

CAA newsletter

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Joshua C. Taylor: 1917-1981

CAA President Joshua C. Taylor died on April 26. It is begging the question to say that no obituary, no matter how carefully or lovingly written, could do justice to his life and accomplishments. He would have been the first to note, with one of those famous harrumphs, that inarticulateness is the last refuge of the unintelligent, the uninformed, the lazy, and those lacking grace and wit. Be that as it may, he would have been the first to agree that, in the verbal as well as the visual arts, there is no substitute for the object itself. For that reason, rather than because of any of the aforementioned failures of intellect or of character, we reprint here his last written work. Completed only a few days before his death, it is the text of a commencement address that he had been invited to deliver on May 23, 1981, to the graduating class of the Rhode Island School of Design.

WHERE YOU ARE

There has never been a time in which so much conscious knowledge has been crowded into the minds of so many people. Not only are we constantly aware of the full geographic extension of the earth and the galaxy in which it functions, but also of the vast variety of peoples who inhabit it and their beliefs and goals, often markedly different from our own. There was a time in which we regarded a small body of practices as civilization and all else simply as barbarian life waiting to be tamed, but to hold such beliefs now is regarded as being backward or even politically and socially dangerous. The moon has become a target rather than a romantic symbol, and to practice someone else's religion seems to be far more attractive than to ally one's self with the church or synagogue at home. We are faced with the necessity of building a reality out of blocks that never seem to fit together and mortar that refuses to hold.

Once this brave new world opened up by scientists and endlessly described by psychologists and anthropologists was bright with promise. "We live in a world of change" was a boastful excuse for throwing over all traces of the past and moving heedlessly ahead into something known as the future. A concept of the new was a stimulant for a great flourishing of creativity in all areas of life, including the arts. To teeter on the threshold of great things to come was a way of life that was invigorating and at times productive, even though the threshold was never passed. We used to talk of "breakthroughs" with a giddy optimism, anticipating that at some transcendent moment, with a great surge of background music, all of life's problems would be solved. Ah, those were happy days — but they now seem so far in the past. The world has always been in a process of change, but somehow we thought our kind of change was different.

Humanity is hurting. We have been so busy spinning our systems, gathering information, and explaining what everything is about, that we have become elements in our own narratives with no place to go that we can call home.

This is not a new complaint. It began early in the century and has been grumbling along ever since, alternately listened to and by-passed with a new burst of optimism. But the human fabric gets weary. How long can we sustain ourselves with abstractions and systems when all in the past have ultimately proved false? We even tried a system based on no system, but when intellectual suicide becomes chic, we know that we are lost again.

Possibly it is time to realize that mankind has changed far less than



Joshua C. Taylor, Director of the National Museum of American Art, 1970-1981; President of the College Art Association, 1980-1981.

we thought. We live longer, go faster, and have more ways to pamper our bodies and distract our minds, but we still come into the world, reproduce, and die much as human creatures always have. Regardless of how much information and theory may crowd our consciousness, the fact remains that we are still ourselves, sentient, intellectual human beings, each of whom must come to grips with his own destiny.

In the process of "coming to grips" there seem to be various stages. Possibly the lowest is that at which individuals begin to sense their own isolation, conscious that communication is at best a tenuous operation. To belong to something outside themselves becomes an obsession, whether it is just collecting the same records or wearing the same clothes as everyone else in the group, or blindly identifying themselves with some political or religious organization. The fanatic support of an abstract schematism, sustained by catch-words and pat formulations that need not be defined, is a useful, albeit misleading, means for escaping the frustration that comes from recognizing human limitations. "A cause," one says, "if only I had a cause into which to throw myself, then life would be meaningful." More damage has been inflicted on humankind through the pursuit of causes than through any other device contrived to win power over self by gaining dominance over others.

The artist has not been immune to the persuasion of causes, either in the pursuit of his art or in using his art to support social or religious crusades. One of the most popular, begun at the turn of the century but at times still evident, sprang from the separation of the artist from his nonartistic fellows. It became an act of aesthetic faith either to bait the uncomprehending public or to set about teaching it to accept experiences to which the artist had attached his own values. "I want to awaken a consciousness . . ." "I want to show . . ." are phrases that

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stem from a concept of art as pedagogy, with the artist as the unrelenting pedagogue. In fact, the didactic process as a theme in itself has become, at times, the central burden of some tendencies in art, with the artist deriving his chief satisfaction from the protests or resistance provoked by his works. This artistic one-upmanship has its limitations, as do most causes that depend on general social response, since yesterday's burr under the tail of society becomes today's pleasurable titillation. It has been years since shock in art has had an effective value, except to make one remember that shock was sometime ago admitted into the vocabulary of art. Attempting aesthetic shock today is simply to indulge in nostalgia. Of course there is still much to be done in education about art, but the work of art itself should not be made into a primer or it will be rejected once the lesson is learned.

I sometimes think it would be useful—is possibly necessary—to look at the world anew without the encumbrance of all the words and categories of thought that once served the purposes of understanding but have long since detached themselves from their original meanings to obscure motivations and befuddle our thoughts. Our political terminology has become ridiculous, with the most disparate systems insisting on describing themselves by the same terms. Equally misleading is the use of different terms to describe the same actions, thus claiming virtue for one system while decrying another when in truth the difference is more verbal than real.

Why not call a moratorium for a month or so on the use of all established terminologies so that we might discover what the world is really like? We might discover some surprising and even disagreeable facts, but at least we would know what we were covering up with our jingoism and pompous talk. Of course conversation on political matters would practically come to a halt and, among others, social scientists and psychologists would be hard hit, but that might not be all bad. And what about art? The critic would have to scramble and some artists, too, might have a problem. Without terms like abstraction (hard-edge or expressionist?), figurative, gut reaction, or academic to fall back on, they might find themselves adrift and lost.

The moratorium would have to be temporary, of course. One can stand reality in only brief sessions. But what a shining sea and promise-filled voyage if one does not have to worry about being "with it," "avant-garde," "true to one's real self," or "suffering on the threshold of a breakthrough." Artists might have a chance to rediscover a great many things that gradually were locked out of their experience during the process of defining themselves as artists.

It is indeed a brave world in which we live, even though it may not be so new as one would like to think. Newness is a matter of perception, not of novelty but of the continuous rediscovery of that which is permanent in mankind. To sense, to feel, to suffer, to rejoice, to prevail are part of the act of living. To be exhilarated is no less real than to be depressed, although the word "reality" has become synonymous with that which is not pleasurable. Laughter is no less serious than tears. To see and to dream are complementary elements in human existence. To join with others in celebrating what we actually are—rather than desperately trying to see ourselves as elements in some abstract entity, whether the counterculture or the capitalist cause—can provide more solace than can political or financial power. Systems of thought or of social organization are necessary expedients, but they have no lasting value in themselves.

To remain in contact with the basic qualities of mankind as one confronts the changing environment and the pressures of social organization, society has need of the artist, today more than ever before. Bombarded on all sides with contrived assaults on our senses and urged to organize our lives on the basis of necessities that usually prove expendable, we need to be brought up short to realize what and where we really are. Reality is not an external assault but the continuity of values that make our short lives worth living. It is the artist, not the merchant or politician, who can best keep us in touch with that reality.

What is the particular power of the visual artists? We look to the philosopher for the organization of our thinking, for answers to the questions formulated by the mind. But the rational mind is only one part of the human economy, even though our education is organized to

separate the mind from the senses, from what we tend to think of as automatic responses. The painters, the sculptors, the designers deal, however, not just with symbol but with the stuff—the physical matter—of the world. They must remain consciously and continuously aware of the testimony of their senses, not simply because this testimony informs them about the materials with which they express their ideas, but because their sensuous responsiveness forms part of the substance of the ideas themselves. If they are to serve their proper role, artists must think with their senses, providing a point of union between the inner world of thought and dream and the outer world of evocative substance, which is no less a part of the human fabric. Although it may also report an event in religious history, a painting by Piero della Francesca makes its real contribution to humanity by bringing the senses and the mind into a magical accord, providing a quivering, momentary revelation of wholeness that serves as an anchor in the anxious sea of experience. To recognize such a moment as unique in a time hell-bent on uniformity is enough to give one heart to assume that there is an element in life that is still one's own. Each work of art is a renewed bond, negotiated in terms of individual sensibility, between the inner and the outer substances that constitute mankind.

