

# CAA newsletter

Volume 5, Number 3

September 1980

## nominations for CAA board of directors

The 1980 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1981 to 1985. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the San Francisco Hilton February 26, 1981. To assist the Committee in making its final selection, all individual members of the Association are invited to cast their votes on the preferential ballot.

For members' convenience the preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than 15 Oct.

A brief curriculum vitae for each candidate is given below, followed by a list of present Board members. Please retain this information until you receive your ballot.

### **PAMELA ASKEW** Vassar College

BA Vassar Coll, 1946; MA Inst Fine Arts, NYU, 1951; PhD Courtauld Inst, Univ London, 1954. POSITIONS: asst art librarian, Vassar Coll, 1946-47; instructor to full prof, Vassar Coll, 1949-; dept chr, 1971-74. PUBLICATIONS: "Fernando Gonzaga's Patronage of the Pictorial Arts: The Villa Favorita," *The Art Bulletin*, 1978; "Domenico Fetti's Portrait of an Actor Reconsidered," *The Burlington Magazine*, 1978; numerous other articles and reviews in *The Art Bulletin*, *The Burlington Magazine*, *Women Artists 1550-1950*, *Print Review*, *The Currier Gallery of Art Bulletin*, *Journal of the Warburg and Courtauld Institutes*, *Art News*, others. AWARDS: Amer Council Learned Soc fellow, 1965-66; Fulbright fellow, 1965-66; visiting fellow, School of Historical Studies, Institute for Advanced Study, 1976-77. PROFESSIONAL ACTIVITIES: Fulbright-Hays Commission, screening committee for art history, 1972-75.



### **BLANCHE R. BROWN** New York University

MA Inst Fine Arts, NYU, 1938; PhD 1967. POSITIONS: staff lecturer, Metropolitan Mus Art, 1941-65; assoc to full prof, New York Univ, 1966-. PUBLICATIONS: *Ptolemaic Paintings and Mosaics*, CAA Monograph, 1957; *Five Cities: An Art Guide to Athens, Rome, Florence, Paris, London*, 1966; *Anticlassicism in Greek Sculpture of the 4th Century B.C.*, CAA Monograph, 1973; in preparation, history of Early Hellenistic art; numerous articles in *Studies for an Editor: . . . in Memory of Milton S. Fox, Essays in Honor of H. W. Janson*, *New York Times Magazine*, *Natural History Magazine*, others. EXHIBITIONS ORGANIZED: *Circa 1776*, Grey Art Gallery, NYU, 1976; *Changes in Perspective*, Grey Art Gallery, NYU, 1978. AWARDS: Amer Council Learned Soc fellow, 1959-60; NEH fellow, 1976-77; Guggenheim fellow, 1978-79. PROFESSIONAL ACTIVITIES: founding member, I.F.A. Alumni Society. CAA ACTIVITIES: chr, session on Ancient art, 1977 annual meeting; read papers at several other annual meetings.



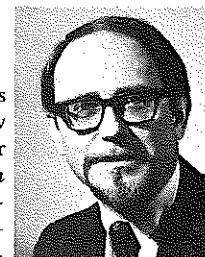
### **FREDERICK J. CUMMINGS** The Detroit Institute of Arts

BA Willamette Univ, 1954; MA Harvard Univ, 1956; PhD Univ Chicago, 1966. POSITIONS: acting director, Univ Missouri Mus Art and Archaeology, 1963-64; editor, *The Art Quarterly*, 1966-69, curator European Art, Detroit Inst Arts, 1964-67; asst director, 1967-73; director, 1973-. EXHIBITIONS ORGANIZED: co-organizer *Romantic Art in Britain: Paintings and Drawings*, co-author catalog, 1968; *Rembrandt after 300 Years*, 1969-70; *French Impressionist and Post-Impressionist Paintings from the USSR*, 1973; *Twilight of the Medici, Late Baroque Art in Florence 1670-1743*, catalog, 1973; co-organizer *Painting in France 1774-1830: The Age of Revolution*, catalog, 1974-75; *Matisse—The Paper Cut-Outs*, 1977; *The Second Empire (1850-70)*, 1978. OTHER PUBLICATIONS: *The Detroit Institute of Arts Illustrated Handbook*, 1971; *Selected Works from The Detroit Institute of Arts*, 1979; also numerous articles. AWARDS: officer in the Order of Merit of the Italian Republic, 1975; officer in the Order of Merit of the French Government, 1976. CAA ACTIVITIES: board of directors, 1971-76; chr, Sub-committee on museum-university relations, 1972-76.



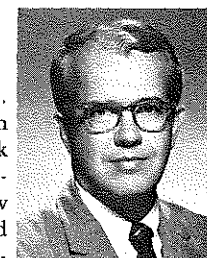
### **JAROSLAV FOLDA** University of North Carolina

BA Princeton Univ, 1962; PhD Johns Hopkins Univ, 1968. POSITIONS: asst to full prof, Univ North Carolina, 1968-. PUBLICATIONS: co-editor and contributor, *A Medieval Treasury from Southeastern Collections*, 1971; *Crusader Manuscript Illumination at St. Jean d'Acre: 1275-1291*, 1976; contributor and assisting ed., *A History of the Crusades*, 1977; articles in *Byzantinoslavica*, *Scriptorium*, *Levant*, others. AWARDS: Fulbright fellow, 1966-67; Dumbarton Oaks Junior fellow, 1967-68; NEH fellow, 1974-75; Amer Council Learned Soc grant-in-aid, 1973; Amer Philosophical Soc grant-in-aid, 1978. PROFESSIONAL ACTIVITIES: Internatl Center Medieval Art, board of directors, 1979-; Medieval Academy of Amer, 1963-; Société française d'archéologie. CAA ACTIVITIES: read papers at annual meetings, 1970, 1972; nominating committee, 1979; chr, session on Mediterranean Crosscurrents, 1980 annual meeting.



### **F. HAMILTON HAZLEHURST** Vanderbilt University

BA Princeton Univ, 1949; MFA 1952; PhD 1956. POSITIONS: asst instructor to instructor, Princeton Univ, 1951-56; lecturer and research asst, Frick Collection, 1956-57; lecturer, Princeton Theological Seminary, 1956-57; assoc prof, Univ Georgia, 1957-63; assoc prof to full prof and dept chr, Vanderbilt Univ, 1963-. PUBLICATIONS: *Jacques Boyceau and the French Formal Garden*, 1966; co-editor, *The French Formal Garden*, 1974; *Gardens of Illusion: The*



*Continued on p. 2, col. 1*

## /nominations for CAA board of directors

*Genius of André Le Nostre*, funded in part by grant from Millard Meiss Publication Fund, 1980; numerous articles in *Gazette des Beaux-Arts*, *The Art Bulletin*, others. AWARDS: Fulbright fellow, 1953-54; Amer Council Learned Soc grant-in-aid, 1967; Amer Philosophical Soc grant, 1967; Madison Sarratt Prize for Excellence in Undergraduate Teaching, 1970. PROFESSIONAL ACTIVITIES: South-eastern Coll Arts Conf, president, 1973-74; board of directors, 1977-79; chr, Third International Colloquium on Landscape Architecture, Dumbarton Oaks, 1973; chaired sessions at Soc Architectural Historians annual meetings; board of trustees, Harpeth Hall School. CAA ACTIVITIES: chr, nominating committee, 1969; read paper at 1977 annual meeting.

### WOLF KAHN Hunter College

BA Univ Chicago, 1951; also studied with Hans Hofmann. POSITIONS: instructor, Cooper Union, 1961-77; also taught at Columbia Univ, 1977-78; RISD, 1978-79; Queens Coll, 1979; adj assoc prof of ptg, Hunter Coll, 1980. EXHIBITIONS: solo Hansa Gall, NYC, 1954, 1955; Grace Borgenicht Gall, NYC, thirteen solo exhibitions since 1956; Univ California, Berkeley, 1961; Kansas City Art Inst, 1963; Wadlington Gall, London, 1980; others; numerous group exhibitions including Whitney Mus Amer Art, Dallas Mus Contemp Arts, Cincinnati Art Mus, Corcoran Gall, Metropolitan Mus Art. COLLECTIONS: Mus Modern Art, Whitney Mus Amer Art, Brooklyn Mus, Houston Mus Fine Arts, Virginia Mus Fine Arts, Metropolitan Mus Art, Los Angeles County Mus, others. AWARDS: Fulbright fellow, 1962-63; Guggenheim fellow, 1966-67; Amer Acad Arts and Letters, 1979; National Acad of Design, 1979. PROFESSIONAL ACTIVITIES: consultant, NYU adult extension art program, 1979; academic advisor, Marlboro Coll, 1971—. CAA ACTIVITIES: studio session chr, 1973 annual meeting; chr, distinguished teaching of art award committee, 1978.

### RICHARD MARTIN Fashion Institute of Technology and Arts Magazine

BA Swarthmore Coll, 1967; MA Columbia Univ, 1969; M Phil Columbia Univ, 1971. POSITIONS: instructor, William Paterson Coll, 1972-73; instructor to assoc prof, Fashion Institute of Technology, 1973—; coordinator, Shirley Goodman Resource Center (library, costume and textile collection, galleries), FIT, 1980—; adjunct faculty, School of Visual Arts, 1975-80; adjunct asst prof, NYU, 1977-79; exec editor, *Arts Magazine*, 1973-74; editor, 1974—. PUBLICATIONS: *Imagist Realism*, catalog, 1976; *A Patriotic Show*, catalog, 1976; articles in *Art and Artists*, *Art Education*, *Art Journal*, others. AWARDS: SUNY Faculty Research Foundation fellow, 1980. PROFESSIONAL ACTIVITIES: Victorian Soc in Amer, publications committee, 1978—, search committee for new exec director, 1980, board of directors, 1980—, FATE Northeast regional meeting, 1979, 1980, FATE/SECAC meeting, 1980. CAA ACTIVITIES: participant in annual meetings, 1971, 1974, 1976-80; chr, session on Publishing in Art History, scheduled for 1981 annual meeting.

REMINDER: The Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

### HOWARDENA PINDELL State University of New York, Stony Brook

BFA Boston Univ, 1965; MFA Yale Univ, 1967. POSITIONS: asst, Garvin Coll, Yale Univ, 1966-67; exhibition asst, Dept National and International Circulating Exhibitions, Mus Mod Art, 1967-69; curatorial assistant, Drawings and Prints, 1969-71; asst curator to assoc curator, Prints and Illustrated Books, 1971-79; assoc prof, SUNY, Stony Brook, 1979—. EXHIBITIONS: solo AIR Gallery, NYC, 1973; Sonja Henie Onstad Foundation, Norway, 1976; Cincinnati Art Acad, 1978; Lerner Heller Gallery, NYC, 1980; others; numerous group exhibitions including *New American Graphic Art*, Fogg Art Mus, 1973; *New Ways with Paper*, Natl Gallery, 1978; *Black Artists: Abstractions*, PS1, 1980. COLLECTIONS: Metropolitan Mus Art, Philadelphia Mus Art, Fogg Art Mus, Whitney Mus Amer Art, Mus Mod Art, Roy Neuberger Mus, many others. AWARDS: Mather Prize for Sculpture, Art Inst Chicago, 1957; NEA fellow for painting, 1972-73; NEA/Japan US Friendship Comm fellow for painting, 1980-81. PROFESSIONAL ACTIVITIES: visual arts services panel, New York State Council on the Arts, 1977; CETA grants to artists panelist, 1977; trustee, Studio Mus Harlem; board of governors, Skowhegan School; NEA international exhibitions panel, 1979-80; NEA Art Bank panel, 1978; others. CAA ACTIVITIES: distinguished teaching of art award committee, 1980; chr, session on Works on Paper and Paperworks, 1980 annual meeting; contributor, *Art Journal*, 1980.

