

# CAA newsletter

Volume 4, Number 2

June 1979

## 1980 annual meeting: call for papers and panelists

The 1980 CAA annual meeting will be held in New Orleans, Wednesday, January 30-Saturday, February 2. The Hyatt Regency will serve as headquarters hotel.

Art history sessions have been planned by **Caecilia Davis-Weyer**, Newcomb College, Tulane University. Studio sessions have been planned by **Lin Emery**, sculptor, New Orleans. 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, 1979**.

**Reminder:** In accordance with the Annual Meeting Program Guidelines, 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 and different faces, session chairmen are 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. Accepted abstracts are duplicated for distribution at the annual meeting without retyping. 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.

**Ancient Art: Its Survival and Revival in the Middle Ages and Renaissance.** Phyllis Pray Bober, Bryn Mawr College. Send abstracts c/o CAA, 16 East 52 Street, N.Y.C. 10022.

**Mediterranean Crosscurrents in Medieval Art.** Jaroslav Folda, Dept. of Art, Ackland Art Center, University of North Carolina, Chapel Hill, N.C. 27514.

Papers are invited on specific cases or problems of artistic interchange or influence in the Mediterranean region during the period from ca. 500 to 1453. The session will address the complex interplay of Armenian, Byzantine, Coptic, Crusader, Islamic, Italian and/or other Western elements in the development of the visual arts (including painting, sculpture, architecture and the decorative arts) in and around the Mediterranean basin. Please make the abstract as full and informative as possible.

**Romanesque Monumental Art: New Approaches to Unanswered Questions.** Thomas W. Lyman, Dept. of the History of Art, Emory University, Atlanta, Ga. 30322.

Your twenty-minute paper should demonstrate the application of a critical methodology to a question concerning either the genesis,

the interpretation or the transmission of architectural, painting or sculpture programs in the Romanesque period.

**London, Paris, Rome, Avignon, Prague: 1200-1350.** Eleanor Greenhill, Dept. of Art, University of Texas at Austin, Austin, Tex. 78712.

The session is designed to explore international or inter-regional exchanges in art, architecture or urban planning particularly as the result of the movement of artists and patrons among the great centers or royal and papal power. Papers on monastic or communal projects are also welcome if such projects can be shown to result from the same international movement.

**Art and Liturgy.** L.D. Ettliger, University of California, Berkeley. Send abstracts c/o CAA, 16 East 52 Street, N.Y.C. 10022.

Papers should suggest ways in which demands of liturgy have influenced architectural planning and pictorial decoration of religious structures. It is hoped that contributions will deal with European art and architecture from ancient times to the present as well as with examples from non-European cultures. Papers should not be longer than 20 minutes. A brief discussion limited to 10 minutes will follow each paper.

**St. Peter's.** Frank R. DiFederico, Dept. of Art, University of Maryland, College Park, Md. 20742.

The session will be devoted to the architecture and decoration of the old and new churches. Papers dealing with different media and a variety of historical and stylistic periods from the fourth century to the present are invited.

**Art and Science in the Renaissance.** Jack Wasserman, Temple University. Abstracts should be addressed to 531 General Patterson Drive, Glenside, Pa. 19038.

The session on art and the emerging modern science and technology of the later fourteenth and fifteenth centuries aims at exploring the mutual influences between these disciplines. A wide range of topics is sought to include artists such as Brunelleschi, Ghiberti, Alberti, Piero. Leonardo. Among the subjects that may be addressed are mechanics, mathematics, anatomy, optics, physiology and psychology of vision, color theory, sociology of the artist-scientist, scientific illustration, the state of research in this field. Papers should have a duration of between 15 and 20 minutes.

**Painting and Sculpture in Northern Europe, 1400-1550.** Barbara G. Lane, Queens College, C.U.N.Y. Abstracts should be addressed to 180 East End Avenue, Apt. 5H, New York, N.Y. 10028.

**The Imperial Presence in Central Europe from the Accession of the Hapsburgs until the First World War.** Thomas DaCosta Kaufmann, Dept. of Art and Archeology, Princeton University, McCormick Hall, Princeton, N.J. 08540.

Papers dealing with any aspect of imperial patronage, collecting and imagery from the late thirteenth to the early twentieth century

*Continued on p. 2, col. 1*

are invited. Topics in the history of the period of Hapsburg hegemony 1486 to 1780 are especially welcome. Papers treating the relationship of the imperial court to other European courts or centers of artistic production will also be considered.

**The Renaissance in Italy.** Creighton E. Gilbert, Art Dept., Cornell University, Ithaca, N.Y. 14853.

**The Seventeenth Century.** Marcel Roethlisberger, University of Geneva; Guest Curator, New Orleans Museum of Art. Abstracts should be addressed c/o New Orleans Museum of Art, P.O. Box 19123, New Orleans, La. 70179.

**European Landscape and Garden Design: 1650-1800.** Judith Colton, Dept. of the History of Art, Yale University, Box 2009, 56 High Street, New Haven, Conn. 06520.

The session will be organized around two main topics: the influence of specific topographies on the development of landscape and garden design and the garden as a vehicle for contemporary philosophical and political ideas. Papers that explore the relationship between garden design and landscape painting will also be considered.

**Renaissance and Baroque Art in Colonial Latin America.** Donald Robertson, Art Dept., Tulane University, New Orleans, La. 70118.

**European Art 1750-1890.** James H. Rubin, Dept. of Art, State University of New York at Stony Brook, Stony Brook, N.Y. 11794.

**Women as Patrons and Critics.** Rosemarie Bergmann, McGill University. Send abstracts c/o CAA, 16 East 52 Street N.Y.C. 10022.

The session will seek to determine and evaluate a specific contribution of women to developments in the visual arts. Women of all times, vocations and socio-cultural environments may be considered. Preference will be given to papers that explore the relationship between the personality of a female patron or critic and the influence she exerted upon an artist, a movement, a style, contemporary aesthetics or art theory.

**Women Artists and Social Change: 1850 to the Present.** Roberta Bernstein, Dept. of Art History, Barnard College, Columbia University, New York, N.Y. 10027.

**Patronage in America: The Artist and His Public.** Dorinda Evans, Dept. of the History of Art, Emory University, Atlanta, Ga. 30322.

A variety of papers from different periods of American art are invited. The focus on patronage might include governments, collectors, dealers, an individual, an institution, or the public as a whole.

**Art, Architecture and Crafts in the South.** Jessie J. Poesch, Art Dept., Newcomb College, Tulane University, New Orleans, La. 70118.

**Russian Art from the Middle of the Nineteenth Century to the Second World War.** Frederick S. Starr, Kennan Institute for Advanced Russian Studies, Smithsonian Institution Building, Washington D.C. 20560.

**Myth and Mysticism in Modern Art: 1880-1980.** Frederick S. Levine, Dept. of Art History, College of Arts and Sciences, Northwestern University, Evanston, Ill. 60201.

This session will welcome papers directed towards the application of established mythologies or the creation of new mythological concepts that add to our understanding of the role of myth and mysticism in the iconography of modern art.

**Twentieth-Century Art.** Jim M. Jordan, Institute of Fine Arts, N.Y.U., 1 East 78 Street, New York, N.Y. 10021.

**Film/Video and Twentieth-Century Art.** Diane Kirkpatrick, Dept. of History of Art, 209 Tappan Hall, University of Michigan, Ann Arbor, Mich. 48109.

Papers that examine the relationship between "modernism" in film or video and that in other visual arts are invited.

**Scientific Approaches to Art History.** Judson Emerick, Art Dept., Pomona College, Claremont, Calif. 91711.

The session will focus on scientific methods used in dating and analysing art objects. Papers that describe such methods and/or specific cases of their application are solicited.

**Flake, Pop, Crackle and Peel: Problems of Preservation in America.** Shirley Blum, Division of Humanities, College at Purchase, State University of New York, Purchase, N.Y. 10522.

Among topics to be considered for this session are case studies of the preservation of paintings and sculptures of national interest, technical problems in conservation, political and grassroots organization for preservation, problems of protection of works of art in public collections.

#### STUDIO PROGRAMS

**How the Chosen Get Chosen, or The Nuts and Bolts of Success.** Benny Andrews, 130 West 26 Street, New York, N.Y. 10001.