I am quite aware from the theories of some of my colleagues who militantly identify themselves with social and political theories that what I have been talking about can be regarded as socially irresponsible. In face of grievous political repression and social inequities, they would insist—following a rather simplistic nineteenth-century theory—that artists must direct their art toward changing (or maintaining) a particular social system. Others, devoted to the support of a sectarian cause, would insist that the artist must serve to heighten awareness of their sectarian assumptions, whether of race, gender, nationality, or religious creed. I would hope that the artist, as an active member of society, would indeed be concerned in such matters, but I do not believe that one's dedication to a social cause should undermine the artist's obligation to a larger, more permanent aspect of mankind. It has been argued that once all social ills are remedied, then we can settle down to reap the pleasures of art. We need art now, to help keep uppermost in mind those very qualities that supposedly are the goals for that politically achieved millennium we constantly hear about. To cease to be human in order to make the world safe for humankind is a sinister procedure.

The best course for an artist is to provide society with what only an artist can, a human reality beyond social abstractions, aesthetic dogmas, and political cant. But before this can be done, each artist must first face up to where he or she is as a person, an individual who is also part of a society. We might like to be somewhere else or somebody else, but the fashionable habit of role playing affords only a quick passport to nowhere. Art begins not with an aesthetic system or an art school but with a person, a person who draws upon that which he or she knows best, that which is closest. Otherwise, how can an artist bring us close to an understanding of our own reality?

So, I would ask each of you as an artist, in spite of the attractions of outer space and the lure of one ideology or another, please to let us know just where you are as a sentient, thoughtful individual when you create your works, so that the rest of us, too, may be reassured that our roots as individual beings reach deeper than the fluctuating surface of a world in constant change. J.C.T. ■

**JOSHUA C. TAYLOR
RESEARCH FELLOWSHIP**

A fund for a research fellowship at the National Museum of American Art has been established in Dr. Taylor's name. Checks for the fund should be made payable to "Smithsonian Institution, Joshua C. Taylor Research Fellowship Fund," and all contributions should be sent to the Office of Administration, National Museum of American Art, Washington, D.C. 20560

1982 annual meeting: call for papers and panelists

The 1982 annual meeting will be held in New York City, Thursday, February 25 through Saturday, February 27. The New York Hilton will serve as headquarters hotel.

Art history sessions have been planned by A. Richard Turner, Institute of Fine Arts, New York University. Studio sessions have been planned by artist Ellen Lanyon. Listed below are the topics they have selected. Those wishing to participate in any session should write to the chair of that session before **October 1, 1981**.

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

ART HISTORY PROGRAM

Papers for art history sessions must be proposed in the form of a one-page abstract. 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 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. For confirmation that your abstract has been received, enclose a stamped, self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered. (Note: For sessions having co-chairs, abstracts should be sent to *each* chairperson.)

Individual Works of African Art. Suzanne Preston Blier, Dept. Art History, Northwestern University, Evanston, Ill. 60201.

Papers focusing on a single work of African art are invited. The work may come from any area or period of time. Approaches may (and, it is hoped, will) vary to reflect differing concerns with the iconographic, stylistic, source, or sociocultural significance of the selected work.

The Word-Image Relationship in Asian Painting. Vishakha N. Desai, Keeper of the Indian, S.E. Asian and Islamic Collections, Museum of Fine Arts, Boston, Mass. 02115 and Maribeth Graybill, Dept. History of Art, University of California, Berkeley, Calif. 94720.

The panel will explore the nature of connections between texts and paintings. The topics will cover China, Japan, and India and may include a variety of approaches: paintings based on one text from a variety of historical periods (for example, paintings of Tales of Genji in Japan), or one particular set of paintings from a given period in time (for example, a set of Indian paintings based on the poetic love rhetoric text of Rasikapriya, dated 1634 A.D.). The emphasis will be on the way the visual image is related to the text it illustrates rather than on a purely iconographic analysis.

Chinese Styles. Richard Barnhart, Dept. History of Art, Box 2009, 56 High Street, Yale University, New Haven, Conn. 06520.

Papers are solicited on all aspects of Chinese art. Preference will be given, however, to those dealing with questions of styles, or concepts of style that are intrinsic to the history and theory of the arts in China, and that focus on major masters and/or monuments.

The Artistic Cross-Fertilization of East and West. H. W. Janson, Dept. Fine Arts, New York University, 303 Main Building, Washington Square, N.Y.C. 10003.

Artistic contacts between the West and the Far East have existed since prehistoric times. For this session, papers are invited that deal with

specific instances of such contacts, up to and including the twentieth century.

Ancient Art. Brunilde S. Ridgway, Dept. Classical and Near Eastern Archaeology, Thomas Library, Bryn Mawr College, Bryn Mawr, Penn. 19010.

Papers are invited on any aspect of Ancient Greek and Roman art; topics dealing with art historical problems are particularly welcome.

Early Medieval Art in the West. Joachim E. Gaehde, Dept. Fine Arts, Brandeis University, Waltham, Mass. 02154.

Papers are invited on recent discoveries or new appraisals and interpretations of specific works in all mediums from the Carolingian to the Romanesque periods.

Medieval Spain. Jerrilynn D. Dodds, Dept. Art History and Archaeology, Columbia University, 815 Schermerhorn Hall, N.Y.C. 10027.

Papers will be considered that concern the Islamic, Judaic, and Christian arts of Medieval Spain.

Spirituality and Secular Power: Monastic and Mendicant Art in the Middle Ages and the Renaissance. Rona Goffen, Dept. Art, Duke University, East Duke Building, Durham, N.C. 27708 and Sarah Wilk, Dept. Art History, Rutgers University, Voorhees Hall, New Brunswick, N.J. 08903

Although the monastic and mendicant orders were among the greatest patrons of art, there has been no systematic study of their influence. Yet it is evident that their commissions promoted each order's particular interpretation of doctrinal controversies, and that certain iconographic themes may have distinguished each order's monuments. Their art was intended to secure both the devotion of the faithful and the secular power of the order. The focus of this session is the consideration of monastic and mendicant art in its original historical, political and spiritual environment. Papers dealing with art and architecture from the thirteenth through the sixteenth centuries will be considered.

Narrative Art in the Italian Renaissance: Renewal, Revival and Transformations, 1300-1600. Marilyn Aronberg Lavin, Princeton University. Address abstracts to 56 Maxwell Lane, Princeton, N.J. 08540.

Papers are invited that deal with Italian fourteenth- through sixteenth-century narrative cycles and themes, focusing on concepts of narrative, the relation of narrative modes to style, and of narrative scenes to devotional images. Topics should be presented in the context of the renewal of public narrative in the Renaissance, the conscious and unconscious references to narrative techniques from other times and mediums, and the significant changes and innovations made to serve the needs of a new age.

Venetian Art in Its Cultural and Intellectual Context, 1400-1600. Wendy Stedman Sheard, 693 Leetes Island Road, Stony Creek, Conn. 06405.

Papers are invited that consider works of painting, sculpture or architecture in relation to other contemporary arts (literature or music, for example); to developments in contemporary philosophy, religion, or science; to circumstances of patronage that affect the artist's handling of form or content; or to the revival of antique art and literature.

Italian Art, 1600-1750. Elizabeth Cropper, Temple University, Tyler School of Art. Papers should be sent, *after August 15*, to 3918 Cloverhill Road, Baltimore, Md. 21218.

A general session, but papers devoted to the relationship between the visual arts and the arts of rhetoric and poetry are especially encouraged.

Seventeenth-Century Art in the North. Egbert Haverkamp-Begemann, Institute of Fine Arts, 1 East 78th Street, N.Y.C. 10021.

A general session, but with a preference for papers that clarify the role

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of the artist and the role of the spectator in the definition of meaning of works of art as the age itself understood it. Papers that focus on allusions intended by the artist and/or on implicit associations brought to bear on the work of art by the seventeenth-century viewer are particularly welcome.

England and the Continent c. 1750-1850. Allen Staley, Dept. Art History and Archaeology, Columbia University, Schermerhorn Hall, N.Y.C. 10027.

Proposals are invited for papers touching on any aspect of cross-channel relations (including hostile ones) in the period from the War of the Austrian Succession to the Crimean War.

Architectural Sculpture, 1800-1981. Michele Bogart, University of Georgia, Visual Arts Building, Athens, Ga. 30602.

Papers may address the work of one particular sculptor; the style or iconography of a specific sculptural program; relations between architect, sculptor, contractor or patron; and the social history of architectural sculpture.