### ANGELICA RUDENSTINE The Solomon R. Guggenheim Museum

BA Oxford Univ, 1959; MA Smith Coll, 1961. POSITIONS: research curator, Mus Fine Arts, Boston, 1961-68; editor, *Bulletin of the Museum of Fine Arts* and editor-in-chief all museum publications, 1965-68; freelance researcher, Mus Mod Art, 1968-69; research curator, Guggenheim Mus, 1973—. EXHIBITIONS/PUBLICATIONS: co-organizer exhibition and co-author catalog, *Morris Louis Retrospective*, 1967; author, *The Guggenheim Museum Collection: Paintings 1880-1945*, two volumes, 1976; assisted in preparation of several other exhibitions and accompanying catalogs; currently preparing catalog of Peggy Guggenheim Collection and exhibition of George Costakis Collection. PROFESSIONAL ACTIVITIES: NEH selection panel for fellowships in art history, 1977-78; trustee, Amer Academy in Rome; member, ICOM; member CIMAM (ICOM's international committee on museums of modern art). CAA ACTIVITIES: chr, art history sessions, 1974 and 1976 annual meetings; Porter Prize selection committee, 1977 and 1978; editorial board, *The Art Bulletin*, 1980—; Millard Meiss Publications Fund Committee, 1980—.

### HELEN BENZ SCHIAVO Queens College

BA Queens Coll; studied also at Teachers Coll, Art Students League, Ruth Leaf Studio, others. POSITIONS: chr, art dept, Queens Coll, 1972-76; currently assoc prof art and chair art dept MS in Ed program. EXHIBITIONS: nine solo exhibitions prints and paintings NYC area; numerous invitational group shows including National Arts Club, Audubon Artists, National Assoc of Women Artists, Women's Caucus for Art. PROFESSIONAL ACTIVITIES: board member, National Council Art Administrators, 1976-79; national advisory board, Women's Caucus for Art, 1977-80; member National Association Women Artists; member Exhibiting Artists Federation; foundii member and vice president, Graphic Eye (printmakers cooperative). CAA ACTIVITIES: committee on standards for the BA/BFA degree, 1978-79; committee on printmaking standards, 1976-77.

## /nominations for CAA board of directors

### JASON SELEY Cornell University

AB Cornell Univ, 1940. POSITIONS: assoc prof sculpture, Hofstra Univ, 1953-65; assoc prof sculpture, NYU, 1965-67; prof sculpture and dept chr, Cornell Univ, 1968-80; dean, Coll Architecture, Art & Planning, Cornell Univ, 1980—; also numerous visiting artist and artist-in-residence. EXHIBITIONS: solo Le Centre d'Art, Haiti, 1946, 1948, 1949; Amer British Art Center, NYC, 1947, 1948; Kornblee Gallery, NYC, 1962, 1964, 1967, 1969; Andrew Dickson White Mus Art, Cornell Univ, 1965; Davison Art Center, Wesleyan Univ, 1969; Amerika House, Germany, 1971; Louis K. Meisel Gallery, NYC, 1974, 1978; Everson Mus Art, Syracuse, 1977; retrospective Herbert F. Johnson Mus Art and Albany Inst History and Art, 1980; others; numerous group exhibitions U.S. and abroad. COLLECTIONS: Everson Mus Art; Hirshhorn Mus; Herbert F. Johnson Mus Art, Cornell Univ; Whitney Mus Amer Art; Univ California, Berkeley; Mus Mod Art, Natl Gall Canada; others. AWARDS: US State Dept and US Office of Educ maintenance and travel grant, Haiti, 1947-49; Fulbright fellow, 1949-50; CAA ACTIVITIES: committee on standards for MFA degree, 1976-77; committee on standards for the BA/BFA degree, 1978-79; Distinguished Teaching of Art Award Selection committee, 1979; co-chr, session on MFA degree, 1980 annual meeting; standing committee on MFA degree, 1980—.

### WALLACE J. TOMASINI The University of Iowa

AB Univ Michigan, 1949; AM 1950; PhD 1953. POSITIONS: instructor, Finch Coll, 1954-57; asst prof to full prof, Univ Iowa, 1957—; director, School of Art and Art History, Univ Iowa, 1973—. PUBLICATIONS: *The Barbaric Treminis in Spain and Southern France: Anastasius to Leovigild*, 1964; *Drawing and the Human Figure, 1400-1964*, catalog, 1964; "The Art Administrator as Advocate: The Politics of Advocacy," 1979; "The Art Museum, A University Center for the Visual Arts in the Ninth Decade," 1980; other articles. AWARDS: Fulbright fellow, 1951-52; Amer Philosophical Soc grant, 1958; Belgian-American Foundation fellow, 1953; HEW grant, 1976;

### NOMINATIONS INVITED

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.

## shows by artist members

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

**Walter Askin.** Art Galleries of the University of Southern California, Los Angeles. January 11-February 12, 1980 "Walter Askin 1970-1980." Paintings, prints, drawings, and sculpture. (Editor's Note: our apologies for overlooking this announcement when we first received it.)

**Priscilla Birge.** The Center for the Visual Arts, Oakland, September 5-October 4. Three-dimensional color xerox transparencies.

**Diane Burko.** Pennsylvania Academy of the Fine Arts, Philadelphia, September 10-October 25. Prints.

**Jerry Clapsaddle.** Art Department Gallery, The Catholic University of America, Washington, D. C. August 27-September 18. "Some Paintings from the Past Ten Years."

**Nicholas Hill.** Columbia College Gallery, Columbia, Mo., October 12-November 1. Emporia State University, Emporia, Kans, October 20-November 14. Oil paintings.

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

## conferences and symposia

### Art and Cartography

The Sixth Nebenzahl Lectures, to be held at The Newberry Library, Chicago, 30 October—1 November, will focus on mapping out relationships between the above. Speakers include George Kish, Univ. Michigan, "Maps and the Decorative Arts of the Renaissance"; Juergen Schulz, Brown Univ., "The Use of Maps in Italian Mural Decorations"; Ulla Ehrensvald, The Royal Library, Stockholm, "Allegory Versus History in Map Decoration"; James A. Welu, Worcester Art Mus., "Sources for Ornamentation on Sixteenth- and Seventeenth-Century Cartography"; Svetlana Alpers, Univ. California, Berkeley, "The Mapping Impulse in Dutch Art"; Samuel Y. Edgerton, Jr., Boston Univ., "The Influence of Italian Renaissance Art on the Mapping of the Cosmos in the Sixteenth and Seventeenth Centuries"; and David Woodward, The Newberry Library, "Typography, Calligraphy, and the Map as Decorative Art."

### Royal Photographic Society Treasures

A conference to be held at Boston University on Saturday, 27 September, in conjunction with the *Treasures of the RPS* exhibition that will be concurrently on view at the Worcester Art Museum. It is the only conference planned in conjunction with this exhibition, which will travel for two years to thirteen American and Canadian cities. The conference will focus on current research related to the exhibition. Participants are Janet E. Buerger, International Mus. Photography; Jean Caslin, Photographic Resource Center; Katherin Di Diulio, doctoral candidate, Boston Univ.; Roy Flukinger, Univ. Texas; Estelle Jussim, Simmons Coll.; and Grace Seiberling, Univ. Rochester. Conference registration will include transportation to Worcester to see the exhibition and to hear a talk by Myles Barth of the International Center of Photography. Early registration is recommended. Contact Jean Caslin, Photographic Resource Center, 1019 Commonwealth Avenue, Boston, Mass. 02215. (617) 783-9333.

### Conference on Health Risks

Another example of the growing concern about health hazards in the arts and crafts is the first annual *Conference on Health Risks in Arts, Crafts and Trades* to be held in Chicago, April 2 through 4, 1981. Included will be presentations of scientific papers, lectures, panels and round-table discussions, and poster sessions, as well as visits to the School of the Art Institute of Chicago for workshop sessions. The meeting is co-sponsored by the American College of Toxicology, OSHA, NIOSH, the Chicago Lung Association, and the School of the Art Institute of Chicago. Inquiries to Health Risk Conference, Amer. Coll. of Toxicology, 2405 Bond St., Park Forest South, Ill. 60466.

### Victorian Symposia

The Victorian Society in America will hold its 1980 symposium, *Victorian Sharps and Flats: Arts, Architecture and Music in America's Nineteenth Century Opera Houses and Theaters*, in Wilmington, Delaware, October 23–26. The newly restored Wilmington Grand Opera House will host the conference. Further information from Executive Director, address below. The Society is also preparing for its 1981 symposium to be held in Philadelphia, October 22–25, on the topic *Public Buildings of the Nineteenth Century*. Architecture, interiors, and preservation will be considered. Submit proposals for thirty-minute presentations, together with resume and the names, addresses, and phone numbers of two references, to Joan Wells, Executive Director, VSA, East Washington Square, Philadelphia, Pa. 19106. Deadline: December 31.

### Interdisciplinary Approaches to Medieval/Renaissance Studies

*Culture to Culture*, the second annual pedagogy conference of the Medieval and Renaissance Studies Program at Barnard College, will be held Saturday, 1 November. Morning panelists include Caroline Bynum, Univ. Washington, "Female Culture among Late Medieval Nuns"; Aldo Scaglione, Univ. North Carolina, Chapel Hill, "Sonata Form and Structural Strategy in the *Divine Comedy*"; and Charles Trinkaus, Univ. Michigan, "The Many Cultures of the Renaissance." The afternoon will be devoted to workshops on a broad range of topics. For additional information: Helene J. F. de Aguilar, 210 Milbank, BC, N.Y.C. 10027.

### Visual Resources Sessions at MACAA

As has been their custom in recent years, the Visual Resources Committee has planned a full schedule of activities to be held in conjunction with the annual conference of the Mid-America College Art Association, to be held October 23 through October 26 in Houston. For information on VRC program, write Zelda Richardson, Fine Arts Center, Univ. New Mex. 87131 or Gail Kana, Visual Resource Collection, Coll. of Design, Iowa State Univ., Ames, Iowa 50011. We have no details on the main events of the meeting. For information: David Hickman, President, MACAA, c/o Art Dept., Univ. Houston, Cullen Blvd., Houston, Tex. 77004.

### Midwest Art History Society

A call for papers from Midwest art historians for the Eighth Annual Meeting of the MAHS, to be held at the University of Notre Dame, 27 and 28 March, 1981. For further information: Marjorie Schreiber Kinsey, Art Dept., UND, Notre Dame, Ind. 46566.

### Art since 1945

A call for papers for the first annual symposium on contemporary art to be held on 17 April 1981 at the Fashion Institute of Technology in New York City. Abstracts should be no more than 500 words, for papers that will run 20–25 minutes. Selection committee is comprised of Richard Martin, FIT; Robert Pincus-Witten, Queens College and Graduate Center, CUNY; Gerald D. Silk, Columbia Univ.; and Kirk Varnedoe, Inst. Fine Arts. Abstracts and inquiries to Symposium Steering Committee, c/o Richard Martin, FIT, 227 West 27 Street, N.Y.C. 10001. Abstract deadline: 15 December.

### University Museums: Assets or Liabilities?

We'll stop sputtering about the question long enough to tell you that this conference, to be held at the University of Pennsylvania Museum 9–12 December, will bring together university administrators and directors of university museums of *anthropology, history and science*. Although, the release goes on to state, "many of the topics addressed will be applicable to university art museums and galleries, as well, and their administrators are welcome to attend." For further information: Mary Elizabeth King, UPM, 33rd and Spruce Streets, Philadelphia, Pa. 19104.

