

# CAA newsletter

Volume 3, Number 2

June 1978

## 1979 annual meeting: call for participation

The 1979 CAA annual meeting will be held in Washington, D.C., January 31-February 3, with the Washington Hilton serving as headquarters hotel.

In accordance with what was generally considered a very successful experiment last year, CAA program sessions will again begin on Wednesday evening. In addition to the Wednesday evening sessions, there will be two CAA program time-slots on Thursday—in the morning (9:30 A.M. to noon) and in the evening (8:30 to 11:30 P.M.); two on Friday—in the morning (same time as above) and in the afternoon (2:00 to 4:30 P.M.); and one on Saturday morning.

The interstitial time slots, beginning on Wednesday afternoon, will be reserved for reunions, receptions, and the business meetings and program sessions of related organizations. Somewhere in there we hope that at least some of you will find a small slot for that "unscheduled free time" that is a rapidly fading gleam in the eyes of the program planners.

Convocation will be held on Friday evening, February 2. The convocation itself will take place in the auditorium of the National Air and Space Museum, and there will be an open house and reception that evening at the nearby Hirshhorn Museum and Sculpture Garden. Other local events, including open houses and receptions at various other museums and Saturday tours in Baltimore and Washington are being planned by Abram Lerner, Hirshhorn Museum and Sculpture Garden.

Art history sessions for 1979 have been planned by Alan Fern, Library of Congress. Studio sessions have been planned by Jane Livingston, Corcoran Gallery of Art. 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, 1978**. Note: In cases where the chairman is yet to be announced, inquiries or abstracts should be addressed to the CAA office.

**Reminder:** In accordance with the Annual Meeting Program Guidelines (see *CAA newsletter*, March 1977), no one may participate in more than one session. While it is perfectly good form to submit more than one paper or even to submit the same paper to more than one chairman, it would avoid considerable last-minute hassles if both chairmen were forewarned. In a further attempt to introduce new faces, session chairmen have been encouraged not to accept a paper by anyone who has given a paper in the previous year or to accept as a panelist anyone who has been a panelist during the previous year.

### ART HISTORY PROGRAM

Papers for art history sessions must be proposed in the form of a one-page abstract described on p. 3.

**Prehistoric Art.** Katheryn M. Linduff, Dept. Fine Arts, 104 Frick Fine Arts Building, University of Pittsburgh, Pittsburgh, Pa. 15260.

**Ancient Art.** James Nelson Carder, Dept. Art History, Mount Vernon College, 2100 Foxhall Road, N.W., Washington, D.C. 20007.

Papers are invited on topics dealing with Greek, Etruscan, Roman,

and Late Antique art. The topics should be suitable for a thorough and self-contained exposition within a 15 to 20 minute period. Papers dealing with the presence and transformation of the classical traditions in these cultures are encouraged.

**Recent Archaeological Finds in the People's Republic of China.** Thomas Lawton, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560.

During the years since 1972, there has been an increasing number of important archaeological finds throughout the People's Republic of China. With few exceptions, discussion of the individual sites has been confined to the pages of Chinese archaeological reports. Consequently, the full significance of many of the sites and their artifacts to our understanding of Chinese art history is still not clear. In an effort to evaluate some of the problems raised by these recent finds, papers are invited that focus on a few of the most outstanding sites and some of their key artifacts.

**Pre-Columbian Art.** Elizabeth P. Benson, Center for Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, D.C. 20007.

**Byzantine Art.** Herbert Kessler, Dept. Art History, The Johns Hopkins University, Baltimore, Md. 21218.

**Monasticism and the Spread of Artistic Style.** Giles Constable, Center for Byzantine Studies, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, D.C. 20007.

Papers are invited on the role of monastic centers, religious houses, and orders in the establishment of styles in the visual arts (including painting, book illustration, sculpture, architecture, decorative arts) and the transmission of style and artistic forms from one geographical location to others. The session will be limited to papers on Northern Europe between A.D. 750 and 1500.

**Art and Politics in Northern Gothic and Renaissance Europe.** Sandra Hindman, Dept. Art History, The Johns Hopkins University, Baltimore, Md. 21218.

The relation between artistic production and political propaganda (or motivation) will be treated. Papers on miniature cycles, panel paintings, and prints are all invited. Countries of origin limited to the north of Europe outside Italy.

**From Renaissance to Baroque: Transitions in Italian Painting, Sculpture and Architecture, 1500-1650.** W. R. Rearick, Dept. Art, University of Maryland, College Park, Md. 20742.

**Art and Theory in the Renaissance and Baroque.** Maurice Cope, Dept. Art History, University of Delaware, 342 Smith Hall, Newark, Del. 19711.

Papers—strictly limited to 20 minutes—are invited on the art and art theory of the 15th to 17th centuries in Western Europe.

**Iconographical Approaches to Spanish Art.** Jonathan Brown, Institute of Fine Arts, 1 East 78th Street, New York, N.Y. 10021. (After September 1 abstracts should be sent to The Institute for Advanced

*Continued on p. 2, col. 1*

## /1979 annual meeting: call for participation

Study, Princeton, N.J. 08540.)

This session will be dedicated to studies of the subject matter and meaning of works of Spanish art, including painting, architecture, sculpture, and the decorative arts, or combinations thereof. Art of any period will be considered. Preference will be given to papers that deal with the relationships between works of art and broad aspects of Spanish culture and history, e.g., religion, politics, science.

**Swiss Art.** Sharon Latchaw Hirsh, Fine Arts Dept., Dickinson College, Carlisle, Pa. 17013.

The session will seek to evaluate the specifically Swiss contribution to artistic developments in painting and sculpture from the 16th century to the present.

**British Art.** Edward Nygren, Corcoran Gallery of Art, 17th Street and New York Avenue, N.W., Washington, D.C. 20006.

Proposals for papers on all aspects of British art—sculpture, painting, drawing, prints, architecture, gardens, decorative arts—from Elizabethan times to the present day are invited. The chairman is particularly interested in papers on Anglo-European and Anglo-American artistic connections, the relationship of art to politics, patronage, aesthetic theory, iconography, and naturalism versus idealism in the 19th century, but other proposals will be considered.

**Individual Works of American Art.** John Wilmerding, National Gallery of Art, Washington, D.C. 20565.

Papers concentrating on an individual work of American art, whether familiar or rediscovered, are invited. The approaches may vary, and the works may come from any period of time, but the papers must be firmly focussed on the single work.

**Japanese Prints.** Kneeland McNulty, Dept. Prints and Drawings and Photographs, Philadelphia Museum of Art, Parkway at 26th Street, Philadelphia, Pa. 19101.

**Art of the Near East.** Chairman to be announced.

**Europe 1800.** George Levitine, Dept. Art, University of Maryland, College Park, Md. 20742.

Papers are invited on new trends in painting, graphic art, and sculpture in Europe around 1800.

**Nineteenth-Century Art.** Charles W. Millard, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Independence Ave. and 8th Street, S.W., Washington, D.C. 20560.

**Twentieth-Century Art.** Diane Upright Headley, Dept. Art History, Harvard University, Fogg Art Museum, Cambridge, Mass. 02138.

Papers dealing with iconographical issues in post-1930 American and European art are particularly invited.

**Edward Munch.** Reinhold Heller, Dept. Art, University of Chicago, Cochrane-Woods Art Center, 5540 South Greenwood Avenue, Chicago, Ill. 60637.

Papers are invited on all aspects of Munch's work, its iconographic and stylistic development, sources, and significance, especially before 1910.

**Festivals and the Visual Arts.** J. Carter Brown, National Gallery of Art, Washington, D.C. 20565 and Judith Bettelheim, Art Dept., California State University, San Jose, Calif. 95192. (All abstracts should be sent to National Gallery of Art.)

Papers are invited on the general topic of festivals as a motivation and structure for artists and artistic production. Western, New World, and non-Western cultures are included. Questions of creativity determined or shaped by community aesthetics, how artists, participants, and critics react, and the ways artists have approached the subject of a festival as well as new methodology and non-traditional approaches to the subject should all be explored.

**The Uses of Photography in the History of Art.** David Alan Brown, National Gallery of Art, Washington, D.C. 20565.

Although photography has become the essential instrument of

modern art historical research, the results and implications of its use will have scarcely been examined. Given the newness of the subject, this will be an exploratory session in which speakers briefly present some revealing aspect of how they or other scholars have used photographs in their work. Above all, the reliability of photographs as reproductions of art or architecture needs to be determined.

