37% of all art history positions in the present list; the proportion was 40% in 1979 and 52% in 1978 (which is when we got worried). The proportion of "unspecified or broad" listings in studio has been fairly stable: 28% this year, 29% in 1979, and 24% in 1978.

R.R.W. ■

OVERVIEW: APPLICANTS AND OPENINGS (1979 and 1980 Annual Meetings)

	Applicants		Openings	
	1979	1979	1980	1980
Artists				
Unspecified or Broad	219	77	169	74
Painting and Drawing	314	37	176	33
Sculpture	115	23	98	30
Printmaking	68	20	50	16
Design	15	47	16	52
Photography	44	26	32	21
Ceramics	53	22	52	13
Jewelry/Metalwork	4	1	2	1
Video/Film	6	8	6	14
Commercial Art	—	—	—	2
Weaving/Textile Design	19	8	6	6
Woodworking	—	1	—	—
Glassblowing	—	—	3	1
Conceptual Art/Mixed Media	11	—	4	—
Studio Fundamentals	—	—	1	—
	868	270	615	263
Art Historians				
Unspecified or Broad	54	57	33	67
Primitive/Pre-Columbian	9	4	4	3
Ancient/Classical	16	6	15	4
Early Christian/Byzantine/Medieval	39	4	24	5
Renaissance/Baroque	79	22	42	25
Modern European	61	19	47	34
American	22	15	12	21
Oriental/Near Eastern	19	9	8	9
Architectural History	6	6	3	5
Prints and Drawings	9	—	4	—
History of Photography/Film	2	—	1	6
	316	142	193	179
Art Educators	10	24	7	25
Museum Professionals	33	35	17	54
Art and Slide Librarians	4	9	6	9
Administrators/Miscellaneous	9	20	21	5
TOTALS	1240	500	859	535

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

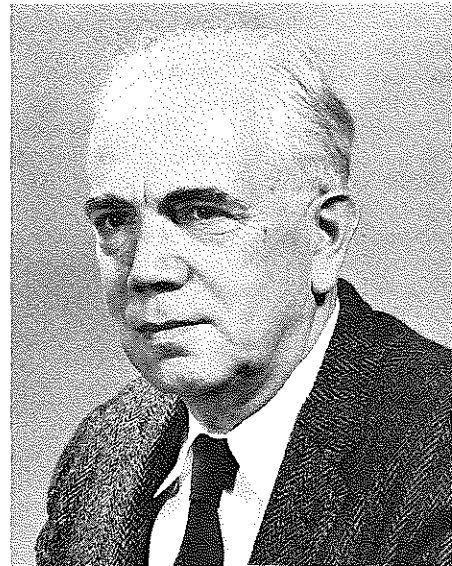
Nominations from the membership are invited for the Distinguished Teaching of Art and the Distinguished Teaching of Art History Awards.

For obvious reasons, these two awards, which are not based upon a body of published material, are more dependent than are the other Association awards upon recommendations from the membership. Letters of recommendation, and appropriate supporting materials, should be sent to the Executive Secretary, CAA, 16 East 52 Street, New York, N.Y. 10022 by *November 1*. The names and letters of nomination for any candidates who are strong contenders but not the finalist in any given year will be passed on to the award committees for the following year.

WHAT'S IN A FLURRY?

In our last issue, we reported that a flurry of protest (and a flurry of acclamation) had greeted the announcement of the change in annual meeting dates from late January to late February. Being basically insecure, we have since surveyed all those who conducted placement interviews at the 1980 annual meeting. The results: 50% favored the late February date; 32% favored the late January date; 17% had no preference; and 1% (two respondents) favored "none of the above." ■

IN MEMORIAM



Jakob Rosenberg, author of the definitive two-volume *Rembrandt* (1948), died in April at the age of eighty-six. Curator of prints at the Fogg for twenty-five years, he trained a generation of curators now active in print collections throughout the country. Rosenberg was not only a gifted connoisseur and a profound scholar, but also a popular undergraduate teacher able to communicate artistic sensitivity to students who were not going on to become art specialists. One of the many art historians who emigrated to the United States courtesy of Adolf Hitler, Rosenberg wrote extensively on various aspects of northern Baroque and Renaissance art and is the author of the popular *Great Draughtsmen from Pisanello to Picasso*.

Elizabeth P. Korn, professor emeritus and founder of the art department at Drew University, died in May at the age of seventy-nine. The widow of Alfred P. Korn, inventor of the facsimile process of transmitting photographs by wire, she was well known in scientific circles for her portraits of Albert Einstein, Niels Bohr, Marie Curie, Alfred Nobel, and other scientists sketched at pre-World War II professional meetings in Europe. Korn joined Drew University in 1946, retiring in 1966 to devote full time to painting. Early in May the University's Art Gallery was renamed in her honor.

TEACHING AND RESEARCH

Louis Finkelstein, professor of art at Queens College, C.U.N.Y., and recipient of the CAA's 1979 Distinguished Teaching of Art Award, will be director of Art Program of the Yale University Summer School of Music and Art at Norfolk, Conn. He was artist-in-residence at the Summer School in 1978 and taught painting there during 1962, 1964, 1975, 1976, and 1977.

The new director of the American Academy in Rome is **Sophie Chandler Consagra**, the first woman to hold that position since the Academy was chartered by Congress in 1905. Consagra was formerly director of Visual Arts and Architecture at the New York State Council on the Arts. Before that, from 1972 to 1977, she was executive director of the Delaware State Arts Council. A resident of Rome for fifteen years, she holds degrees from Smith College and Cambridge University.

Another "first"—this a 100-plus-year precedent—is the appointment of an *artist*, sculptor **Jason Seley**, as dean of the College of Architecture, Art & Planning at Cornell University. Seley, who has been at Cornell since 1968, is currently having a twenty-year retrospective which opened at the Herbert F. Johnson Museum at Cornell and will later be seen at the Albany Institute of History and Art and the Fine Arts Museum of Long Island.

