

CAA newsletter

Volume 3, Number 4

December 1978

nominating committee report

The 1978 Nominating Committee has made its final report and those proposed for election to the Board of Directors in 1979 (to serve until 1983) are: **Paul Arnold**, Oberlin College; **Anne Coffin Hanson**, Yale University; **Marilyn Lavin**, Princeton University; **Eleanor Tufts**, Southern Methodist University; **John Walsh**, Boston Museum of Fine Arts; and **William Wixom**, Cleveland Museum of Art.

Postal Delays

The Nominating Committee's final report was postponed from the original October 10 deadline until November 3 because of postal delays of which many of you are all too well aware. At final count we had received 1650 ballots, a return from 21% of the CAA membership.

1979 Nominating Committee

In accordance with the By-laws, a slate of candidates for the Nominating Committee is proposed by the Board of Directors and elected by the membership at the annual members business meeting (Thursday, Feb. 1, at noon). Twenty or more members entitled to vote may place candidates in nomination for the Nominating Committee by filing a petition with the Secretary at least thirty days before the annual meeting. Other nominations for the Nominating Committee may be made from the floor at the annual meeting. The slate proposed by the Board of Directors for the 1979 Nominating Committee is: **Thomas W. Leavitt**, Herbert F. Johnson Museum of Art, Cornell University,

Chair; **Jarislav Folda**, University of North Carolina, Chapel Hill; **Martha Kingsbury**, University of Washington, Seattle; **Sherman E. Lee**, Cleveland Museum of Art; and **George Sadek**, Cooper Union.

Nominating Procedure

Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors. Letters should be addressed to the chairman of the Nominating Committee, copy to the CAA Executive Secretary, and should contain, minimally, the name of the proposed candidate and his/her institutional affiliation and area of specialization. Supporting letters, up to one page in length, will be xeroxed at the CAA office and circulated to all members of the Nominating Committee. To allow adequate time for the Nominating Committee to consider its choices and to contact those candidates it selects before everybody disperses for the summer, all suggestions and letters of recommendation must be received by **March 31, 1979**. Only suggestions or letters of recommendation from *CAA members* will be circulated and considered. ■

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Travel Grants to Bologna Congress

A limited number of travel grants will be available through the American Council of Learned Societies for those invited to deliver papers or present reports at the International Congress of the History of Art to be held in Bologna, Sept. 10-23, 1979. *Application forms for these grants must be requested from the ACLS* (Travel Grants Program, ACLS, 345 East 46 Street N.Y.C. 10017). We don't have any at the CAA office—honest! Completed applications must be received by the ACLS by **March 1, 1979**. In requesting application forms, please state the sponsor of the Congress (Comité international d'histoire de l'art); the nature of your contribution (30-minute Report or 15-minute Paper with title); and the year in which you earned your doctorate. Applications for ACLS travel grants can be reviewed for recommendation by the Art Historians Committee of the CAA only *after* they have been accepted by the ACLS as meeting all technical qualifications.

Survey of Ph.D. Programs

The third (1978) edition of the *CAA Survey of Ph.D. Programs in Art History* is finally off the presses. The 68-page survey contains detailed information on faculty and student body, admission requirements, financial aid, curriculum, resources, and major changes anticipated for 44 American institutions offering the terminal degree in art history. In addition, new this year, is a listing of basic information for 33 non-doctoral departments that offer the master's degree in art history. Copies of the survey may be obtained from CAA, 16 East 52 Street, N.Y.C. 10022. The price is \$3.00; prepayment required. New York State residents please add applicable sales tax. Checks, drawn upon a U.S. bank, should be made payable to the College Art Association.

Registry of Roving Researchers

Scholars doing research in the United States frequently find themselves in need of information, documents etc. that can be obtained *only* in a library or museum in Florence, London, or where-have-you. Graduate students (and other scholars) doing research in Florence, London, or where-have-you frequently find themselves in need of funds and both willing and able to search out a date, have a document copied, etc. *Voilà*—the CAA Registry of Roving Researchers. For a \$3.00 annual fee, those temporarily or per-

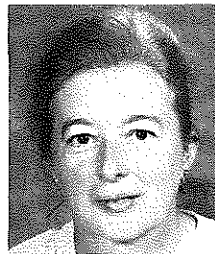
Continued on p. 2, col. 1

1980 annual meeting

We know, we know . . . the 1979 annual meeting hasn't even been held yet, but that doesn't mean that it is too early to start making plans and thinking of session proposals for 1980. The 1980 annual meeting will be held in New Orleans, January 30 to February 2.