The panel will talk about ways and means of surviving and succeeding as a working artist. Speakers will include a curator or gallery director, a magazine editor, a collector, a grants officer from N.E.A., a legal person, and an artist.

**M.F.A. Forum/Roundtable.** John Clemmer, Art Dept., Newcomb College, Tulane University, New Orleans, La. 70118.

A group composed of M.F.A. graduates and members of the CAA Committee on M.F.A. Standards will discuss the published guidelines, as well as issues in career counseling, job interview procedures, apprenticeship programs, etc.

**Meeting the Crisis: Self-Help for Artists.** Introduction: Irving Sandler. "History of the 10th Street Co-ops and "Alternate Spaces." Chair: To be announced.

A panel of artists will survey artist-initiated enterprises and support-systems, such as cooperative workshops, selling collaboratives, artists' alliances, colonies and communities, and business or space consortia and will discuss the structure, successes, and limitations of these projects.

**Perspectives on Teaching.** Howard Conant, Dept. of Art, College of Fine Arts, University of Arizona, Tucson, Ariz. 85721.

The panel will consider problems and procedures in the teaching of art and will discuss current approaches to foundation studies and innovative methods in studio instruction.

**Prints: Workshops and the Artist.** Donald Saff, Dept. of Art, University of South Florida, Tampa, Fla. 33620.

The panel, composed of artists and workshop members, will explore the print as a product of the collaborative process.

**Works on Paper and Paper Works.** Howardena Pindell, Museum of Modern Art, 11 W. 53 Street, New York, N.Y. 10019.

A panel of artists who work on paper or with paper will discuss the wide range of art that uses paper as a vehicle or as a medium: collage, cast-paper, paper-making, embossment, monotype, watercolor, pastel.

**Sculpture in Color—Color in Sculpture.** Ann Sperry, Palo Alto, Calif. and Barbara Zucker, Philadelphia College of Art, Broad & Spruce Street, Philadelphia, Pa. 19102.

The panel will consider a wide range of sculpture, both historic and current, in which color is used as an intrinsic element that is essential to the full realization of the emotive and expressive values of the work.

**Crafts: Catalyst for the Arts.** Introduction: Eudora Moore, Crafts Coordinator, National Endowment for the Arts. Chair: To be announced.

A panel of artists who have chosen crafts techniques as their mode of expression will discuss the impact of craft materials—fiber, glass, clay—on the development of new art forms. They will also discuss the acceptance of these craft media in galleries and museums, architectural projects, and art school curricula.

**Sculpture: State of the Art.** Jeffrey Bayer, Art Dept., University of Alabama at Huntsville, Huntsville, Ala. 35801.

The session will excerpt main issues and highlights from the National Sculpture Conference, New York City, October 31–November 3, 1979, and preview the International Sculpture Conference, Washington, D.C. June 4–6, 1980.

**Master Painters as Teachers: The Transmission of Ideas.** Chair: To be announced.

Prominent artists will discuss the principles and aesthetic goals of the work of the master-artists who were their teachers; then demonstrate with slides of their own work how these ideas affected them, and further, show how these artistic concepts were again transmuted in the work of their own students.

**Photography: The Art of Choice.** E. John Bullard, New Orleans Museum of Art, P.O. Box 19123, New Orleans, La. 70179.

The panel will explore the collector's and curator's art of selection and the photographer's art of selectivity in composing and processing a picture.

**Regional Art Centers and the Making of Artists.** Ted Potter, Southeastern Center for Contemporary Art, 750 Marguerite Drive, Winston-Salem, N.C. 27106. Respondent: Richard Martin, *Arts Magazine*.

The panel will include directors of regional art centers and artists who have received support or whose reputations have been built by these centers. The relationship of these centers and the New York scene will be discussed.

**The Southern Rim (Part II) and the Mexican Connection.** Helen Escobedo, National University of Mexico, Mexico, D.F. and James Surls, Dept. of Fine Arts, University of Houston, Houston, Tex. 77004.

An outgrowth of the acclaimed "Southern Rim" panel at the last conference, the session will look at ideas and influences affecting current Southern and Mexican art.

## information

In conjunction with a project to conserve the murals painted for the Public Works of Art Project and the WPA Federal Art Project between 1934 and 1938, the New York County Courthouse at 60 Foley Square would like to contact the following artists, their heirs, or assistants: Attilio Pusterla, Andrew T. Schwartz, Winthrop Turney, Nino Polimeni, Jules Ruppert, Robert K. Ryland, and John Edwin Jackson. Write to Marlene Park, John Jay College of Criminal Justice, 444 W. 56 St., N.Y.C. 10019.

A reader on the social functions of museums is being assembled by Kenneth L. Ames, Winterthur Museum, Winterthur, Del. 19735. He is looking for critiques of the current forms of museums, analyses of who benefits from them, and suggestions for future alternatives.

Anyone having information about the American artist Bernice Boeschenstein (1906-1951) and the St. Louis "Group 15" please contact Mrs. Paul Ward, Dept. of Art History, University of Kansas, Lawrence, Kans. 66045.

**The Museum as Innovator: Adventurous Exhibitions Chair:** To be announced.

A panel of curators and museum directors will report on recent or projected exhibitions that are innovative or experimental, either in content or installation.

**Patterns and Forms in Nature: Studies in Morphology.** Benjamin de Brie Taylor, Institute of Design, Illinois Institute of Technology, 3300 S. Federal St., Chicago, Ill. 60616.

The panel will explore the visual phenomena of design and structure that are found in nature, following the tradition of D'Arcy Thompson, who first analyzed morphological form.

**The Art Critic as Juror.** Lucy Lippard, 138 Prince Street, New York, N.Y. 10012.

Critics who have curated exhibitions or who have acted as jurors for competitive shows will discuss the values that animated their choices.

#### CAA/ARLIS JOINT SESSION

**Sources for Research in Iconography.** Lois Swan Jones, Dept. of Art, North Texas State University, Denton, Tex. 76203.

Because the 1978 joint CAA/ARLIS session encompassed the theme of Christian and Jewish in iconography, this session will concentrate on the references that are used in the iconograph of Classical, Renaissance-Baroque, Nineteenth-and Twentieth-Century, and Non-Western art. ■

**The 1980 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.**

#### CAUCUS FOR MARXISM AND ART CALL FOR PAPERS

**Marxism and the Politics of Sexuality.** Josephine Gear/Joan Braderman, Dept. of Film, School of Visual Arts, 209 East 23 Street, New York, N.Y. 10010.

The Caucus invites artists and art historians to submit papers and presentations on any aspect of (1) the role of women in society and/or (2) the social relations between the sexes as depicted in art.

**Marxist Approaches to Art.** Alan Wallach, Fine Arts Dept., Keane College of New Jersey, Union, N.J. 07083.

The Caucus continues to provide a forum for papers treating a variety of issues from a Marxist point of view. ■

Images of the White Mountains of New Hampshire (paintings, photographs, prints, etc.) created before 1900 are sought for an exhibition and catalogue. Contact Donald D. Keyes, Art Dept., Smith College, Northampton, Mass. 01063.

Information about artists and art historians of Yugoslav origin living and working in the United States is sought by the Yugoslav Academy of Arts, Sciences and Letters. Contact Vladimir R. Gross, University of Michigan, 4901 Evergreen Road, Dearborn, Mich. 48128. ■

## grants and awards

### MILLARD MEISS FUND

The Millard Meiss Publication Fund Committee met on April 27 and announced award of subventions to the following:

**Robert P. Bergman**, for *The Salerno Ivories and a School of Romanesque Ivory Carving in Amalfi*, Harvard University Press.

**R. Ward Bissell**, for *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Paintings*, The Pennsylvania State University Press.

**Franklin Hamilton Hazelhurst**, for *Gardens of Illusion: The Genius of André Le Nostre*, Vanderbilt University Press.

The Millard Meiss Publication Fund Committee will next meet in the Fall. Application forms and guidelines may be obtained from the CAA office. Deadline for submission: September 1.

### GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants totaling \$4,655,000 to 291 scholars, scientists, and artists in its fifty-fifth annual competition. The Fellows were selected from among 2,974 applicants.