The San Francisco Art Institute has announced the appointment of filmmaker and arts administrator **George Manupelli** as dean of the College. Manupelli, who formerly taught at York University in Ontario, founded the Ann Arbor Film Festival in 1963 and for eighteen years served as director of that prestigious showcase for independent filmmakers.

CAA Board member **Ellen Lanyon** was distinguished visiting professor at the University of California in Davis this past spring. In July her large-scale painting *Notable Women of Boston* will be installed in the Workingmen's Cooperative Bank in celebration of that institution's centennial. Lanyon returns to New York in the fall, to teach representational painting at the School of Visual Arts.

Another CAA Board member, **Eleanor Tufts**, has been elected president of the faculty senate at Southern Methodist University. One of the issues the senate will deal with is the evaluation of teaching and scholarship for merit increases.

Charles Mitchell has been appointed Bowdoin College's first Edith Cleaves Barry Professor of the History and Criticism of Art. Mitchell, who was educated at Oxford, leaves Bryn Mawr College, where he served on the faculty since 1959 and was chairman of the department from 1963 to 1975. In 1975 he was appointed Andrew W. Mellon Professor of the Humanities. The new chair at Bowdoin was made possible by a gift of \$750,000 from the Charles Dummer and Ida Morton Barry Foundation.

Renaissance art historian **Samuel Y. Edgerton** will move from Boston University to Williams College, as professor of art and director of the Graduate Program in Art History. Edgerton (Ph.D. Univ. Pennsylvania), whose initial interest was in linear perspective in the

Renaissance, has recently focused on the interworkings of art and science and of art and politics. "What's fascinating about his research," said search committee member Whitney Stoddard, "is that he thinks not just as an art historian, but in terms of broader cultural questions." We're tempted to comment "doesn't everybody"?, but we guess everybody doesn't.

Also from New England comes the announcement that **Alicia Craig Faxon** has been appointed assistant professor in art history at Simmons College, Boston.

Rodin specialist **J. Kirk Varnedoe** will move from Columbia to the Institute of Fine Arts, where he will teach nineteenth- and twentieth-century European and American art. We're sure that many readers are familiar with Varnedoe's extensive writings on Monet, Caillebotte, Degas, etc., but how many know that he was an assistant varsity football coach at Stanford (where he also earned his doctorate and began his teaching career)?

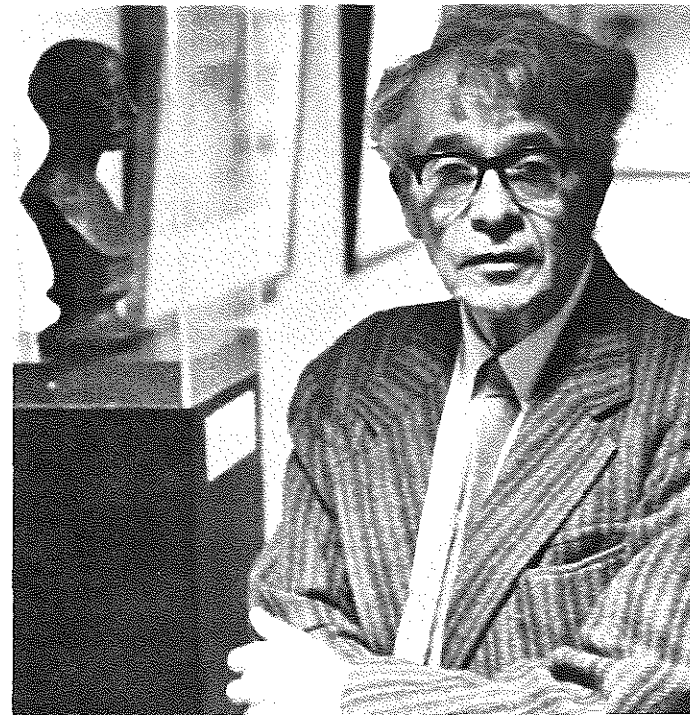
NEW PROGRAMS

A new program in the **history of design** will be initiated this fall at the **University of Cincinnati**, with implementation of a master's degree program in the history of design planned for the fall of 1981. The new program, which will be directed by **Foster L. Wyngant**, will involve the departments of fashion, graphics, industrial and interior design, architecture, planning, and art history. A grant of \$46,072 from NEH made possible the initiation of this program.

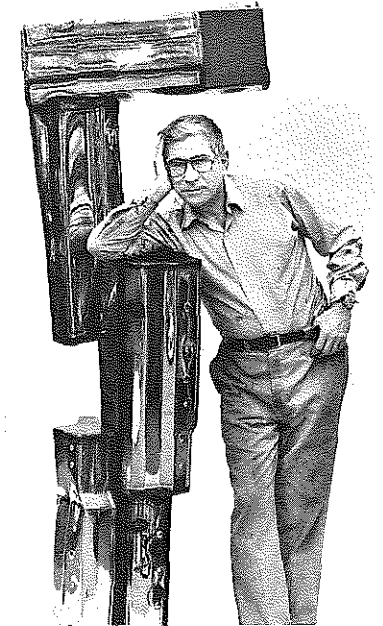
More in our continuing campaign to publicize courses on **health hazards in the arts**: Two courses will be offered during the **University of Wisconsin's** summer session: one a three-credit/four-week number beginning on July 14; the second a one-week workshop for one credit beginning on July 28. Both courses will be taught by **Monona Rossol**, artist, chemist, and director of the Art Hazards Information Center of the Center for Occupational Hazards. For additional information: Art Dept., UW, 6241 Humanities Bldg., 455 N. Part St., Madison, Wis. 53706. (608) 262-1660.