### Western Museums Conference

The 1980 Conference of the Western Association of Art Museums and the Western Regional Conference of the AAM will be held 29 October—2 November in San Francisco. An innovation this year is separate sessions devoted to the disciplinary interests of the various types of museums represented. For art museums, it's a panel entitled "What's Happening in Contemporary Art?," moderated by Thomas H. Garver, Madison Art Center, with Van Deren Coke, San Francisco Mus. Modern Art; Linda Cathcart, Contemporary Arts Mus., Houston; David Ross, Univ. Art Mus., Berkeley; and Anne Focke, and/or Gallery, Seattle. For information and registration: WAAM, 270 Sutter Street, San Francisco, Calif. 94108. (415) 392-9222.

### ARTISTS' BENEFITS

To the Editor:

Thank you for the letter and reprint from the *CAA newsletter* concerning the role of an artist-teacher's creative work in his qualifications as a college teacher of art. This was the kind of information that proved very useful in the presentation of my case in the hearing for unemployment benefits. The judge ruled in my favor and I am now receiving the benefit checks regularly.

William F. Sellers  
Salt Point, N.Y.

## announcements

### Resident Scholarships at CASVA

Applications are invited for the second year of the Resident Scholarship Program at the new 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.

### ACLS Program Booklet

*Aids to Individual Scholars*, the booklet describing all fellowship and grant competitions to be held in 1980–81 by the American Council of Learned Societies, is now available. Write: ACLS, 800 Third Avenue, N.Y.C. 10022.

### IREX Program Announcement

Likewise, the announcement of 1980–81 programs of the International Research & Exchanges Board (fellowships and exchanges with the Soviet Union and the countries of Eastern Europe) can be obtained from IREX, 655 Third Avenue, N.Y.C. 10017.

### American Antiquarian Society Fellowships

A broad range of short- and long-term Visiting Research Fellowships at AAS, on both postdoctoral and predoctoral levels, is being offered for the academic year 1981–82. For application forms: John B. Hench, Research and Publication Officer, AAS, 185 Salisbury Street, Worcester, Mass. 01609. Application deadline: 2 February.

### Metalsmith

Manuscripts are also sought by the newly renamed *Metalsmith* (formerly *Goldsmiths Journal*), published by the Society of North American Goldsmiths. Articles on any aspect of the history or technique of jewelry, metalwork, enamels, etc. are requested. Send manuscripts to Sarah Bodine, Managing Editor, M, 35 West 84 Street, N.Y.C. 10024.

Please inform the CAA office if translation into sign language or other special facilities are required by any handicapped person planning to attend the 1981 annual meeting.

### Art Journal: Call for Articles

Articles on the theme "Education of an Artist"—not to be confused with the education of audiences, professors of art, and art school deans—are being solicited for the Winter 1980/81 issue of the *Art Journal*. If interested in contributing, please contact the guest editor: George Sadek, The School of Art, The Cooper Union, Cooper Square, N.Y.C. 10003. (212) 254-6300, ext. 288.

### Research Fellowships at Pittsburgh

The University of Pittsburgh is offering Andrew Mellon Post-Doctoral Fellowships for research for 1981–82. The eleven-month appointments carry a stipend of at least \$12,200; candidates should have earned doctorate by January 15. For information: Office of Graduate Studies, 1028-H, Cathedral of Learning, UP, Pittsburgh, Pa. 15260. Deadline: January 15.

### Florence Institute Temporarily Closing

For the purposes of renovation and enlargement, the Kunsthistorisches Institut in Florence will be closed from 1 January to June/July 1981 and will not be available to scholars for research during that period.

### 18th-Century Article Prize

Nominations 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 1979–31 August 1980. Nominees must be members of SEASECS. Submit three copies of nominated essay to Milton M. Klein, Dept. History, Univ. Tennessee, Knoxville, Tenn. 37916. Deadline 1 November.

### National Humanities Center Fellowships

Approximately forty fellowships, for both younger (three to ten years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but sciences, social sciences, and the professions; special seminars focus on social and ethical applications or implications of scholarly research. For detailed information and application materials: NHC, P.O. Box 1226, Research Triangle Park, NC 27709. Application deadline: January 10. (European scholars write to Dr. Raymond Georis, European Cultural Foundation, 51 Rue de la Concorde, 1050 Brussels, Belgium. Application deadline: December 10.)

### The Kentucky Review

A new triannual journal of the humanities (the first issue appeared in autumn 1979), published by the University of Kentucky Library Associates. There is some emphasis on articles related to Kentucky or based on materials in the Special Collections Department of the University Libraries, but contributions on any aspects of the humanities, including the pictorial arts, are welcome.

Manuscripts to Mary Davis, Managing Editor, *TKR*, University of Kentucky Libraries, Lexington, Ky. 40506.

### Charles W. Newcombe Fellowships

A major new graduate fellowship program designed to promote research in ethical and religious values, including the way in which those values are reflected in art and related fields. Forty-five fellowships will be awarded annually, each providing \$400 per month for up to fifteen months. Applicants should have completed all doctoral requirements except the dissertation by June 1981. For further information and applications: Woodrow Wilson National Fellowship Foundation, Box 642, Princeton, N.J. 08540. Deadline: January 12 for fellowships to begin June or September 1981.

### Art Access/Networking

A non-profit organization founded to explore networking as an art form, focusing primarily on the convergence of video, telecommunications, and automatic data processing (telematics). It seeks to promote creative, synergistic systems and the design of access environments compatible with human needs for collaboration and participation in art. It is international in scope. Artists and others involved in these or related issues or with data suitable for inclusion in a directory of formal and informal art networks may contact The Director, AA/N, 16, Bloomfield Road, Bath, BA2 2AB, England.

### Fellowships for Venetian Research

The Gladys Krieble Delmas Foundation offers grants for research in Venice on any aspect of the history of Venice or the former Venetian empire. Applicants must be U.S. citizens, must have some experience in advanced research, and, if graduate students, must have completed all doctoral requirements except for the dissertation. Grants from \$500 to \$10,000; some subsequent publication subvention may be available. For further information: GKDF, 30 Wall Street, N.Y.C. 10005. Deadline: January 15.

### Corrections

The first sentence of the announcement of the CAA annual meeting session on Northern European art should have read: "Papers should consider the circumstance (pictorial, textual, —not textural—societal) of the making and viewing of images in Northern Europe."

In *People and Programs*, Joseph E. Young's title was incorrectly listed as assistant professor of art criticism. His correct title at Arizona State University is associate professor of art history.

Another error (or should we in this instance call it "foul"? ) was the report that Kirk Varnedoe had coached football at Stanford. It was Williams College.



## grants and awards

### ACLS FELLOWSHIP PROGRAMS

Seventy-seven postdoctoral fellowships for periods of six months to one year were awarded. Among the recipients: **Bruce Cole**, Indiana Univ.: A history of Siene painting, 1350-1450; **Pat Getz-Preziosi**, New Haven: Sculptors of the Cyclades; **Geoffrey G. Harpham**, Univ. Pennsylvania, English Dept.: Study of art history and art criticism; **Eugenia Parry Janis**, Wellesley Coll.: The photographic career of Henri LeSecq; **Meredith P. Lillich**, Syracuse Univ.: The stained glass of Western France, 1250-1325; **Gridley McKim-Smith**, Tulane Univ., Newcomb Coll.: Velazquez: The archaeology of genius.

In addition, under the special program of fellowships to recent recipients of the Ph.D., awards were made to **Kerstin B. E. Carlvant**, N.Y.C.: Thirteenth-century illumination in Bruges and Ghent; **Cathleen A. Keller**, Metropolitan Museum of Art: Egyptian painters of the Ramesside period.

### 1980 NEH FELLOWSHIPS

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

*Independent study and research.* **Dore Ashton**, The Cooper Union; **Sandra L. Hindman**, The Johns Hopkins Univ.; **William I. Homer**, Univ. Delaware; **John T. Kirk**, Boston Univ.; **Thomas W. Lyman**, Emory Univ.; **John W. McCoubrey**, Univ. Pennsylvania; **Marilyn J. McCully**, Princeton Univ.; **Cleota Reed**, Syracuse, N.Y.; **Irrving H. Sandler**, SUNY, Purchase; **Roy Sieber**, Indiana Univ.; **Richard E. Spear**, Oberlin Coll.

*College teachers and humanists.* **Jacquelyn C. Clinton**, Ithaca Coll.; **Donald C. Crafton**, Yale Univ.; **Judson J. Emerick**, Pomona Coll.; **Andrée M. Hayum**, Fordham Univ.; **William E. Hood**, Oberlin Coll.; **Elizabeth L. Langhorne**, Univ. Virginia; **Kathleen D. Nicholson**, Oberlin Coll.; **Fred W. Peterson**, Univ. Minnesota, Morris; **Lina H. Wren**, Gustavus Adolphus Coll.

*Summer stipends.* **Virginia M. Allen**, Massachusetts Coll. of Art; **Jeffrey C. Anderson**, George Washington Univ.; **James D. Andrew**, Univ. Iowa, Iowa City; **Richard R. Brettell**, Univ. Texas, Austin; **Michael O. Jacoff**, Brooklyn Coll., CUNY; **Karen H. Kingsley**, Virginia Polytechnic Inst.; **Michael E. Klein**, Western Kentucky Univ.; **Felicia H. Londre**, Univ. Missouri, Kansas City; **Patrick R. McNaughton**, Univ. Wisconsin, Milwaukee; **Thomas M. Martone**, Univ. Toronto, Erindale; **Lawrence P. Nees**, Univ. Delaware; **Robert S. Nelson**, Univ. Chicago; **Raphael X. Reichert**, California State Univ.

### ARTS AND SCIENCES

At its 200th annual meeting, May 21, 1980, the American Academy of Arts and Sciences elected 79 new Fellows. Among them were **John Caskey**, Univ. Cincinnati, the excavator at Troy; **Claes Oldenburg**, painter; and **Ronald Paulson**, Yale Univ., Hogarth scholar.

### FULBRIGHT AWARDS

For university teaching and advanced research abroad, 500 awards were given in 1980-81. In art and art history: **Leah Bowman**, School Art Inst. Chicago: Lecture on fashion design and fashion history, India; **Harris Deller**, Southern Illinois Univ.: Teach ceramic art and study Korean ceramics, Korea; **Leonard K. Eaton**, Univ. Michigan: Research in 17th-century Dutch artistic culture and American art and architecture, Netherlands; **Adrienne W. Hoard**, Ohio State Univ.: Assistance in video tape recording and research on Korean art, Korea; **Deborah Kaufman**, SUNY, Geneseo: Lecture on textile-related techniques, textiles of the Americas, textile history and design, Pakistan; **Beata Panagopoulos**, San Jose State Univ.: Lecture and research on medieval Byzantine architecture, France; **Alice Schwartz**, Pennsylvania State Univ.: Assistance in video tape recording and research on Korean art, Korea.

### HIGH ATOP THE JANICULUM

Fellowships for 1980-81 have been announced by the American Academy in Rome. Among the recipients: **Eric Marshall Frank**, Ph.D. candidate, I.F.A.: The Roman career of Antonio Pollaiuolo from 1481 to 1498; **Eileen L. Roberts**, Ph.D. candidate, S.U.N.Y., Binghamton: Medieval paschal candelabra, preserved in Rome or distributed through Lazio, the Abruzzi, Campania and Sicily; **Deborah Stott**, Univ. Texas, Dallas: The role and theory of relief sculpture in fifteenth- and sixteenth-century Italian art; **Philip Rush Livingston**, Univ. Tennessee, Knoxville: Sculpture; **Carlton R. Newton**, San Francisco Art Inst.: Sculpture; **Reeva Potoff**, N.Y.C.: Sculpture; **Melissa Meyer**, N.Y.C.: Painting; **Rochelle M. Shicoff**, North Hadley, Mass.: Painting.