#### Art History/Cognate Areas

**Phyllis Pray Bober**, Bryn Mawr College: Ulisse Aldrovandi and collections of antiquities in 16th-century Rome; **Peter C. Bunnell**, Princeton Univ.: A study of the photographs of Alfred Stieglitz; **Frederick A. Cooper**, Univ. Minnesota: The Iktinian Temple at Bassai and its environs; **Robert N. Essick**, California State Univ., Northridge: A catalogue raisonné of William Blake's separate plates; **Jack D. Flam**, Brooklyn College, C.U.N.Y.: A critical biography of Henri Matisse; **Elizabeth Gilmore Holt**, Belmont, Mass.: The influence of national exhibitors and international expositions in European art, 1874-1900; **Spiro Kostof**, Univ. California, Berkeley: The medievalizing of Rome, 200-1200; **Richard D. Leppert**, Univ. Minnesota: Musical iconography in English paintings of the 17th and 18th centuries; **Elisabeth B. MacDougall**, Dumbarton Oaks, Harvard Univ.: Throne rooms and audience halls of the Italian Renaissance and their decorations; **Esther McCoy**, Santa Monica, Calif.: Modern architecture in Southern California from 1900 to 1978; **Franklin Toker**, Carnegie-Mellon Univ.: An archaeological history of the Cathedral of Florence.

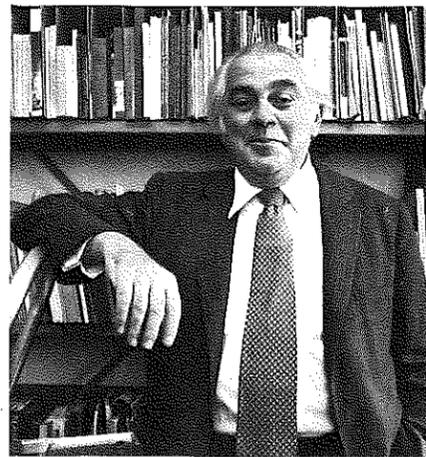
#### Artists

**Vito Acconci**, New York City: Conceptual art; **Thom Andersen**, Ohio State Univ.: Film making; **Eugene Brodsky**, New York City: Painting; **Bruno Civitico**, Univ. New Hamp-

shire: Painting; **Linda Connor**, San Francisco Art Institute: Photography; **Barbara Crane**, Art Institute of Chicago: Photography; **Donna Dennis**, New York City: Sculpture; **Laddie John Dill**, U.C.L.A.: Painting; **John Duff**, New York City: Sculpture; **Louis Faurer**, New York City: Photography; **Laurence Fink**, Cooper Union: Photography; **Louise Fishman**, Columbia Univ.: Painting; **Charles Garabedian**, Univ. California, Santa Barbara: Painting; **Haile Gerima**, Howard Univ.: Film making; **Alexander E. Harris**, Duke Univ. and Univ. North Carolina at Chapel Hill: Photography; **Stuart D. Klipper**, Minneapolis: Photography; **Barbara Kopple**, New York City: Film making; **Michael Loew**, School of Visual Arts: Painting; **Larry E. McPherson**, Memphis State Univ.: Photography; **Ray K. Metzker**, Philadelphia College of Art: Photography; **Stefan R. Moore**, New York City: Video; **Manuel Neri**, Univ. California, Davis: Sculpture; **Maria Nordman**, Santa Monica: Sculpture; **Hart Perry**, Columbia Univ.: Holographic film making; **Leland Rice**, Pomona College and Galleries of the Claremont Colleges: Photography; **Jack Roth**, Ramapo College of New Jersey (Dept. Mathematics): Painting; **Angelo Savelli**, Univ. Texas at Arlington: Painting; **David Schickele**, San Francisco: Film making; **Rosalind Solomon**, Washington, D.C.: Photography; **Stan VanDerBeek**, Univ. Maryland Baltimore County: Video, computer animation, and film making; **Woody Vasulka** S.U.N.Y. at Buffalo: Video.

### ACLS TRAVEL GRANTS

As anticipated, ACLS was inundated by applications for travel grants to attend the XXIVth International Congress of Art History to be held in Bologna this September. A total of thirty-three applications was received; ACLS was able to fund fifteen of them—an unusually high proportion, since most learned societies received funding for twenty percent of their applicants. Recipients of ACLS travel grants were: **Arthur R. Blumenthal**, Dartmouth College Museum & Galleries; **Jacques de Caso**, Univ. California, Berkeley; **Barbara Kathryn Dodge**, York Univ.; **Colin Eisler**, Institute of Fine Arts, N.Y.U.; **Jaroslav Folda**, Univ. North Carolina at Chapel Hill; **June Hargrove**, Cleveland State Univ.; **John M. Hunisak**, Institute of Fine Arts, N.Y.U.; **Michael Jaffoff**, Brooklyn College, C.U.N.Y.; **Amy L. Neff**, Univ. Tennessee; **Richard Edmund Spear**, Oberlin College; **Harvey Stahl**, Manhattanville College, C.U.N.Y.; **Richard J. Tuttle**, Newcomb College, Tulane Univ.; **Kirk T. Varnedoe**, Columbia Univ.; **Mark Steinberg Weil**, Washington Univ.; **Kathleen Weil-Garris**, Institute of Fine Arts, N.Y.U.



Seymour Slive

### ART DEALERS ASSOCIATION

The 1979 ADAA award for outstanding achievement in the field of art history was presented to **Seymour Slive**, Gleason Professor of Fine Arts and Director of the Fogg Art Museum at Harvard University. An authority on Dutch painting, Slive has written extensively on Rembrandt and Hals and, with Jakob Rosenberg and E.H. ter Kuile, is the author of *Dutch Art and Architecture 1600-1800*. He was a director of the College Art Association from 1958 to 1962 and from 1965 to 1969. Slive is the eighth recipient of the ADAA Annual Award, which consists 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 May 2.

### DELMAS FOUNDATION GRANTS

For research in Venice. Among 1979-80 recipients: **Van Akin Burd**, S.U.N.Y. College at Cortland: *Christmas Story*; **John Ruskin's Venetian letters to Joan Severn, 1876-77**; **Dario A. Covi**, Univ. Louisville: **Andrea del Verrocchio's 1469 sojourn into the Veneto**; **Frederick den Broeder**, Princeton, N.J.: **Baroque sculpture in Venice: problems of style and definition**; **Rona Goffen**, Duke Univ.: **The Frari in Venice: Franciscanism in Italian art from the fourteenth to the early sixteenth century**; **Carolyn K. Lewis**, Univ. New Orleans: **The Villa Pisani at Montagnana**; **William R. Rearick**, Univ. Maryland: **Jacopo Bassano: a catalogue raisonné**; **Dennis Romano**, Michigan State Univ.: **San Giacomo dall'Orto: a fourteenth-century Venetian parish**; **John Beldon Scott**, Rutgers Univ.: **The iconography of the Italian library, 1450-1750**.

**Wanda Corn**, Mills College, was awarded a Woodrow Wilson Center Fellowship to pursue research on nationalism and twentieth-century American Art.

## preservation news

### NEW DEAL IN NEW YORK

Members of the **Public Art Preservation Committee** have been directly involved in or have served in an advocacy position for a number of projects in the Greater New York area.

Restoration has begun on a number of WPA/FAP murals done by black artists at Harlem Hospital: *Pursuit of Happiness* by Vertis Hayes (completed Dec., 1937) and *Magic Medicine* by Charles Alston. Funds for the restoration now being undertaken by Alan Farancz (Painting Conservation Studio, Inc.) have been obtained from the City by the New York City Art Commission, with strong support from the community.

James Brooks's *Flight* (completed in 1942) at LaGuardia Airport's Marine Terminal is also scheduled for restoration. The mural, covering 2,820 square feet, was painted over when the Port Authority assumed responsibility, for the airport in 1954-55. Efforts by Geoffrey Arend (Editor, *Air World*), Saul Wenegrat (N.Y. Port Authority) and members of the art world have been instrumental in getting this project underway. Funds are being provided by the Port Authority as well as private sources.

Last year, *Music*, a mural by Louis Shanker (1938-39) painted for the WPA/FAP was restored at Radio Station WNYC by the Public Art Council, but it continues to be vandalized because proper measures were not

taken to assure that the conditions would be corrected.