MUSEUM PEOPLE

I. Michael Danoff, currently associate director of the Milwaukee Art Center, will become director of the Akron Art Institute in July. Danoff (Ph.D., Syracuse Univ.), a specialist in twentieth-century art, has held teaching and curatorial positions at North Carolina, Wesleyan College, Syracuse University, Dickinson College, and the University of Texas.



Charles Mitchell with Bust of Homer (Winslow, that is)

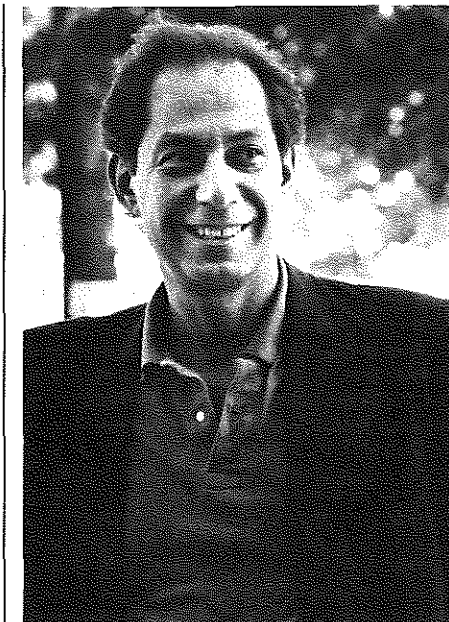


Jason Seley, Cornell University
Photo: Jon Reis

Another twentieth-century specialist, **John R. Lane**, has been appointed director of Carnegie Institute Museum of Art. He succeeds **Leon A. Arkus**, who retired June 1 after being associated with the Museum for more than twenty-six years, the last twelve as director. Lane, who holds a doctorate in art history from Harvard and an M.B.A. in finance from the University of Chicago, comes to Pittsburgh from The Brooklyn Museum, where he was assistant director. The author of *Stuart Davis: Art and Art Theory*, he also curated the recent Stuart Davis exhibition shown at Brooklyn and at the Fogg.

Jane G. Rice has been appointed assistant director at the San Diego Museum of Art. Educated at Durham University in England, Rice was formerly director of development for the San Diego Symphony Orchestra. Previously she held senior management positions at the Museum of Modern Art and at the Whitney Museum.

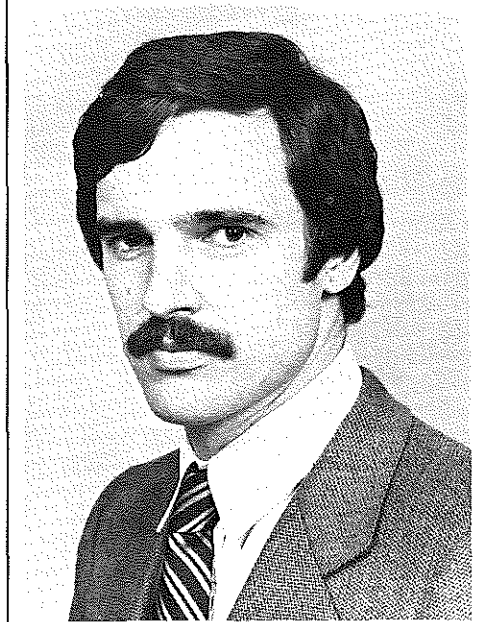
After serving ten months as acting director, **Allen Rosenbaum** has been named director of the Princeton University Art Museum. A specialist in Italian art and architecture of the sixteenth century, Rosenbaum (MA, N.Y.U.) had been assistant director of the University Museum since 1974 and in 1976 took on the additional responsibilities of curator of paintings. He wrote the catalogue for the exhibition *Old Master Paintings from the Collection of Baron Thyssen-Bornemisza*, which is currently touring the country. A Fulbright Fellow in Rome 1962-63, Rosenbaum was a lecturer in the education department of the Metropolitan Museum for eight years before coming to Princeton.



Allen Rosenbaum, Princeton Art Museum

Patrick M. de Winter (Ph.D., I.F.A.) has been named curator of Early Western Art at the Cleveland Museum. De Winter, who has been engaged in research on the formation of the Burgundian ducal library, with particular emphasis on the patronage of Philip the Bold and its impact upon manuscript illuminations and painters' workshops, expects to publish his findings in 1981.

Robert D. Mowry, (Ph.D. candidate, Univ. Kansas) has been named curator of the Mr. and Mrs. John D. Rockefeller 3rd Collection



J. Kirk Varnedoe, Institute of Fine Arts

of Asian Art at The Asia Society. Assistant curator of Oriental art at the Fogg since 1977, Mowry was registrar at the University of Kansas Museum of Art from 1966 to 1977. He also taught courses in Asian and Chinese art at Harvard, the University of Maryland, Soochow University, Taiwan, and the University of Kansas.

Walter A. Liedtke is leaving Ohio State University to become associate curator responsible for Dutch and Flemish paintings at the

Continued on p. 11, col. 1

conferences and symposia

1981 SAH Annual Meeting

To be held in Victoria, British Columbia, April 1-5 with Damie Stillman, Univ. Delaware, serving as general chairman. Sessions are being organized on the following topics: *General Session*, Naomi Miller; *Architecture of the Pacific Northwest*, Marion Dean Ross, Univ. Oregon, Eugene; *Architecture and Preservation in Canada*, Harold D. Kalman; *Architecture of the Inter-Mountain West*, J.M. Neil, Seattle Office of Urban Conservation; *Medieval Architecture*, Walter C. Leedy, Cleveland State Univ.; *Architectural Drawings and Models in the Seventeenth Century*, Henry Millon, CASVA, National Gallery of Art, Washington, D.C.; *Recent Trends in Architecture: Theories and Practices*, Warren Sanderson, Concordia Univ.; *Housing*, Eugenie L. Birch; *Cemeteries, Mausolea, and Funerary Art*, Kenneth L. Ames, Winterthur Museum; *Geomancy: Asian Architecture and Its Relation to the Land*, Nelson Wu, Washington Univ.; *Renaissance Urbanism*, chair to be announced; *Nineteenth-Century Decorative Arts*, William Ezelle Jones, Los Angeles County Museum of Art; *Landscape Architecture on the West Coast and Related Subjects*, David Streatfield, Univ. Washington, Seattle; *Architectural History in Preservation Education*, Chester Liebs, Univ. Vermont and Margaret Supplee Smith, Wake Forest Univ. Paper proposals should be sent directly to the chairmen (more detailed addresses can be obtained from SAH, 1700 Walnut St., Philadelphia, Pa. 19103). Deadline: August 15.