Chairman for Art History Sessions will be **Caecilia Davis-Weyer**, Associate Professor of Art History at Newcomb College, Tulane University (60 Newcomb Place, New Orleans, La. 70118). A member of the CAA Board of Directors and a former member of *The Art Bulletin* Editorial Board, Davis-Weyer is the author of *Early Medieval Art: Sources and Documents* and a specialist in early Italian Medieval painting.

Chairman for Studio Sessions will be **Lin Emery** (7520 Dominican Street, New Orleans, La. 70118). Emery, a sculptor, was



Caecilia Davis-Weyer



Lin Emery

chairman of the Ninth National/International Sculpture Conference held in New Orleans in 1976 and was a panelist on the WCA session on "Women and Large-Scale Sculpture" at the 1977 CAA annual meeting.

Those wishing to propose topics for sessions at the 1980 annual meeting should write directly to the appropriate chairman by **March 31, 1979**. ■

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manently residing abroad and willing to undertake research assignments are invited to register with the CAA. Request forms—do not send money in advance—from the CAA office. Scholars in need of research assistance are invited to state their needs: locale, special research skills, languages, etc. to the CAA office. Where possible, we shall provide a simple, non-computerized, non-interfering mating service. It will be up to both parties to negotiate whatever terms they find acceptable and to cope with the vagaries of various postal systems.

Publications on Visual Resources

Three publications have come out during the past year that are significant to the field of Fine Arts Visual Resource Curatorship. These are: *Management of Visual Resource Collections*, ed. by Nancy Schuller, University of Texas at Austin (\$5.00); *Guide for Photograph Collections*, ed. by Susan Tamulonis, Wake-Forest University (\$2.50); and *Guide to Equipment for Slide Maintenance and Viewing*, ed. by Gillian Scott, Carleton University, Ottawa (\$7.00). These guides are published under the auspices of the Mid-America College Art Association and the University of New Mexico at Albuquerque. Prepaid orders may be sent to Zelda Richardson, Slide Library, Art Department, University of New Mexico, Albuquerque, N.M. 87131. Please make check payable to: University of New Mexico.

NCAF Benedict Nicolson Fund

The Directors of *The Burlington Magazine* invite all those who would like to record their appreciation of Benedict Nicolson's long editorship of that journal to contribute to a special fund (administered by the National Art-Collections Fund) which will be devoted to purchasing a picture in Nicolson's taste and presented to a British national institution in his memory. Contributions should be sent to NCAF Benedict Nicolson Fund, 26 Bloomsbury Way, London WC1.

A final list of contributors will be published in the May 1979 issue of *The Burlington Magazine*.

Academy on Baroque Music and Art

The second in a series of interdisciplinary Academies on Baroque Music and Art, sponsored by the Aston Magna Foundation for Music and the NEH, will be held June 17–July 7 in Great Barrington, Mass. The theme of the 1979 Academy is "Music, Art Theatre, and Dance in the Age of Louis XV." The faculty will include both artist-faculty of Aston Magna and a distinguished group of cultural historians, among them John Rupert Martin, who will deal with the visual arts, including stage design. For details: Raymond Erickson, Dir., AM Academy, 345 East 81 Street, N.Y.C. 10028. (212) 472-1122.

Realist Video Panel

In October 1977 an NEA-sponsored panel on new realist art was conducted at Virginia Polytechnic Institute and State University. Participants were Janet Fish, Richard Estes, Duane Hanson, Clement Greenberg, and Donald Kuspit. The session is recorded on two one-hour videotapes and is available to individuals and institutions at cost plus a small handling fee. Send two 3/4" videotapes (1 hour each) plus \$5.00 or send \$55.00 to: Ray Kass, Dept. of Art, VPI & SU, Blacksburg, Va. 24061.