The **New York City Housing Authority** has hired Greta Berman as Special Consultant to make an inventory of all works of art created by artists employed by the WPA/FAP for public housing projects. Upon completion of the inventory, the Housing Authority will endeavor to restore key works, remove them from inaccessible locations, and reinstall them in other public areas, such as Senior Citizens' Centers.

This summer, eight students from the **Cooperstown Graduate Program** will clean 27 murals in the New York County Courthouse on Foley Square (Jury Assembly Room 488/452 and Courtrooms 300 and 700). The murals were painted between 1934 and 1938 by seven artists employed on the Public Works of Art project and WPA/FAB. Various museums and conservators were consulted by the Office of the County Clerk and the commission was put out to bid. The documentation will include photographs of the murals before, during and after conservation, as well as a list of materials and methods used for the cleaning and sealing of the murals.

**New York/New Deal/Recent Publications**  
For those keeping abreast of exhibitions and publications concerning art under the New Deal administration, here are a few recent additions to the New York bibliography:

*Art for the People—New Deal Murals on Long Island*, The Emily Lowe Gallery, Hofstra University Nov.-Dec., 1978 (Hempstead, L.I., N.Y. 11550), ed. David Shapiro, with essays by Francis V. O'Connor, Helen Harrison, Greta Berman, Marlene Park, Gerald Markowitz.

Greta Berman, *The Lost Years: Mural Painting in New York under the Work Progress Administration's Federal Art Project, 1935-1943* (New York, 1978).

Marlene Park and Gerald Markowitz, *New Deal for Art* (Hamilton, N.Y. 1977).

### SUCSESSES AND STALEMATES

**Romano Gabriel's Wooden Garden**. Patty Elsen informs us that the City Council of Eureka, Calif., has voted to protect Romano Gabriel's Wooden Garden as an important piece of contemporary California folk art. The Redevelopment Agency has donated a lot for the pavilion to house the work. The Humboldt Area Foundation has given \$25,000 outright and has set aside another \$25,000 to be matched by the public.

**Hello Girls**. Alexander Calder's sculpture *Hello Girls* (see CAA newsletter, June 1978) will not go to the University of New Mexico as earlier hoped, according to Van Deren Coke.

Annabelle Simon Cahn  
Public Information Officer

## committee on the status of women

CAA president **Marilyn Stokstad** has appointed **Mary D. Garrard** *The American University*, chair of the **Committee on the Status of Women**, to replace **Sheila McNally**, whose term of office as CAA Director and Committee chair has ended. **Members of the new Committee are: Benny Andrews** *New York City*, **Jean Sutherland Boggs**, *Philadelphia Museum of Art*, **Judith Brodsky**, *Rutgers University*, **Ellen Johnson**, *Oberlin College*, **H. Diane Russell**, *National Gallery of Art*, and **Eleanor Tufts**, *Southern Methodist University*.

The purposes of the CAA Committee on the Status of Women are: (1) to represent women's interests generally within the CAA, (2) to gather and publish information on the status of women in art professions, (3) to identify lags, gaps and possible discrimination in resources and programs available to members of art professions, (4) to establish contacts with analogous committees within other professional associations and to represent CAA concerns at interdisciplinary meetings on women's equality, and (5) to alert the CAA to developments and opportunities in the field of women's studies that are of potential

significance to the disciplines of art and art history.

The first projects on the new Committee's agenda will be to update statistical information on the status of women in art history and studio departments, in museums, and as practicing artists. No successful art museum survey has yet been conducted, and the exhibition situation for practicing artists can presently be defined only from piece-meal reports. Statistics have periodically been gathered for academic institutions, but nothing is yet available for the field of art history comparable to Janice Ross's sound and complete survey of M.F.A.-granting institutions, the culmination of a project initiated by the Women's Caucus for Art and published by CAA.

At the last meeting of the CAA Board, Sheila McNally presented a statistical comparison of the male/female ratios found in the 1975 and 1978 editions of the CAA *Survey of Ph.D. Programs in Art History*. Female faculty have increased in art departments by about 6% (from 22 to 28%) in those three years, and in tenured ranks by 2% (from 15 to 17%). Columbia, Harvard and N.Y.U., institutions that collectively produce about one-

third of the nation's doctorates in the field, have, collectively, eight tenured women in their art history departments, an increase of two since 1975. Against these modest gains by female faculty, there was a larger proportional increase in women graduate students, with the 1978 female percentage of Ph.D. candidates standing at 67%, and Ph.D.s granted at 56%. The disparity between the proportion of female faculty to female students remains exactly the same as in 1975.

While these statistics are probably roughly correct, they cannot be regarded as exact, since they were derived second-hand from a survey designed for a different purpose. It is essential that CAA gather accurate and complete statistical information, to the extent that it is able, not only because such data is of important documentary value in sex discrimination litigation, but also because figures that can be challenged as inaccurate or incomplete are likely to be ignored.

The Committee is interested in receiving information and suggestions from the CAA membership on matters related to its purpose and welcomes information that can be released on pending or resolved sex discrimination suits.

M. D. G.

## people and programs

Material for inclusion in PEOPLE AND PROGRAMS should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: July 31.

### IN MEMORIAM

**Frances Gray Godwin**, a specialist in medieval art who taught at Queens College, C.U.N.Y., from 1945 to 1970, died in March at the age of seventy. Born in Vienna, Godwin came to the United States in 1931 and earned her M.A. and Ph.D. at New York University, where she worked with Richard Offner on his *Corpus of Florentine Painting*. Godwin was known, above all, for her enormous impact on her students, among them Donald Posner, Lucy Sandler, Andrée Hayum, Diane Kelder, Robert Rosenblum, and Allen Rosenbaum.

**Aaron Douglas**, founder of the Fisk University art department and its chairman from 1937 until his retirement in 1966, died in February at the age of seventy-nine. A painter, muralist, and illustrator, Douglas was recognized as one of the leading artists of the Harlem Renaissance of the 1920s. He attended the Universities of Kansas and Nebraska as well as Columbia University, where he studied mural decoration under Winold Reiss. In 1930 he painted the well-known murals at Fisk University; other Douglas murals are at the Countee Cullen Branch of the N.Y. Public Library at the Sherman Hotel in Chicago. An Aaron Douglas Scholarship Fund has been established at Fisk University; contributions are tax-deductible.



Aaron Douglas hanging a painting in a collection of his work displayed at Fisk University.

**Richard Ettinghausen**, a leading authority on Islamic Art, died in April at the age of seventy-three. Consultative Chairman of the Metropolitan's Department of Islamic Art and Hagop Kevorkian Professor of Islamic Art at the Institute of Fine Arts since 1969, Ettinghausen supervised the stunning installation of the new Islamic galleries at the Metropolitan in 1975. He earned his Ph.D. from the University of Frankfurt in 1931 and, after coming to the United States in 1943, was associated with the Freer Gallery of Art from 1944 to 1966. He also taught at Princeton, the University of Michigan, and the University of Southern California.

### TEACHING

Faculty at S.M.U.'s Meadows School of Art have been busy as bees, fertilizing a wide variety of conferences and symposia, both national and regional. **Nancy Berry** presented a paper entitled "Peer Teaching in Museums," since published in *Museum News*, at the National Art Education convention in April. The paper reported on a project initiated at S.M.U. in cooperation with the Dallas Museum of Fine Arts. At the same conference, **Dorothy Pierce** chaired a panel on teacher preparation in art and **Jon Hardwick** conducted a photography workshop. Two faculty—**Annemarie Carr** and **Gerald Carr**—and two graduate students—**Katherine A. Schwab** and **Lisa Hall**—were invited to present papers at the Texas Conference of Art Historians meeting in April.



A. Richard Turner, IFA

The new director of the Institute of Fine Arts is **A. Richard Turner**, who left the post president and professor of art at Grinnell College in Iowa to return full-time to the art-historical fold. Turner earned his B.A., M.F.A., and Ph.D. at Princeton, subsequently teaching there for eight years and rising to the rank of full professor before moving to Middlebury College, where he was appointed dean of faculty in 1970. The author of *The Vision of Landscape in Renaissance Italy* (Princeton Univ. Press, 1966), Turner has published articles on Renaissance art in *The Art Bulletin*, *Art Quarterly*, *Renaissance Quarterly*, etc. and has also written critical pieces on contemporary art.