Culture in the Provinces

British, that is. An interdisciplinary symposium titled *The Culture of the British Provinces in the Eighteenth Century* will be held at the Yale Center for British Art October 4 in conjunction with the exhibition *The Conversation Piece: Arthur Devis and His Contemporaries*, which will be on view October 1-November 30. Among the speakers: Jules Prown, Yale Univ., on "Who Is 'William Copeley?'," and Ellen D'Oench, Wesleyan Univ., on "Arthur Devis and His Contemporaries." For further information: Shirley Johnson, YCBA, 1080 Chapel Street, New Haven, Conn. 06520. (203) 436-1162.

Visual Arts Patronage in America

A symposium to be held at S.U.N.Y., Potsdam, October 30-November 1. Papers are invited on historical or contemporary topics. The symposium will be held in conjunction with an exhibition in the College's Brainerd Art Gallery of selections drawn from major American private collections; in addition, there will be a panel on current trends in patronage. Abstracts to John C. Riordan, Art Dept., Potsdam College of Arts and Science, Potsdam, N.Y. 13676.

Renaissance Color Conference

A conference titled *Color and Technique in Renaissance Painting: Italy and the North*

will be held at Temple University, September 22 and 23. Participating art historians are Moshe Barasch, Hebrew Univ., Jerusalem; Charles Dempsey, Johns Hopkins Univ.; Samuel Edgerton, Williams Coll.; Molly Faries, Indiana Univ.; Marcia Hall, Temple Univ.; Paul Hills, Univ. Warwick; Konrad Oberhuber, Harvard Univ.; Charles Parkhurst, National Gallery, Washington, D.C.; Jeffrey Ruda, Univ. California, Davis; John Shearman, Princeton Univ.; and David Summers, Univ. Pittsburgh. Participating conservators are Marigene Butler, Philadelphia Museum of Art; Hermann Kuhn, Deutsches Museum, Munich; Lorenzo Lazzarini, Laboratorio S. Gregorio, Venice; Joyce Plesters, National Gallery, London; Leonetto Tintori, Palazzo Pitti, Florence; and J.R. van Asperen de Boer, Amsterdam. For additional information: Marcia Hall, Color Conference, Tyler School of Art, TU, Beech and Penrose Aves., Philadelphia, Pa. 19126.

The Muses Flee Hitler

For a proposed second colloquium on this topic tentatively scheduled for December 26-28, 1980, the organizers are eager to hear from or about scholars studying the impact of refugees from Hitler's Europe—especially artists and intellectuals—on societies other than the United States; the first colloquium focused on the American experience. Contact: Carla Borden, Office of Smithsonian Symposia and Seminars, SI 507, Washington, D.C. 20560.

Cultural Exchange during the Crusades

An international symposium to be held May 7-10, 1981 at Western Michigan University, Kalamazoo, and the University of Michigan, Ann Arbor. The objective of the symposium is "to examine interrelationships between Western, Eastern, Christian, Moslem, and Jewish cultures, and to contribute to the concept of a Medieval world from Morocco to the Volga and from the Caucasus to Iceland." The symposium is interdisciplinary; among the sessions are *East and West in Twelfth and Thirteenth Century Art*. Hene Forsyth, Univ. Michigan; *Crusades, Materia Orientalis and European Art and Literature*, Linda Seidel, Univ. Chicago; and *Patterns and Ways of Cultural Exchange* (panel discussion), Hans Maier, Kiel. Additional paper proposals (twenty minutes maximum) may be sent to V. Goss, CASL, Univ. Michigan, Dearborn, Mich. 48128. Deadline: September 15.

Sicilian Mosaics

A symposium to be held at Dumbarton Oaks, May 1-3, 1981, under the direction of Ernst Kitzinger. For further information: Symposium, DO, 1703 32nd St., N.W., Washington, D.C. 20007.

Turner Symposium

The first symposium on Turner ever to be held in the United Kingdom will take place at Alcuin College, Univ. York, July 18-20. A

information

For a major retrospective on the work of **Robert Smithson** (opening at the Herbert F. Johnson Museum of Art, Fall 1980, and travelling to the Whitney Museum, Spring 1982), information is sought on the present whereabouts of *Enantiomorphic Chambers* (1965). The sculpture was last known to have been in the Howard and Jean Lipman collection before it was sold in the late sixties at a charity auction. Information is also welcome about the present location of any other Smithson sculptures. Contact Robert C. Hobbs, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y. 14853.

For a catalogue raisonné of the Italian painter **Giovanni Francesco Romanelli**, send information on unpublished works to Professor Dr. B. Kerber, Ruhr Universität, Kunstgeschichtliches Institut, Universitätstrasse, Gebäude GA, 463 Bochum-Querenburg, Germany.

For a master's essay on the German-American landscape painter **Johann Hermann Carmiencke** (1810-1867), any information regarding either his biography or the present location of his works is sought. Contact Sally Gately Shafto, 884 West End Avenue, Apt. 53, N.Y.C. 10025. (212) 866-5180.