American Cultures Fellowships

The Institute of American Cultures, UCLA, in conjunction with the Afro-American, Asian American, Chicano, and American Indian Studies Centers, has available a limited number of graduate and postgraduate fellowships for the 1979–80 academic year. The fellowships will be awarded to individuals on a competitive basis in support of their work in ethnic studies. For further information: IAC, c/o Chancellor's Office, 3130 Murphy Hall, UCLA, 405 Hilgard Ave., Los Angeles, Calif. 90024. Application deadlines: for graduate fellowships, Feb. 15; for postdoctoral and visiting scholar support, Dec. 15.

American Painting and Science in the Nineteenth Century

The Symposium on American Art, sponsored annually by the Department of Art History of the University of Delaware and the National Collection of Fine Arts, will be held next on April 20, 1979 at the University and will focus on the above topic. Papers will include such subjects as "Charles Willson Peale: Natural History and Art," "The Influence of Von Humboldt on American Painting," and "Thomas Eakins and Science." For additional information: Richard Jett, Dept. Art History, 318 Old College, University of Delaware, Newark, Del. 19711.

Symposium on African Art

Scheduled in conjunction with a show of African art from the collection of C.M. Stanley, a symposium on African art will be held April 27–29 at the University of Iowa, Iowa City. Speakers include Paula Ben-Amos of Temple, Eberhard Fischer of the Rietberg Museum in Zurich, Henry Drewel of Cleveland State, Susan Vogel of the Museum of Primitive Art, and Christopher Roy of Iowa. Co-chairmen are Wallace Tomasini of the University of Indiana. For further information: Wallace Tomasini, School Art & Art History, University of Iowa, Iowa City, Iowa 52240.

Library of Congress Trainee Program

The Prints and Photographs Division of the Library of Congress has established a trainee program for a limited number of qualified college students who wish to gain knowledge about organizing and controlling collections of graphic materials. These traineeships carry no financial remuneration, but students receive experience with a rich collection of works under staff supervision. For additional information: Dale Haworth, Prints and Photographs Div., LC, Washington, D.C. 20540.

Mellon Fellowships at Emory

Two one-year and one two-year appointments are available for non-tenured scholars capable of initiating thoughtful and attractive approaches to teaching and broadening and enriching their own scholarly productivity and potential. While opportunities may be open in traditional areas in the humanities, preference will be given to those interested in fields that bridge traditional disciplines. Art history is one of the fields in which there is particular interest this year. Stipend: \$13,000. Send vitae, at least two letters of recommendation, and 4- to 5-page description of current research and two courses you would like to teach during tenure as Mellon fellow to: Jerome Beaty, Chr., MF Committee, Dept. of English, Emory University, Atlanta, Ga. 30322. Application deadline: Jan. 1.

Early American Industries Grants

Three small (up to \$750 each) grants-in-aid are available through the Early American Industries Association to assist individuals or institutions engaged in research or publication projects relating to the study of early American industries in homes, shops, farms or on the sea. Grants are non-renewable and may be used to supplement existing financial assistance. For application forms: Charles F. Hummel, Chr, Grants-in-Aid Committee, The Winterthur Museum, Winterthur, Del. 19735. Application deadline: March 15.

Conferences on Humanities Programs

The American Association of State Colleges and Universities has received a grant from NEH to help colleges and universities make humanities programs more significant, particularly for career-oriented students. The grant will support three regional conferences, with approximately 20 institutions (each represented by a three-person team) participating in each. All expenses are covered by the grant. Preference will be given to institutions that have defined clearly their concerns in humanities education, have committed themselves to find solutions, and have not received major NEH grants. Conferences will be held in Savannah on January 12; in St. Louis on March 12, and in Boston on April 30. For application forms: Dr. Hawley, AASCU, Suite 700, 1 Dupont Circle, Washington, D.C. 20036. (202) 293-7070.

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Masquerades, Media, and Social Values

Papers are invited for a panel on the above topic to be held at the 1979 meeting of the American Sociological Association. The panel seeks to explore the role of masquerades as a mode of communication—as traditional media reinforcement for African social values. Send abstracts to Jean Borgatti, African Studies Center, Boston University, 10 Lenox Street, Brookline, Mass. 02146, or to Perkins Foss, Art Dept., Dartmouth College, Hanover, N.H. 03755. Deadline: March 1.