Also from the Institute comes the welcome announcement that the annual **Walter W. S. Cook Alumni Lecture**, though somewhat shorn of its former "glory" (back-tie formality and a subvention for publication), has been reinstated after a lapse of several years. The first lecture in the revived series was delivered by **Walter Cahn**, on "The Idea of Masterpiece: Medieval and Northern Renaissance Origins." About 150 persons attended.

From Winthrop College comes the announcement that art department chair **Edmund D. Lewandowski** has been named the school's Distinguished Professor for 1979. The citation carries a \$500 cash award and released time from teaching for research; selection is made by a student-faculty committee. Earlier this year, Lewandowski received a commission to execute two mosaic murals for a new addition to St. Luke's Hospital in Milwaukee.

## /people and programs

New faces at the Pennsylvania Academy of Fine Arts include **Janice Stanland**, who comes from Georgia Museum of Art at Athens to serve as registrar; **Melinda McGough**, previously at the Ebenezer Maxwell Mansion in Germantown, Pa., as assistant registrar; and **Ann Friedman** (Ph.D. candidate, Bryn Mawr) as part-time coordinator for the Morris Gallery exhibitions.

The Cranbrook Academy of Art has announced the appointment of **Jun Kaneko** as new head of the ceramics department. Born in Japan, Kaneko studied at the California Institute of Art, the University of California at Berkeley under Peter Voukos, and Claremont Graduate School under Paul Soldner. He has taught at the University of New Hampshire, R.I.S.D., and Scripps College.

More news on artist/teachers: Retiring Kent State faculty **Leroy Flint** and **Harold Kitner** were honored with a retrospective exhibition, May 9 through 25. **Clarence Morgan** has been awarded a Faculty Grant for Creative Study by the University Research Committee at East Carolina University. **Bela Petheo**, Saint John's University, had a traveling show—mostly of recent work done while on a faculty fellowship at Tamarind—in the Fall of 1978 and in the Spring of 1979 had a one-man show of his recent works at the St. John's University Gallery. **Aldo Casanova**, chair of the department at Scripps College, had the maquette of his sculpture of "Flight" accepted by the Air and Space Museum. The original, a 5,000-pound steel sculpture located at Fullerton City Hall in California, was commissioned by that city after being chosen from among fourteen other designs in a bicentennial invitational competition.

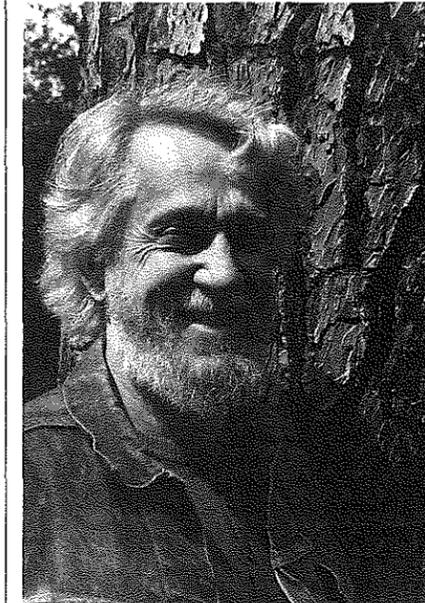
From Bowdoin College comes the news that **Larry D. Lutchmansingh** has been promoted to associate professor, with tenure, effective Sept. 1980 and was named chairman of the art department for the past semester and the 1979-80 academic year. Lutchmansingh (Ph.D. Cornell) has been at Bowdoin since 1974 and directed the art history program in 1977-78.

**Burton L. Dunbar**, chair of the department of art and art history at the University of Missouri-Kansas City, has been named project director of a \$50,000 NEH pilot project entitled "Integrated Studies in the Humanities." The grant will make possible a series of interdisciplinary courses for undergraduates combining studies in art history, literature, philosophy, history, and the history of science.

Nearby (at least to us Easterners), at the University of Kansas-Lawrence, **Chu-ting Li**, Murphy Distinguished Professor of Art History, has received a \$15,300 grant from

the American Council of Learned Societies to conduct a workshop on "Artists and Patrons: Some Social and Economic Aspects of Chinese Painting" to be held in Fall 1980.

Also from U.K., Lawrence: The Board of Regents of the State of Kansas has named CAA President **Marilyn Stokstad** to a distinguished professorship, called University Professor. It's a life-time appointment and a very high honor indeed!



Bernard A. Hanson

Photo: Anne Hanson

**Bernard A. Hanson**, dean of the Hartford Art School since 1970, has resigned that position effective June 30 and plans to resume his research and other scholarly interests in anticipation of a return to teaching. During an innovative deanship, Hanson introduced new programs in ceramics, photography, film and video and restructured a five-year fine arts program to four years, introducing a Foundation Year curriculum for freshmen and fully elective Post-Foundation Year programs. Hanson (M.A. art history, Univ. Iowa) has lectured widely on the history and aesthetics of film and contributes a regular weekly column on art for local newspapers. **Edwin Stein**, who has served for the past year as arts consultant to the University of Hartford and executive director of Lincoln Theater, has been named interim dean.

**Barbara Maria Stafford**, University of Delaware, has been awarded the James L. Clifford Prize of the ASECS for the best essay published between July 1977 and June 1978 on an interdisciplinary and eighteenth-century topic. It was presented for "Toward Romantic Landscape Perception: Illustrated

Travel Accounts and the Rise of 'Singularity' as an Aesthetic Category," *Art Quarterly* (Autumn, 1977).

California State College in San Bernardino was the site of a major outdoor sculpture exhibition, "10 Sculptures/15 Sculptures," from April through June. Organized by **Poppy Solomon**, director of the CSCSB Art Gallery, the exhibition opened with a sculpture symposium April 5.

### NEW ACTIVITIES

Three art museum libraries—those of the Metropolitan, the Art Institute of Chicago, and the Cleveland Museum of Art—have received grants from the Andrew W. Mellon Foundation to participate in the Research Library Information Network, a nation-wide library automation and information program developed by and located at Stanford University. The three will be the first art museum libraries in the RLIN computerized program, which services more than 120 research, academic, public and special libraries throughout the country. The Mellon grant provides funds to cover the initial cost of installing the computer terminals, half the operational costs for the first two years, and an additional sum towards the costs of a third year. For reasons not at all clear to us and for the benefit of those who follow the historical development of acronyms: the RLIN system was formerly known as BALLOTS.

The Walker Art Center has been awarded a grant of \$330,000 by the NEH to conduct a three-year interdisciplinary education program titled "Meanings of Modernism." The program will explore various manifestations of contemporary art (performing as well as visual) and relate them to the social changes, scientific and technological discoveries, and historical events of this century.

The University of Chicago has announced the inauguration of a full academic program in the study of film (in the Department of English and the Humanities) and the establishment of a Film Archive and Study Center, which, over the next three years, will acquire 1500 films. The Archive, with 500 films at present, is strongest in silent feature films.

The Williams College Museum has inaugurated an occasional journal, *Studies in the History of Art*, consisting of single articles on one object in or one aspect of the permanent collection. The first handsome issue is a study of Eakins' *Portrait of John N. Fort* by John Wilmerding.

Continued on p. 8, col. 1

PAST ACTIVITIES

*Being an Artist, Being a Woman, Being Black*, a symposium held in conjunction with an exhibition of the work of Ellen Banks, Marcia Lloyd, and Nefertiti at Wellesley College in April. Organized by faculty member William Travis and Julie Butler, a student.

*Points of View in Support of Foundation Art Studies*, a symposium held at the Moore College of Art in March. Speakers were painter Wayne Thiebaud; Mario Prisco, dean of the College of Ceramics at Alfred University; and Bobbye Burke, Community College of Philadelphia.

The Neuberger Museum's *1979 Yaseen Lectures/On Sculpture*, held in conjunction with an exhibition of works by Christo, Mark di Suvero, Robert Irwin, and George Segal, featured Barbara Rose, Irwin, Jan van der Marck, Christo, and Segal plus two evenings of film. For information on future series: Barbara Schofield, Neuberger Museum.

An all-day symposium entitled *Tiffany in Perspective* was held at N.Y.U.'s Grey Art Gallery in April. The symposium was held in conjunction with an exhibition of Tiffany paintings for which there is a catalog.