Information is sought on the life and paintings of **Mollie (Mary Emma) Boyd**, (1869-1928), who worked in Rome, Georgia; Bristol, Tennessee; Kansas City, Missouri; New York City; Paris, France; and Germany. She studied with William Merritt Chase in 1894. Contact Temme Barkin-Leeds, Art Dept., Georgia State University, University Plaza, Atlanta, Ga. 30303.

For a biography of **Paula Modersohn-Becker**, information is sought about the location of her paintings in American collections. Contact Diane Radycki, 25 West 95 Street, N.Y.C. 10025.

Information is sought on location of suitable works or related information to include in a special exhibition titled **Long Island Art: Part I (1865-1914)** to be held July 26-September 20, 1981. Contact Ronald G. Pisano, Director, The Parrish Art Museum, 25 Job's Lane, Southampton, N.Y. 11968.

major exhibition, *Turner in Yorkshire*, at York Art Gallery will coincide with the conference and a review of the symposium will appear in the first issue of *Turner Studies*, to be published in the fall by the Tate Gallery. For further information write promptly to the organizer: Selby Whittingham, 43 Park Road, Hale, Cheshire WA15 9LS, England.

grants and awards

MILLARD MEISS FUND

The Millard Meiss Publication Fund Committee met on April 25 and announced award of subventions to the following:

Nicolai C. Cikovsky, Jr., for *Lectures on the Affinity of Painting With the Other Fine Arts*, by Samuel F.B. Morse (1826), New York University Press.

Anthony C. Cutler, for *The Aristocratic Palter in Byzantium*, Editions A. & J. Picard.

The Millard Meiss Publication Fund Committee will next meet in the Fall. Deadline for submission of applications: September 1.

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants totaling \$4,605,500 to 276 scholars, scientists, and artists chosen from among 3,066 applicants in its fifty-sixth annual competition.

Art History/Cognate Areas

Jonathan Brown, Inst. Fine Arts, N.Y.U.: El Greco and Toledo; **Andrew Forge**, Yale Univ.: A re-examination of Monet; **David Gebhard**, Univ. California, Santa Barbara: George Washington Smith and the Spanish Colonial revival of the 1920s; **William H. Gerds**, Brooklyn Coll. and Graduate Center, C.U.N.Y.: History painting in America; **Richard A. Goldthwaite**, Johns Hopkins Univ.: The social and economic history of art in pre-industrial Europe; **Murray Milne**, Univ. California, Los Angeles: Architectural aesthetics and energy conservation; **Stanley Olson**, London: A biography of John Singer Sargent; **Ian Ousby**, Univ. Maryland, College Park: An edition of John Ruskin's correspondence with Charles Eliot Norton; **Robert L. Patten**, Rice Univ.: A biography of George Cruikshank; **Paul Rabinow**, Univ. California, Berkeley: French colonial cities as political and aesthetic experiments; **Dickran L. Tashjian**, Univ. California, Irvine: The cultural politics of surrealism and the American avant-garde, 1925-1950.

Artists

Robert H. Adams, Longmont, Colo.: Photography; **Yee Jan Bao**, Univ. Cincinnati: Painting; **Paul D. Brekke**, Seattle: Filmmaking; **Beverly Buchanan**, Macon, Ga.: Sculpture; **Charles Burnett**, Los Angeles: Filmmaking; **Deborah Butterfield**, Montana State Univ.: Sculpture; **Vija Celmins**, California Inst. Arts: Painting and sculpture; **Phyllis Chinlund**, New York City: Filmmaking; **William Clift**, Santa Fe: Photography; **Robert Cumming**, Hartford Art School, Univ. Hartford: Photography; **James Doolin**, Univ. California, Los Angeles: Painting; **Susan June Felter**, Emeryville, Calif.: Photography; **Bill Gunn**, Tappan, N.Y.: Filmmaking; **Jene Highstein**, New

June 1980

York City: Sculpture; **Douglas R. Hofstadter**, Indiana Univ.: Computer aesthetics in typeface design; **Tom Holland**, College of the San Francisco Art Inst.: Painting; **Joseph D. Jachna**, Univ. Illinois, Chicago Circle: Photography; **Len Jenshel**, International Center of Photography, N.Y.C.: Photography; **Patricia Johanson**, Buskirk, N.Y.: Sculpture; **Pamela Levy**, Jerusalem: Painting; **Michael Marton**, Shushan, N.Y.: Video; **Herbert Matter**, emeritus, Yale Univ.: Photography; **Ana Mendieta**, S.U.N.Y. College at Old Westbury: Sculpture; **Edward C. Moses**, Venice, Calif.: Painting; **Douglas Nemanic**, Minneapolis: Filmmaking; **Stephen Pace**, American Univ.: Painting; **Donn Alan Pennebaker**, City College, C.U.N.Y.: Filmmaking; **Eugene Richards**, Dorchester, Mass.: Photography; **Susan Rothenberg**, New York City: Painting; **Donald Shields**, American Academy in Rome: Painting; **Keith A. Smith**, Visual Studies Workshop, Rochester: Photography; **Hiroshi Sugimoto**, New York City: Photography; **William Tucker**, School of the Arts, Columbia Univ.: Sculpture; **DeWain Valentine**, Venice, Calif.: Sculpture; **Barbara Wilk**, Westport, Conn.: Filmmaking; **Robert M. Wilson**, New York City: A work for theatre; **Frederick Wiseman**, Boston: Filmmaking; **Ira Wohl**, New York City: Filmmaking.

DELMAS FOUNDATION GRANTS

For research in Venice. Among the 1980-81 recipients: **Charles E. Cohen**, Univ. Chicago: The art of Giovanni Antonio da Portenone; **Colin Eisler**, Institute of Fine Arts, N.Y.U.: The notebooks of Jacopo Bellini; **Rona Goffen**, Duke Univ.: The Frari in Venice: Franciscanism in Italian art from the fourteenth to the early sixteenth century (awarded last year but declined); **Deborah Stott**, Univ. Texas, Dallas: Jacopo Sansovino's relief sculpture and Venetian colorism.