Fellowships for Research on Women

The Wellesley College Center for Research on Women invites research or curriculum development proposals for participation in a Faculty Development Program designed to incorporate the results of scholarship on women into regular academic offerings. Fellowships are for one semester; junior stipend (usually assistant professors) \$7,500; senior stipend (associate or full professors) \$11,000. Applicants may be male or female but must hold a position in the professional ranks in a New England college or university and must teach on the undergraduate level. For additional information: Janice R. Mokros, Faculty Development Program, WCCRW, Wellesley, Mass. 02181. Application deadline: Jan. 15.

Out-of-Print Texts

Reminder: Several members have called our attention to the problem of the disappearance from the market of significant texts—particularly inexpensive paperback texts—that form an important part of the reading material of intermediate and advanced level art history courses. In an attempt to get a preliminary sense of the extent of this problem, the Art Historians Committee requests that all those who find that texts they would like to assign are unavailable through bookstores or publishers inform us about it. Please include author, title, publisher, price if known, title of course, and course enrollment. Also your name and institution. Replies should be addressed to Art Historians Committee, c/o CAA Office, 16 East 52 Street, N.Y.C. 10022.

Provincetown Artists Fellowships

The Fine Arts Work Center in Provincetown, Mass., is offering fellowships, studio/living accommodations, and modest stipends to ten visual artists for the 1979–80 season (its eleventh). The Work Center is not a school but it has a resident and visiting staff of established artists and writers who are available for consultation and criticism and it maintains an active art gallery. Recent guest

artists have included Robert Motherwell, Janet Fish, and John Button. The fellowship year runs from October 1 to May 1. Additional information: Director, FAWC, Box 565, Provincetown, Mass. 02657. Application deadline: February 1.

ART\$MARKET

Funded through the CETA Programs Division of the City of Los Angeles and by the California Confederation of the Arts, *ART\$MARKET* is a new monthly publication that offers free advertising space to artists seeking positions and to employers with arts-related openings. For additional information, and to get on their free distribution list: A\$M, 650 S. Spring Street, Los Angeles, Calif. 90014.

American Antiquarian Society Fellowships

Two categories of fellowships are available to enable scholars to use the research facilities of the Society. NEH fellowships, up to \$1,666 monthly, provide for six to twelve months residence at the Society and are not available to degree candidates. Fred Harris Daniels fellowships provide for up to \$1,800 for one to three months and are open to those working on doctoral dissertations. For application forms: John B. Hench, Research and Publication Officer, AAS, 185 Salisbury Street, Worcester, Mass. 01609. Application deadline: February 1.

Institute for Research in History

Like the New Haven Center for Independent Study mentioned in an earlier issue, the Institute for Research in History, located in New York City, is a community of scholars engaged in independent research. The distinctive feature of IRH is that it is organized into research groups, in at least one of which each member must participate. Each research group sets its own goals and establishes its own procedures: some function as study groups, some are engaged in joint research projects, some meet to hear papers presented. The Institute also facilitates access to libraries and archives, organizes special conferences, and publishes a newsletter. Institute membership at present is nearly 200; total membership is limited to 300. Applications for admission must be sponsored by two members and must be approved by the Board of Directors. For additional information: IRH, 55 West 44 St., N.Y.C. 10036.

National Humanities Center Fellowships

The newly established National Humanities Center (see *CAA newsletter*, Sept. 1977) expects to admit 35 Fellows for the academic year 1979–80. For application forms and brochure describing various fellowship programs: NHC, P.O. Box 12256, Research Triangle Park, N.C. 27709. Application deadline: January 10.

Black Mountain Artists

Black Mountain College is planning both a catalogue and a projected national exhibit of working artists who attended the school. Please contact either Etta Deikman, 15 Muir Ave., Mill Valley, Calif. 94941 or Bill McNeill, 24 Bernice Street, San Francisco, Calif. 94103.