### JOINT ART HISTORY/STUDIO PROGRAM

**Museums in America Today.** Charles Parkhurst, National Gallery of Art, Washington, D.C. 20565 and Hilton Kramer, *The New York Times*, 229 West 43rd Street, New York, N.Y. 10036. (All abstracts and proposals should be sent to the National Gallery of Art.)

The two joint sessions on this topic will explore—both in clearly organized short papers and in panel discussions—the relationship of museums today to the practicing artist, the art historian, the advanced student, and teaching institutions, as well as to the general public. Brief (15 minute) papers on these relationships are invited, and proposals for panelists may be directed to the chairmen, with an indication of the position each participant represents.

### STUDIO PROGRAM

**The Age of Acrylics.** Margaret Watherston, Whitney Museum of American Art, 945 Madison Avenue, New York City 10021.

The panel will include artists who have used the acrylic medium extensively as well as conservators and/or manufacturers. The participants will consider the use of acrylic paints from an esthetic point of view and from a technical point of view, especially taking into account issues of long range conservation.

**Modern Art and Economics.** Maurice Tuchman, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, Calif. 90036.

Art does not exist in either a political or an economic vacuum but its financial ramifications are not often confronted directly. In this panel issues such as recent transactions concerning major American art objects and their effect on the overall market; various ways in which financially successful artists have handled their own careers; the relation between esthetic and monetary "value" in general; and the ever-broadening base of art interests in our society will be addressed. The panel will attempt to bring art historical perspective to the economic realities surrounding art as commodity.

**Art and the Law: An Introduction to Current Legal Problems.** Nicholas D. Ward, Attorney, Hamilton & Hamilton, Union Trust Building, 15th and H Streets, N.W., Washington, D.C. 20005.

This panel will present basic information by experts covering four questions vital to artists and institutions alike: 1. The extent of the artist's rights under the new copyright law; tensions between creator and collector. 2. Current developments in resale royalty and *droit moral* legislation. 3. Oral history; who owns it? What controls can be placed on access to it? Who is liable to defamation contained in it? Whose privacy might be invaded by use of it? 4. Tax planning for the artist: conducting business and planning estates.

**Art History and the Living Artist.** Harry Rand, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 20560.

In every generation a few artists in their own lifetimes pass through critical and historical assessment. Such artists are often consulted for their recollections but not for comments on the methodology within which their statements are contextualized. Often this is a loss when the artists themselves are learned and articulate, and creates a dilemma for future generations who may wonder what "Vasari's subjects" thought of his approach.

## /1979 annual meeting: call for participation

**Arts Funding in America: The Present and the Future.** Mary Ann Tighe, Deputy Chairman for Programs, National Endowment for the Arts, Washington, D.C. 20506.

This panel will deal with the question of the recent radical changes in various support systems for art in America. Questions affecting individual artists and institutions will be addressed by various sectors of the patronage structure. Both tax-based funding and corporate or private funding systems and their respective roles will be considered.

**Atget and Today.** Joel Snyder, College of Humanities, University of Chicago. Contact at 5627 Dorchester, Chicago, Ill. 60637.

This panel will deal with the photographer Atget from four perspectives: 1. Critical thought: what has been said and what should be said? 2. The effect of Atget on people today: does he constitute the beginning of a tradition or a series of desired ends? 3. What available material exists on Atget and what is its nature? 4. Historical/curatorial: Where does a curator place Atget in the contemporary tradition? What does his art grow out of? What transformation did Atget himself make with existing materials?

**Narrative Content in the 70s: On the Issue of Story-Telling.** Newton Harrison, Visual Arts Dept., University of California at San Diego, P.O. Box 109, La Jolla, Calif. 92037.

Art in the 70s has undergone a transformation whereby it is much more inclusive in its subject matter than has previously been true. This panel will explore the reasons for the greatly increased purview of contemporary art, and particularly the renewed interest in story-telling through visual means. Such questions as the use of art as political tool and its use of new media will be addressed. Art's content in terms of recent formalistic values vs. issues of the survival of the planet will be explored from an historical perspective.

**Photography: Process and Esthetic.** Chairman to be announced.

This panel will deal with the technology of photography. It will include photographers working today, discussing their own problems and objectives as well as presenting some historical discourse on the history of materials in photography and its implication for the history

of the esthetic of the medium. A key question addressed will be what new kinds of problems are created by new technology in photography and the revivals of old media.

**Why Criticism?** Ben Forgey, *Washington Star*, Washington, D.C.

Experienced critics representing various points of view and backgrounds will discuss their role. They will address the major factors affecting the content of their criticism such as formal education, intellectual influences, contacts with artists, and types of publishing outlets. The panel will survey current notions about the role of criticism in contemporary art and perhaps offer thoughts about the future.

**Works of Art in Public Places.** Tom Freudenheim, Baltimore Museum of Art, Art Museum Drive, Wyman Park, Baltimore, Md. 21218.

There has been a great deal of recent interest in public art on the part of architects, artists and government agencies and the public in general. This arises from the various new and increased funding sources issuing in a large number of major commissions in recent years. This panel will concentrate on questions surrounding the controversies in the field including how choices are made and the potential clashes between architect/planner, artist, and client. In addition, discussion will address the basic question of whether public art is in fact a matter of vital interest to anyone outside the art community.

**Portraiture in the 70s.** Chairman to be announced.

Portraiture as a contemporary art form in various media including photography seems to be undergoing an interesting revival at the present time. The panel will include artists discussing both the esthetic and psychological aspects of contemporary portraiture.

**The 1979 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.

## annual meeting addenda

### About Abstracts

Abstracts for art history sessions will be duplicated in the form in which they are received. Submit clean copy in original, typed on one, single-spaced, 8½x11 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.

### Placement

As in the past few years, placement activities will begin in advance of everything else, allowing both interviewers and applicants some time for program sessions. The Placement Bureau will be in operation from Tues-

day, January 30 through Thursday, February 1, from 9:00 A.M. to 5:00 P.M. daily.

### Travel Funds

"Annual meeting travel funds are limited and are intended to assist those participants who otherwise would be unable to attend or who could do so only with undue financial hardship. Anyone requesting travel funds must provide evidence that his or her institution is unable to do so. (A letter certifying that the recipient is a bona fide participant will be provided by the CAA to each speaker, panelist and session chairman.)" —CAA Board

### Film Showings

Last year's "CAA Film Festival" having proved to be such a great success, 1979 will see a repeat performance. All producers and distributors who participated in the 1978 film showings will receive a prospectus with fees for 1979 showings sometime in August. If you were not on our initial mailing list and wish to receive the prospectus and fee schedule for 1979, please contact the CAA office. ■

### VITA BREVE . . . COMPUTER ERROR

To the Editor:

The enclosed note with a "Final Notice" reached me today. It distresses me to learn that the computer considers me a "Former CAA Member" since I have paid for a Life Membership. Does the computer know something about my mortal state that I don't? I have been feeling "dead tired" lately, but I hope that the CAA will continue to consider me an active member until a death certificate is issued or until I have been a Life Member for more than a year or two.

Would you please be kind enough to speak with the computer on my behalf? I'd be grateful.

Caroline Houser  
University of Texas at Austin

*Editor's Note:* We would like to take this opportunity to apologize to all Life Members who were prematurely "killed off" by our officious computer. Fortunately, although the silly notice was sent, our records remained intact and there should have been no interruption in membership services. ■

## announcements

### Popular Culture Conference

The sixth annual conference of the Midwest Popular Culture Association will be held at Michigan State University, November 2-4. The conference will emphasize research, teaching, and curriculum development and is open to members of all disciplines. Proposals for papers to: Larry Landrum, Dept. of English, Michigan State University, East Lansing, Mich. 48824. Deadline: July 15.

### British Studies Conference

The annual meeting of the Rocky Mountain Conference on British Studies will be held October 20-21 at Arizona State University at Tempe (Phoenix). Paper proposals to: Richard Cosgrove, Dept. of History, University of Arizona, Tucson 85721. Deadline: July 1

### Housing/Studio Exchange Program

The Center for the Study of Public Policy and the Arts has established an Artists and Craftspeople Housing and Studio Space Exchange Program to facilitate arrangements to enable participants to use each other's residences and studios. Currently embracing North America, Mexico, and such Western European countries as England, France, Switzerland, and Holland, the program hopes to expand to cover other parts of the world. Registrants pay an initial annual fee of \$15 (renewal for two additional years at \$7.50), for which they are listed in and receive a quarterly publication detailing available exchanges. (First issue April 1978.) A model exchange agreement is provided by the Center. For additional information and registration forms: CSPPA, Artists Housing Exchange Program, P.O. Box 5395, Berkeley, Calif. 94705.