### ABOVE NEW HAVEN BAY

Resident fellowships at the Yale Center for British Art for 1980-81 have been awarded to **Luke Herrmann**, Univ. Leicester: Turner's *Liber Studiorum*; **Michael Twyman**, Univ. Reading: The design of lithographed lettering used on wrappers and title-pages of British topographical publications; **Kathryn Heleniak**, N.Y.U.: The nude in Victorian art; **Richard Quaintance**, Rutgers Univ.: Political meaning in English landscaping of the later eighteenth century; **Ralph Hyde**, Guildhall Library, London: A catalogue of the panorama in the British Art Center; **Michael Pidgley**, Exeter College of Art and Design: Study of group of drawings by John Sell Cotman in addition to work on the uses of the camera lucida and graphic telescope.

### DUMBARTON OAKS FELLOWS

For the academic year 1980-81: **Slobodan Curčić**, Univ. Illinois, Urbana-Champaign; **Leslie Brubaker**, Johns Hopkins Univ.; **Constance Lee**, Brown Univ.; **Robert Ousterhout**, Univ. Illinois; and **Arthur Schlak**, Yale Univ.

### SKOWHEGAN AWARDS

The Skowhegan School of Painting and Sculpture presented its 1980 medals to **Robert Irwin**, Venice, Calif., for sculpture; **Nancy Graves**, New York City, for drawing; **Vito Acconci**, New York City, for video/performance; and **Alex Katz**, New York City, for painting. The Gertrude Vanderbilt Whitney Award was presented to **Joseph F. Cullman III** for his support of Philip Morris's role as a corporate patron of the arts.

### INDIVIDUAL AWARDS

**Beverly H. Orlove**, Ph.D. candidate, Univ. Michigan, has been named the first recipient of the Frances Hiatt Fellowship by the American Antiquarian Society. She will spend several weeks at the Society doing research for her dissertation on American festivals in the early republic.

**Wayne Begley**, Univ. Iowa, has been awarded a fellowship for 1980-81 from the American Institute of Pakistani Studies, for research in Lahore on Mughal architecture during the reign of Shah Jahan.

**Joseph Gutmann**, Wayne State Univ., received the 1980 Board of Governors Faculty Recognition Award for his book *Hebrew Manuscript Painting*, published in 1978. Gutmann was the art history advisor to the *Danzig 1939: Treasures of a Destroyed Community* exhibit at The Jewish Museum.

The annual fellowship awarded by the Shen<sup>2</sup>son Family Foundation of San Francisco to support a first-year doctoral student in art history at the CUNY Graduate School was presented to **April Paul** for 1980-81. This year the fellowship was given in honor of Professor and Mrs. William Gerds.

**Livio Sagnic**, Drew Univ., is the recipient of a \$3,000 NEA Artist's Fellowship Grant. Saganic has exhibited sculpture, prints and paintings; the grant is for sculpture.

The Rockefeller Foundation selected forty from among 1,055 applicants for its annual fellowships in the humanities. Among the recipients: **Peter D. Clothier**, Otis Art Inst., for research on visual portrayal and social affirmation, focusing on black consciousness in the art of Charles White.

**Herschel B. Chipp**, Univ. California, Berkeley, was awarded the third Robert Gore Rifkind annual scholar-in-residence grant for research at the Foundation.

The Swain Foundation for Caricature and Cartoon awarded its first annual fellowship to support candidates for the Ph.D. working in the area of caricature and cartoon studies. **Margaret Betz**, C.U.N.Y. Her dissertation topic is *The Caricatures and Cartoons of the Russian Revolution of 1905*.

## people and programs

### TEACHING AND RESEARCH

How many art historical monographs are selected as Book-of-the-Month Club dividends? We're not certain that we really want to know the answer, but we are happy to report that *Pissarro: His Life and Work*, by **Paula H. Harper** and **Ralph E. Shikes**, has been accorded that honor. This fall co-author Harper leaves Stanford University, where she taught during the 1979-80 academic year, to teach nineteenth- and twentieth-century European and American art and art criticism at Mills College.

From the CUNY Graduate School come several announcements. **Linda Nochlin**, most recently Mary Conover Mellon Professor of Art History at Vassar College, joins the faculty as Distinguished Professor of Art History this fall. A former CAA Board member, Nochlin has received numerous awards for her work on nineteenth-century realism and women artists, among them the CAA's Mather Award for art criticism in 1977. Impressionist and Post-Impressionist scholar **John Rewald**, a member of the Graduate School faculty since 1971, has also been appointed Distinguished Professor. The CUNY department will join forces with the Met this fall in a seminar entitled *Methodology and Museology in American Art*. The course was developed by **H. Barbara Weinberg** of the CUNY Graduate School and Queens College and by **Doreen Bolger Burke** (Ph.D. candidate, CUNY), assistant curator of American painting and sculpture at the Met. Both are

active researchers in the field of nineteenth-century American painting.

**Franklin Toker**, 1980 co-recipient of the CAA's Porter Prize, has moved from Carnegie-Mellon University to the Henry Clay Frick Department of Fine Arts at the University of Pittsburgh, where he will teach the history of American and European architecture. Also at Pittsburgh, **Carolyn Malone** will be a Mellon Post-Doctoral Fellow this academic year, completing a study on English medieval architecture.

The University of Nevada has announced the appointment of **Mark Levey** to teach nineteenth- and twentieth-century art history. Levey fills the position left vacant last January by the death of **Sven O. Loevgren**.

Newest art form on the horizon: skywriting. Printmaker **Leila Daw**, associate professor of art and design at Southern Illinois University at Edwardsville, came upon skywriting as an extension of her interest in the duplication and relocation of images. In a series of six projects that were scheduled to take place in the St. Louis area in July and August, Daw planned to trace in the skies such natural and man-made images as the Meramec River and its bluffs, an interstate cloverleaf, the mounds and structures of an ancient urban city, rising air currents, and a bicycle pathway through a park.

**Dale Cleaver**, on the faculty for 22 years and an Alumni Outstanding Teacher, was award-

ed one of the first seven Lindsay Young Professorships in the Humanities at the University of Tennessee, Knoxville.



Luise Kaish, Columbia University

Sculptor **Luise Kaish** has been named chairman of the painting and sculpture division of the Columbia University School of the Arts. Recipient of numerous awards, among them a Guggenheim Fellowship in 1959 and a Rome Prize Fellowship from 1970 to 1972, Kaish was a visiting artist at the University of Washington in 1979 and artist-in-residence at Dartmouth College in 1974. She also taught sculpture at Columbia during the summers of 1974 and 1975.

Speaking of sculptors: **Charles Umlauf** has been named the first Leslie Waggoner Professor in Fine Arts at the University of Texas, Austin. Umlauf joined the UT Austin art faculty in 1941, which makes him the longest-tenured professor there. A former Guggenheim fellow, he developed the sculpture program at UT.

**Gary F. Edson** has been appointed chairman of the division of art at the West Virginia University Creative Arts Center. Edson (MFA, Tulane Univ.) succeeds **Urban Couch**, who became curator and director of the CAC Galleries. Most recently, Edson taught ceramic forms classes at the Herron School of Art.

At the Artists for Environment Foundation in Walpack Center, N.J., **Patricia Mainardi** (Ph.D. cand., CUNY), director of the MFA and summer art program at Goddard College, is joining the faculty during 1980-81 to teach a course dealing with the history of landscape painting.

Continued on p. 8, col. 1



Linda Nochlin (CUNY Graduate Center) and Daisy (Arlington Junior High School). Painting by Alice Neel.

Photo: Geoffrey Clements

## /people and programs

Modernist **Edward F. Fry** joins the faculty at the University of Pittsburgh as Mellon Professor for the fall 1980 term. He then travels south to the University of South Florida, Tampa, where he will be Distinguished Visiting Professor for the Spring 1981 semester.



Edward Fry

Photo: Theo Wudjick

Bowdoin College will add several new faculty members for the year 1980-81: baroque specialist **Susan Wern Wegner** (Ph.D., Bryn Mawr Coll.); modernist **Lauren Weingarten** (Ph.D. cand., Univ. Chicago); and sculptor **Elizabeth Peak** (MFA, Yale Univ.).

The end of the school year always brings news of honors bestowed upon distinguished members of the profession. Former CAA president **Albert E. Elsen**, Stanford University, received an honorary Doctorate of Fine Arts from Dickinson College. He was cited as an "inspired scholar and a concerned teacher," and commended particularly for his personal dedication to the protection of artists and art through his work on the CAA Board as well as his recent work on art and law.

Williams College awarded a Doctor of Letters degree to present CAA Board member **Jean Sutherland Boggs**, director of the Philadelphia Museum of Art, and a Doctor of Fine Arts degree to **Helen Frankenthaler**, who was artist-in-residence at Williams this spring.

Painter **Lee Krasner**, an alumna of The Cooper Union, was the recipient of The Cooper Union Citation, the college's highest honor. Rhode Island School of Design awarded honorary degrees to **Alexander Liberman** and **Robert Motherwell**.

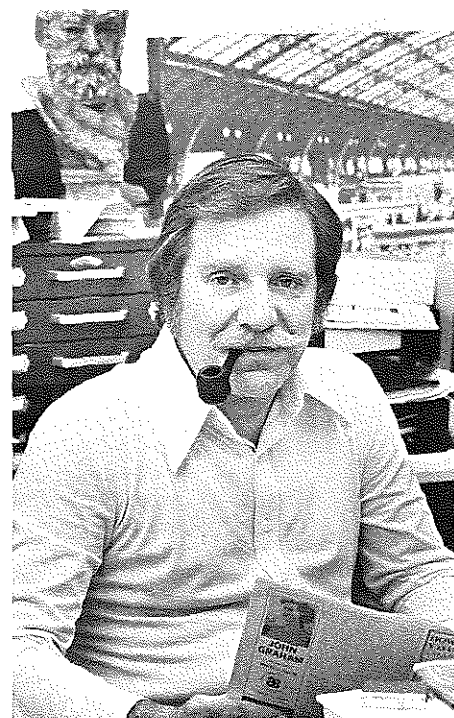
## MUSEUM PEOPLE

**Steven A. Nash** has been named assistant director/chief curator of the Dallas Museum of Fine Arts. He comes from the Albright-Knox Art Gallery, for which he recently completed a major and extensive catalogue of the collection.

Another immigrant to Texas is **Esther de Vecsey**, who has accepted the dual position of director of the Sewall Gallery and assistant professor in the department of art and art history at Rice University. She previously served as curator of the collections at the College of Wooster in Ohio.

The Munson-Williams-Proctor Institute has appointed **Paul D. Schweizer** director of the Museum of Art. He succeeds **Edward H. Dwight**, who became director emeritus last December. Schweizer (Ph.D., Univ. Delaware) leaves St. Lawrence University, where he was assistant professor and director of the Richard F. Brush Art Gallery. He has published scholarly works on Edward Moran and on the rise of the avant-garde in America.

**Bruce W. Chambers** is the new director of the University of Iowa Museum of Art. Acting director of the Memorial Art Gallery of the University of Rochester since March 1979, he was previously assistant director for curatorial services at the Rochester museum and adjunct assistant professor in the university's department of fine arts. From 1970 to 1976,



Albert Elsen, Stanford University

Photo: Liane Enkalis

**Chambers** (Ph.D., Univ. Pennsylvania) taught at Emory University. Among his fields of specialization are folk art, popular culture, and tribal African art.