French Art and Politics in the Third Republic, 1870-1940. Kirk Varmedoc, Institute of Fine Arts, 1 East 78th Street, N.Y.C. 10021.

Papers are invited on the interrelation of art and social/political issues in France's Third Republic. Selection will favor papers that, while succinct and specific, take up matters broader rather than narrower in implication. The session as a whole, straddling centuries and eschewing compartmentalization by style or "isms," should illuminate common socio-political conditions and debates addressed by artists from the Commune to Vichy: e.g., politics of leisure and labor, progress and tradition, as they specifically affect and are reflected in art (all mediums — painting, sculpture, printmaking, photography, film, and architecture — are valid).

European Art from 1900 to 1950 and Intellectual and Cultural History. Marilyn McCully, Princeton University, 104 McCormick Hall, Princeton, N.J. 08544.

Papers are invited concerning European art in first half of the twentieth century and its connection with developments in contemporary science, literature, music, and philosophical inquiry.

American Art and Great Britain, 1725-1925: Contacts, Connections, and Interchanges. Gerald L. Carr, Division Art and Art History, Southern Methodist University, Dallas, Tex. 75275.

The purpose of this session is to focus attention on the lingering, immensely fruitful artistic interaction between America and Britain during the two centuries bounded by the work of John Smibert and John Singer Sargent. Papers on a variety of topics are invited, including painting, sculpture, photography, printmaking and print publishing; artists' travels, art institutions, art-dealing; exhibitions, collectors and collecting; art theory, criticism, and art-historical literature; and on broader Anglo-American cultural contacts, e.g., theatre and literature, which influenced their visual arts.

Towards New Histories of Photography. Eugenia Parry Janis, Dept. Art, Jewett Arts Center, Wellesley College, Wellesley, Mass. 02181.

This session calls for papers clarifying aspects of the photographic revolution by treating them integrally with art history and/or criticism. This implies a recognition of photographs' visual and structural differences from other art works, as well as a recognition of photographic practice's continuity within intellectual and/or cultural history. A wide range of subjects and strategies is welcome. Primary criteria for paper selection include critical methodology that foregoes defining photography whole or unilaterally, and a clearly formulated problem whose focus implicitly acknowledges photography's complexity as it affected art and knowledge.

Technical and Ethical Problems in the Conservation of Modern Art. Antoinette King, Museum of Modern Art. Papers should be sent to

Conservation Center, Institute of Fine Arts, 1 East 78th Street, N.Y.C. 10021.

This session will be devoted to analyses of materials and techniques in relation to artists' concepts, conservation methods, and ethical considerations relating to the problems posed by the rapid deterioration of modern materials and the possible alteration of the visual aspect of an object by conservation treatments.

The Inner History of Art. G. Dennis O'Brien, President's Office, Bucknell University, Lewisburgh, Penn. 17837.

Great attention has been paid to the philosophy of the history of science since the publication of Thomas Kuhn's *The Structure of Scientific Revolutions*. The problem that Kuhn raised concerned the inner history of science, i.e., what is the "logical" relation of scientific theories to one another. Kuhn caused considerable scandal by suggesting that the inner history was not a logic of progressive advance over false theories but "the abandoning of a paradigm." Traditionalist philosophers of science accused Kuhn of reducing the history of science to the history of taste and fashion.

The purpose of this session is to examine what can be claimed for the inner history of art. Having almost universally rejected progressivist philosophies of art history, the history of art has often been treated as having no inner history. History of art is a chronology of fashion and influences, the repetition of motifs and styles, or the endless cycle from classic to romantic. Yet an inner history so characterized seems oddly inconsistent with the claims often made by the artists themselves that painting/sculpture/architecture "at last" has been placed on the proper foundation as abstract, emotive, functional and so forth. The attempt of these discussions will be to see what, if any, inner claims great works and great periods make upon one another for aesthetic adequacy, moral worth, or even "truth." *Special session comprised of non-art historians, by invitation.*

Open Sessions I and II. Isabelle Hyman, Dept. Fine Arts, New York University, 303 Main Building, Washington Square, N.Y.C. 10003 and Carol Lewine, Dept. Art History, Queens College, C.U.N.Y., Flushing, N.Y. 11367.

The purpose of the open sessions is to accommodate papers on topics not appropriate to other sessions in the meeting program. Abstracts may be submitted for the open sessions *only* if they are not appropriate for another scheduled session. *In no event should the same paper be submitted to a specific topic session and an open session.*

STUDIO PROGRAM

New Figuration: New York. Jeanne Siegel, Fine Arts Dept., School of Visual Arts, 209 East 23 Street, N.Y.C. 10012.

This panel will explore current trends in imagist art. It will embrace the work of artists who represent a range of styles that contain images. The unifying characteristic will be their relationship to modernism and the influence of New York on their development. Issues about space and content in connection with the imagery will be stressed.

The Art/Craft Connection: Grass Roots or Glass Houses? Rose Slivka, *Craft International*, 107 Bank Street, N.Y.C. 10014.

With the flowering of handcraft in the second half of twentieth-century America, we are conscious of the changes, crossovers, overlaps among fine arts, decorative arts, design, in a multiplicity of old and new applications and directions. This panel will address itself to modern pluralism in the arts; to the mingling of disciplines; to the disappearing distinctions between the high arts and low arts, popular culture and elite culture; of timeless vs. temporal, permanent vs. transient, cheap vs. expensive vs. quality.

Post-Modernist Update. Irving Sandler, Dept. of Humanities, S.U.N.Y., Purchase, N.Y. 10577.

The Fall/Winter 1980 issue of the *Art Journal*, entitled *Modernism*,

Revisionism, Pluralism, and Post-Modernism, was devoted to a discussion of the radical reappraisal that took place during the seventies of what had been the artistic and art historical certainties of the sixties. In this session, a panel of critics will continue to explore this central theme and attempt to anticipate its implications for the art of the eighties.

Deliberately Good/Deliberately Bad. Peter Plagens, Dept. of Art, University of North Carolina, 104 Ackland 003A, Chapel Hill, N.C. 27514.

The alleged end, or at least dilution, of mainstream modernism has resulted in not only an acceptance of a wide variety of styles and modes but, most recently, in a prizing of the look of the "bad." The semblance of untutored drawing, unbridled color, impolite iconography, and crude fabrication raises critical questions concerning obsession vs. strategy, innovation vs. trendiness, and the possibility of a new lumpen-Academy. The panel will examine these and other issues raised by "bad painting," "new images," "stupid art," and "energism."

Issues of Intention: Three Contemporary Artists. Jonathan Fineberg, Dept. History of Art, Yale University, Box 2009, New Haven, Conn. 06520.

This session will focus on individual artists talking about their own work; it will attempt to probe the content and character of the work in greater depth than the customary twenty-minute paper permits. The session moderator will select three well-known artists, each of whom will take fifty minutes to discuss aspects of his or her work, with questions by the moderator.

The Union of Painting and Sculpture: New Two- and Three-Dimensional Work. Judith Tannenbaum, 220 East 78 Street, N.Y.C. 10021.

The overlap or breakdown of boundaries that distinguish painting from sculpture has become an increasingly significant development in recent art. Striking new forms that may not be adequately described as either paintings, reliefs, or freestanding sculpture continue to emerge. Many sculptors now work with paint and color and, conversely, painters are combining two-dimensional painted surfaces with three-dimensional structural elements that move away from the wall. Non-traditional materials are often used, and subjects may be figurative or non-representational. Ramifications of the current interrelationships between once-distinct modes will be explored. How do they extend or break with the concerns of previous painting and sculpture?

Prepared To Be Photographed. Charles Traub, Tyler School of Art, Beech and Penrose Avenues, Elkins Park, Pa. 19126.

With a set stage, drawn backdrops, and roles played by actors, a new photographic image has emerged; photography enters the "art world." The vision is not taken, as traditionally, from the settings of the "real" world but instead from a fabricated environment of the photographer-author's own construction. All is prepared with preconceived notions to be beheld for narrative meaning. Whether a visual joke, a drama of the absurd, a surrealist nightmare, or a single-shot soap opera, the interest is in the constructed reflection of the human drama. A new distance is created, allowing us to laugh a little harder or cry a little more easily. A panel of photographers will discuss how they broke with convention and crossed unusual frontiers to ally themselves with conceptual artists and thinkers in all mediums.