Art Bulletin Back Issues

Elisabeth B. MacDougall writes that she has a long, although not complete, run of *The Art Bulletin* going back to the 1940s which she would like to donate, preferably to "some worthy impoverished college." She will be moving in January and would like to complete the donation before then. If interested, worthy, and impoverished, contact her at 2900 P Street N.W., Washington, D.C. 20007.

notes from the women's caucus

The Women's Caucus for Art was an active participant in two regional conferences held in October. For the 42nd annual meeting of the Mid-America CAA held in Detroit October 25–28, the Caucus organized three sessions. Marcia Tucker, Director of the New Museum, New York City, chaired a panel on "Women's Perspectives in Performance Art," held in conjunction with an exhibition of video and performance art at The Detroit Institute of Arts, in which some of the panelists participated. Judith Kirshner, Curator, Museum of Contemporary Art, Chicago, organized a panel entitled "Materials, Forms, Politics: Issues for the '80s," during which four women artists working in the mid-West discussed their work. Painter Joan Snyder was the featured speaker in the third session, talking about the development and changes in her work in the past few years, as well as her convictions about the practical education of the young artist.

The Southeastern Chapter of the Women's Caucus participated for the first time at the Southeastern College Art Association Conference held at Little Rock, Arkansas October 26–28. The chapter sponsored several papers and a panel discussion, "Women in Art in the Southeast, the Challenge and the Frustration," chaired by Elsa Honig Fine.

Susan F. Rossen ■
Editor, *WCA Newsletter*

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

grants and awards

MILLARD MEISS FUND GRANTS

The Millard Meiss Publication Fund Committee met on October 26 and announced the following awards:

Lilian Armstrong, for *The Master of the Putti and His Workshop: Venetian Miniaturists of the Quattrocento*, Harvey Miller Publishers.

Craig Hugh Smyth, for *A Corpus of Florentine Painting. Fourteenth Century, Concluding Material*, by Richard Offner (deceased) with Klara Steinweg (deceased) and edited by Hayden Maginnis, preface by Craig Hugh Smyth, J. J. Augustin, Inc.

Stephen Murray, for *La cathédrale de Troyes: fin du moyen âge, 1300-1550*, Société française d'archéologie.

MITCHELL PRIZE

The 1978 Mitchell Prize for the History of Art has been awarded to **Martin Butlin** and **Evelyn Joll** for their two-volume catalog, *The Paintings of J.M.W. Turner* (Yale University Press, 1977). Butlin, Keeper of the Historic British Collection at The Tate Gallery, and Joll, a managing director of Thomas Agnew and Sons, Ltd., the London gallery that has dealt with Turners for more than 125 years, received the \$10,000 award at a ceremony in London's Royal Academy.

ANDREW W. MELLON PRIZE

The second annual Andrew W. Mellon Prize of \$50,000 will be awarded jointly to **Willem de Kooning** and **Eduardo Chillida**. As a concomitant of the award, their works will be presented in two concurrent exhibitions at the Carnegie Institute Museum of Art from October 1979 through early January 1980.

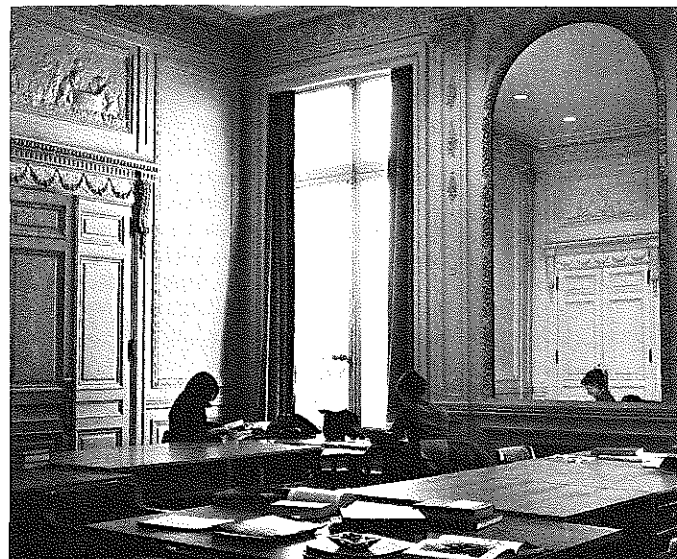
ACLS-SSRC AWARDS

The following awards in the field of art history were announced by the American Council of Learned Societies-Social Science Research