**Sanford Sivitz Shaman**, former director of the University of Northern Iowa Gallery of Art, has been named director of the Washington State University Museum of Art. He most recently organized the exhibition *The Contemporary American Potter*, which will open at WSU in October and will travel with the Smithsonian Institution's Traveling Exhibition Program. Shaman earned his undergraduate degree in studio art (Ohio Univ., Athens), did graduate work in art history at SUNY at Binghamton, and holds an M.F.A. in art conservation from the Villa Schifanoia in Florence.

The Newport Harbor Art Museum has appointed **Cathleen S. Gallander** director. She comes to California after serving as director of the Art Museum of South Texas in Corpus Christi.

The Art Institute of Chicago has named nineteenth-century French painting specialist **Richard Robson Brettell** (Ph.D., Yale Univ.) curator of European painting. Brettell, who has held teaching positions at the University of Texas, Austin, at Wesleyan and at Yale, is currently working on a retrospective exhibition of Camille Pissarro that will open in London in October and later be shown in Paris and Boston. He assumes his new duties this Fall after spending the summer in Paris on an NEA fellowship working on "Impressionism and Optics."

At the Contemporary Arts Center in Cincinnati, **Nina Felshin** has been named curator of exhibitions. She succeeds **Ruth K. Meyer**, who is now executive director of the Ohio Foundation on the Arts. Felshin (MA, Oberlin Coll., Ph.D. candidate, Graduate Center, CUNY) served on the board of trustees of Independent Curators, Inc. and later was program coordinator of the GSA's Art-in-Architecture Program and administered a similar program for the National Institute of Health. In 1975 she was appointed deputy U.S. commissioner of the Biennale de Paris; she became U.S. commissioner in 1977.

**Roger M. Berkowitz**, curator of decorative arts, has been named chief curator at The Toledo Museum of Art. **Robert Phillips**, who has held the biyearly rotating position, returns to the post of curator of contemporary art. Berkowitz (Ph.D., Univ. Michigan) has been at the museum since 1974; among other activities he has assisted in preparing the Museum's catalogue of European paintings.

The Joslyn Art Museum in Omaha has named **Hollister Sturges III** curator of European art. Sturges had taught at the University of Missouri-Kansas City since 1972 and in 1976

## /people and programs

became the first director of the University's Art Gallery. He is completing his doctoral dissertation, "Images of Manual Labor in French Painting: 1740-1800," at the University of California, Berkeley.

**William Bond Walker** has been appointed chief librarian of the Thomas J. Watson Library of The Metropolitan Museum of Art. He succeeds **Elizabeth R. Usher**, who headed the Library from 1968 until her retirement this year. Walker (M.L.S., Rutgers University) returns to the Met after serving for fifteen years as supervisory librarian of the Library of the National Collection of Fine Arts and the National Portrait Gallery. He wrote his master's theses on the Met's library while serving there as a cataloger and reference librarian from 1957 to 1959. Walker was a founding member of the ARLIS/NA in 1972, and was its national chairman in 1975.

**Patrick D. Cardon** has been named the new administrator for curatorial affairs at the Brooklyn Museum. He rejoins the museum staff after an absence of three years, having formerly served in the department of Egyptian art.

The Albright-Knox Art Gallery has announced the retirement of **Charlotte Johnson von Wodtke**, who served for twenty-two years as curator of education. **Christopher B. Crosman** (M.A., Oberlin Coll.), formerly associate curator, has been appointed to replace her.

The Newark Museum in New Jersey has appointed **Ulysses G. Dietz** curator of decorative arts. Dietz has been a senior guide at the Winterthur Museum, curatorial assistant in the American Arts Office of the Yale University Art Gallery, and assistant to the director of "Lorenzo," an historic house in Cazenovia, N.Y. He replaces **Phillip H. Curtis**, who is leaving Newark to join the staff of the Winterthur Museum and Gardens as associate curator in charge of glass and ceramics. Both Curtis and Dietz are graduates of the Winterthur Program in Early American Culture. The Winterthur has also announced the appointment of social historian **Avi Dexter** as head of the museum's education division.

**James A. Welu**, formerly associate curator, has been named acting curator of the collection at the Worcester Art Museum, following the recent resignation of **Dagmar E. Reutlinger**, who has accepted a research position with a private foundation in New York City. Welu (Ph.D., Univ. Boston), a specialist in Dutch and Flemish art, joined the museum's curatorial staff in 1974. **Anne P. Walsh** (M.L.S., Simmons Coll.) has been named assistant librarian, succeeding **Maureen J. Killoran**, who was recently appointed head librarian at Millbury (Mass.) Public Library.

The University Art Museum, Berkeley, has named **Constance Lewallen M.A.**, San Diego State Univ.) Matrix coordinator, replacing **Michael Auping**, who goes to the Ringling Museum in Sarasota, Fla., as curator of twentieth-century art. The Ringling also has a newly formed conservation department. **G. Theodore Nightwine**, who received his training at the Cincinnati Art Museum, is head.

## NEW PROGRAMS & FACILITIES

This past spring The Johns Hopkins University dedicated the Spelman Villa in Florence as a graduate center for the study of Italian culture, history, and art. **Charles Dempsey** will serve as the first professor in charge and director of the center during the 1981 spring semester. About eight students will be in attendance.

The University of Missouri-Kansas City announces a master of arts in art history with internship in visual resources management. For information: George Ehrlich, Art and Art History Dept., UM-KC, Kansas City, Mo. 64110.

The University of Southern California is offering a new museum studies program this fall. Developed under the direction of **Stephen Ostrow**, dean of the USC School of Fine Arts, the new program will have the cooperation and the participation of the extensive museum community in the Los Angeles area. For information: Stephany Knight, Coordinator, Museum Studies Program, Sch. of Fine Arts, Watt Hall 103, USC, University Park, L.A., Calif. 90007.

Some job assignments are just more fun than others! Staff members of the Winterthur Museum toured southern Germany, Switzerland, and Austria for three weeks this spring to study the local material folk culture. Immigrants from that region brought their culture to America, where it combined with English traditions to develop into what is today called Pennsylvania German folk art. The trip was in preparation for an exhibition which the Winterthur will sponsor jointly with the Philadelphia Museum of Art in 1983 in celebration of the 300th anniversary of German settlement at Germantown. Like the staff, the exhibition will travel.

Armand Hammer has signed an agreement with the Los Angeles County Museum of Art pledging up to \$2 million in AH Foundation funds for the construction of an extension to the Frances and Armand Hammer Wing which will link it to the Ahmanson Gallery and provide new gallery space. Construction is expected to begin in early 1981. The agreement also provides for the future donation of all works of art owned by the Foundation and by Armand Hammer personally to LACMA.

The new Graphic Arts Center at the Detroit Institute of Arts opened on July 13. Centerpiece of the Center are the Schwartz Graphic Arts Galleries, 3,500 square feet of public display space that has been divided into three distinct areas appropriate for viewing works in various formats. The Center also contains staff offices and conference rooms, a study room, a specialized graphics arts library, and 5,000 square feet of print storage area and workrooms for matting and framing. It's all part of the Institute's five year plan, which will culminate in the museum's centennial in 1985.

The Regents of the University of South Florida have voted to found a **Salvador Dali Research Center** in St. Petersburg to house intact the extensive Dali collection of Mr. and Mrs. A. Reynolds Morse of Cleveland. The museum will be operated temporarily by the Reynolds-Morse Foundation, set up in 1955 expressly to preserve the collection.

The Toledo Museum of Art has announced a major renovation project designed to revitalize the central part of the building in several phases over the next few years. Both public facilities and staff and service areas are scheduled for improvements. The project will cost several million dollars; funding has been received from the Kresge Foundation, NEA, and other sources.

The International Museum of Photography at George Eastman House will eventually be the IMP near George Eastman House, if all goes in accordance with a new long-range development plan, which calls for construction of a major new building adjacent to the present site. Problems were that the house, a registered national landmark, is not well suited for the display and storage of the collection and that the use of the house for museum purposes was resulting in continuing harm to the building. In addition to the proposed new building, the development plan calls for preservation of the collection as the primary priority, a significant effort to make the collection increasingly accessible to both scholars and the public, and an unabated acquisitions policy.

The Samuel H. Kress Foundation has awarded a grant of \$24,000 jointly to the Ryerson and Burnham Libraries of the Art Institute of Chicago and the libraries of The Cleveland Museum of Art and the Metropolitan Museum of Art to develop a computerized on-line index for current auction catalogues. Approximately 2,000 catalogues are issued annually by the major auction houses. The museum libraries will share the input of records for these catalogues and building the data base, which will be available to all libraries within the Research Libraries Network (RLN) and to other libraries by special arrangement.

Continued on p. 14, col. 1



placement: 1979-80 annual review

Compared with last year, positions are up (by 69) and the number of applicants has decreased (by 132). The increase in positions more than makes up for last year's drop (60), but does not begin to approach the all-time high of 1208 positions recorded in 1976. While the situation is essentially unchanged (*i.e.*, bad) for artists, it is considerably improved for art historians, particularly if one takes into account the increase in the number of openings for museum professionals, most of which go to art historians. Compared with last year, there are 50 more positions listed for art historians, 39 more for museum professionals, and only 6 more positions listed for artists. (A loss of 26 positions in the miscellaneous categories reduces the overall increase to 69.)

The drop in the number of applicants is not unexpected. We always anticipate the greatest number of applicants during years in which we hold our annual meeting in New York City (2211 applicants in 1978), and we expect that number to decrease as we move our annual meetings westward. What is surprising, however, is that the last time we held an annual meeting in the Midwest (Chicago in 1976) there were 2098 applicants, whereas there were only 1767 this year when we met in New Orleans. The drop of 331 applicants from one Midwestern annual meeting to another is considerable (16%), and the explanation for that drop highly problematic. Interestingly enough, the drop is much greater for art historian applicants: from 763 to 521, a decrease of 242, or 32%. Artist applicants, compared with the Year of Chicago, are down from 1191 to 1110, a decrease of 81, or only 7%. Given the fact that the employment situation for art historians is improving, one possible explanation is that it has improved sufficiently so that a considerable number of job applicants can find positions without going through the CAA placement

OVERVIEW: APPLICANTS AND OPENINGS (1979 and 1980)

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calander year 1980 and on the openings included in the Positions Listings for the academic year 1979-1980. Repeat listings have been eliminated.

	Applicants		Openings	
	1979	1978-79	1980	1979-80
Artists				
Unspecified or Broad	26	160	19	172
Painting and Drawing	507	69	488	54
Sculpture	167	35	159	49
Printmaking	166	34	142	24
Photography	88	40	87	48
Ceramics	97	38	90	26
2-D and 3-D Design	32	115	38	106
Weaving/Textile Design	44	12	28	15
Video/Film/Multimedia	44	13	34	18
Jewelry/Metalwork	22	3	14	4
Glassblowing	6	—	6	1
Woodworking	1	1	—	—
Commercial Art/Illustration	5	—	5	9
	1205	520	1110	526
Art Historians				
Unspecified or Broad	22	106	14	108
Pre-Columbian/Primitive	27	14	29	8
Ancient/Classical	36	9	41	12
Early Christian/Byzantine/Medieval	63	7	57	10
Renaissance/Baroque	134	41	137	44
Modern European	83	37	81	64
American/Contemporary	104	24	88	30
Near and Far East	41	14	31	18
History of Film/Photography/Prints	25	—	22	9
Architectural History	23	12	16	11
Decorative Arts	6	—	5	—
	561	264	521	314
Museum Professionals	35	82	37	121
Art Educators	33	39	30	40
Art and Slide Librarians	30	18	24	15
Administrators	35	32	45	27
Miscellaneous	—	23	—	8
TOTALS	1899	981	1767	1050

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are 126 positions (58 artists, 33 art historians, 35 "other") received by the CAA office in between publication of Positions Listings, in response to which we sent out 2,302 curriculum vitae forms.

service. It's also possible, of course, that a significant number of potential applicants are so discouraged by the present recession that they never enter the professional job market. On that theory, however, one would expect the drop to be greater among artists than among art historians. Interesting, and damned if we know . . .