Performance and/or Installation as an Interface between Painting/Sculpture and the Media Arts: Film, Video. Alan Bloom, Temple University, address proposals to 2300 Walnut Street #715, Philadelphia, Penn. 19103 and David Tafler, Philadelphia College of Art, Broad and Spruce Streets, Philadelphia, Penn. 19102.

In recent years, the interactive process between art and its audience has been modified through the use of media. No longer confined to traditional museum contexts, contemporary artists have increasingly explored various presentational formats. As the most dynamic representation of the artist's reflexivity, performance and installation

have served as a bridge between new and more traditional art expression. Recognizing the range of differences and similarities in conceptual approach, this panel will focus on the interplay between media as a documentary tool and media as an integral part of the installation itself.

Moving from Concern to Involvement: Challenges from an Activist Art. Jerry Kearns, Art Dept., University of Massachusetts, Amherst, Mass. 01002.

For most political art produced during the past decade, forms of individual production and commercial distribution have remained within artworld norms. However, a growing number of artists are moving from concern to involvement. They are beginning to produce an activist art, often in collaboration with other artists and with grassroots political groups. As a result, production and distribution are usually outside established artworld channels. Moreover, form and content have changed subtly and are often relatively incompatible with artworld standards. Yet these cultural activists declare that their production is art and demand that it be respected and analyzed as such. This panel will examine some of the challenges they raise to the form and content of contemporary art.

Light as a Medium. Susan Dallas-Swann, Black Box Theatre, 186 Franklin Street, N.Y.C. 10013.

A panel devoted to the development and variety of art that uses light as the primary medium and main concern. The discussion will also encompass the gallery, non-profit, and foundation situation; an overview of equipment, applications, and techniques; as well as the sensibilities and attitudes of artist and viewer.

Effects of the Attention of the Sixties and Seventies on Third World Artists and Arts Organizations. Linda Goode-Bryant, Just Above Midtown/Downtown Gallery, 178-80 Franklin Street, N.Y.C. 10013.

Paperworks, Part I: Directions in Watercolor (1 1/4-hour session). Lee Anne Miller, Dept. Art and Art History, Wayne State University, Detroit, Mich. 48202.

An overview of multiple directions in the watercolor medium, particularly those which extend or break traditional boundaries. Contemporary watercolors will be discussed as a major form of visual expression through variations of technique and through a range of scale and concepts.

Paperworks: Part II: The New Monotype (1 1/4-hour session). Robert Broner, Dept. Art and Art History, Wayne State University, Detroit, Mich. 48202.

Recent widespread adoption of monotype (or monoprint) by American artists has created a revival of the medium between painting and printmaking. Slides and discussion by artist panel members will examine the role of monotype in the development of their ideas and images.

Artists and Architects: Close Encounters of Several Kinds. Nancy Rosen, 180 West 58 Street, N.Y.C. 10019.

A panel of practicing architects and artists will briefly present slides of their own recent work and of work in the other medium that they admire. They will then address (at least some of) the following: In what ways are artists and architects different? Their training? Working methods? Values? What is the role of drawings, models, and "gallery objects" in their careers? What is the role of the commercial art gallery? What is the prognosis for collaborations between artists and architects? Why collaborate? How?

More Is More, Part I: Towards an Art of Eloquence (1 1/4-hour session). James McGarrell, Dept. of Art, Indiana University, Bloomington, Ind. 47401.

This panel will be comprised of painters who are attempting to

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restore to visual art a capacity for humane discourse by the restitution to it of certain bodies of information and certain disciplines of nerve and vision. These, having once formed part of every significant artist's equipment, seem to have been gradually suppressed between 1870 and 1970 by a reductive modernist preference for the mute.

More Is More, Part II: Subject Matter, the New Frontier (1¼-hour session). Ruth Weisberg, Dept. Fine Arts, University of Southern California, Watt Hall 103, University Park, Los Angeles, Calif. 90007.

After decades of primarily formalist concerns, artists have renewed a focus on subject matter and its primacy in determining other pictorial issues. Discussion will focus on the subjectivity of content, its possibilities and problems, as well as on topics such as personal mythology, difficult or taboo subject matter, and political commitments.

BOARD-SPONSORED SESSIONS

These sessions deal with topics of current concern that either affect both studio art and art history or do not fit "neatly" into either category. Participation is generally by invitation.

The Museum's Responsibility to the Living Artist: Exhibitions, Archives, Symposia, Publications. Holliday T. Day, Joslyn Art Museum, 2200 Dodge Street, Omaha, Neb. 68102.

Is the museum to play the role of "Enlightened Patron" or the role of "Preserver of History"? If the former, then what is "enlightened"? What is the role of competitions, curated surveys, project spaces, theme shows, historical surveys, sales and rental galleries, regional galleries, and retrospectives? Do they serve or demean the art presented?

inside the CAA

PRESIDENTIAL SUCCESSION

In accordance with the By-Laws, Vice President **Lucy Freeman Sandler** became President of the Association upon the death of Joshua C. Taylor. The post of Vice President will remain vacant until the next election. The Executive Committee, at a special meeting held in Washington, D.C. on May 15, 1981, voted to contribute \$5,000 from the CAA General Fund to the **Joshua C. Taylor Research Fellowship Fund** (see page 2).

SLIDE COLLECTIONS

At its last meeting, on April 25, 1981, the Board of Directors unanimously adopted the following resolution:

"WHEREAS, for departments of art and art history the slide collection and its curators are indispensable for effective teaching,

BE IT RESOLVED THAT it is imperative that academic institutions acknowledge and support the need for well-staffed, well-housed, well-equipped, and well-financed slide collections. The CAA stands ready to support in general any steps which would insure the high standards necessary for the care and desirable growth of slide collections."

NEW MONOGRAPH SERIES EDITOR

Shirley Blum, professor of art history at S.U.N.Y., Purchase, has been named the new Editor of the CAA Monograph Series. A spe-

Images for Today's Classrooms. Christine L. Sundt, Dept. Art History, University of Wisconsin, 800 University Avenue, Madison, Wisc. 53706.

This session will examine the capabilities offered by new technology such as multi-image and dissolve projection, microfiche, video disc, and holography as adjuncts to slides and films for classroom or lecture presentations and will consider advantages, disadvantages, and cost-effectiveness in their production and/or use for teaching. We will endeavor to make this a "hands-on" session, offering an opportunity to see actual hardware in operation.

CAA-ARLIS/NA JOINT SESSION

The Role of Art Galleries and Dealers in the Documentation of Art. Cam Newell, M. Knoedler & Co., 19 East 70 Street, N.Y.C. 10021 and Bob Kaufman, 220 West 93 Street, N.Y.C. 10025.

This session will review the contributions of some important dealers and institutions, possibly including: exhibition catalogs, gallery notices and announcements; dealer records and correspondence files; efforts of dealers in developing artists; and the organization and availability of material for the art researcher.

The 1982 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.

WOMEN'S CAUCUS FOR ART

One of the most urgent points raised during this year's national conference in San Francisco was the responsibility of the organization to represent and support the needs of all women in the arts. National Advisory Board member Vivian Browne spoke strongly of the need to make greater efforts to involve Black and other minority women in the Caucus—not only for the sake of those who have often felt excluded, although they, even more than most artists, need group support, but also to prevent the WCA itself from becoming limited and exclusive by default. Browne urged a much greater commitment and activism, and President DeRenne Coerr has promised to make such efforts.

This issue was brought into dramatic focus at the Awards Ceremony, when **Elizabeth Catlett** spoke in response to the presentation of her award: "I can clearly see the efforts against racism on your part. You are honoring me—Black and Mexican. You honored Selma Burke . . . you are trying to reach and include Black women artists in your organization. For these reasons I salute you . . . But your efforts are not successful. . . . We have different lives and different problems. . . . We have a long history of struggle. You can learn a lot from us. We will be accepted in the art world if you work with us. If women are excluded, Blacks are even more excluded. . . . End this exclusion, work harder for our inclusion, I beg of you." **Alison Hilton** ■

Wayne State University

cialist in both Northern Renaissance and contemporary art, Blum earned her masters degree at the University of Chicago and her doctorate at U.C.L.A. She taught at Pomona College, the University of Chicago, the University of California at Riverside, Colgate University, and Bryn Mawr before coming to Purchase in 1977. Her publications include *Early Netherlandish Triptychs: A Study in Patronage* (1969) as well as several catalogues of exhibitions she organized, among them *Jawlensky and the Serial Image*, co-authored with John Coplans (1966), *Judd, Morris, Flavin, Andre* (1970); and *The Cubist Circle* (1971). She was a member of the CAA Board of Directors from 1976 to 1980, during which time she organized and was the first chair of the Committee on the Preservation of Art and chaired the Committee on Annual Meeting Program Guidelines.