Council joint committee for international research: **PREDOCTORAL**: **Mary Jo Arnoldi**, Indiana Univ., for research in Mali on Bambara-Bozo puppetry in the Segou region; **Sarah Catherine Brett-Smith**, Yale Univ., for research in Mali on Bogolanfini mud-dyed cloth; **Steven D. Owyong**, Univ. Michigan, for research in Taiwan on the painting collections and catalogues of Chinese collectors of the Ming dynasty; **Terry Allen**, Harvard Univ., for research in Iran and Afghanistan on the social, cultural, and historical aspects of 15th-century Herat; **Nancy Stieber**, Massachusetts Inst. of Technology, for research in the Netherlands on the social determinants of architectural form in working-class housing in Amsterdam, 1909-1922, **POST-DOCTORAL**: **Jean M. Borgatti**, Boston Univ., for research in Nigeria on the effects of social change on Okpella masking traditions and aesthetic attitudes; **Patrick McNaughton**, Univ. Wisconsin, Milwaukee, for research in Mali on *daliluw*—the traditional knowledge component in Bamana sculpture and technology; **Joanna Williams**, Univ. California, Berkeley, for research in England on Orissan manuscript illustration; **Ju-hsi Chou**, Arizona State Univ., for the study of Japanese.

FOR LANDMARKS CONSERVANCY

The Institute of Fine Arts, N.Y.U., was the first recipient of the annual chairman's award given by the New York Landmarks Conservancy for "excellence in the redesign of a landmark building." The subject, of course, was the renovation—completed last year—of the Duke mansion, in which the Institute has been housed since 1958. Architect Richard Foster, who planned and supervised the project, not only restored the house interior to its original grandeur and sparkle (somewhat diminished by twenty years of hard use by students) but also enlarged the fine arts library sufficiently to allow for its projected growth over the next twenty years. ■



One of the library study rooms at the Institute of Fine Arts. Before renovation, this and the other study rooms were completely filled with book cases, obscuring doors, mirrors, and the relief work on the walls.

visiting artists and scholars

Members and member institutions are urged to let us know about visiting lectureships, artist-in-residencies, etc. lasting one week or longer. Notification should include name of visiting artist or scholar, his or her regular institutional affiliation, area of specialization/research, name of host institution, and dates of visit. Since the primary purpose of this column is to encourage spin-offs, past visitations will not be reported. In the listing below, (F-H) means Fulbright-Hays Scholar.

Betty Brown. Studio. At California State University. Northridge. Winter term.

Maria Crouzat. University of Paris. British painting and literature. At Department of English, University of South Florida. Sept. 1978-Feb. 1979. (F-H)

Jennifer Dickson. Printmaking. At School of Art, University of Ohio. Feb. 10-17.

Olja Ivanjicki. Freelance painter and sculptor, Belgrade. Artist-in-residence and lecturer in modern Yugoslav art. At Rhode Island School of Design. Oct. 1978-Jan. 1979. (F-H)

Betsy Putz. Studio. At California State University, Northridge. Winter term.

Camilo Semenzato. University of Padua. Venetian sculpture in American private collections and American architecture. At University of California, Berkeley. Sept. 1978-Dec. 1979. (F-H)

Shlomo Simonsohn. Tel Aviv University. Jewish art and civilization. At Yale University. July 1978-June 1979. (F-H)

Srihadi Sudarsono. Bandung Institute of Technology. Modern American art. At Ohio State University. Sept. 1978-May 1979. (F-H)

Gheorghe-Mircea Toca. University of Cluj-Napoca. Romanian art and civilization. At UCLA. Sept. 1978-June 1979. (F-H)

Hanah Wilke. Sculpture. At School of Art, University of Ohio. Jan. 12-20. ■

Artist members who submitted slides for the 1978 CAA placement file and who now want them returned should send a stamped (28¢) self-addressed envelope to CAA, 16 East 52 Street, N.Y.C. 10022. Please specify area of specialization.

shows by artist members

A listing of solo exhibitions by artist members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium.

John G. Balsley. Delta Gallery, Houston. Sept. 16-Oct. 12. Construction and mixed media. Whitewater Center for the Arts, University of Wisconsin-Milwaukee. Oct. 22-Nov. 10. Sculpture.