POSITIONS

Given the increase in positions and the decrease in the number of applicants, the overall ratio of applicants to openings has naturally improved: it's 1.7 to 1 this year, compared with 1.9 to 1 in 1978-79. Among artists there are 2.1 applicants for each opening (2.3 last year) and among art historians there are 1.7 applicants for each opening (2.1 last year). The last figure does not take into account the 82 openings for museum professionals, for which art historians are presumably qualified.

Areas of Specialization. With practically the same number of jobs listed for artists as last year, there is a slight increase in the number that fall within the category of "unspecified" or "broad": 33%, compared with 31% in 1978-79. There was a drop of 15 positions in painting and drawing, which means that the ratio of applicants to openings in that category has reached a new height of horror: 9 to 1 (7.3 to 1 last year). Other big losses were 10 printmaking positions, making the applicants/openings ratio 4.9 to 1 (3.9 to 1 last year) and 12 positions in ceramics, making the applicants/openings ratio 3.5 to 1 (2.6 to 1 last year). An increase of 14 sculpture openings, combined with a slight drop in the number of applicants, leads to a considerable improvement in the ratio of applicants to openings in that area: 3.2 to 1 (compared to 4.8 to 1 last year and 5.5 to 1 the year before that). Photography listings are also up, by 8, making the applicants/openings ratio 1.8 to 1 (2.2 to 1 last year). Designers, as always, are more sought after than seeking: there were 2.8 openings for each applicant in 2-D and 3-D design.

For art historians, "unspecified" or "broad" listings are down to 29% of the total openings, a drop from the *ca.* 40% figure at which they have hovered for the past few years. Most areas of specialization show a slight increase in the number of openings listed. Major exceptions are Modern European art, with a considerable increase—from 37 to 64 positions (almost exactly making up the drop from 61 to 37 positions the preceding

/placement: 1979-1980 annual review

APPLICANTS

Artists	Earned Masters		Masters Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Painting and Drawing	209	207	23	24	12	13	244	244	488
Sculpture	83	47	14	10	2	3	99	60	159
Printmaking	53	56	15	14	1	3	69	73	142
Photography	37	35	9	2	2	2	48	39	87
2-D and 3-D Design	17	16	2	1	1	1	20	18	38
Ceramics	38	33	10	5	2	2	50	40	90
Jewelry/Metalwork	3	8	2	1	—	—	5	9	14
Video/Filmmaking	5	2	2	1	—	—	7	3	10
Multimedia/Conceptual Art	8	11	—	2	—	3	8	16	24
Weaving/Textile Design	4	21	—	2	—	1	4	24	28
Woodworking/Glassblowing	4	—	1	—	—	1	5	1	6
Commercial Art	3	1	—	—	—	1	3	2	5
Studio Fundamentals	4	12	1	2	—	—	5	14	19
	468	449	79	64	20	30	567	543	1110

Art Historians	Earned Doctorate		Doctoral Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Primitive/Pre-Columbian/Latin American	7	3	6	6	1	6	14	15	29
Ancient/Classical	11	9	2	12	—	7	13	28	41
Early Christian/Byzantine	1	3	2	1	1	4	4	8	12
Medieval	6	14	2	8	5	10	13	32	45
Renaissance	14	37	9	16	2	11	25	64	89
Baroque	10	8	8	12	3	7	21	27	48
Modern European	14	11	6	29	7	14	27	54	81
American	13	1	8	16	7	18	28	35	63
Contemporary	3	3	4	12	—	3	7	18	25
Islamic	—	2	—	1	—	1	—	4	4
Central and Southeast Asia	1	4	1	1	—	1	2	6	8
Far East	2	4	4	3	4	2	10	9	19
History of Prints/Drawings	—	—	1	4	2	3	3	7	10
History of Film/Photography	—	—	1	3	2	6	3	9	12
Decorative Arts	—	1	1	—	1	2	2	3	5
Architectural History	4	3	2	5	—	2	6	10	16
Art Appreciation/Survey	4	2	—	1	1	6	5	9	14
	90	105	57	130	36	103	183	338	521

Museum Professionals		11	26	37
Art Educators	(Since terminal degrees in these fields vary, we have not given the breakdown for earned degree, candidacies, etc.)	9	21	30
Art and Slide Librarians		6	18	24
Administrators		32	13	45
TOTALS		808	959	1767

year)—and the history of film/photography/prints, which has nine openings listed after having had none in the preceding three years. Best applicants/openings ratios are in Modern European art (1.3 to 1), architectural history (1.5 to 1) and Near and Far Eastern art (1.7 to 1). The applicants/openings ratio for Americanists is 2.9 to 1; for specialists in the Renaissance/Baroque 3.1 to 1; for Classicists 3.4 to 1; and for Medievalists 5.7 to 1. (All other numbers are low enough so that you're expected to be able to figure out ratios in your head.)

Rank. It can come as no surprise to anyone who has been reading these reports with any

regularity that most positions listed with the CAA are either "open" or at the instructor or assistant professor level. It is also no news that positions for art historians tend to be listed at higher ranks than positions for artists. What is new, however, is that positions for both artists and art historians are being listed at higher ranks than in the past. The change is more noticeable in artist listings: openings for instructors are down to 27% (32% last year), while openings at the assistant professor level are up to 31% (23% last year). For art historians, openings at the instructor level are down to 15% (23% last year) and openings at the assistant professor level are up to 46% (44% last year). Specific breakdowns are as

follows: ARTISTS: 162 open listings, 143 instructor, 164 assistant professor, 18 associate professor, and 34 full professor or chair. ART HISTORIANS: 72 open listings, 72 at the instructor level, 142 assistant professor, 10 associate professor, and 13 full professor or chair. Most openings either do not specify salary or specify such a broad range as to frustrate any attempt to come up with meaningful data.

Qualifications. The terminal degree or its equivalent is a stated requirement in the vast majority of teaching openings, both in studio art and in art history. Previous teaching experience was required for 53% of the teaching

Continued on p. 12, col. 1

## /placement: 1979-80 annual review

openings for artists and for 37% of the teaching openings for art historians. It is seldom clear whether or not graduate teaching assistantships fulfill this requirement.

**Track and Term.** Forty-two percent of the openings listed for artists and 56% of the openings listed for art historians were tenure track. Of non-tenure track appointments for artists, 83 were for 1 year only, 23 were for 1 semester only, and 20 were part time. For art historians, 57 of the non-tenure track appointments were for 1 year only, 19 were for 1 semester only, and 11 were part time.

**Location.** For artists, 47% of the openings were in the Northeast, 13% in the Southeast, 21% in the Central States, and 18% in the West. For art historians: 39% Northeast, 17% Southeast, 19% Central States, and 22% West.

### APPLICANTS

**Race.** Among artists there were 43 black and other minority applicants (46 last year); among art historians the total was 17 (13 last year). The breakdown is as follows: among artist applicants there were 9 black males, 1 black female, 17 other minority males, and 11 other minority females. Among art historian applicants there were 3 black males, 2 black females, 6 other minority males, and 5 other minority females. Seven of the minority applicants were Orientalists, 11 in painting and drawing, 5 in printmaking, 3 in ceramics, 2 each in sculpture and photography, and the rest spread out singly in various areas of specialization.

**Sex.** Fifty-four percent of all applicants are women. Among artists, the proportion is 49%, a continuation of the steady increase since we began keeping these records in 1975-76, when women constituted only 33% of artist applicants. Among art historians, women constitute 65% of all applicants, a figure that has remained fairly steady over the past five years.

**Qualifications.** Almost everyone seeking a job through the CAA has earned or is in the process of earning a terminal degree. Among artist applicants, 96% of males and 94% of females either have earned terminal degrees or are M.F.A. candidates. Among art historians, 80% of males and 70% of females either have earned terminal degrees or are Ph.D. candidates. The most notable change in this area has been in the level of preparation of female art history applicants. When we began keeping these records five years ago, only 58% of female art history applicants had earned or were pursuing the doctorate.

For artists (overall drop 8%), a major exception is the decrease in the number of applicants in painting and drawing: down from 583 to 507, or a drop of 13%. (Since the applicants/openings ratio in this area is 9 to 1, there's a long way to go!) For art historians the overall drop in the number of applicants was 7%. There were significantly greater decreases in Americanists (15%) and Orientalists (24%), two areas that saw a slight increase in the number of positions offered.

Just for fun, we always check out gender identification at this point, and we are happy to report that it seems to be disappearing. Sculpture, long a male bastion (80% of the applicants were male when we began keeping these records), now has only 62% male applicants. In photography, where women were long underrepresented, 49% of the applicants are now female. The only clearly sex-linked fields remaining are textile arts, where 86% of the applicants are women, and art and slide librarianship, where 75% of the applicants are women. We don't know about textile artists, but we do know that art and slide librarians are notoriously poorly paid.

**Employment Status.** Among applicants with earned terminal degrees, a greater proportion of artists than art historians are currently employed. This is the first time that has occurred since we began keeping these records. In both disciplines, unemployment for females is higher than for males. (*Plus la change . . .*) Among artists, unemployment percentages decreased for both males and females (3% for males, 4% for females). Among art historians, unemployment among males increased (by 6%), while unemployment among females went down (by 5%).

Perhaps more significant than the gross employment percentages is the increase in part-time employment—and the concomitant drop in full-time employment—among art historians. The change is greatest for male art historians, where the proportion of applicants employed full time has decreased by 18%, with an increase of 12% in part-time employment. The proportion of female applicants employed full time has decreased by 5%, while the proportion employed part time has increased by 11%.

Among male artist applicants the proportion employed full time has remained steady, while part-time employment has increased by

DEGREE YEAR			
MFA EARNED	MALE	FEMALE	TOTAL
1979-80	135	155	290
1976-79	142	165	307
1971-75	130	87	217
1966-70	53	23	76
1961-65	38	8	46
1960 or pre	11	2	13

PH.D. EARNED	MALE	FEMALE	TOTAL
1979-80	22	29	51
1976-79	28	41	69
1971-75	17	23	40
1966-70	10	11	21
1961-65	4	3	7
1960 or pre	3	1	4

3%. Among female artist applicants both full-time and part-time employment have gone up (2% F/T; 3% P/T).

For both artists and art historians, the percentage of full-time employment is lower for women than for men. Among artists, 13% fewer women are employed full time; among art historians, the difference is 16%. In both cases, the gap has been consistently narrowing.

**Year Degree Earned.** No change here: most applicants seeking jobs through the CAA are relatively recent graduates. Thirty-percent of artist and 26% of art historian applicants with terminal degrees earned them this past academic year. Sixty-two percent of both artist and art historian applicants with terminal degrees earned them within the past four years.

### HIRING REPORTS

Regrettably, and despite repeated nagging, we received only 297 hiring reports for the 1050 positions listed. Of these, 23 positions were reported cancelled; 13 still pending. All that follows must be viewed in the light of this very inadequate statistical base.