### South Asian Art Newsletter

The *Newsletter* of the American Committee for South Asian Art seeks news and contributions concerning personal research, publications, museum collections, exhibitions, conferences and other art-related activities. The *Newsletter* is published twice a year, in December and June. Editor: Holly Hutchens, Dept. of Art, Southwest Missouri State University, Springfield, Mo. 65802.

### Final Thanks . . .

And the triumphant announcement that CAA office files of *The Art Bulletin* are now complete! Miss A. Elizabeth Chase, assistant professor and docent, Yale University Art Gallery (retired) came through with the two issues we were still missing. Now in her seventies, Miss Chase writes that she has some 200 copies of *The Art Bulletin*, going back to the 1920s, which she would be happy to contribute them to any educational institution willing to pay postage. If interested, please address inquiries to CAA office.

### Villa I Tatti Fellowships

Upward of seven stipendiary fellowships for independent study on any aspect of the Italian Renaissance. Fellows are normally post-doctoral and in the earlier stages of their careers, must be free to devote full time to study, and are expected to reside in Florence from September through June except for trips (tsk! tsk!). Each Fellow receives a study and use of the Biblioteca Berenson and Fototeca. I Tatti also offers a limited number of non-stipendiary fellowships for scholars working on Renaissance subjects with support from other sources. Qualifications and privileges the same as above. For application: submit curriculum vitae and project description and have three confidential letters of recommendation sent to: The Director, Villa I Tatti, Via di Vincigliata, 50135 Florence, Italy; duplicate copies of all materials should be sent to Prof. Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Mass. 02138. Application deadline: November 1.

### Grants for Holography

Several grants to make holographic facilities available to painters, photographers, filmmakers, etc. through an artist-in-residence program at the Cabin Creek Center for Work and Environmental Studies, located in New York City. The objectives of the grant program are to increase awareness of this new medium within the artistic community and to upgrade the aesthetic quality of work being produced in the medium. Each artist chosen is expected to produce a finished piece which will remain his or her property; Cabin Creek Center will retain the right to borrow the works for exhibition. Applicants should submit a brief description of the work they would like to produce and attach a budget and timetable covering original filming only. Proposals and requests for further information to: Hart Perry, Project Director, CCCWES, 58 East 11 Street, N.Y.C. 10003. Deadline: July 30.

### NEA Internship Program

Thirteen-week programs to acquaint participants with the policies, procedures and operations of the National Endowment for the Arts. Applicants must be sponsored by a college or university, state arts agency, or other non-profit, tax exempt arts organization. Stipend \$2,480 plus travel. Sponsors should request application from: Intern Program Administrator, Mail Stop 557, NEA, Washington, D.C. 20506. Program dates and application deadlines: Spring: Feb. 5-May 4, A/D Sept. 22; Summer: June 4-Aug. 31, A/D Jan. 22; Fall: Sept. 24-Dec. 21, A/D May 11.

### Health Hazards Conference

The Society for Occupational and Environmental Health will hold their first national scientific meeting on health hazards in the arts and crafts in Chicago, Oct. 19-20. The conference will focus on epidemiologic studies of artists and craftspeople; case studies of workers' health problems in a particular art or craft; surveys/monitoring studies of particular workplaces; studies related to toxic substances in art/craft materials; and case histories of control efforts. Abstracts of papers in above areas should be sent to SOEH, 1341 G. Street N.W., Suite 308, Washington, D.C. 20005. Deadline: June 30.

### Archival and Documentary Material

A group of scholars is seeking to establish an annual journal for the publication of documents pertaining to the history of art. For the present they are asking for post-Medieval through modern material, excluding documents about living artists, and are limiting their scope to Western European languages and English. The journal will contain only transcripts of source materials hitherto unpublished or published inadequately; comments and interpretations will be kept to a minimum because the primary objective is to offer a vehicle for publishing the documentation. Those with material for publication should send a one-page abstract describing scope, approximate length, and potential importance for other scholars in art history and other fields to: Donald M. Reynolds and James Beck, Co-Chairmen, Committee for the Publication of Documents for the History of Art, P.O. Box 608, Cooper Station, N.Y.C. 10003.

### 1979 SAH Annual Meeting

To be held in Savannah, GA., April 4-8, with David Gebhard, Univ. California, Santa Barbara, serving as general chairman. Those wishing to propose papers should write immediately directly to the session chairman. Where chairman is to be announced (TBA), write to SAH Office, 1400 Walnut Street, Philadelphia, Pa. 19103. Sessions: *General Session: Europe: Medieval through 17th Century*, TBA; *History and Purpose in the Modern Movement*, Christian F. Otto, Cornell Univ.; *America, 1750-1810*, Marian C. Donnelly, Univ. Oregon; *The Historian as Historical Writer and Critic*, TBA; *Borrowing, Historicism and Historic Preservation, 1931-1942*, Robert A. M. Stern, Columbia Univ.; *Southeastern United States, 1810-1860*, George J. Andreve, Maryland Historical Trust; *Landscape Architecture*, TBA; *The Decorative Arts*, Jessie J. Poesch, Newcomb College; *Urban Planning*, Norma Evenson, Univ. California, Berkeley.

## /announcements

### Conferences Past

Announcements that reached us too late for attendance, but of considerable interest and papers (published or unpublished) may be obtainable: **Rubens and Humanism**, May 5 and 6, cosponsored by the University of Alabama in Birmingham and the Birmingham Art Museum. Participants included Richard Judson, Anne-Marie Logan, Jeffrey Muller, Charles Scribner III, and Kristi Nelson. Additional information from John M. Schnorrenberg, chair of the department. . . . **Problems in Medieval Stained Glass**, held April 26 at Tufts University. Papers on the problems of style and attribution of thirteenth-century glass, stained glass as an architectural art, and problems in conservation and preservation. Held in conjunction with the exhibition "Medieval and Renaissance Stained Glass from New England Collections" installed at the Busch-Reisinger Museum from April 25 through June 10. Exhibition catalog, prepared by Madeline H. Caviness and Tufts University students. For further information: Dept. Fine Arts, TU, Medford, Mass. 02155. . . . **The Mark & Suzanne Goodson Symposium on American Art**, held at the Whitney Museum on April 17. The first in a planned annual series. Nine papers by doctoral candidates and "younger" faculty and curators. Topics included Alexander Calder, Peter Blume, Joseph Cornell, muralists, Radio City Music Hall, and Frederick Law Olmstead. . . . **The Invisible City**, a conference on artists' housing that was held May 5-7 and "housed" at the UC Berkeley Art Museum, the San Francisco Museum of Modern Art, and the Oakland Museum. The mayors of all three cities turned up, as did a host of architects, city planners, economists, artists, poets, and critics. The press release we received doesn't give a "contact," but maybe one of our readers can tell us. . . . **Contemporary Textile Art**, a symposium held May 12-14 at Merritt College in Oakland Calif. The focus was on artists' concerns, with curators, collectors, educators, etc. also present. For additional information: Wendy Kashiwa, Symposium Director, Fiberworks, 1940 Bonita Ave., Berkeley, Calif. 94704. . . . **Positions in Architecture**, the third annual symposium sponsored by the architectural studies division at the Rhode Island School of Design. Organized by Friedrich St. Florian and moderated by Kenneth Frampton, the conference was held April 14-15 at RISD.

### Free Student Admission at Whitney

College students with valid I.D. will be admitted without charge to the Whitney Museum of American Art starting this May. The free-admission policy has been made possible by a grant from the Helena Rubinstein Foundation, which is also responsible for funding a new series of weekly gallery talks especially for students.

## CAA board bulletins



"Angel," by Benny Andrews. Oil and collage on canvas. 76" x 45". 1977.

Benny Andrews not only had four one-man shows in as many (or rather, as few!) months—at the Lerner Heller Gallery in New York City in March, the Art Gallery of Sarasota in April and May, the University of Wisconsin in Oshkosh in April and May, and the Handshake Gallery in Atlanta in June—but also has a book of eight critical essays and 70 pen and ink drawings coming out in May (*Between the Lines*, Pella Publishing Co.). August will see the publication of a novel by his brother Raymond (*Appalachian Red*, Dial Press), with cover design and 14 pen and ink drawings by Benny Andrews.