The CUNY Graduate Center held a four-evening interdisciplinary *Forum on American Women in the Arts: A Dialectic between Public and Private Spaces* in April. Among participants were Rosalyn Drexler (does anyone else remember that she was a painter before she became a novelist/dramatist?), Carolee Schneemann, Louise Bourgeois, and Dore Ashton.

A symposium on *Craft Aesthetics: An International Perspective* was held at the Rochester Institute of Technology in April. Participants were Cyril Stanley Smith, metallurgist; Yusuke Aida, ceramicist; Edward Lucie-Smith, critic; and Charles E. (Sean) Licka, art historian.

A symposium on *Cultural and Religious Interaction in the Development of Asian Art* was held at the University of Wisconsin-Milwaukee in May in conjunction with the exhibition "The Divine Presence: Asian Sculptures from the Collection of Mr. and Mrs. Harry Lenart." Coordinator: Jane Langley Corrigan.

In April Dartmouth College featured a two-day public lecture series entitled *After Impressionism*. Kirk Varnedoe, Linda Nochlin, Allen Staley, and Robert Rosenblum were the speakers. John Jacobus, chair of the Dartmouth department, coordinated the series.

A lecture series entitled *Approaches to Criticism 1979* was held in the Spring at the Ohio State University Gallery. Speakers were Leo Steinberg ("Historian as Critic"), Donald Kuspit ("Philosopher as . . ."), Marcia Tucker ("Curator as . . ."), Jeremy Gilbert-Rolfe ("Artist as . . ."), and Peter Frank ("Writer as . . .").

A two-day symposium on *The Greek Vase* held at the Hudson Valley Community College in April brought together a varied group of art historians, classicists, and scientists for a wide-ranging, interdisciplinary discussion. Among the topics: "The Death of Sarpedon—The Use of Myth in Vase Painting," Dietrich von Bothmer; "Modern Technology in the Study of the Greek Vase," Lambertus van Zeist, and "The Image of Woman—A Social History," Christine Mitchell Havelock. Coordinator: Harry F. Gaugh, Skidmore College.

MUSEUM STAFF NOTES



Henry A. Millon, CASVA

Architectural historian **Henry Armand Millon** has been appointed the first head of the National Gallery of Art's Center for Advanced Studies in the Visual Arts, located in Gallery's new East Building. His official title is Professor-in-charge. Millon (Ph.D. Harvard) was a member of the Institute for Advanced Study in Princeton this year, director of the American Academy in Rome from 1974 to 1977, and has been professor of history and architecture at M.I.T. since 1970. He has also taught and lectured at Harvard, Brown University, Pennsylvania State University and Oberlin College. His books include *Baroque and Rococo Architecture* and the widely used

textbook *Key Monuments of the History of Architecture*.

The Corcoran's new position of Associate Curator of Contemporary Art for the Washington Region has been filled by **Clair Z. List**, (M.A. Univ. Pennsylvania; M.A. candidate, I.F.A.), formerly curatorial coordinator for the Guggenheim Museum. The position, intended to help the gallery to continue and expand its presentation of quality art by local artists, is underwritten by the Friends of the Corcoran. We think it's a lovely ideal

New chairman of the Metropolitan's Department of Medieval Art and The Cloisters is CAA Board member **William D. Wixom**. Wixom comes to the Met after a twenty-year stint at the Cleveland Museum, where he was chief curator of early Western art.

Baroque scholar **Franklin W. Robinson** has been named new director of the Museum at R.I.S.D. Robinson (Ph.D. Harvard) had been associate professor of art and director of the graduate art history program at Williams College and the coordinate program at Clark Art Institute since 1975. Before that he taught at Darmouth and at Wellesley, where he introduced the first museum studies course.

The Chrysler Museum, too, has a new director. He is **Richard J. Wattenmaker**, who comes to Norfolk from the Art Gallery of Ontario, where he served as chief curator from 1972 through 1978.

New acting directors are **Ron Tyler** at the Amon Carter Museum and **Ronald G. Pisano** at the Parrish Art Museum. Tyler (Ph.D. Texas Christian), who will continue his duties as curator of history and director of publications, has been at the Carter Museum since 1969. Pisano has been at the Parrish for the past seven years, beginning as guest curator for the exhibition "The Students of William Merritt Chase." His book on Chase will be published by Waston-Guptill this Fall.

Two Canadian museums report new curatorial appointments: **Dennis Richard Reid** (M.A. Univ. Toronto) has been named curator of Canadian historical art at the Art Gallery of Ontario and **Karyn Allen** has been appointed associate curator at the Winnipeg Art Gallery. Other staff changes at Winnipeg include the promotions of **Shirley Rosche** to registrar and of **David Wagar** and **Cathy Steward** to assistant curators.

announcements

APEX Fares to Bologna

Most readers probably know about APEX fares, considerably cheaper than standard economy rates provided that one books at least 21 days in advance. From New York to Bologna, during the period of the International Congress, round-trip APEX fare is \$551, compared with \$890 standard economy rate. Since APEX reservations are sometimes hard to get, the CAA has tentatively reserved 50 seats from New York City, dates of departure and return flexible. It may also be possible to arrange for departures from Philadelphia, Boston, or Washington. Call or write Barbara Weinman, Conferences & Conventions Co., 500 Fifth Avenue, N.Y.C. 10036 (212-840-7722).

Address Changes

The American Council of Learned Societies has moved to 800 Third Avenue, N.Y.C. 10022. The International Research & Exchange Board has moved to 655 Third Avenue, N.Y.C. 10017.

Printmaking Fellowships

This year's Western States Art Foundation fellowships will be in the area of printmaking. Ten fellowships of \$2,500 each will be awarded. Applicants must be U.S. citizens and must have maintained primary residence for at least six months prior to July 27, 1979 in one of the following: Ariz., Colo., Idaho, Mont., Nevada, N.M., Ore., Utah, Wash., or Wyo. For guidelines and applications: Visual Arts Fellowship Program, WSAF, 428 East 11th Ave., Denver, Colo. 80203.

Abstract Expressionism Conference

A conference on "Abstract Expressionism: Idea and Symbol" will be held at the University of Virginia, Oct. 12 and 13. The themes of the conference are the intellectual and cultural context in which AE was created as well as more specific iconographic interpretation of major works; papers on Pollock, Rothko, Newman and Still particularly welcome. Contact Elizabeth Langhorne, McIntire Dept. of Art, UV, Charlottesville, Va. 22903. Deadline for abstracts: July 16.

1980 SAH Annual Meeting

To be held in Madison, Wisc., April 23-27, with David Gebhard, Univ. California, Santa Barbara, serving as general chairman. Sessions are being organized on the following topics; *General Session*, William H. Pierson, Jr.; *Transportation and Architecture on the Central Plains, Buffalo to Denver*, P. Reyner Banham; *Islamic Architecture*, Dogan Kuban, Istanbul Technical University; *Frank Lloyd Wright*, Eileen M. Michels; *Non-American Urban History*, Dora P. Crouch, Rensselaer Polytechnic Inst.; *Classical Architecture*, Fikret K. Yegul, Univ. California, Santa Barbara; *Native Architecture and Planning in the Americas*, Cecelia F. Klein, UCLA; *The Use of Images to Communicate Architectural History/Theory*, Marc Treib, Univ. California, Berkeley; *Architecture in the Midwest, 1920-1941*, Paul Sprague; *The Beaux Arts in the Midwest, the Other Side of the Coin, 1890-1920*, Leland Martin Roth; *The Decorative Arts*, chair to be announced; and *Landscape Architecture*, chair to be announced. Paper proposals should be sent directly to the chairmen (obtain addresses from SAH, 1700 Walnut St., Philadelphia, Pa. 19103). Deadline for submissions: September 1.

Curatorial Fellowships in West Germany

The John J. McCloy Fellowships in Art, administered by the Metropolitan Museum of Art and the Staatliche Museen Preussischer Kulturbesitz, will provide travel and living expenses for American museum curators, who will spend up to six weeks in West Germany. The purposes of the fellowships are study, research, travel, and cultural exchange with colleagues in German museums. For detailed information: Secretary of the Grants Committee, MMA, Fifth Avenue and 82 Street, N.Y.C. 10028.