The CAA Monograph Series was established in 1944; its thirty-sixth volume is now in press. Manuscripts proposed for consideration for the Monograph Series should make an original contribution to art-historical research and should range in length from 150 to 300 typewritten pages, double-spaced, with not more than 100 illustrations. All periods and areas of art history are eligible. Submissions should be addressed to the Editor, c/o College Art Association, 16 East 52 Street, N.Y.C. 10022. ■

people and programs

ACADEMIA

James McGarrell has accepted an appointment at Washington University, St. Louis, leaving Indiana University where he has headed the graduate painting program for twenty-one years. McGarrell replaces **Arthur Osver**, who is retiring after his own twenty-one year stint there.

The University of Arizona at Tucson's first Joseph Gross faculty award for outstanding professional achievement went to printmaker **Todd Walker**. His two most recent portfolios of photolithographs, *Fragments of Melancholy* and *AR-I-ZO-NA*, cited by the award committee, were printed on Walker's own press and printed and assembled by him.

Architectural historian **Nicholas Adams** (MA, Cornell Univ.; PhD, IFA) received Lehigh University's Alfred Noble Robinson award, which recognizes "outstanding performance in the service of the University and unusual promise to professional achievement."

Ann Sutherland Harris was awarded an honorary Doctor of Arts by Eastern Michigan University. Beginning June 1981 she will be on an NEH grant to study the relationship between art practice and theory in seventeenth-century Rome.

Wood craftsman and sculptor **Peter John Robbie** (MFA, Cornell Univ.), who has been teaching at Dartmouth College since 1972, will become director of the Hopkins Center Student Workshops for the Crafts in July. Robbie succeeds **Walker Weed**, who directed the workshop since 1964.

MUSEUMS

Controversy continues to trail **Barbara Rose**, whose exhibition *American Painting: The Eighties* was one of the most hotly debated of the past year. In May, Rose was appointed curator of exhibitions and collections at the Houston Museum of Fine Arts. Criticisms concerned the fact that Rose will continue to reside in New York (and retain her position as art editor of *Vogue*), spending only one week out of every four in Houston; the sale of some paintings owned by her husband to the Houston Museum; her close association with a Houston gallery owner; and an "overabundance of expertise," in that both Rose and Houston director **William C. Agee** are best known for their work in modern and contemporary art. In response to the above, both Rose and the Museum assert that New York City is the best possible location for the curator of any place; that personal relations had nothing to do with the previous sale and will have nothing to do with future acquisition and exhibition decisions; and that Rose is an "all-around" art historian, whose training and early teaching experience was not in modern but in Spanish and Baroque art.

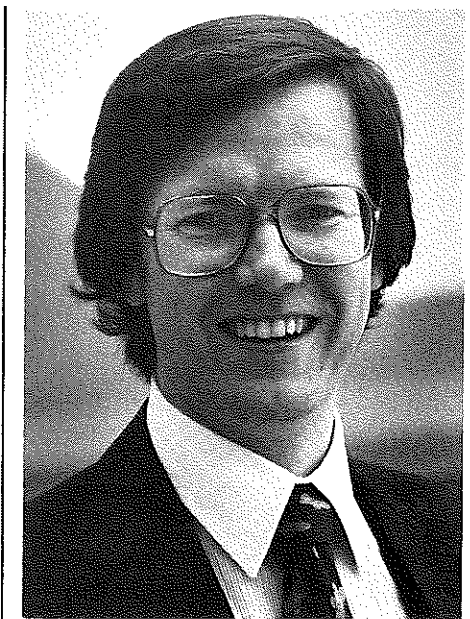


Robert P. Bergman, Walters Art Gallery

Medievalist **Robert P. Bergman** will leave Harvard in September to become director of the Walters Art Gallery in Baltimore. He will succeed **Richard H. Randall, Jr.**, director of the Walters since 1966, who is resigning as director to become the Walter's curator of Medieval art. Bergman (Ph.D., Princeton) was active at the Fogg, as well as in the department, during his five years in Cambridge; among the exhibitions and symposia he organized was *Byzantine Art in the Making*, the Fogg's 1979 tribute to retiring Ernst Kitzinger.

Craig Felton (Ph.D., Univ. Pittsburgh) has been named assistant director in charge of programs and academic services at the Kimbell Art Museum. Felton first came to Fort Worth in 1972, to develop the art history program at Texas Christian University. Also at the Kimbell, **Erika Esau** (Ph.D. cand., Bryn Mawr) has been appointed librarian, succeeding founding librarian **Ilse S. Rothrock**, who died this past January.

The Corning Museum of Glass has both a new director and a new chief curator. **Dwight P. Lanmon**, who joined the staff in 1973 as deputy director of collections, takes over the post of director. Trained both in physics (BA, Univ. Colorado) and in American culture (MA, Winterthur Program, Univ. Delaware), Lanmon was associate curator at Winterthur before coming to the Corning. The new chief curator, **Sidney M. Goldstein** (Ph.D. classical archaeology, Harvard Univ.), taught art history at the University of Wisconsin before joining the Corning in 1974 as associate curator of ancient glass; he was named curator in 1977.



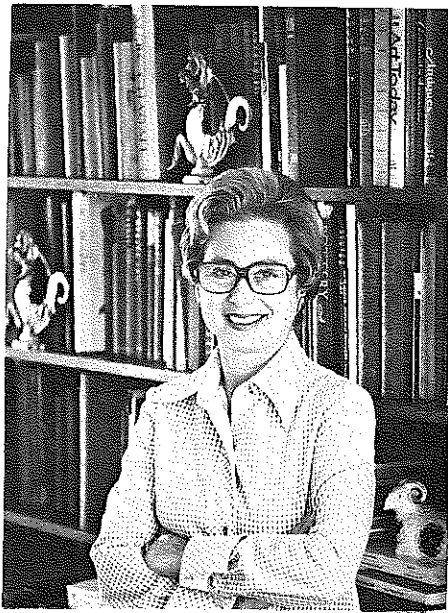
Gregory Hedberg, Wadsworth Atheneum

The Wadsworth Atheneum has announced the appointment of **Gregory Hedberg** as chief curator. Hedberg (Ph.D., I.F.A.) leaves the Minneapolis Institute of Arts, where he was curator of paintings, a post he has held since 1974.

Several museums in search of directors have recently found them. The new director of the Hudson River Museum, Yonkers, is **Peter Langlykke**, who has worked for the past five years in New York City as a consultant for program, management, and fund-raising with a variety of museums and other institutions, including the Grey Art Gallery at N.Y.U. **Edgar Peters Bowron** took charge of the brand new facilities of the North Carolina Museum of Art in Raleigh in May, leaving his previous position as administrative assistant to the director and curator of Renaissance and Baroque art at the Nelson Gallery-Atkins Museum, Kansas City. On the west coast, the University of California, Riverside, named the first full-time director of the California Museum of Photography. He is **Charles J. Desmarais**, who has held positions as a gallery director, curator, and most recently as chief editor for *Exposure*, the quarterly journal of the Society for Photographic Education.

Buck Pennington has been appointed mid-atlantic area collector for the Archives of American Art. Pennington (Ph.D. cand., George Washington Univ.) has been a technician at the Archives since 1978 and prior to that served as museum technician and education aide at the Smithsonian's National Portrait Gallery.

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Carol Macht, Cincinnati Art Museum, *emerita*

Carol Macht, senior curator of the Cincinnati Art Museum, retired after twenty-three years as the museum's first curator of decorative arts. Macht (Ph.D., Johns Hopkins Univ.) was named *curator emerita* by the museum's board of trustees at its February meeting. She will continue her extensive lecturing schedule. Anita Ellis, who was assistant curator, has been named associate curator and acting head of decorative arts. Ellis (MA, Univ. Cincinnati) joined the staff in 1974 as assistant registrar.

Christina Orr-Cahall (Ph.D., Yale Univ.) leaves her teaching post at California Polytechnic State University, San Luis Obispo, to join the Oakland Museum as curator for art.