Ellen Lanyon will be director-in-residence of the Oxbow Workshop 78. This summer workshop, supported in part by grants from the NEA, the Michigan Council for the Arts, and the Illinois Arts Councils, consists of three three-week sessions that bring together an impressive and wide-ranging group of artists-in-residence. In between planning the summer workshop, Lanyon had a solo show at the Fendrick Gallery in Washington, D.C. in January and February and was artist-in-residence at the Art Academy of Cincinnati, at the University of Wisconsin, Parkside, and at Southern Illinois University in Carbondale. In addition, she juried the exhibition entitled "Eat Your Art Out" at the School of the Art Institute of Chicago and taught for one quarter at S.U.N.Y., Purchase.

H. W. Janson was a fellow at the National Humanities Institute at Yale University during the 1977-78 academic year. Readers with long memories may recall that CAA President Marilyn Stokstad preceded him in that position. The Institute, which focuses on the development of interdisciplinary courses on

the undergraduate level, has been funded by a three-year grant from the NEH.

Ann Sutherland Harris delivered one of the talks in the Metropolitan Museum of Art's highly popular evening lecture series, "Women and Art." She is seen below with two other participants in that series, Alessandra Comini and Alice Neel.



From left: Alessandra Comini, Alice Neel, and Ann Sutherland Harris.



"Female Model on African Stool," by Philip Pearlstein. 72" x 60". 1976.

A one-man show of lithographs and etchings by Philip Pearlstein opened at the Springfield (Missouri) Art Museum in May; will travel around the country for the next few years. Pearlstein had a show of major new paintings at the Allan Frumkin Gallery in New York City in April, from which "Female Model on an African Stool," above, was acquired by The Cleveland Museum of Art.

## preservation news

With this issue of the *CAA newsletter*, the Committee for the Preservation of Art (see Statement of Purpose, CAA newsletter, vol. 3, no. 1, March, 1978, p. 11) inaugurates a column designed as a forum for the discussion of problems concerning endangered works of art. Readers are encouraged to call attention to other threatened examples and participate in the resolution of these issues based on their own perspectives and experiences. Where possible, the Committee will lend support to regional and local efforts to preserve significant works from destruction.

**Radio City Music Hall.** Carol Krinsky represented the CAA Preservation Committee at a hearing held on March 14 before the New York Landmarks Preservation Commission and spoke in support of landmark status for the endangered Radio City Music Hall. Representatives of numerous arts organizations defended the extraordinary interior spaces, coordinated Art Deco design, fine craftsmanship, and exceptional apparatus of the theatre. The building was closed on April 12 because its owners, Rockefeller Center, Inc. (RCI) claim millions of dollars in losses each year. They feel landmark status would impede their efforts to find a new use for the building or its site, since they wish to raze the building. A temporary reprieve has been offered by New York State. The Urban Development Corporation has taken a one dollar lease for next year and two million dollars will be spent to cover deficit costs and evaluate proposals for continued use of the theatre after April, 1979 (see *The New York Times*, April 11, 1978). RCI proposes to construct an office building over the theatre for rent to offset losses in theatre revenues, but they have not suggested any continued use for the theatre. The Preservation Committee will continue to work with other arts organizations for a solution that retains the decorative integrity of the site with a viable use for the interior.

**The Albany Mall.** The art purchased by New York State for the mile-long concourse of the Albany Mall is in an appalling state (see Tom Hess, *New York Magazine*, November 28, 1977). Paintings by Kenneth Noland (*Via Ochre*, 1969) and Al Held (*Untitled*, 1968) have been removed from their stretchers and adhered permanently to the concourse wall with white lead. Other works by Clyfford Still, Morris Louis, and George Segal, among others, have been splashed with detergent, discolored, or punctured by furniture and tools or are in the throes of disintegration because of changes in temperature and humidity. Inadequate funds are available for their maintenance and preservation. Al Held has offered to repair his work for the cost of materials. The legislators are being urged to vote for funds to restore these works but if the conditions are not altered this will be inadequate. The Committee for the Preservation of Art has requested a 'state of the question' report from the governor's committee (Kitty

Carlisle Hart, Chair of the New York State Arts Council and Gordon Ambach, Commissioner of Education and responsible for the State Museum) and further consideration will be given to this problem. One issue centers around works in public spaces. Guidelines need to be devised for public responsibility toward the maintenance of such works.

**Olana.** This Italo-Mauresque villa on the banks of the Hudson designed and erected by the painter Frederic Edwin Church in collaboration with the architect Calvert Vaux in the 1870s and now a national historic site has been closed due to deterioration in the paint and plaster. Because of Olana's importance as an American synthesis of culture and nature, using a broad spectrum of artistic styles culled from many civilizations to create a "... perfect Eden in the center of the world ... Emerson's, Thoreau's and Whitman's America realized with Church's own personal wealth and artistic flair ..." the CAA Preservation Committee will work together with the National Trust for Historic Preservation and the Society of Architectural Historians to encourage a satisfactory restoration and speedy reopening.

**Alexander Calder, Pittsburgh and Hello Girls.** *Art News* (January, 1978) reported on the present condition of two Calder sculptures: the mobile *Pittsburgh* (1958) and the fountain *Hello Girls* (1963-64). The mobile, now suspended in the Pittsburgh International Airport, has been repainted and for almost 18 years frozen in position, turned by electric motor rather than responding to air currents. For a number of years Professor Reinhold Heller and Ms Diane Rose have negotiated with the airport officials and County Commissioners to restore this art work. Recently the Allegheny County Commissioners voted unanimously to restore the mobile and entrusted Calder's manufacturer, Segre's Iron Works, with the commission. However, they have not yet begun to work on the piece. The Committee wrote a letter to the County Commissioners and local newspapers urging that the piece be rehung and repainted, emphasizing the availability of documents that clearly state Calder's original intention and of the expert advice that both Rose and Heller could provide. The fountain *Hello Girls*, designed for the pool of the Los Angeles County Museum of Art, is now installed on dry land because of hydraulic problems and continuous tar seepage from the ground into the pool. Albert Elsen, a member of the Preservation Committee Board, has privately urged the museum to correct the fountain's present setting. Several proposals are currently being considered that may well lead to a satisfactory solution.

Annabelle Simon Cahn ■  
Public Information Officer

## graduate students

During the 1978 College Art Association Annual Meeting, a lounge area was set aside on Thursday, January 26th, in the Clinton Suite for graduate students to assemble over lunch in an informal setting. The CAA Committee on Graduate Education took this opportunity to poll student members of CAA on a variety of issues. Fifty percent of the students who visited the Clinton Suite responded to the questionnaire distributed by the Committee. The following is a summary of the results.

1. *How can we establish a collective identity so that our ideas and problems can be fully recognized within CAA?* Answers included: conducting a student symposium; establishing a student caucus; placing a graduate student on CAA's Board of Directors; publicizing the graduate students' situation re jobs.

2. *How can we maintain contact among CAA's student members?* Answers included: communicating through the *CAA newsletter* or through a separate student newsletter; writing circulars and organizing meetings to increase visibility of graduate students at conventions and throughout the year.

3. *What are the most immediate needs of graduate students to which the Committee can address itself? How could the Committee attempt to meet them?* Answers concentrated almost exclusively on the job "crisis": help in finding jobs, including those in related fields; accurate list of positions available; more sympathetic faculty attitudes toward the bleak job outlook.

4. *Other suggestions:* Answers included: compilation and computerization of M.A. and Ph.D. theses in the U.S. and Europe; published list of grants and institutions that might aid research for M.A. or Ph.D. thesis work in art history; analysis of job trends in the field.

Both in the questionnaires and discussions, graduate students almost unanimously expressed great dissatisfaction with employment prospects in art history, with this gloomy feeling compounded by rising costs of graduate education. Despite these problems, however, most students are determined, if at all possible, to remain within the field. One new trend was particularly discernible among the students attending this informal gathering: that is, that many students are willing and even eager to obtain a variety of job experiences, even at the expense of delaying the completion of an advanced degree. The motivation for this attitude seems to come from the limitations in the job market for the "traditional" professions of art historians—teaching, museum work, publishing—and from the belief that the more diverse an art historian's background is, the more marketable he or she will be in non-traditional (as well, it is hoped, as in traditional) careers available to art historians.