SAH AWARDS

The Society of Architectural Historians' Alice Davis Hitchcock Book Award for the most distinguished work of scholarship in the history of architecture published in North America was awarded jointly to **Abbott Lowell Cummings**, executive director of the Society for the Preservation of New England Antiquities, for *Framed Houses of Massachusetts Bay, 1625-1725* and to **Norma Evenson**, Univ. California, Berkeley, for *Paris: A Century of Change, 1878-1979*. The 1978 Founders' Award for the best article published in the Society's *Journal* by a young scholar went to **Robert Bruegmann**, Univ. Illinois at Chicago Circle, for "Central Heating and Forced Ventilation: Origins and Effects on Architectural Design."



Julius S. Held

ADAA AWARD

The ninth annual award of the Art Dealers Association of America for outstanding achievement in the field of art history was presented to **Julius S. Held**, professor emeritus at Barnard College, Columbia University. Held began teaching at Barnard in 1935 and was chairman of the department when he retired in 1970. He has written extensively on Flemish and baroque art, in particular on the art of Rubens and Rembrandt; scheduled for publication this year are *Rubens and His Circle: A Collection of Essays and Catalogue of Flemish Seventeenth-Century Paintings in the Detroit Institute of Arts*. Held is on the editorial boards of *The Art Bulletin*, *Art Quarterly*, and *Master Drawings* and has been an Honorary Director of the College Art Association since 1975. The ADAA award, which consists of \$5,000 and a bronze replica of a stabile by Alexander Calder, was presented at a cocktail-reception at the Cooper-Hewitt Museum on May 7.

ACLS TRAVEL GRANTS

Travel grants to attend international conferences abroad this coming summer were awarded by the American Council of Learned Societies to **John E. Bowl**, Univ. Texas, Austin; **Charlotte E. Douglas**, Ohio State Univ.; and **Alison Leslie Hilton**, Wayne State Univ.; all to attend the Second World Congress on Soviet and East European Studies to be held in Garmisch-Partenkirchen, West Germany, and to **Edward J. Sullivan**, Institute of Fine Arts, N.Y.U., to attend the Mediterranean Conference at Bar Ilan University in Israel.

announcements

Harvard Mellon Faculty Fellowships

For non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years of post-doctoral teaching on the college or university level. For July 1981 appointment, Ph.D. must have been earned prior to July 1979. One-year appointment, with limited teaching duties, departmental affiliation, opportunity to develop scholarly research. Salary \$17,000. For additional information: Richard M. Hunt, Program Director, HMFF, Lamont Library 202, Cambridge, Mass. 02138. Application deadline: November 3.

Post-Doctoral Fellowships at Columbia

The Columbia Society of Fellows in the Humanities will appoint a number of post-doctoral fellows in the humanities for the academic year 1981-82. New fellows must have received the Ph.D. between Jan. 1, 1979 and July 1, 1981. Stipend \$16,250, half for independent research and half for teaching in the undergraduate program in general education. Additional funds available for research materials and typing. Application from: Director, Room 1509, International Affairs Building, CU, N.Y.C. 10027. Deadline: November 1.

Artweek Boston 1980

Billed as the largest open studio event in the United States, AB 1980 will be held for nine days, October 18-26. More than 500 artists are expected to participate, and an active program of related events will include an Art Cart Derby and an Artists Ball. A particularly interesting feature of AB is Art Money, special scrip that will be available at a 20 percent discount prior to Artweek for use in the purchase of original art. Art Money will be sold in \$25 and \$50 denominations. A catalogue with reproductions of the works of 324 participating artists will be available at local museums, bookstores, etc. in June (price: \$5.00). For additional information: Joyce Bernhard, c/o The Artist's Foundation, Inc., 100 Boylston Street, Boston, Mass. 02116.

Fellowships at Dumbarton Oaks

Dumbarton Oaks offers both predoctoral and postdoctoral fellowships in Byzantine studies, Pre-Columbian studies, and studies in the history of landscape architecture. Summer fellowships (four to ten weeks) are also available. For further information: Asst. Director, DO, 1702 32nd Street, N.W., Washington, D.C. 20007. Application deadline: November 15.

Senior Fellowships at Columbia

We don't know if there are any more of these around, but if there are we would certainly

like to hear about them. These (two) are for non-tenured faculty with at least one significant publication who have held the doctorate and have been teaching full time for at least five years. Stipend \$21,000 plus regular faculty benefits. Additional support funds available. Senior Fellows will teach half time; appointments will normally be renewed for a second year, with possibility of a third. *Candidates must be nominated by the chairmen of their departments or of an appropriate inter-departmental committee.* For nomination details: Director, Room 1509, International Affairs Building, CU, New York, NY 10027. Deadline: November 1.

Fellowships in British Art

The Yale Center for British Art offers a number of post-graduate fellowships for research related to its collections. Grants include travel expenses and living allowance and are normally for periods of two to fourteen weeks, although grants for a full academic year may be awarded in exceptional cases. For detailed information: Director, YCBA, Box 2120 Yale Station, New Haven, Conn. 06520. Application deadline: November 1.

Woodrow Wilson Center Fellowships

Residential program for advanced scholarly research. Most proposals have a high "social impact" component, but art history is possible—honest! (Wanda Corn, WW's first art historian, is about to complete her tenure.) Applicants must be on post-doctoral or equivalent level; stipend (less sabbatical salary, other funding, etc.) is generally equal to previous year's income. For additional information and application materials: WW International Center for Scholars, Fellowship Office/Room 321, Smithsonian Institution Building, Washington, D.C. 20560.