At the University of Miami's Lowe Art Museum, Arnold H. Crane, art collector and photographer, has been named adjunct curator for photography.

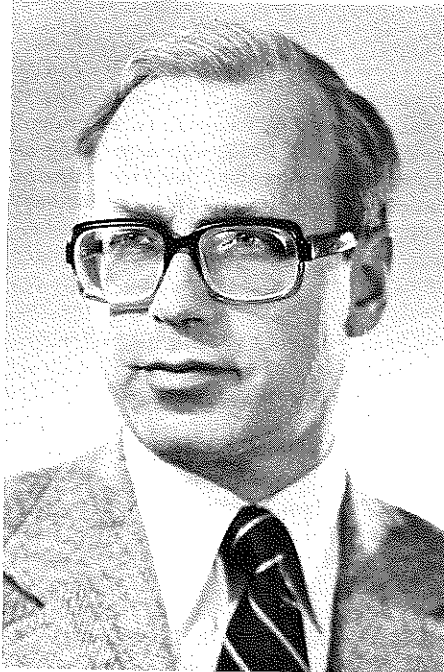
FACILITIES & PROGRAMS

The National Gallery of Art has announced the establishment of a major archive of contemporary American graphic art, based upon works published by Gemini G.E.L. The archive, which has been started with an initial gift of 256 prints and multiples by 22 contemporary artists and a deposit and pledge of additional works, will include preparatory materials, trial proofs, and written material relating to the creation of the works, as well as additional finished prints and multiples. A selection of the archival material is available for viewing by appointment in the Gallery's print room; an exhibition is being planned for 1984.

The Center for Creative Photography of the University of Arizona now houses the Edward Weston Archive, which consists of nearly 2,500 silver and platinum prints, approximately 10,000 negatives, a personal collection of other photographers' works, the original daybooks and record books, and hundreds of letters, scrapbooks, camera equipment, memorabilia, and ephemera spanning Weston's career.

It's what's called "creative contraction," and we'll probably be seeing more and more of it. The three-year diploma program of the School of the Worcester Art Museum has merged with the curriculum of Clark University's department of visual and performing arts. The merger agreement enables the Museum to continue to play a role in the training of professional artists while freeing it from the financial strain of a small museum school program and enables the Clark to expand its studio art program.

ASSOCIATIONS



Robert G. Calkins, International Center for Medieval Art

Robert G. Calkins is the new president of the International Center of Medieval Art. The author of *Monuments of Medieval Art* and a monograph on the Master of Catherine of Cleves, Calkins has taught at Cornell University since 1966 and has been chairman of the department of the history of art since 1976.

New officers of the International Association of Art Critics, elected for the next three years, are Jeanne Siegel, president, David Bourdon, vice president; Ellen Lubell, secretary; and A. L. Stubbs, treasurer. All live in New York City.

conferences and symposia

Humanities Association Meeting

The American Association for the Advancement of the Humanities will hold its second annual meeting October 30–November 1 at the Capital Hilton in Washington, D.C. The theme is "The Responsibilities of the Humanities"; tentative sessions include the state of scholarship; specialization and graduate education; learned societies, professional associations and nonacademic professions; and recent developments in libraries. For further information: AAAH—Annual Meeting, 918 16th Street, NW (Suite 601), Washington, D.C. 20006.

Peale Conference

An interdisciplinary conference on Charles Willson Peale will be held October 23 at the National Portrait Gallery. A related exhibition, *Charles Willson Peale as Print Maker*, will be on view. For further information: Lillian B. Miller, Editor, Peale Family Papers, NPG, Washington, D.C. 20560. (202) 357-2174.

Victorian Humor

The Midwest Victorian Studies Association invites papers for its 1982 meeting, to be held at Ohio State University, April 30–May 1. The theme is "Victorian Humor" and refers to all forms of wit, satire, parody, comedy and humor in a variety of mediums, including art. Proposals that extend the concept of humor beyond its conventional usage are welcome. Papers or detailed (250–500 word) abstracts to Frederick Kirchoff, Dept. English & Linguistics, Indiana Univ.-Purdue Univ., Fort Wayne, Ind. 46805. Include a stamped, self-addressed envelope if the return of manuscript is desired. Deadline: 1 December.

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

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

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

announcements

Kress Fellows Update

The Samuel H. Kress Foundation asks that all past recipients of any type of Kress fellowship send updated c.v.s to Miss Mary M. Davis, Executive Vice President, at the Foundation, 221 West 57 Street, N.Y.C. 10019.

American Academy in Rome

The Andrew W. Mellon Foundation has provided AAR with a grant for a new four-year program of fellowships designed to give scholars and teachers, at an early stage in their careers, an opportunity to prepare work for publication. One fellowship a year will be available in each of Classical Studies, Art History, and Medieval or Renaissance Studies. Applicants must have their doctorates and, at the time of appointment, must hold the rank of assistant professor or have been appointed associate professor within the previous two years. Fellows will hold one-year appointments in residence at the Academy and will be required to spend one quarter of their time contributing to the academic programs of the Academy's School of Classical Studies. The first fellowships begin in September 1982 and provide round-trip transportation, room, study and partial board, and an annual stipend of \$15,000. For application forms: AAR, 41 East 65 Street, N.Y.C. 10021. Application deadline: 1 October.

International Fund for Monuments

Established in 1965 and dedicated to the preservation of important historic architecture, archaeological sites, and works of art, IFM has been involved in major restoration and research projects in Ethiopia, Easter Island, Nepal, Ireland, Spain, Italy (particularly in Venice), and other parts of the world. A \$25.00 annual membership fee provides not only participation in this very worthwhile work, but also an extremely interesting and witty (if irregular) newsletter and discounts at selected hotels, car rentals, restaurants, and clothing and other shops throughout the world. A rare opportunity to do well by doing good. For membership information: IFM, 3624 Legation Avenue, Washington, D.C. 20015. (202) 726-5225.

History of Gardens Award

Dumbarton Oaks announces the second annual Mildred Barnes Bliss prize for the best book-length manuscript representing original research on subjects related to the history of gardens. The award will be \$1,000, and the manuscript will be published by Dumbarton Oaks. Submissions will be judged by a committee whose decision, including that of making no award, is final. For details about length and format: Center for Studies in Landscape Architecture, DO, 1703 32nd Street, N.W., Washington, D.C. 20007. Submission deadline: 1 November.

Kunsthistorisches Institut, Florence

Owing to unforeseen building delays, the Kunsthistorisches Institut in Florenz will not be able to re-open until Spring 1982.

Rothko Collection and Study Center

Some 1,000 works of the late American artist have been consolidated and are now housed in the newly renovated Manhattan storage and viewing facility of the Mark Rothko Foundation. A full-time curator, Bonnie Clearwater, and a conservator, Dana Cranmer, have been engaged. The Foundation has also opened a study center, which includes a photograph and slide collection, a contemporary American art library, and a card catalogue of works in the collection. Study Center hours are 10:00 A.M. to 4:00 P.M., Monday through Friday, by appointment only. For additional information: MRF, 1133 Broadway, Room 1324, N.Y.C. 10010. (212) 255-6662.

Filmnet

A computerized film users network. Free-of-charge membership will provide brochures, catalogs, and announcements of films suitable to your or your institution's screening needs. Membership forms and choice of forty-five interest areas available from Cine Information, 419 Park Avenue South, N.Y.C. 10016.

Volunteer Interns Sought

Opportunities exist for qualified, conscientious individuals to do research on the art collection of the Cathedral of Saint John the Divine, which includes European and American painting, sculpture, and tapestries from the fourteenth through the nineteenth centuries. Interested applicants should contact Susan Schreiber, The Cathedral Museum, 1047 Amsterdam Avenue, N.Y.C. 10025. (212) 678-6913.

In Search of the Southern City

The inaugural issue of *Reconstruction*, a critical journal published by the College of Architecture at the University of North Carolina, will focus on the above theme, addressing the forms and meanings that the idea of the city holds and has held in the South. Contributors are invited to examine the idea of the Southern city—as built, as envisioned, as imported, as indigenous. The format to be followed appears annually in the March issue of *The Journal of the Society of Architectural Historians* (Notes for Contributors). Send to *Reconstruction*, COA, UNCC, Charlotte, N.C. 28223. Manuscripts deadline 1 October.