Gail Harrison ■  
Chair, Committee on Graduate Education

## grants and awards

### MILLARD MEISS PUBLICATION FUND

The Millard Meiss Publication Fund Committee met on April 21, 1978 and announced award of subventions to the following:

Guity Azarpay, for *Sogdian Painting: The Pictorial Epic in Oriental Art*, University of California Press.

Luis O. Gómez and Hiram W. Woodward, Jr., for *Essays on Barabudur*, Berkeley Buddhist Studies Series.

Hellmut Wohl, for *Domenico Veneziano*, New York University Press.



William H. Tague

George Heard Hamilton

### ART DEALERS ASSOCIATION

The 1978 ADAA award for outstanding achievement in the field of art history was presented to George Heard Hamilton, Director Emeritus of the Sterling and Francine Clark Art Institute. Hamilton, who is also trustee of the Museum of Modern Art and vice president and trustee of the Hill-Stead Museum, served as president of the CAA from 1966 to 1968. Dr. Hamilton is the seventh recipient of ADAA Annual Award, which consists of a grant of \$5,000 and a bronze replica of a stabile by Alexander Calder. The award was presented at a dinner held at the Metropolitan Museum of Art on April 12, 1978.

### ACLS TRAVEL GRANTS

ACLS Travel Grants to attend international conferences during the period July through October, 1978, were awarded to three applicants recommended by the CAA: Malcolm Campbell, Univ. Pennsylvania: Conference on Giambologna, in Edinburgh, Scotland; Thomas F. Mathews, New York Univ.: Second International Symposium on Armenian Art, in Erevan, U.S.S.R.; David L. Simon, Wesleyan Univ. *Convegno Internazionale di Studi: "Lorenzo Ghiberti nel suo Tempo,"* in France.

### WOMEN'S STUDIES

Woodrow Wilson Research Grants in Women's Studies are open to outstanding graduate students, both men and women. In 1978 there were 175 applicants; 18 winners were selected. Among the recipients: Frima Fox Hofrichter, Rutgers Univ.: Judith Leyster, 1609-1660; Bernice Kramer Leader, Columbia Univ.: American paintings of women in interiors at the turn-of-the-century.

### DELMAS FOUNDATION

Grants for research in Venice. Among the recipients for 1978-79: Inge A.M. Jackson, Columbia Univ.: The Villa Barbaro at Maser; Diane Kelder, College of Staten Island, C.U.N.Y.: Drawings by the Bibiena; Anne Markham Schulz, Brown Univ.: Giovanbattista and Lorenzo Bregno; Joy Allen Thornton, Univ. Pittsburgh: Color Theory: Veronese.

### GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants totaling \$4,569,500 to 292 scholars, scientists, and artists in its 54th annual competition. The fellows were selected from among 3,073 applicants. (For those who keep track of such matters: last year there were \$4,602,000; 313 recipients; and 3,050 applicants.) Among the recipients:

#### Art History/Cognate Areas

Vincent J. Bruno, Univ. Texas at Arlington: Painting techniques of Hellenistic and early Roman artists; E. A. Carmean, Jr., National Gallery of Art: Studies in late Cubist painting, 1915-1928; Nicolai Cikovsky, Jr., Univ. New Mexico: The meaning of Winslow Homer's art; George T. Dickie, Univ. Illinois at Chicago Circle (Philosophy): Development of an institutional theory of art; Henri Dorra, Univ. California, Santa Barbara: Symbolist art theories; Walter S. Gibson, Case Western Reserve Univ.: The origins and development of the Flemish cosmic landscape of the 16th century; George P. Landow, Brown Univ. (English): Typological symbolism in Victorian art, literature, and thought; John Margolies, New York City: Commercial architecture of the 20th century; W. McAllister-Johnson, Univ. Toronto: A critical repertory of graphics at the French Salon, 1673-1824; Seymour Slive, Harvard Univ.: A catalogue raisonne of Jacob van Ruisdael's paintings, drawings, and etchings; Calvin Tomkins, New York City: Robert Rauschenberg and the New York art world, 1945-1975; Joanna Williams, Univ. California, Berkeley: A comprehensive study of Orissan painting.

#### Artists

Ralph Arlyck, Vassar College: Filmmaking; Gordon Ashby, Inverness, Calif.: Natural light in museum and gallery interiors;

Charles Bennett, New York City: Painting; Richard M. A. Benson, Newport, R.I.: Photography and research on photographic hand ink printing; Steven J. Beyer, St. Paul: Sculpture; Robert Breer, Cooper Union: Filmmaking; Chris Burden, Venice, Calif.: Conceptual art; William M. Burke, School of the Museum of Fine Arts, Boston: Photography; Calvert Coggshall, New-castle, Me.: Painting; Judy Dater, San Anselmo, Calif.: Photography; Tom DeWitt, S.U.N.Y. at Albany (Music): Video; Ed Emshwiller, Wantagh, N.Y.: Video; Claire Falkenstein, Venice, Calif.: Sculpture; Michael Foran, Laramie, Wyo.: Painting; Frank Gillette, New York City: Video; Jan Groover, Kingsborough Community College, C.U.N.Y.: Photography; Edwin Julius Gunn, Asheville, N.C.: Painting; Nancy L. Holt, New York City: Sculpture; Neil Jenney, New York City: Painting; Richard Kevorkian, Virginia Commonwealth Univ.: Painting; Richard W. Kotuk, New School for Social Research: Filmmaking; Danny Lyon, Bernalillo, N.M.: Filmmaking; Joel Meyerowitz, Cooper Union: Photography; Brenda Miller, New York City: Sculpture; Richard Mirrach, Univ. Calif., Berkeley: Photography; Kenneth Price, Taos, N.M.: Sculpture; Walter Rosenblum, Brooklyn College, C.U.N.Y.: Photography; Daniel J. Sandin, Univ. Illinois at Chicago Circle: Video; Joel Sternfeld, Richard Stockton State College: Photography; Joel Sucher, Brooklyn, N.Y.: Filmmaking; Julius Tobias, Univ. North Carolina at Greensboro: Sculpture; Henry Wessel, Jr., San Francisco Art Institute: Photography; Thornton Willis, New York City: Painting; Geoff Winningham, Rice Univ.: Photography; Garry Winogrand, Univ. Texas at Austin: Photography; Jacqueline Winsor, School of Visual Arts: Sculpture.

### AMERICAN ACADEMY IN ROME

Twenty-eight artists and scholars selected from a field of 407 applicants have been awarded 1978-1979 Rome Prize Fellowships by the American Academy in Rome. Recipients include, *In the Fine Arts*: Howard Newman, of Newport, R.I., and Lewis Rakowsky of Arcata, Calif., in sculpture; and Joe Draegert of Central Valley, Calif., Charles M. Dwyer of Newport, R.I., and Robert T. Hooper, of Higganum, Conn., in painting. *In Art History*: First-year awards to Gail Feigenbaum of Skokie, Ill., and Jeffrey M. Muller of Brunswick, Me.; fellows staying at the Academy for a second year are William Tronzo of Cambridge, Mass., Michael Mezzatesta of East Setauket, N.Y., and Ellen R. Shapiro of New Haven, Conn. Virginia Anne Bonito, Bronx, N.Y., will be at the Academy for the year as recipient of the National Gallery of Art's Chester Dale Fellowship in the History of Art. ■

## people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion in the next newsletter should be sent to her at R.F.D. No. 2, Peth Road, Randolph, Vt. 05060, by July 15.

### IN MEMORIAM



**Charles F. Montgomery**, Professor of the History of Art at Yale and Curator of the Mabel Brady Garvan and Related Collections of American Art in the Yale Art Gallery died in February in New Haven. He was 67 years old. A leading authority on American decorative art, Montgomery had been on the Yale faculty since 1970. He had previously been at the Henry Francis DuPont Winterthur Museum in Wilmington, Delaware, and had served as Director at Winterthur from 1954 to 1961. At Yale, Montgomery had supervised the reorganization and the new installation of the famous Garvan collections, making them one of the most popular attractions in the Yale Art Gallery. He had directed a team of Yale scholars in the preparation of the landmark exhibition, *American Art, 1750-1800: Towards Independence*, widely acclaimed as one of the finest art exhibitions of the Bicentennial year.

**Amy Goldin**, art critic and contributing editor to *Art in America*, died in April at the age of 52. In 1976 she received the CAA's Frank Jewett Mather Award for distinguished criticism. The citation noted that she had "systematically challenged entrenched establishment and orthodox positions of all sorts" and that she wrote in "a broad cultural, historical and social context with sensitivity, lucidity and verve." Trained as a painter, Ms Goldin turned to criticism in the early 1960s. She served as visiting critic at several colleges, including the University of California at San Diego.