**Applications.** Last time we reported on applications (September 1978) the median number received per artist opening was 100. For art historian openings it was 30. Possibly owing to increased postal rates, but more like-

EMPLOYMENT STATUS OF APPLICANTS				
	MALE		FEMALE	
ARTISTS	1979	1980	1979	1980
Employed Full-Time	55%	55%	40%	42%
Employed Part-Time	25%	28%	34%	37%
Unemployed	20%	17%	25%	21%
ART HISTORIANS				
Employed Full-Time	81%	63%	53%	47%
Employed Part-Time	8%	20%	19%	30%
Unemployed	11%	17%	28%	23%

## /placement: 1979-80 review

ly owing to the fact that institutions, aided by a much-improved Positions Listing Form, now specify their requirements more exactly, those numbers have dropped considerably. For artist openings, the median number of applications this year was 60; for art historian openings it remained 30; and for "other" it decreased to 40 (from 50). Still, 18 institutions with artist openings reported receiving more than 200 applications, with two going over the 400 mark. Only two institutions with art historian openings received more than 75 applications, and only four institutions reported more than 75 applications for "others."

**Interviews.** Five to six was the median number of interviews for each opening. One-quarter to one-third of all institutions held only one to three interviews. Seventeen institutions reported holding more than 25 interviews.

**Male/Female Ratios.** Consistently in the past, and this year also, women are not as "active" applicants as are men. Thus, while women constitute 49% of the artist applicant pool, they account for only 34% of the actual applications. While women constitute 65% of the art historian applicant pool, they account for only 40% of the actual applications. (It is not possible to establish the applicant pool for "other" positions; however, women account for 51% of the applications in that category.)

We have expressed concern in the past that this discrepancy between the proportion of applicants and the proportion of applications would eventually turn up in employment figures. That does not seem to have occurred in artist openings, where 48% of the candidates hired were women (within one percentage point of their presence in the applicant pool). Among art historians, however, only 47% of the openings were filled by women, considerably below their representation in the applicant pool (65%). Fifty-five percent of "other" openings were filled by women.

**Rank and Salary.** Part-time positions are not included.

ARTISTS. Of 95 usable reports, 23 placements were at the rank of instructor, salary range \$8,000—\$17,000, median \$13,500; and 53 were at the rank of assistant professor, salary range \$13,000—\$20,000, median \$15,500. Compared with 1978, which is the last time we were able to compile these figures, the median salary for instructors has increased by \$2,000 and the median salary for assistant professors is up by \$1,500. Fourteen associate professorships were filled, with salaries ranging from \$13,000 to \$25,000; and five full professorships, with salaries ranging from \$34,000 to \$45,000.

At the lower ranks, half the positions were filled by men and half by women; two-thirds of the associate professorships and all but one of the full professorships were filled by men. There is no difference in salaries between men and women at the instructor level. At assist-

## NOTES FROM THE WOMEN'S CAUCUS FOR ART

The move of the WCA headquarters from Detroit to San Francisco is virtually complete. The fifth national president, S. DeRenne Coerr, museum registrar, Fine Arts Museums of San Francisco, has made some innovations in the WCA organization in consultation with past president Lee Anne Miller and other members of the WCA Advisory Board. These include: the appointment of a professional staff member, Katherine V.G. Dickinson, as operations manager (to carry out the responsibilities of membership secretary and treasurer and, undoubtedly, other functions as needed); a new unified national dues structure with a single payment; and a new Newsletter format which will provide increased coverage of local WCA chapters throughout the country, issues devoted to specific themes, and a new classified column.

Important upcoming events are: The Mid-America CAA Conference in Houston, Texas, October 23—26, for which the Houston WCA Chapter has planned panels entitled "A Feminist Critique: A Reassessment of Critical Methodology As It Relates to the Women's Art Movement" and "Women Artists: The Private Lives, the Work, the Cultural Milieu." For information contact Jeanne Norsworthy, 3689 Inwood, Houston, Tex. 77019. The Southeastern Women's Caucus for Art will hold its annual meeting in conjunction with the Southeastern CAA, October 30—November 1 in Birmingham (Coordinator: Patricia Johnston, 167 Moody St., Montevallo, Ala. 35115).

The WCA Awards Committee is chaired this year by Thalia Gouma-Peterson, (art historian, the College of Wooster). Therese Heyman, (curator of prints and drawings, Oakland Museum), will serve as chair of the Panels Selection Committee for WCA participation in the CAA annual conference.

Alison Hilton ■  
Wayne State University

## DETROIT NATIONAL PRINT SYMPOSIUM

This eight-day conference (March 15-22) was probably the longest, largest, and best-attended extravaganza devoted exclusively to prints ever held in this country. The sponsor was Cranbrook Academy of Art; co-sponsor was Wayne State University, which hosted panels and demonstrations on paper and papermaking. Partial funding was provided by the Michigan Arts Council. The conference was ably directed by Connor Everts, head of printmaking at Cranbrook. Attendance was nationwide and from as far afield as England and Canada.

A balanced daytime program provided demonstrations ranging from cliché verre and pochoir processes to collotype and intaglio techniques, with lithography and screen printing included. The evening panels and lectures were spirited and substantive. A *Historic Survey of British Printshops* was presented by the British artist Derek Hirst. June Wayne reminisced about *Tamarind and All That Followed*. Perhaps the liveliest and most controversial panel was titled *The Crisis in Printmaking*, proving once again that well-prepared presentations by experts on the subject are bound to elicit audience approval. A panel I chaired examined *The Need for a National Printmakers Organization* and received strong support from a receptive audience.

A further attraction was the creation of a folio of prints during the conference. Titled *Detroit Font Suite*, the series contained works in various mediums by well-known printmakers such as James Butler, Connor Everts, George Miyasaki, Leonard Edmondson, Robert Nelson, Shiro Ikegawa, and Cynthia Osborne, to name but a few.

In sum, the conference was considered by all to be a huge success. It provided ample proof that printmakers have a lot to talk about and they are willing to travel great distances (mostly on their own funds) to do so.

Garol Z. Antreasian ■  
University of New Mexico

ant professor rank, two-thirds of the positions that paid below the median salary were filled by women. At higher levels, a disproportionate number of the positions went to men.

ART HISTORIANS. We received only 69 usable reports for art history placements, of which 15 were at the instructor level, salary range \$13,000—\$19,300, median \$15,000; and 50 were at the rank of assistant professor, salary range \$14,000—\$21,000, median \$17,000. Compared with 1978, which is the last time we were able to compile these figures, the median salary for instructors has increased by \$2,500 and the median salary for assistant professors is up by \$2,000. There were four placements at the rank of associate professor, with salaries ranging from \$21,000 to \$25,900, all of which went to men. Instructorships and appointments at the rank of assist-

ant professor were evenly divided between men and women, with—in contrast to artist openings—no discernible difference in salaries between them.

**I got my job through . . .** "The CAA," was the answer on 145 of the 214 responses. Recommendations from colleagues and personal contacts accounted for 23 placements; 17 positions were filled by persons presently on staff; and 3 by former interns or volunteers. Announcements to departments accounted for 6 successful applicants; 15 positions were filled by candidates who responded to newspaper advertisements (7 of them in the *Chronicle of Higher Education*); 3 successful candidates came through university personnel offices, and 2 from local groups.

R.R.W. ■

## preservation news

### The Preservation and Use of Artistic Cultural Heritage

The Metropolitan Museum of Art in New York hosted a three-day symposium in late May devoted to the preservation and use of artistic cultural heritage. The conference was co-sponsored by the Met and the Direzione Generale della Cooperazione, Ministero degli Affari Esteri, Rome, in conjunction with the exhibition of the horses of San Marco. Speakers addressed the letter as well as the spirit of the issues.

Sergio Roman, director general for cultural, scientific, and technical cooperation, was concerned with the Italian political and social crisis of managing the largest cultural heritage in the Western world; the intellectual and professional crisis of determining the function of culture and its relation with the public; and the international, social, and judicial crisis of the commercial demand for culture (*objets d'art*).

Sir John Pope-Hennessy suggested that the Italians were being a bit sensationalist in their vision of an unregenerate capitalist society robbing Italy of its heritage. He believes that export license regulations for works of art and their proper enforcement lie in national hands and should be determined by the national importance of a work of art, not by capricious whim. He noted that maintenance and restoration projects in numerous Italian cities have become joint undertakings by fine arts authorities in Italy and such international benefactors as the Kress and the Thyssen Foundations. He felt that the problems posed by many major monuments demand international support for their resolution and was willing to risk the theft of the works of minor masters for the greater gains made through international cooperation.

Pope-Hennessy contended that many Italian museums are overstuffed with works of art wrested from their original contexts purely for aggrandisement, since altarpieces twelve-feet high can hardly be stolen. He cited the Bellini and Carpaccio from San Giobbe now in the Accademia in Venice and

the Pollaiuolo from San Miniato ai Monte now in the Uffizi and stated that wherever possible large paintings should go back to their sites. If restitution were adopted as a general policy, it would enlist strong support and would also free gallery space in museums for showing important works now in storage. He believes that regional museums should continue to be established so that one could at least see works in their regional context.

Carlo Bertelli, director of the Brera, addressed the question of the museum as a regional concept. Italian museological thinking no longer sees the museum in terms of property—what belongs to whom. Rather, it starts from the premise of public utility and from the conviction that whether an object belongs to the central government, to a city, or to a town, it is still public, part of an organic whole. Such thinking has led to the distribution of works of art throughout a region—as the Brera has begun doing with its nineteenth-century paintings—in contrast to prior attempts to create complete-in-themselves micromuseums.

Other papers were concerned with the role of archaeology in Italy and with specific issues centered around the horses of San Marco. Licia Borrelli Vlad, Ministero Beni Culturali e Ambientali, Rome, reviewed the literature and stated that what could not be accomplished by the vicissitudes of the Venetian Republic has been accomplished by exposure to industrial pollution. Therefore, for preservation, the horses will be sheltered indoors—making them museum pieces, rather than a part of a living monument.

### Recent Bibliography

*The Care of Black and White Photographic Collections: Identification of Processes*, Siegfried Rempl. Technical Bulletin, No. 6. Canada Conservation Institute.

*Conservation Standards for Works of Art in Transit and on Exhibition*, Nathan Stolor. Unipub, 345 Park Avenue South, N.Y.C. 10010.

*Curatorial Care of Works of Art on Paper*, Anne F. Clapp. Intermuseum Laboratory, Allen Art Building, Oberlin College, Oberlin, Ohio 44074. \$5.00.

*A Directory of Private, Nonprofit Preservation Organizations: State and Local Levels*, Preservation Bookshop, 1600 H Street, N.W., Washington, D.C. 20006. \$6.95.

*International Index on Training in Conservation of Cultural Property*. ICCROM, 13 Via di San Michele, Rome, Italy. \$5.00. Make checks payable to COMIT, Sede di Roma c/c N. 1574489/02.

*Japanese Scroll Paintings: A Handbook for Mounting Techniques*, Masako Koyano. American Institute of Conservators, 1522 K Street, N.W., Washington, D.C. 20005. \$10.00.

*Paper Conservation and Restoration*, Louise Loudon. Bibliographic Series #284. Institute of Paper Chemistry, P.O. Box 1039, Appleton, Wisc. 54912. \$16.00.

*The Photographic Conservation Bibliography*. Graphic Arts Research Center, Rochester Institute of Technology, 1 Lomb Memorial Drive, Rochester, N.Y. 14623. \$10.00.

*Reading List for Students in Conservation of Historic and Artistic Works on Paper*, Anne F. Clapp and Roy L. Perkinson. Revised ed., 1980. American Institute of Conservators, 1522 K Street, N.W., Washington, D.C. 20005. \$3.75.

*Tax Incentives for Historic Preservation*, Gregory E. Andrews, ed. No. 3084. National Trust for Historic Preservation, 740-748 Jackson Place N.W., Washington, D.C. 20006. \$12.95.

*Venice Restored*, 1979 UNESCO Report. Unipub, 345 Park Avenue South, N.Y.C. 10010. \$7.50.