Media Arts Caucus: Film, Video, and Photography

The MAC convened last February at the 1981 CAA annual meeting and elected two co-chairpersons to coordinate its activities for the coming year. The goals of the Caucus are to increase media arts exposure and involvement within the CAA, on the part of both historians and artists. Interested persons are encouraged to contact Alan Bloom, Dept. of Radio Television Film, Temple University, Philadelphia, Penn. 19122, or David Tafler, Philadelphia College of Art, Philadelphia, Penn. 19102, for further information.

Yale Resident Fellows Program

The Yale Center for British Art is offering a limited number of fellowships for scholars engaged in advanced research related to British art. Grants include travel expenses and living allowance and are normally for periods of two to fourteen weeks, although grants for a full academic year (thirty weeks) may be awarded in exceptional cases. For detailed information: Director, YCBA, Box 2120 Yale Station, New Haven, Conn. 06520, Application deadline: 1 November.

18th-Century Article Prize

Submissions are invited for the annual Southeastern American Society for Eighteenth-Century Studies article award. The prize of \$150 is for any article in the field published in any scholarly journal, collection of essays, etc. during the period 1 September 1980–31 August 1981. Authors must be members of SEASECS or must live or work in the Southeastern U.S. Submit three copies of essay to Jane Perry-Camp, School of Music, Florida State University, Tallahassee, Fla. 32306. Deadline: 1 November.

CASVA Fellowships

Applications are invited for the third year of the Resident Scholarship Program at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. Recent recipients of the doctoral degree (or its equivalent) as well as more experienced scholars are eligible. Applications may be made for study in the history, theory, and criticism of any form of visual art of any geographical area and for any period. Resident scholarships will normally be awarded for an academic year, but shorter-term scholarships and two-year awards are also possible. The Center will also consider appointment of Associates who have obtained funding elsewhere and would like to be affiliated with the Center. Privileges of scholars include a study, secretarial assistance, a monthly stipend, and additional allowances for research materials, travel, and housing. For applications: Dean, CASVA, NGA, Washington, D.C. 20565. Application deadline: 31 October.

grants and awards

MILLARD MEISS FUND

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

George Hersey, for *Caserta: Myth and Order in an Absolute Palace*, MIT Press.

Sara L. Schastok, for *Sixth Century Indian Sculptures from Sāmalāji: Style and Iconography*, E. J. Brill, Leiden.

John Timothy Turpin, for *John Hogan (1800-1858), Irish Neoclassical Sculptor in Rome*, Irish Academic Press.

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

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants to 288 scholars, scientists, and artists chosen from among 3,017 applicants in its fifty-seventh annual competition. Grants totaled \$5,099,000.

Art History/Cognate Areas

Robert P. Bergman, Harvard Univ.: Urbanism, architecture, and the arts in medieval Amalfi; **Jean Bony**, Univ. California, Berkeley: The architectural consequences of the Norman conquest of England; **Walter Cahn**, Yale Univ.: The illustrations of the *Grandes Chroniques de France*; **James T. Maher**, N.Y.C.: Palace architecture in the United States; **Marianne W. Martin**, Boston College: The relationship between art and dance during the past hundred years; **Thomas R. Metcalf**, Univ. California, Berkeley: British colonial architecture in India and Africa, 1880-1930; **W. J. T. Mitchell**, Univ. Chicago: The image in literature and the visual arts; **Loren W. Partridge**, Univ. California, Berkeley: The image of war and peace in Italian Renaissance art and culture; **David Summers**, Univ. Pittsburgh: Art and psychology in the late Middle Ages; **Marianna Torgovnick**, Williams College: Modern art and the modern novel; **O. K. Werckmeister**, Univ. California, Los Angeles: The historical conditions of Paul Klee's career; **Henry Wilhelm**, Grinnell, Iowa: Studies in the stability and preservation of color photographs.

Artists

Alice Adams, School of Visual Arts: Sculpture; **Edward Bakst**, N.Y.C.: Filmmaking; **Rudolf Baranik**, Pratt Inst.: Painting; **Jake Berthot**, Cooper Union: Painting; **John S. Block**, Brooklyn, N.Y.: Filmmaking; **Skip Blumberg**, N.Y.C.: Video; **Paul Brown**, N.Y.C.: Painting; **Karen A. Carson**, Santa Monica: Painting; **Tom Clancy**, Fordham College: Sculpture; **Arthur Morris Cohen**, N.Y.C.: Painting; **Jerry Dantzig**, Long Island Univ.: Photography; **Julie Dash**, Los Angeles: Filmmaking; **Jay Dusard**, Prescott, Ariz.: Photography; **Vera Klement**, Univ. Chicago: Painting; **Josef Krames**, Cleveland

Clinic Educational Foundation: Filmmaking; **Paul Kwilecki**, Bainbridge, Ga.: Photography; **Helen Levitt**, N.Y.C.: Photography; **Jerome Liebling**, Hampshire College: Photography; **Pedro Lujan**, N.Y.C.: Sculpture; **William Lundberg**, N.Y.C.: Film installation pieces; **William Maguire**, Florida International Univ.: Photography; **Tom Marioni**, San Francisco: Conceptual art; **Paul A. McDonough**, Pratt Inst.: Photography; **Laura Newman**, N.Y.C.: Painting; **Raymond Parker**, Hunter College, C.U.N.Y.: Painting; **Joanna Poussette-Dart**, N.Y.C.: Painting; **Vladimir Rif**, N.Y.C.: Filmmaking; **Meridel Rubenstein**, College of Santa Fe: Photography; **Arden Scott**, Parsons School of Design: Sculpture; **Roswell Spears**, Johnson City, Tenn.: Filmmaking; **John Sturgeon**, Park City, Utah: Video; **John Walker**, Kingston, N.Y.: Painting; **Michael Weil**, San Francisco: Filmmaking; **David Wing**, Grossmont College: Photography; **Isaac Witkin**, Parsons School of Design: Sculpture.

1981 NEH FELLOWSHIPS

Among the recipients of the awards in the arts (history and criticism) were:

Independent study and research. **Frederick M. Asher**, Minneapolis; **James H. Beck**, Columbia Univ.; **Richard J. Betts**, Univ. Illinois, Urbana; **Herbert R. Broderick**, III, C.U.N.Y.; **William A. Camfield**, Rice Univ.; **Malcolm J. Campbell**, Univ. Pennsylvania; **Anne D. Clapp**, Wellesley College; **Jonathan D. Fineberg**, Yale Univ.; **Jaroslav T. Folda**, Univ. North Carolina, Chapel Hill; **Ann Sutherland Harris**, Metropolitan Museum of Art; **Alan J. Hay**, Harvard Univ.; **Carra Ferguson O'Meara**, Georgetown Univ.; **Lee A. Parsons**, St. Louis Art Museum; **Marilyn L. Schmitt**, Univ. Miami, Coral Gables; **Peg Weiss**, Guggenheim Museum.

College teachers. **William L. Barcham**, Fashion Inst. Technology; **Norma Broude**, American Univ.; **Peter Brunette**, George Mason Univ.; **Whitney Chadwick**, San Francisco State Univ.; **Katherine P. Erhart**, Univ. Southern California; **Diane C. Johnson**, College of Charleston; **Daniel E. Mader**, College of Mount Saint Joseph; **Janice K. Ross**, Tuskegee Inst.; **Leatrice Y. Tucker**, Florida A. & M. Univ.

Summer seminars for college teachers. **Philipp Fehl**, Univ. Illinois, Urbana: *American Art and the Classical Tradition*; **Jacques Guilmain**, S.U.N.Y., Stony Brook: *The Abstraction of Nature in Early Medieval Art*; **Howard Hibbard**, Columbia Univ.: *From Michelangelo to Bernini*.

CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced its awards for 1981-82.

Senior fellows. **Christiane D. Andersson**, Columbia Univ., will complete a catalogue raisonné of the drawings of the German/Swiss Renaissance artist Urs Graf, to be published by the Swiss Inst. for Art Research. **Irene A. Bierman**, Univ. Washington, will investigate the religious significance of medieval Arabic calligraphy, including the phenomenon of Kufesque script. **Peter Brunette**, George Mason Univ., will finish a critical study of the films of Roberto Rossellini. **Alan Gowans**, Univ. Victoria, Canada, will prepare a book-length manuscript describing the interrelationships of style and social function in North American architecture, both historic and modern. **Donald A. Preziosi**, S.U.N.Y., Binghamton, will study the narrative and textual elements in Palaeolithic art in terms of current critical and semiotic theory of the visual arts. **Claire Richter Sherman**, Washington, D.C., will complete a monograph on the illustrations found in seven medieval French manuscripts of Aristotle's *Nicomachean Ethics* and *Politics* and will assess the revival of Aristotelian tradition in the later Middle Ages. **Barbara Maria Stafford**, Univ. of Chicago, will complete a survey of illustrated travel accounts written between 1760 and 1830. She will interpret the landscape imagery found in these accounts and indicate its influence on the romantic perception of nature.