**William Mathewson Milliken**, Director Emeritus of The Cleveland Museum of Art, died in March at the age of 88. The second director of the Museum (1930-1958), he served also as curator of decorative arts from 1919 to 1958 and as curator of paintings from 1925 to 1930. In his early years with the Museum Milliken laid the foundation of the medieval collection (most notably with the purchase of the Guelph Treasure in 1930) and established the Museum's policy of collecting internationally, in all mediums, and on the highest level of quality. During the 1930s he was associated with the WPA's Federal Art Project and various other governmental programs for the support of art and artists.

**Robert Tyler Davis**, 73, who served as Assistant Director and, for a time, as Acting Director of the National Collection of Fine Arts in Washington from 1968 to 1970, died in Pasadena in March. A specialist in painting, sculpture and the decorative arts, he served as Director of Education at the Albright-Knox Art Gallery in Buffalo and was Director of the Portland (Oregon) Art Museum and of the Montreal Museum of Fine Arts. In Montreal, he also organized the Art Department at McGill University, where he was professor of art and chairman of the department. From 1971 to 1974 he devoted his time to research on the European and Asiatic decorative objects in the John Gellatly Collection at the National Collection of Fine Arts and served as consultant for graduate fellows and interns.

### TEACHING

Former CAA president and retired chairman of the division of fine arts at the University of Georgia **Lamar Dodd** and his wife **Mary** recently donated an extensive collection of paintings and drawings to LaGrange College in Georgia. Dodd's connection with LaGrange dates from the early 1920s, when he first began studying art. Since there were no art classes given in the schools that he attended as a boy of 12 or 13, he was allowed to take classes at the nearby girl's college, a privilege he continued to enjoy until he graduated from high school. The generous donation includes not only some 300 of Dodd's own paintings, often with preparatory drawings, but also several works by other American artists and a few from foreign cultures. In addition to documenting Dodd's career from his earliest works to his most recent, the gift also represents the evolution of American art from the 1930s through the present.

The Fogg Museum and department of fine arts of Harvard have added two new Orientalists to their respective staffs. **John Hay** (Princeton) has been appointed an assistant professor to teach courses in Chinese painting. **Robert Mowry** (Kansas), also a specialist in Chinese painting, has been appointed assistant curator of Oriental art at the museum.

**Carol Ockman** has joined the faculty of Williams College to teach nineteenth- and twentieth-century European art. **John W. Coffey** (MA Williams '78) has been appointed assistant to the director of the college museum, a new position. In addition, the department will soon be announcing a new appointment to teach photography.

One of the more unusual effects of the Treasures of Tutankhamun exhibition was the display of gamesmanship that emerged from the University of Chicago after the show was installed at that city's Art Institute. Graduate student **Peter Piccione**, assisted by Professor **Edward Wente** and fellow student **Edward Ashment**, has reconstructed rules for the ancient game of *senet*, at least partly because of a remarkable gameboard found in the exhibition. The reconstruction depends to a large extent on a text known as *The Book of the Gates*, which describes incidents closely related to many of the glyphs on the gameboards. *Senet* anyone?

The relationship of an artist-teacher with his students will probably always be interesting to both artists and art historians. **Southern Connecticut State College** and **Munson Gallery** are holding their 3rd national invitational show "*In Their Own Image? Print-makers and Their Students*" in New Haven from April 23 to May 13.

The newly elected President of the International Center of Medieval Art is **Carl F. Barnes, Jr.** Barnes is also professor of art history and archaeology at Oakland University in Rochester, Mich.

**Arthur E. Greenblatt** has been named Dean of the Center for Creative Studies at the College of Art and Design, Detroit. Greenblatt is a painter who formerly taught at the Mary land Institute and served as curricular coordinator for the Union of Independent Colleges of Art.

**Sir Ernst Gombrich** delivered the Adolf Katzenellenbogen Memorial Lecture, "Courtly Taste and Artistic Skill, Reflections on the International Gothic Style around 1400," at Johns Hopkins University on April 10. **Ellen Williams**, curator of the University's Archaeological Collection, has been awarded an NEA grant to survey the conservation needs of the collection. And littlest though not least: **Morisa Kessler** arrived in March.

Virginia Polytechnic Institute and State University is pleased to welcome sculptor **James Wolfe** as visiting artist in the department of art this Spring. Wolfe will teach a sculpture class and a three-dimensional design course and will act as a critic for the advanced painting class.

## /people and programs

An exhibition of works by seven artists, all from the faculties of different institutions, was mounted this spring at the University of Colorado, Boulder. The seven artists are represented in depth by about 75 works. Included are **Diana Barrie**, University of Iowa, Cedar Falls; **Bonnie Donohue**, of the Boulder campus; **Conrad Gleber**, Art Institute of Chicago; **Judith Golden**, UCLA; **L. M. Johnson**, Philadelphia College of Art; **Keith Smith**, the Visual Studies Workshop in Rochester; and **Jim Snitzer**, University of Iowa, Iowa City.

Another seven-artist show was mounted at the Smart Gallery of the University of Chicago to feature the work of artist members of the University's Committee on Art and Design, formed in 1975 to encourage the interdisciplinary study of the "practice and philosophy of art as taught by members of the departments of art, English, and philosophy." The seven were **Kanani Bell**, **Vera Klement**, **Thomas Mapp**, **Robert Peters**, **Richard Shiff**, **Joel Snyder**, and **Laura Volkerding**.

**Francis R. Kowsky** has assumed the duties of department chairman at the State University College at Buffalo. (We regret that in the past we have occasionally confused S.U.C. Buffalo with S.U.N.Y. Buffalo.)

### NEW ACTIVITIES

Yet another example of inter-institutional cooperation was recently brought to our attention. This one, supported by a three-year NEH grant, links the Worcester Art Museum with the eleven institutions of the Worcester Consortium for Higher Education. Coordinated by **Virginia C. Raguin**, based at the College of the Holy Cross, Worcester's "College Gallery" program involves fifteen exhibitions designed by faculty using works from the Museum's collections. Not only do participating faculty and students come from a variety of institutions, but they also represent several disciplines: history, philosophy, computer science, chemistry, and literature as well as the predictable art history and fine arts. A course designed to introduce students to museum work and exhibition procedures is offered every Fall.

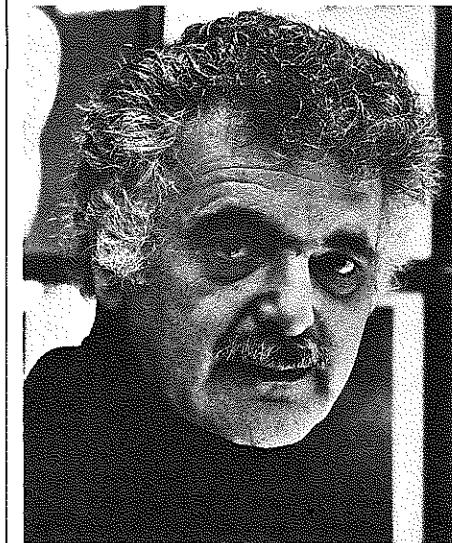
The State University College at Buffalo recently completed a new paper-making facility. This summer, from June 26 to July 15, the college will offer a hand-papermaking workshop, to be led by **Peter J. Sowiski**, printmaker on the fine arts faculty. Traditional sheet forming (Tamazuki), mould and deckle construction, as well as casting and special processes will be covered.

June 1978

### MUSEUM STAFF NOTES

As of July 1, 1978, the director of the Princeton University Art Museum will be **Fred S. Licht**, who comes to Princeton from Florence, where he has been director of the Florida State University Center since 1968. A graduate of the University of Wisconsin, with a doctorate from the University of Basel, Licht has taught art history at Princeton, Williams, and Brown. From 1970 through 1974 he was field director for all the CRIA projects in Florence and Venice, the two cities most seriously affected by the devastating Italian floods of 1966. Licht succeeds **Peter Bunnell**, who will remain at Princeton as a full-time professor.

**John Coplans**, founding editor of *Artforum*, has been named director of the Akron Art Institute. A former curator at the Pasadena Art Museum, Coplans has written extensively and is a recipient of the CAA's Frank Jewett Mather Award. He succeeds **Robert Doty**, who has moved on to be director of the Currier Gallery of Art in Manchester, N.H.