Erratum

Last issue's announcement of Fulbright and related opportunities for university teaching and advanced research abroad mistakenly listed IREX, rather than CIES, as the administrative agency. As many of you may know and as the Editor *should* know, IREX (International Research and Exchanges Board) sponsors exchanges solely with the Soviet Union and Eastern Europe. CIES (Council for the International Exchange of Scholars) administers awards in more than 100 countries throughout the world. Honest, we weren't being subversive . . . just careless! In any event, a detailed announcement of 1981-82 Fulbright opportunities is available from CIES, Suite 300, 11 Dupont Circle, Washington, D.C. 20036. ■

shows by artist members

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

Diane Burko. Pennsylvania Academy of Fine Arts, Philadelphia, September 10-October 26. Bucknell University, Center Gallery, Lewisburg, Pa., September 8-29. Stefanotti Gallery, N.Y.C., November 5-29. Paintings.

Jacqueline Ann Clipsham. Atlantic Gallery, N.Y.C. May 8-25. Ceramics and drawings.

Eleanor Dickinson. The Interart Gallery, N.Y.C., May 13-June 16. "Revival!—That Old Time Religion," paintings on black velvet, video tapes, drawings, and artifacts.

Peter Fingesten. Bodley II, N.Y.C. March 15-April 5. "Fantastic Works on Paper."

Jennifer Gottdiener. Edward-Dean Museum of Decorative Arts, Beaumont, Calif., May 6-25. Installation: "Thread as Volume."

Marianna Hamilton. Falkirk Cultural Center, San Rafael, Calif., July 11-August 29. Watercolors.

Ellen Lanyon. Richard L. Nelson Gallery, University of California, Davis, May 1-June 1, "Images," works on paper. Landfall Press, Chicago, October, prints.

Howardena Pindell. Lerner-Heller, N.Y.C., April 5-30. Paintings.

Frieda Savitz. Bronx Museum, Bronx, N.Y., June 5-July 17. "People of the Street," from "What is an American?" series, paintings.

Jason Seley. Herbert F. Johnson Museum, Ithaca, April 27-June 15; Albany Institute of History and Art, August 1-September 14; Fine Arts Museum of Long Island, Hempstead, N.Y., October 15-January 4. Sculpture retrospective.

Patric Shannon. William Jewell College Student Union Lounge, Liberty, Mo. April. Oil paintings.

Dee Shapiro. Andre Zarre Gallery, N.Y.C. May 6-31.

Peter West. Hansen Galleries, Art Investors Center Inc., N.Y.C., June 5-July 5. Paintings/sculpture.

Barbara Zucker. Robert Miller Gallery, N.Y.C., February, sculpture. Pennsylvania Academy of the Fine Arts, Philadelphia, May 9-June 29, "Animated Chairs," sculpture. ■

professional publications

An Annotated Bibliography of Slide Library Literature, by Stanley W. Hess. Covers nearly 250 titles. 47 pp. Code Number IST-11 #3. Syracuse University Printing Services, 125 College Place, Syracuse, N.Y. 13210. Price: \$5.00 plus 50¢ postage and handling.

Cultural Directory II: Federal Funds and Services for the Arts and Humanities, published in cooperation with the Federal Council on the Arts and the Humanities. An expansion and update of the volume published in 1975 by the American Council for the Arts, CD II describes more than 300 programs of 38 agencies and for the first time covers programs that provide support for the humanities as well as for the arts. Included are not only agencies whose programs are directly oriented towards assisting cultural activities — NEA, NEH, the Smithsonian, etc. — but also agencies seemingly unrelated to the arts and humanities which are in fact potential sources of assistance under certain circumstances. (Did you know, for example, about the traveling exhibits of the Armed Forces Art Collections?) 259 pp. Smithsonian Institution Press, P.O. Box 1579, Washington, D.C. 20013. Single copies \$7.75 plus 85¢ postage. Quantity discounts available.

Curatorial Care of Works of Art on Paper, by Anne F. Clapp. Third edition, revised and enlarged to reflect current attitudes and practices. Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074. Price: \$5.00.

Fear of Filing: 1979 Revision. We've mentioned earlier versions of this useful guide to the Federal tax system. Volunteer Lawyers for the Arts, 36 West 44 Street, N.Y.C. 10036. Price: \$4.00.

Film Service Profiles, compiled by Kay Salz. Includes comprehensive descriptions of 57 national and local nonprofit organizations

and government agencies that offer funds, exhibition possibilities, or other forms of assistance to filmmakers and/or those who use films. Also included is a list of New York State museums that show and/or collect films, as well as listings of community arts councils and public library systems within the state. 68 pp. Center for Arts Information, 625 Broadway, New York, N.Y. 10012. Price: \$5.00. Discounts on bulk orders can be arranged.

Funding Sources and Technical Assistance for Museums and Historical Agencies, by Hedy A. Hartman. Describes purposes and objectives of 103 public programs in 22 different agencies. 144 pp. American Association for State and Local History, 1400 Eighth Avenue South, Nashville, Tenn. 37230. Price: \$10.00.

Guide to Women's Art Organization, edited by Cynthia Navaretta. Includes information on organizations, performance groups, archives, registries, festivals and resources (legal and funding, facilities, distributors, etc.). 84 pp., 16 ills. Midmarch Associates/Women Artists News, Box 3304 Grand Central Station, N.Y.C. 10017. Price: \$4.50 for individuals, \$5.00 for institutions.

Learning Materials in the Visual Arts at the College Level: A Survey, by James Nestor. A juicier-than-most doctoral dissertation that covers, among other things, number of visiting artists at 28 institutions, their average fee, and who were considered the most interesting and the least interesting speakers for the year surveyed. Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Price not available.

Museum Education for Retarded Adults: Reaching Out to a Neglected Audience. Detailed description of the program organized at the Metropolitan Museum of Art by

Charles K. Steiner. 47 pp., 9 ills. Dept. of Community Education, MMA, Fifth Avenue at 82 Street N.Y.C. 10028. Free.