Annabelle Simon Cahn  
Public Information Officer

## /people and programs

The Alan and Janet Wurtzbarger Sculpture Garden at the **Baltimore Museum of Art** opened to the public on June 8. Almost ten years in the planning, the garden opened with an installation designed by assistant director **Brenda Richardson** which prominently featured major works by Moore, Noguchi, Max Bill, Bourdelle, Calder, Lipchitz, Maillol, and Rodin.

The Brockton Art Center has formally changed its name to the **Brockton Art Museum** to reflect the growth in the size and quality of its permanent collection. Along with the name change will come regular rotating exhibitions of the permanent collection in the Museum's Tarlow Gallery.

### ASSOCIATIONS

Newly elected officers of the Art Dealers Association are: **Stephen Hahn**, president; **William R. Acquavella**, vice president; **Norman Hirsch**, vice president; **Ralph F. Colín**, administrative vice president; and **Gilbert S. Edelson**, secretary and treasurer. Edelson is the CAA's honorary counsel.

**Craig C. Black**, director of Carnegie Museum of Natural History, is the new president of the American Association of Museums.

**Bill D. Francis**, professor of art and education at the University of Texas, Austin, and associate dean of the College of Fine Arts, has

been named vice president-elect of western region of the National Art Education Association.

**Ruth K. Meyer**, formerly curator at the Cincinnati Contemporary Arts Center, has been appointed executive director of the Ohio Foundation on the Arts.

**Thomas W. Leavitt**, director of Cornell University's Herbert F. Johnson Museum of Art, has been elected to the Charter Board of Directors of Independent Sector, a new consortium of 140 private foundations and other organizations engaged in philanthropy and voluntary activity.

M.N./R.R.W.

CAA newsletter

## Art Bulletin book review editor

**James Marrow**, Associate Professor of the History of Art at Yale University, has been appointed Book Review Editor of *The Art Bulletin* effective in June. He replaces Juergen Schulz, Brown University, who had completed his three-year appointment.

Marrow earned his bachelor's degree from the University of Minnesota in 1963 and his doctorate from Columbia in 1975. He was Research Fellow and Lecturer at The Graduate Centre for Medieval Studies at the University of Reading, England, and also taught at the University of Chicago and at SUNY, Binghamton (where he was also co-director of the Center for Medieval and Early Renaissance Studies) before coming to Yale in 1976. He has published extensively, most recently *Pas- sion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformation of Sacred Metaphor into Descriptive Narrative* (1979), and serves on the editorial boards of *Ars Neerlandica: Studies in the History of Art in the Low Countries*, a proposed 4-volume study of which Vol. I has just appeared, and *Medievalia*, a journal of medieval studies.

*Editor's Note:* We were about to go to press with the bare facts above when Marrow called to inform us that in September he would be moving to the University of California, Berkeley, as associate professor. The same 10-cent phone call flushed-out the following details:

For three years Marrow was a semi-professional soccer player with Ukrainian, Hungarian, and Polish teams in Minneapolis; he also coached wrestling at Minneapolis's



James Marrow

University High School. Perhaps even more *outré* (after all, the last issue of the *newsletter* reported that Kirk Varnedoe had coached football), Marrow's undergraduate degree is in mathematics. He was working as an engineer for Minneapolis Honeywell when he decided to take advantage of a company offer to pay tuition at night school by enrolling in two courses: one in statistics, the other an art history survey taught by Lorenz Eitner (now Stanford University). He dropped out of the statistics course after three weeks. He got an A in the art history survey. The first art history book he ever read was Gombrich's *The Story of Art*. He liked it.

## information

For a dissertation in progress on the American painter **Abraham Rattner** (1893-1978), information is sought from owners (not already contacted) of canvases executed prior to 1950. In particular, information concerning the location of *Darkness Fell Over the Land*, painted in 1942 and last known to have been in the collection of Nancy Galantiere of New York, is desired. Contact Piri Halasz, Office of Research, Room 334 National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 20560.

Information is sought on the location of paintings, drawings, and engravings by **Peter F. Roethermel** for an exhibition. Contact Kent Ahrens, Dept. of Fine Arts, Georgetown University, Washington, D.C. 20057.

For a study of the work of the Mexican muralists **Orozco**, **Rivera**, and **Siqueiros** in the United States during the 1930s and their influence on North American artists, send information to Laurance P. Hurlburt, 2920 Low Road, Middleton, Wis. 53562.

Information is sought on the works of the American artist **da Loria Norman** (1872-1935) as well as any personal data from those who may have known her. Contact Cynthia A. Norman, 14 Lyon St., New Haven, Conn. 06511.

For a possible exhibition as well as an extensive research paper and catalogue, information is sought on the location of the works of the painter **John Haberle** (1856-1933); bibliographical information and memorabilia is also requested. Contact Gertrude Grace Sill, Dept. of Art History, Fairfield University, North Benson Road, Fairfield, Conn. 06430.

For an exhibition and catalogue, information is sought on the life and career of **Joseph Rusling Meeker** (1827-1889), a St. Louis artist noted for his paintings of Louisiana bayou scenes. Contact C. Reynolds Brown, Montgomery Museum of Fine Arts, 440 South McDonough St., Montgomery, Ala. 36104.

## THE RICHARD ETTINGHAUSEN MEMORIAL COLLOQUIUM

Coinciding with the first anniversary of the death of Richard Ettinghausen, a colloquium in Islamic art dedicated to this eminent scholar's memory was held at the Institute of Fine Arts, N.Y.U., April 2-4. Entitled *Iconography: Content and Context of Visual Arts in the Islamic World*, it drew an international gathering of scholars, museum curators, teachers, and advanced graduate students. Twelve distinguished scholars, including five who completed their doctorates with Ettinghausen, presented lectures. Joining in the tribute, the Metropolitan Museum of Art hosted a reception in its Islamic Galleries and the Hagop Kevorkian Center for Near Eastern Studies at New York University held a reception and dedication ceremony for the Richard Ettinghausen Library. The colloquium was made possible by the generous support of The Hagop Kevorkian Fund.

Much of the actual planning of the event was done by the graduate students of the Institute. In addition, they prepared three unusual handlists which introduced the participants to the rich resources available in New York City for the study of Islamic Art (more than a dozen institutions were included); pointed out notable New York buildings with Islamic influence; and reviewed the gastronomic delights of Manhattan's and Brooklyn's Near Eastern restaurants.

The colloquium was memorable in several respects: it was a celebration of the life and work of a scholar who had been a galvanizing force in virtually every area of Islamic art; it demonstrated the growth and maturity of a field that has expanded dramatically in the last two decades; and it served as testimony to the continued pursuit of humanistic endeavors at a time of political and ideological turmoil.

Monica Strauss  
Institute of Fine Arts, N.Y.U.

For a biography of **Henry Koerner** (b. Vienna, 1915), information is sought on his life and paintings during the time he lived in Brooklyn (1938-1942) and served in the Office of War Information and the time he served in the Office of Strategic Services. Contact Betty Rogers Rubenstein, 751 Lake Shore Drive, Tallahassee, Fla. 32312.

For a catalogue raisonné of **Childe Hassam** (oils, watercolors, pastels and drawings, as well as all the images he produced through etching and lithography), information is sought by Stuart P. Feld, Hirsch & Adler Galleries, 21 East 70th St., N.Y.C. 10021.

Information on the location of the earlier works (through 1960) of **Charles White**, as well as any correspondence or other relevant materials, is sought by Peter Clothier, 2341 Ronda Vista Drive, Los Angeles, Calif. 90027.



## INTERNATIONAL FESTIVAL OF WOMEN ARTISTS

Held in conjunction with the Second World Conference of the U.N. Decade for Women, the First International Festival of Women Artists took place in Copenhagen, July 14-30.

Included in the State Department-funded American delegation were numerous visual artists, art historians, and arts administrators, among them Susan Schwalb, N.Y.C.; Betye Saar, painter, Los Angeles; Muriel Magenta, Arizona State Univ.; Gloria Orenstein, Douglass College; Terry McGhee, Atlantic Women's Art Collective; Cynthia Navaretta, *Women Artists News*; Diane Radycki, N.Y.C.; Nancy Cusick, Washington Women's Center; Lorraine Garcia, Centro de Artistas Chicanos; Cindy Lyle, N.Y.C.; Barbara Hammer, ritual artist, San Francisco; Beverly Buchanan, author, *Black Women Artists in the South*; Alida Walsh, N.Y.C.; Betsy Damon, founder, Feminist Art Studio, Ithaca; Janice Willard, Coalition of Women's Art Organizations; Phyllis Birkby, Women's School of Planning and Architecture; Edith Stephen, N.Y.C.; Diana Henry, N.Y.C.; Vibeke Sørensen, video artist, Albany; Dannielle Hayes, photographer, N.Y.C.; and Eleanor Tufts, art historian, Southern Methodist University.

While the conference itself received mixed notices, owing to its politicization by the Palestine Liberation Organization, there was unanimous agreement that the artists' festival had been a success. A new organization, called the International Association of Women in the Arts, was formed and immediately began drawing up plans for a second festival to be held within three years.

## ART AND ARCHITECTURE THESAURUS PROJECT

Planning for a major thesaurus of art and architecture terms has recently been funded by the Council on Library Resources. Project directors are **Dora Crouch**, architectural historian, Rensselaer Polytechnic Institute, **Pat Molholt**, associate director of libraries at R.P.I., and **Toni Petersen**, formerly executive editor of RILA (*International Repertory of the Literature of Arts*).

The thesaurus will provide a set of comprehensive terms for the visual arts and will form a hinge between objects and their replicas/representations and the bibliography of the description/history of the works of art. Preliminary design of the thesaurus will include a hierarchical as well as alphabetical listing planned for collapsibility and computerization. The thesaurus will join those already developed in other fields as major tools of vocabulary control in information and retrieval systems. Researchers will be able to search the literature quickly and effectively and classification and indexing schemes for art and architecture bibliography and images will be more easily developed when this thesaurus serves as their authority for indexing terminology.

Scholars and librarians will be asked to serve as members of an advisory panel on term selection. For further information, write Pat Molholt, Folsom Library, RPI, Troy, N. Y. 12181. (518) 270-6677.

## 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.*

**SCULPTURE FILMS** available for rental including "Spiral Jetty," "Orion," on Isaac Witkin, and on the Vermont Sculpture Symposium. Send SASE for list and prices to American International Sculptors Symposiums, 799 Greenwich Street, New York, N.Y. 10014.

The second annual issue of **RUTGERS ART REVIEW** will appear in January 1981. Manuscripts from graduate students are welcomed for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, N.J. 08903. Subscriptions to the RAR (\$6.00) should be mailed to the same address.

**PICTURE RESEARCH**, staffed by art historians, finds historic and modern photographs, fine art transparencies, and image-related information from low-cost government sources. We serve publishers, authors, educators, film and filmstrip producers, and exhibit designers. Picture Research, 6307 Bannockburn Drive, Washington, D.C. 20034 ■

**DATEBOOK.** 1 October deadline annual meeting abstracts . . . 15 October deadline preferential ballot . . . 1 November deadline December newsletter . . . 1 November deadline ACLS travel grant applications (conferences March-June) . . . 10 November deadline submission of positions for November 25 listing . . . 30 December deadline submission of positions for annual meeting listing . . . 26-28 February 1981 CAA annual meeting, San Francisco Hilton (placement begins 25 February).

## CAA newsletter

© 1980

College Art Association of America

16 East 52 Street, New York 10022

Editor: Rose R. Weil

Associate Editor: Minerva Navarrete

Non-Profit Org.  
U.S. Postage  
**PAID**  
New York, N.Y.  
Permit No. 4683