John Coplans

**Thomas B. Hess** has been named Consultative Chairman of the Department of Twentieth Century Art at the Metropolitan Museum of Art. He succeeds **Henry Geldzahler**, who resigned as Curator of Twentieth Century Art to become Commissioner of Cultural Affairs of New York City. Mr. Hess, formerly editor of *Art News*, has been art critic of *New York Magazine* since 1972.

**Elizabeth H. Hawkes**, Assistant Curator of the Delaware Art Museum, has been appointed to serve also as Curator of the John Sloan Archives, which have recently been given to the Museum.

The first summer scholar-in-residence grant for research at The Robert Gore Rifkind Collection has been awarded to **Peter W. Guenther**, professor of art history at the University of Houston. Guenther won the ARLIS/NA award for Exemplary Scholarship in 1976 for his catalogue of the Edvard Munch exhibition at the University, and in 1977 organized and wrote the catalog of a major exhibition accompanying the symposium on German Expressionism.

**Jason D. Wong** has been appointed curator of the Joe and Emily Lowe Art Gallery and assistant professor of art at Syracuse University. Wong comes to Syracuse from a position as assistant director of the Johnson Museum of Art at Cornell. His previous experience includes the directorships of the Tucson Art Center, the Long Beach Museum of Art, and the visual arts division for EXPO '74 in Spokane. In addition to his curatorial responsibilities, Wong will be teaching two courses: advanced museum administration and a practicum in staging exhibitions.

The Grey Art Gallery and Study Center of New York University recently announced two new staff appointments: **Cynthia Wolk Nachmani** as assistant to the director and **Gary A. Reynolds** as registrar. Ms Nachmani received her BA and MA degrees from N.Y.U., where she is currently working on her doctoral dissertation. She has taught at Rutgers and at Finch. Reynolds, a specialist in 19th-century American art (MA, Brooklyn Coll.), comes to N.Y.U. from the Brooklyn Museum, where he was a curatorial assistant in the painting and sculpture department.

**Ellen J. B. Toker** has been appointed public relations director at the Carnegie Institute in Pittsburgh. With a background in art history and Italian (Univ. Wisconsin and Middlebury), she will be responsible for the *Carnegie Magazine*, as well as membership, publicity, volunteers, and graphics.

Amherst College has a new curator of collections: **Judith A. Barter**, who succeeds **Lewis Shepherd**, comes to Amherst from Vermont. Before that she was on the curatorial staff of the St. Louis Art Museum. Plans for the Amherst museum include completion, for Fall publication, of a catalogue of the college's American painting collection and a show of furniture.

**John Carswell** has been appointed curator at the Oriental Institute of the University of Chicago. A research associate in the Institute, Carswell is the first curator with a fine arts background to head the Institute museum. He spent the twenty years prior to 1976 as professor and chairman of the department of fine arts at the American University of Beirut.

E.S.R. ■

# 1978 annual meeting placement

This regular annual report comes with its regular annual warning: since the information contained herein is based *solely* on applicants registered at the annual meeting and positions included in the Annual Meeting Listing mailed in December and the Supplementary Listings distributed in New York, it is not particularly significant. Statistics that are considerably more meaningful will be available when we review all positions listed and all curriculum vitae forms filed with us for the entire 1977-78 academic year. That review will appear in the next issue. Thus forewarned:

## APPLICANTS

Like everything else at the New York annual meeting, registration at the Placement Bureau was bigger. The fact that there were nearly twice as many applicants registered in New York as in Los Angeles the previous year

seems to us to mean simply that New York was more convenient (*i.e.*, cheaper) for twice as many people to get to; it does not, we suspect, betoken any great upsurge in the number of persons seeking jobs.

If we ignore absolute figures and just look at relative proportions, the situation was remarkably similar to that of last year. Seventy-four percent of applicants were artists, compared with 71% in L.A.; 22% of applicants were art historians, compared with 24% in L.A. (The missing percentages are art educators, art and slide librarians, etc.)

The proportion of female candidates seems to be growing, both among artists and art historians. Among artist candidates, women represented 44% of the pool in 1976; 43% of the pool in 1977; and 51% of the pool in 1978. Among art historians, women represented 60% of the pool in 1976; 56% in 1977; and 62% in 1978.

## OVERVIEW: APPLICANTS AND OPENINGS (1977 and 1978)

	Applicants 1977	Openings 1977	Applicants 1978	Openings 1978
<b>Artists</b>				
Unspecified or Broad	0	101	18	67
Painting and Drawing	257	40	574	48
Sculpture	112	16	206	18
Printmaking	85	14	151	19
Design	28	49	19	56
Photography	42	18	80	20
Ceramics	61	23	94	21
Jewelry/Metalwork	8	3	6	8
Video/Film	10	9	25	11
Commercial Art	0	2	1	7
Weaving/Textile	17	9	15	7
Woodworking	0	0	0	1
Glassblowing	0	2	5	0
Conceptual Art/Mixed Media	12	0	18	0
	632	286	1212	283
<b>Art Historians</b>				
Unspecified or Broad	1	79	15	52
Primitive/Pre-Columbian	11	3	9	3
Ancient/Classical	18	2	28	8
Early Christian/Byzantine/Medieval	31	1	70	5
Renaissance-18th Century	67	13	77	22
Modern European	18	5	88	20
American	40	15	37	13
Oriental/Near Eastern	20	11	23	7
Architectural History	11	6	7	7
History of Photography/Film	0	3	3	0
	217	138	357	137
<b>Art Educators</b>	0	21	11	13
<b>Museum Professionals</b>	18	51	36	44
<b>Art &amp; Slide Librarians</b>	2	5	12	4
<b>Miscellaneous</b>	26	5	15	5
<b>TOTALS</b>	<b>895</b>	<b>506</b>	<b>1643</b>	<b>486</b>

## POSITIONS

The number of positions listed was approximately the same as for the comparable period last year (*see* chart). There was an overall drop of 20 positions, but a loss of only three positions for artists and only one for art historians. The major drop was in art education and museum positions, both of which have other primary sources for recruiting.

**Rank.** As in the past, the vast majority of positions listed through the CAA are at the "open" through assistant professor level. In studio there were 74 open listings, 99 for instructor, 79 for assistant professor, 12 for associate professor, and 19 for full professor or chair. In art history the breakdown was 34 open positions, 18 for instructor, 46 for assistant professor, 17 for associate professor, and 8 for full professor or chair. The only significant change is that relatively fewer positions are listed as "open": 74 for artists, compared with 103 last year; 34 for art historians, compared with 50 last year.

**Short-Term Listings.** On the increase for art historians: 33 this year, compared with 26 for the comparable period in 1977 and 18 for the comparable period in 1976. There were 73 short-term listings in studio, compared with 98 in 1977 and 53 in 1976. Eight of the positions listed for artists were part-time, as were eight of the positions listed for art historians.

**Experience.** Seems to be here to stay as a qualification for *getting* a job. Fifty-four percent of the studio positions listed required experience (55% in 1977; 48% in 1976). Experience was a prerequisite in 44% of the art historian positions listed (55% in 1977; 15% in 1976). The last is not a typo; it's a radical change!

**Areas of Specialization.** Last year at this time we noted that more and more of the jobs listed were falling within the "unspecified" or "broad" category. This year that trend seems to be reversing, or at any rate, levelling off. Twenty-four percent of artist openings (compared with 35% last year) and 52% of art historian openings (compared with 57% last year) fell within the "unspecified" or "broad" category. Both figures still represent a considerable increase from 1976, when only 16% of studio openings and only 33% of art historian openings were thus characterized.

R.R.W. ■

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

## NOTES FROM THE WOMEN'S CAUCUS

**Charlotte Robinson**, of the Washington Women's Art Center, is Program Co-ordinator for the 1979 WCA Conference to be held in Washington, D.C. next January.

Proposals for panels and activities for the 1979 Conference should be sent as soon as possible to **Lee Anne Miller**, President, WCA, Dept. of Art and Art History, Univ. of Missouri-Kansas City, 204 Fine Arts, Kansas City, Missouri 64110.

The Washington Chapter of WCA is planning an exhibition to coincide with the January '79 Conference. Entitled *Women from the Washington Vaults*, it will present art by women artists in Washington public collections that has seldom or never been exhibited. This will be the first historical exhibition sponsored by WCA and the first to rely exclusively on loans from public collections. **Josephine Withers**, University of Maryland, is curating the exhibit with the full support of local Caucus members and the generous cooperation of the Art Gallery of the University of Maryland, where the exhibition will be held. A full catalogue and text, with an appendix which will be a complete checklist of all work by women artists in Washington museums, is planned.