Anthony M. Clark Fund

A fund dedicated to the memory of the late Anthony M. Clark has been established by the American Academy in Rome with the two-fold aim of completing and publishing the Clark papers and endowing a fellowship for young people engaged in Roman studies, preferably in 18th-century art and architecture, at the Academy. A capital sum based on the sale of the Clark paintings has been developed; additional contributions are invited. Make donations payable to the AMC Fund, c/o AAR, at 41 East 65 Street, N.Y.C. 10021. Contributions are tax-deductible.

Erratum

The announcement about the *Rutgers Art Review* in the last newsletter incorrectly stated the publication date of the first annual issue. The correct date is Fall, 1979.

/people and programs



Katharine Keefe, Ackland Art Museum

The Houston Museum of Fine Arts has named **J. Patrice Marandel** curator of painting and sculpture, effective July 2. Educated in France, Marandel has been curator of classical art and curator of early European painting at the Art Institute of Chicago since 1974. Before that he held positions at the Louvre, the Musée des Beaux Arts in Rouen, Yale, the Menil Foundation, the R.I.S.D. Museum, and Brown University.

Other curatorial changes: **Marcia Cohn Growdon** (Ph.D. Stanford) has been added to the permanent staff of the Sierra Nevada Museum of Art as curator; she had been temporarily appointed as acting curator last Fall. **Esther de Vecsey** (M.A. Univ. California, Los Angeles), who was kind enough to tell us that she got her position through the CAA Listings, has been named curator of the collections at the Art Center Museum of the College of Wooster. **Danielle Rice**, a new Yale Ph.D., has been appointed curator of education at the Wadsworth Athenaeum. While a student, Rice worked at the Yale Center for British Art. **Bruce Weber** (Ph.D. candidate, C.U.N.Y.), who was a Smithsonian pre-doctoral fellow at the National Collection of Fine Arts this past academic year, has been appointed curator at the University of Kentucky Art Museum. **Evelyn Mitchell**, previously guest curator of the African gallery, has been appointed coordinator of community programs at the High Museum of Art.

R. R. W. ■

We are in receipt of two press releases—a happy one from Chapel Hill and a regretful one from Chicago—reporting that **Katharine Lee Keefe** has left the David and Alfred Smart Gallery to become curator at the Ackland Art Museum. While at Chicago Keefe (M.A. Harvard), who was in charge of both the permanent collection and the exhibition program, organized an average of four major exhibitions a year.

# 1979 annual meeting placement: Washington D.C.

We publish this annual meeting placement report with usual warning that it does not present a very accurate picture of the placement situation. Statistics on candidates are particularly skewed, since the number of applicants varies considerably with the city in which we happen to meet. Statistics on positions are somewhat more meaningful, since location is not a significant variable; however, these too must be viewed in the context of positions listed for the entire academic year. That information—along with information on all applicants registered with the CAA—will appear in the next issue. In the meantime, because we assume everyone else is as impatient and curious as we are and because we have to compile these statistics, anyway, on our way to compiling the review of the academic year . . .

## APPLICANTS

Down 403, or 25%, from last year. That's just about the same as the drop in annual meeting attendance (New York City is always a "big-

gie") and does *not* mean that fewer people are looking for jobs. The proportion of artist applicants was down slightly (70%, as compared with 74% last year) and the proportion of art historian applicants up slightly (25%, as compared with 22% last year). The missing percentages are art librarians, museum professionals, etc.

**Male/Female Ratios.** The proportion of female applicants was down, thus contradicting what we had begun to think of as a prevailing pattern of increase. In studio, 41% of the applicants were women, a drop of 10% from last year and the lowest percentage since we began keeping records in 1976. In art history, 58% of the applicants were women, compared with 62% last year. (Women constituted 56% of art historian applicants in Los Angeles in 1977 and 60% in Chicago in 1976.) Since, with all its faults, the annual meeting job jamboree is one of the best means available for landing a position in the profession, the drop in female applicants, should it continue, is a tendency that could significantly affect future employment ratios.

## OVERVIEW: APPLICANTS AND OPENINGS (1978 and 1979 Annual Meetings)

	Applicants 1978	Openings 1978	Applicants 1979	Openings 1979
<b>Artists</b>				
Unspecified or Broad	18	67	219	77
Painting and Drawing	574	48	314	37
Sculpture	206	18	115	23
Printmaking	151	19	68	20
Design	19	56	15	47
Photography	80	20	44	26
Ceramics	94	21	53	22
Jewelry/Metalwork	6	8	4	1
Video/Film	25	11	6	8
Commercial Art	1	7	—	—
Weaving/Textile Design	15	7	19	8
Woodworking	—	1	—	1
Glassblowing	5	—	—	—
Conceptual Art/Mixed Media	18	—	11	—
	1212	283	868	270
<b>Art Historians</b>				
Unspecified or Broad	15	52	54	57
Primitive/Pre-Columbian	9	3	9	4
Ancient/Classical	28	8	16	6
Early Christian/Byzantine//Medieval	70	5	39	4
Renaissance-18th Century	77	22	79	22
Modern European	88	20	61	19
American	37	13	22	15
Oriental/Near Eastern	23	7	19	9
Architectural History	7	7	6	6
Prints and Drawings	—	—	9	—
History of Photography/Film	3	0	2	—
	357	137	316	142
<b>Art Educators</b>	11	13	10	24
<b>Museum Professionals</b>	36	44	33	35
<b>Art &amp; Slide Librarians</b>	12	4	4	9
<b>Miscellaneous</b>	15	5	9	20
<b>TOTALS</b>	1643	486	1240	500

## POSITIONS

An even 500, up 14 from last year. That's been about average for the past few annual meetings.

**Rank.** Open wins by a landslide and by a very significant increase from previous practice. In studio, 112 positions were listed as open (compared with 74 last year) and in art history, there were 152 open listings (compared with 34 last year). The vast majority of ranked listings are at the instructor or assistant professor level. Only 19 studio listings and only 13 art history listings were at associate professor or above. So what else is new?

**Short-Term Listings.** About the same as last year; 80 artist openings (73 last year) and 35 art history openings (33 last year) specified a duration of two years or less. Fourteen studio openings and one art history opening were for part-time positions. (Eight each last year.)

**Experience.** It's somewhat easier to get a job (or at least to apply for one) if you haven't already been employed. Forty-three percent of studio listings (54% last year) and 36% of art history listings (44% last year) required previous teaching experience.

**Areas of Specialization.** Unspecified or broad descriptions still constitute a very significant proportion of jobs listed, up slightly for studio (29%, compared with 24% last year) and down somewhat more for art history (40%, compared with 52% last year).

## A PERSONAL VIEW

So much for statistics. What are they like, the applicants who come seeking jobs at the annual meeting? During a lull, CAA Business Manager Minerva Navarrete, who doubles as staff photographer, and I set about trying to find out. We were primarily interested in applicants with earned M.F.A.s or Ph.D.s who had held a job or had been looking for one at least since last June. Interestingly enough, we found only one such person. Everyone else we spoke to—and, granted, we spoke only to people "hanging around" the Candidate's Center—was a first-time job-seeker, usually a graduate student expecting to receive a terminal degree this June. Since most of the openings listed with the CAA are entry level positions (*see* Rank, above), that's probably not too surprising. Further, we suspect that more experienced job-seekers rely on the interviews that have been set up in advance and therefore are not dependent upon the Supplementary Positions Listings distributed at the Candidates Center.

The one person who fit our bill was **Mitchell John Braumbart**, M.F.A. University of Maryland, 1976; concentration in painting, printmaking, and drawing. Braumbart had

## shows by artist members

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

**John Balsley.** Bienville Gallery, New Orleans. April 7-28. Mixed media paintings and sculpture.

**Bruce Bobick.** University of Tennessee, Chattanooga, April 16-May 6. "Biological Themes."

**Isabel Case Borgatta.** Nardin Galleries, N.Y.C. May 20-June 20. Stone carvings.

**Philipp Fehl.** Colburn Gallery, Kenyon College. Jan. 15-Feb. 4. "Capricci: Birds with Titles."

**Alain Gavin.** Rosenstone Gallery, Chicago. May 9-June 6. Paintings.

**Chris Griffin.** Nancy Roth Gallery, Katonah, N.Y. March 10-31. "Romantic Paintings."

**Richard Hamwi.** Parsons-Dreyfuss Gallery, N.Y.C. April 3-21. Drawings.

**Hera.** Brooks Jackson Gallery Iolas, N.Y.C. March 29-April 21. "Butcher Shop," environmental sculpture.

**Ellen Lanyon.** Richard Gray Gallery, Chicago. June. Paintings and watercolors.

**Marion Lerner Levine.** Prince Street Gallery, N.Y.C. May 11-30. Still life watercolors.

**Arlene Love.** Pennsylvania Academy of the Fine Arts. March 8-22. Sculpture.

**Mel Pekarsky.** Nancy Roth Gallery, Katonah, N.Y. March 10-31. "Romantic Painting."

**Paulette Jellinek Perloe.** Artery Gallery, Davis, Calif. June 1-22. Recent paintings and drawings, oil and oil pastel.