Spring and summer fellows. **Yasushi Egami**, Tokyo National Research Inst. Cultural Properties, will employ infrared and x-ray photography and statistical techniques to determine the physical components of two 14th-century Oriental scrolls and part of a 12th-century manuscript in the Freer Gallery of Art. **Molly Ann Faries**, Indiana Univ., will use infrared reflectography equipment to examine Jan van Scorel's *Rest on the Flight into Egypt*, a painting in the National Gallery's Kress Collection. **Jonathan Lane**, architect, will complete research on a study entitled "The Pattern of Suburban Growth in the United States." **Joseph Rykwert**, Cambridge University, England, will continue work on a book dealing with the origin of ancient Greek architectural orders up to the time of the Persian wars of the fifth century B.C. **Virginia Grace Tuttle**, National Gallery, will study the imagery found in the creation panels of Hieronymus Bosch's *Garden of Earthly Delight*.

ACLS TRAVEL GRANT

Charles S. Rhyne, Reed College, was awarded a travel grant by the American Council of Learned Societies to attend the International Colloquium on Style and Technique in Zurich this September.

lessons in preservation

"*La deuxième mort du major Davel*"—so ran the headline in a Swiss newspaper in August of last year. Major Davel's first death took place in 1723 after he had led an unsuccessful uprising in the canton of Berne. The unfortunate Davel's "second death" took place in the early morning hours of August 25, 1980 when a vandal burned Charles Gleyre's painting, *L'Execution du major Davel* (1850).

The circumstances surrounding that event are worth noting, since they provide lessons that can be applied to art objects in similar locations throughout the world. For forty years the painting had hung in the corridor leading to the Musée Cantonal des Beaux-Arts, which is housed in the Palais de Rumine in Lausanne. Since it was impossible to hang the painting in the museum itself (possibly because of size), the painting was situated in an exposed position.

The conflagration occurred during the middle of the night, when the Palais de Rumine was officially closed. However, according to a report released by Rene Berger, director of the museum, access to the building during the night was possible since many people who had offices in the Palais de Rumine had keys to the building. These keys were numerous, easily duplicated, and not strictly controlled. Without regular police rounds in the Palais (these had been discontinued) security within the building was not tight. Security for the painting was theoretically provided by the museum's three-year-old electronic security system, which ran directly behind the painting and was supposedly heat-sensitive. Unfortunately, when the painting caught fire no alarm was ignited. The only salvageable piece left of Gleyre's work was a small segment from the lower right-hand corner.

Who the vandal was, how he/she entered the building, and why the painting was destroyed are questions that remain unanswered a year after the event. There are other nagging questions that remain unanswered. Why didn't the security system work? Why were museum officials not more concerned about the availability of keys? Why was this important painting hanging in a corridor? hindsight makes it easy to ask some of these questions, but not to provide answers.

Too late the locks of the Palais de Rumine have been changed and stricter controls placed on the availability of keys. The museum is now trying to find new space for works not housed in its own premises. These issues should have been thought about earlier. Other museums with space and security problems should consider their own needs and be alert to the tragedy in Lausanne so that a similar act of vandalism or destruction can be prevented in the future.

A happier circumstance to report is the recent rediscovery of Andrea del Sarto's *St. John the Baptist* (ca. 1517-1520). Held in a private American collection since the 1860s, the



Charles Gleyre, *The Execution of Major Davel* (left) and remnants of the painting after the fire (above).

painting at one time had been attributed to del Sarto, but early in this century the attribution was changed to Domenico Puligo, one of del Sarto's followers. Further obscuring the painting's lineage, in the mid-nineteenth century a restorer had transferred the work from the original wooden panel to a canvas. In 1959, the work was given to All Saints (Episcopal) Church in Worcester, Mass.; in 1977 it was included in a group of art objects slated to be sold in a church auction. Dr. James A. Welu, chief curator of the Worcester Art Museum, was called in to examine those works and immediately requested that the painting be removed to the museum for study. After extensive research, Dr. Welu and the museum conservator, Norman Muller, came to the conclusion that the work was indeed by Andrea del Sarto, an opinion which is shared by the Fogg Museum's Sidney Freedberg. On December 9, 1980, the reclaimed *St. John the Baptist* was placed on exhibition at the Worcester Art Museum.

A final lesson in preservation comes from Midland, Mich., where two enterprising women have obtained a collection of paintings and chalk drawings by the nineteenth-century French painter Henri Douzil. The collection was acquired from a niece of Douzil's godson, who had inherited Douzil's works and who had subsequently moved to the United States. Mim Lorimer and Jan Harmer are having these paintings cleaned and restored in preparation for an exhibition to be held at the Midland Center for the Arts. While Douzil's work is not of outstanding importance—at best he could be described as a provincial, somewhat primitive painter—the measures being taken to preserve and show his work are commendable. In Midland, at least, there seems to be a general awareness of preservation issues at the grass roots level which could stand as an example of what can be done with a broader public awareness and support.

Gabriel P. Weisberg and
Ann Boger

letters

THE ART BULLETIN

To the Editor,

Those of us, especially younger scholars, who are interested in having articles published in *The Art Bulletin* or elsewhere should be grateful to Professor Creighton Gilbert for demystifying the process by which articles are selected. He has given us, in the April issue of *CAA newsletter*, a behind-the-scenes look that is rarely publicized by practicing editors, and yet which underscores the reasonable manner in which editing has been and is being done at *The Art Bulletin*.

Also welcome are his "many small modifications" of *The Art Bulletin* such as abstracts of articles, biographical annotations on the authors, and groupings of articles that together make for a more informative, coherent and attractive format.

Charles D. Collins
Eisenhower College

PRESERVATION

To the Editor:

I nodded in agreement all the way through Gabriel P. Weisberg's "Preservation News-Spreading the Word," in the April 1981 Newsletter, until I came to the sentence: "A single sheet of newsprint can be folded into library books as they are being checked out." If we are as concerned with the preservation of books as we are with paintings, we will never recommend folding newsprint into books. Unless removed within a few days, the acid in the cheap paper will transfer itself to the more stable book paper, planting will transfer itself to the more stable book paper, planting the seeds of discoloration and embrittlement. Let us not hasten the deterioration of one cultural product while advocating the preservation of another.

Alan M. Fern
Library of Congress

shows by artist members

Walter Askin. Kunstlerhaus, Vienna, Austria, March 31—April 24. Work completed during past ten years.

Grace Bishko. Philadelphia Art Alliance, June 26—July 31. Recent paintings.

Pegan Brooke. Hansen Fuller Goldeen Gallery, San Francisco, May 27—June 27. Paintings and drawings.

Robert Cronin. Sculpture Center Gallery, N.Y.C., April 21—May 13. Sculpture.

Bruce Erman. Southern Exposure Gallery, San Francisco, May 13—June 5. "Bruce Erman—Paintings: Potrero Dwellings."

Carol Philips. Bryant Library, Roslyn, N.Y., June 4—June 30. Paintings and prints.

Diego Hernandez Rivera. Galeria Contemporanea de Lourdes Chumacero, Mexico City, April 3—May 15. Oil paintings on canvas.

Debora Gilbert Ryan. Bromfield Gallery, Boston, April 18—May 8. "New Objects," paintings in encaustic. ■

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.) The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 31 August.

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

FLORENCE, ITALY: SHORT-TERM RENTALS: modern, comfortable furnished apartments; central locations; 2-6 months. Dott. U. Caravadossi, Piazzetta Del Bene 1, Florence; Telephone: 055-283-701.

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The third annual issue of RUTGERS ART REVIEW will appear in January 1982. Manuscripts from graduate students are welcomed for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, NJ, 08903. Subscriptions to the RAR (\$7.00) should be mailed to the same address.

HOUSE SWAP/RENT: Paris or London, approx. mid Sept to mid Oct, Wash. D.C. area, Metro, two adults, mind cat, write Mary Anne Goley, 4909 North Washington, Blvd., Arlington, Va. 22205. ■

CAA newsletter

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