New WCA Advisory Board Members appointed by Lee Anne Miller include **Judith Brodsky** and **Jean Gillies**, the past President and Vice-President of the Caucus, who have been appointed as ex-officio members to special one-year terms. Regular three-year appointments have been accepted by **Miriam Schapiro**, **Cynthia Navaretta**, **Sheila McNally**, **Sylvia Lark**, **Muriel Magenta**, **Eleanor Tufts**, **Lucy Lippard**, **Ilise Greenstein** and **Audrey Flack**.

**Lee Anne Miller** is one of four Visual Arts Representatives recently appointed to the Continuing Committee of the National Commission on the Observance of International Women's Year by **Bella Abzug**, the Presiding Officer of the Commission.

**Correction:** *Women's Studies in Art and Art History*, compiled by **Elsa Honig Fine**, **Lola B. Gellman** and **Judy Loeb**, is available from Fine, 7008 Sherwood Drive, Knoxville, Tenn. 37919, for \$5.50 (check payable to **Elsa H. Fine**).

**Norma Broude** ■  
The American University

## ASSOCIATION OF HISTORIANS OF AMERICAN ART: STATEMENT OF PURPOSE

American art history is a growing field, attracting increasing attention from students, teachers, museum curators, writers, publishers and collectors. In recognition of this fact, an Association of Historians of American Art has been formed. Though our focus is American art history, we are conscious of the inter-disciplinary nature of our field and therefore welcome participation by specialists in American studies, American history and other related academic areas.

The Association of Historians of American Art takes as its domain a broad area that embraces the art produced in the Americas, North, South and Central, by all peoples who have lived there.

The purpose of the Association is primarily to provide a forum for an exchange of information of interest to historians of American art. Planned exhibitions, new research projects, books and dissertations in progress in American art would all be typical items of concern to the members of the organization.

The Association will also seek to promote professional standards of publication, teaching and exhibition of American art. Eventually, it is hoped, new outlets for publication will develop as a result of demonstrated interest in, and need for, such opportunities. Further, expanded occasions for professional meetings and scholarly symposia will be sought. Finally, the organization of A.H.A.A. will confer upon the study of American art a measure of recognition that will stimulate and encourage still further growth in this important branch of art history.

**William H. Gerds** ■  
President, Steering Committee

**Note:** The *Archives of American Art Journal* has offered to publish information and inquiries concerning members of the AHAA. Such inquiries and other correspondence should be sent to **William H. Gerds**, AHAA, Room B-27, City University Graduate Center, 33 West 42nd Street, N.Y.C. 10036.

## CAUCUS FOR MARXISM AND ART: CALL FOR PAPERS

**Cultural Imperialism, Past and Present.** The Caucus invites Marxist analyses of specific historical instances of cultural imperialism as well as larger theoretical considerations of that phenomenon.

**Marxist Approaches to Art History.** The Caucus continues to provide a forum for papers treating a variety of topics from a Marxist point of view.

Send proposals for historical sessions to **Eunice Lipton/Carol Duncan**, School of Contemporary Arts, Ramapo College of New Jersey, 505 Ramapo Valley Road, Mahwah, N.J. 07430.

**Artists Session:** The Caucus invites statements from artists who are redefining their relationship to an audience. We are looking for people working in the context of social change, *e.g.* artists concerned with: community groups; labor unions; coalition political groups; women; Third World; anti-imperialist struggles.

Send proposals to **Martha Rossler/Allan Sekula**, 851 San Dieguito Drive, Encinitas, Calif. 92024.

## HAVE A HAPPY SUMMER



Minerva Navarette

**Sadie Bloom**, who for more than seven years served as CAA Membership Secretary, decided she "had it" at 71 and left New York winters behind her to settle in Yuma, Arizona. She took with her 34 cartons containing her sewing, her knitting, her stamp collection, and the assorted paraphernalia of more hobbies than you can possibly believe. Not to mention her cat.

CAA members were not just 3x5 index cards to Sadie, much less names on a computer print-out, but loving life histories many of which she knew in surprisingly great detail. It is always easier—and pleasanter—to be able to obtain information from a colleague than to go look it up in the files, and for that "unpaid" function Sadie will be sorely missed. As she will be for her energy, her enthusiasm, and her true generosity of spirit. ■

## 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.*

**John Balsley.** Bienville Gallery, New Orleans. Feb. 3-March 2. John Michael Kohler Art Center, Sheboygan, Wisc. Feb. 12-March 25. Both shows sculpture: mixed media, welded and assembled machines.

**Carol Beighley-Paraskevas.** Westbroadway Gallery, N.Y.C. May 20-June 7. "Scrolls, Wraps, & Rolls," works on paper.

**Martin Berkon.** Genesis Galleries, N.Y.C. April 19-May 6. Paintings.

**Robert Berlind.** Green Mountain Gallery, N.Y.C. March 31-April 20. Paintings: oil on canvas.

**Judith K. Brodsky.** Douglass Library, Rutgers University, New Brunswick, N.J. March 4-31. Prints.

**Leif Brush.** Wright State University Gallery, Dayton. April 24-28. Art Research Center, Kansas City. May 23-June 23. Constructions.

**Hope Cook.** OPAPI Gallery, Southern Illinois University at Edwardsville. May 1-26. Etchings on fabric.

**Michael A. Cummings.** Cinque Gallery, N.Y.C. Feb. 21-April 1. Works on paper and cloth.

**Oriole Farb.** Center Gallery, Bucknell University, Lewisburg, Pa. April 25-30. Paintings, prints, drawings.

**Dorothy Gillespie.** Fells Point Gallery, Baltimore. March 1-26. Paperworks.

**Charlotte Landau.** Ward-Nasse Gallery, N.Y.C. May 13-June 1. Oil paintings: still lifes and portraits.

**Joanne Mattera.** AROW Gallery, Schenectady. June 4-27. "Fiber Drawings," hand-stitching on paper.

**Mary Maughelli.** Fig Tree Gallery, Fresno. April 1-30. Acrylic paintings and drawings.

**Kumiko Murashima.** State Museum, Trenton, N.J. May 6-June 10. Large tapestries inspired by nature.

**Judith Peck.** Reyn Gallery, N.Y.C. March 18-April 3. Sculpture in bronze.

**Sylvia Rutkoff.** Key Gallery, N.Y.C. April 1-May 6. Paintings.

**Frieda Savitz.** Southern Vermont Art Association, Manchester. July 15-31. Paintings and drawings.

**Miriam Schapiro.** Allen Art Museum, Oberlin, Ohio. April 12-22. "Femmagages," works on paper 1974-1978, including suite of etchings: "Anonymous Was a Woman."

**Robert Schechter.** Automation House, N.Y.C. May 3-27. Paintings on plexiglas, photographic silk screens, collages.

**Daniel Serra-Badue.** Kromex Art Gallery, N.Y.C. March. "Architecture as Metaphysical Discoveries," lithographs. Forma Art Gallery, Coral Gables. April 21-May 19. Paintings and lithographs. ■

## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.*

RENT-A-MENTOR now offers a unique variety of art, architecture, and food tours around N.Y.C. and Brooklyn. For further information contact Joan Barenholtz, 178 E. 80 Street, (212) 628-7597.

ARCHITECTURAL/ARCHEOLOGICAL ORIGINAL SLIDES, now ready for first generation copies or originals to you—all taken by us in 1978: Sicily (Agrigentum, Palermo, Monreale, Selinunte, more); France (Glanum, Arles, Avignon, Nimes, Frejus, Provence, Montmajour, Le Thonet, St. Maximin, forbidden interior of Kerylos at Beaulieu, more). Complete set slides of wood models of major Palladio examples at 1977 Cooper-Hewitt Exhibition. Vast collection, currently supplying major universities. Reasonable. Harvey Mortimer, 109 Alexander Ave., Montclair, N.J. 07043.

THE BOOK AND GRAPHIC ARTS CENTER, Box 982, New Haven, CT 06504. Books on art history, the art of the book, prints and drawings. Send SASE for listings. Indicate interests. ■

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

**DATEBOOK:** 1 July deadline ACLS Travel Grant applications (conferences November-February) . . . 15 July deadline September newsletter . . . 1 September deadline Millard Meiss applications . . . September 23 deadline submission of positions for October 3 Listing . . . 1 October deadline annual meeting abstracts.

## CAA newsletter

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