**Nancy Newman Rice.** St. Louis Art Museum. May 10-July 1. Paintings, drawings, and pastels.

**Joyce Cutler Shaw.** Apropos Gallery, Luzern, Switzerland. April 6-May 11. Reading-performance. Cohen and Ziskin Gallery, Beverly Hills. May 7-June 9. Name drawings and sculpture models.

**Barbara Shlevin.** Cork Gallery, Lincoln Center, N.Y.C. May 17-June 1. Brooklyn Museum Comm. Gallery. June 10-July 22.

**Cynthia Stan.** Muse Gallery, Philadelphia. May 8-26. Prints.

**Michelle Stuart.** Droll/Kolbert, N.Y.C. April 4-28.

**Annette Weintraub.** Soho Center for Visual Arts, N.Y.C. May 10-June 2. Paintings.

## /placement

taught as a graduate assistant and was currently employed as artist-in-residence at the Maryland National-Capitol Park and Planning Commission. The job is funded by a C.E.T.A. grant that expires this August, hence his first venture into the CAA placement mill.

Braumbart had five interviews, but saw that as a mixed blessing. "You do a lot of preparation and working up to an interview," he said. "The discouraging part is seeing people who have seen 300 people before you and trying to make an impression."

Frankly, we don't know the answer to that one. On the one hand, more careful advance screening and limiting interviews strictly to extremely strong candidates would cut down the wear and tear on everyone's nerves. On the other, there is an openness to spreading a wide net that probably, in some cases, does turn up a candidate who looks better in person than on paper and who is, in fact, the applicant most suitable for the job. In our further wanderings around the Candidates Center we found as many applicants who were "up" at having been granted x number of interviews as we did those who were "down" because they felt that both they and the inter-



**Mitchell John Braumbart**

viewers were coming apart at the seams. Additional comments—from both interviewers and interviewees—are welcome.

R.R.W. ■

## letters

To the Editor:

It is my understanding that the CAA likes to be notified that candidates for positions listed with your placement office have, indeed, obtained jobs. With that in mind, I am pleased to relate that I have accepted a position with Allegheny College in Meadville, Pa. and will begin my teaching duties there this fall.

I am grateful to you for listing the jobs, organizing the annual convention which allows candidates and interviewers to get together, and for your standards on accepting listings and governing proper interviewing. All these things are most helpful. I have been looking actively for two years now, so I know whereof I speak.

**George S. Roland**  
Takoma Park, Md.

To the Editor:

The following job description, which was printed in the Supplementary Positions Listing given out during the CAA meeting (p.7), is an extreme example of the lack of realistic qualifications which some colleges desire in their applicants.

"Art Historian. Instructor. \$9000-10000. Tenure-track. Sept. 1979. Capable of teaching a wide range of electives in art history. Should be well grounded enough to offer courses in Italian Renaissance, 19th c. painting and sculpture, history of design and art of the Far East or Africa, resourceful enough to invent a course which explores parallels between the history of art and history of science, and tactful enough to maintain academic standards even when circumstances require an unconventional teaching strategy. PhD in art history and masters in another of the humanities."

What a rare privilege it would be to meet the remarkable scholar who fills this position—a "Renaissance man," indeed! I'm surprised the desired qualifications do not include a B.A. in fencing!

**Anita Moskowitz** ■  
New York City

## ART HEALTH GUIDE

This 72-page book, called "Safe Practices in the Arts & Crafts: A Studio Guide," points out potential dangers in art processes, listed alphabetically from ceramics to woodworking, and lists ways of minimizing the hazards.

**Single Copies: \$3.00 plus 75¢ each for postage and handling.**

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# art journal

With regret we announce the resignation of Diane Kelder as Editor of the *Art Journal*. The Fall 1979 issue will be her last.

Kelder became Editor of the *Art Journal* in 1973, stepping into the shoes that had been filled solely (no pun intended) and so well by Henry Hope since 1944. That she was willing to follow in his footsteps is a mark of her courage; that she did it so well is a mark of her intelligence, her imagination, and her boundless hard work.

Much has happened in art historical research and in the practice of art during Kelder's tenure as Editor. To these developments she has responded with a perceptive awareness moderated by high standards of scholarship and a sense of historical sources that lends perspective to today's hottest trends. Photography, film, video, performance and communication art have received due attention, as have sociological, feminist, Marxist, literary, and cross-cultural approaches to past and present-day art. At the same time, the *Art Journal* has kept readers abreast of new developments in museums, teaching, conservation, microform, and other technological and institutional areas that affect the profession.

One of Kelder's significant contributions has been her willingness and ability to reach out beyond traditional academe for varied voices and viewpoints. Leafing through recent issues of the *Art Journal* one encounters articles by critics Lucy Lippard, Barbara Rose, Max Kozloff, Susi Block, Douglas Davis and Robert Pincus-Witten; gallery director John Bernard Meyers; and artists Dorothy Dehner, Beverly Pepper, Carl André, Rackstraw Downes, David Hare, Tony Smith,

Cecile Abish, Alain Kirili, Philip Pearlstein, and William Tucker.

Another innovation introduced by Kelder was the concept of issues devoted to a single theme. Printmaking, photography, art and politics, women, modernist Russian art, artists rights, museums, sculpture, and landscape were among the topics so treated.

## Future Plans

Despite devotion-way-beyond-the-call-of-duty by Diane Kelder and her predecessor, it no longer seems reasonable or fair of us to expect an Editor who is also a practicing teacher, scholar, and writer and who presumably also has some sort of personal life to undertake responsibility for the *Art Journal* on a long-term basis. Therefore certain organizational changes, as well as certain changes in content, are planned.

Building upon the foundation created by Diane Kelder, future issues of the *Art Journal* will each be devoted to a single theme, and each issue will have a Guest Editor. Themes and Guest Editors will be selected by the *Art Journal* Editorial Board, presently comprised of Anne Coffin Hanson, Yale University; Ellen Lanyon, artist, New York City; George Sadek, The Cooper Union; and Irving Sandler, S.U.N.Y., Purchase. At the discretion of the Guest Editors, there will be an invitation for unsolicited manuscripts on specific themes. Announcement will be made in both the *Art Journal* and the *newsletter*.

Plans for the future also call for redesign of the *Art Journal* and for certain changes in the book review and news sections.

R.R.W. ■

# 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.*

Keep in touch with California, Texas, the Northwest and Southwest. Subscribe to ARTWEEK (now in Art Index). 44 issues a year only \$14, individual subscriptions; \$16 to institutions. ARTWEEK, 1305 Franklin, Oakland, CA 94612.

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**TRAVELING EXHIBITIONS FOR RENT.** Daumier lithographs, old master prints, five centuries of master prints. Western frontier art (Catlin, etc.), Audubon animals and birds, Eskimo carvings and prints, Spanish-American folk art from New Mexico, contemporary Native American prints and posters. Write to: Dr. Donald G. Humphrey, 2125 Calle Tecolote, Santa Fe, N.M. 87501. (505-988-4370). ■

## SURVEY OF M.F.A. PROGRAMS STUDENTS AND FACULTY

By Janice Koenig Ross and Landa L. Trentham. A statistical analysis, with particular attention to women and minority groups. Price: \$5.00. Prepayment required. Send order to CAA, 16 East 52 Street, N.Y.C. 10022. N.Y. State residents add applicable sales tax.

**DATEBOOK.** 1 July deadline ACLS Travel Grant applications (conferences November-February) . . . 15 July deadline September newsletter . . . 1 September deadline Millard Meiss applications . . . 10-23 September, International Congress for the History of Art, Bologna . . . September 23 deadline submission of positions for October 3 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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