The National Endowments for the Arts and the Humanities... And Equal Opportunity for Women. Covers present status of women as grantees and panelists, implementation of Title IX, and effect of equal opportunity laws on grant processes. WEAL Fund, 805 15th Street N.W., Suite 822, Washington, D.C. 20005. Price: \$4.00.

Profile of a Museum Registrar, by Marjorie E. Hoachlander. A research project of The Center for Advanced Study in Education Graduate School and University Center of C.U.N.Y. in collaboration with the Cooper-Hewitt Museum. 120 pp. Academy for Educational Development, 1414 22nd St., N.W., Washington, D.C. 20036. Price: \$3.00.

Resource Guide to Black American Art, by Oakley N. Holmes, Jr. Descriptions and locations of books and doctoral dissertations, major survey, group and historical exhibition catalogs, 513 periodicals, 13,200 slides, plus motion pictures, film strips, galleries and museums. Oakley N. Holmers, Jr., 1104 Ninth Avenue, Jacksonville, Ala. 36265. Price: \$9.95.

The Tax Reliever: A Guide for the Artist, by Richard Helleloid. Another helpful effort to keep artists from paying money they don't owe. The cover photo is a prize. Drum Books, 2163 Ford Parkway, St. Paul, Minn. 55116. Price: \$4.95.

What Every Artist Should Know about Copyright. Describes recent changes in the copyright law that affect artists. Volunteer Lawyers for the Arts, 36 West 44 Street, N.Y.C. 10036. Price: \$2.50 ■

/people and programs

Metropolitan Museum of Art effective September 1. He has been on leave from Ohio State since September 1979 as Mellon Fellow at the Metropolitan.

The International Center of Photography, New York City, has announced the opening of the Richard Alan Hillman Research Collections and the appointment of **Miles Barth** as its first curator of collections. Barth, formerly with the Art Institute of Chicago, will oversee an archival program that will enlarge the Center's holdings dramatically over the next three years. Recent grants from the Andrew W. Mellon Foundation for expanded curatorial activity and the Alex Hillman Family Foundation for a photographic study room have made this program possible.

At the International Museum of Photography, George Eastman House, **Marianne Fulton Margolis** has been named assistant curator of the twentieth-century department. She has been acting curator of the department since July 1978 and has held research and consultant positions at the Museum since 1974. She earned her M.A. from Kent State.

The Toledo Museum of Art has appointed **Gregory Allgire Smith** to the newly created position of assistant to the director. Smith (MA, Williams College and Clark Art Inst.) comes to Toledo from the Akron Art Institute, where he held a similar post.

Two appointments to the staff of its Conservation Laboratory have been announced by the

Indianapolis Museum of Art. **Linda Merk** (M.A.C., Queens Univ., Canada) comes from the Los Angeles County Museum of Art, where she was special assistant conservator, working particularly with furniture and sculpture. **Harold Mailand** (MA, Indiana Univ.) will be the textiles conservator at the Lilly Pavilion of the Decorative Arts. His booklet on textile conservation for the layman, published by the IMA, is now in its third printing.

PEOPLE AND PROGRAMS is compiled by *Minerva Navarrete and Rose R. Weil. Material for inclusion in this section should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: August 15.* ■

SUMMER WORKSHOPS (con't.)
shop Series, A & I 2235, Washington, D.C.
20560.

July 7-12. *International Symposium on the Conservation of Contemporary Art*, National Gallery of Canada, Ottawa. Contact: Conservation Symposium, Restoration and Conservation Lab., NGC, Elgin St., Lorne Bldg., Ottawa, Ont., K1A 0M8. (613) 996-8274.

July (exact date unknown). *International Seminar on Restoration*. Institute of Conservation and Methodology of Museums, Veszprem, Hungary.

Aug. 20-22. *Book Conservation*, University of California, Santa Cruz. Contact: Extension Div., UC/SC, Santa Cruz, CA 95064. (408) 429-4534.

Aug. 25-27. *Preservation and Restoration of Photographic Images*, Rochester Institute of Technology. Contact: Betty Glasenapp, College of Continuing Education, RIT, 1 Lomb Memorial Drive, Rochester, N.Y. 14623.

Sept. 22-26. *Conservation of Library and Archival Materials and the Graphic Arts*, Cambridge, England. Contact: Institute of Paper Conservators and the Society of Archivists, P.O. Box 17, London, WC1 2PE, England.

Annual Courses. (1) *Architectural Conservation*. (2) *Conservation of Mural Paintings*. Contact: ICCROM, 13 Via di San Michele, Rome. Application must be made a year in advance and received no later than Jan. 15.

Annabelle Simon Cahn ■
Public Information Officer

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

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.

ART ITALIA. 10 and 16 day in-depth tours of Italy, accompanied by art historian. Featuring deluxe hotels, meals "off the beaten track" treasures, inaccessible to the casual visitor. Departures Fall 1980, Spring 1981. For individuals or special interest groups. Inverness Travel, 380 Madison Ave., New York, N.Y. 10017.

ITALY. Rome, Florence areas. A few apartment and house rentals available summer/fall 1980. Contact P. de Martino, Via S. Alberto Magno 5, 00153, Rome, Italy. Tel. 574.11.33.

American Committee for **SOUTH ASIAN ART** welcomes new members. For inquiries on membership, slide sets for sale, microfiche archive, back issues of *Newsletter*, etc. contact Susan Huntington, Art History Department, Ohio State University, Columbus, Ohio 43210. ■

DATEBOOK. 1 July deadline ACLS Travel Grant applications (conferences November-February) . . . 1 August deadline September newsletter . . . 1 September deadline Millard Meiss applications . . . 26 September deadline submission of positions for October 7 Listing . . . 1 October deadline annual meeting abstracts.

CAA newsletter

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College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil

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New York, N.Y.
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