Ruth Bavetta. Gallery Two, California State College, San Bernardino. Oct. 4-Nov. 3. Paintings and drawings.

Dean Carter. Downtown Library Gallery, Roanoke Fine Arts Center, Va. Nov. 19-Dec. 29. Sculpture.

Dean Dablow. Sioux City Arts Center, Iowa. Jan. 9-Feb. 13. Photographs.

Leila Daw. Denison University Art Gallery, Granville, Ohio. Oct. 8-Nov. 12. An installation designed for the specific space.

Vincent Falsetta. Hansen Galleries, N.Y.C. October. Drawings.

Oriole Farb. Mead Art Gallery, Amherst College. Dec. 6-Jan. 24. "Valley Portraits," Paintings, prints, pastels.

Peter H. Gordon. Razor Gallery, N.Y.C. Sept. 30-Oct. 18. Paintings.

Salvatore Grippi. Handwerker Gallery, Ithaca College. Sept. 15-29. Drawings.

Jo Hanson. Otis Art Institute Gallery, Los Angeles. Sept.-Oct. "Beyond Realism," mixed media sculpture.

Brynn Jensen. Focus Gallery, University of Oregon Museum of Art. Jan. 7-Feb. 11. Recent graphics.

MaryAnn Johns. Chrysalis Gallery, Western Washington University, Bellingham. Oct. 1-20. "Images on Clay."

John R. Liikala. 47 Bond Street Gallery, N.Y.C. Personal myth in color xerox journal, clay, and intermedia performance.

Robert E. Mauro. Grace Gallery, New York City Community College, Brooklyn. Oct. 10-22. 3-dimensional screenprints.

Dan McCormack. Grey Gallery, Antioch College, Yellow Springs, Ohio. Nov. 27-Dec. 15. "Familial Images," photography.

Mary H. Nash. 2nd Street Gallery, Charlottesville, Va. Oct. 15-Nov. 10. Paintings and drawings.

Jon Palmer. Zara Gallery, San Francisco. Sept. 23-Oct. 19. Kansas City Art Institute. Oct. 12-Nov. 6. University of California, Davis. Jan. 11-Feb. 16. Indiana University-Purdue University, Fort Wayne. March 19-April 13. All sculpture in latex and mixed media.

Norma Haas Rosen. Wallnuts Gallery, Philadelphia. Aug. 11-Sept. 15. Mixed media sculpture.

Barbara Rosenthal. Brazilian-American Cultural Center, N.Y.C. Jan. 15-30. Fourth Street Photo Gallery, N.Y.C. March. "Clues," autobiographically resonant photographs.

Ursula von Rydingsvard. Freidus Gallery, N.Y.C. Nov. 7-Dec. 2. Wood sculpture.

Diane Shaffer. Grand Rapids Art Museum. Feb. 25-April 1. Sculptural installation and drawings.

Athena Tacha. Wright State University Art Gallery, Dayton. Oct. 22-29. Daily changing installation pieces. Zabriskie Gallery, N.Y.C. Feb. 6-March 3. Akron Art Institute. May.

Murray Zimilias. Sinda Galleries, N.Y.C. Sept. 23-Oct. 13. Three series of paintings. ■

professional publications

American Art Directory 1978. This reference volume is somewhat off-the-beaten-track for the column, since we generally restrict ourselves to comparatively inexpensive and not-for-profit publications. At \$42.50 per copy, the 1978 *Directory* is not something everyone will want to rush off and buy, but the expansion and improvement over the previous (1974) edition is so extensive as to be worthy of special note. Simple statistics (the present volume numbers 703 pages, compared with 457 last time) don't begin to tell the story because some ingenious designer has found a way to include more information in less space with no noticeable increase in eyestrain. So far as we could see, nothing has been cut from the previous edition and among the valuable new features are a section on Corporate Art Holdings, a section on Open Exhibitions, the expansion of Art School Listings to include entire faculty (instead of just chairpersons), and a 112-page Personnel Index. We even like the bright new yellow binding! R.R. Bowker Co., 1180 Avenue of the Americas, N.Y.C. 10036.

Arts Management: An Annotated Bibliography. Compiled by Linda Coe and Stephen Benedict for the NEA's Cultural Resources Development Project. From the preface by

Livingston Biddle: "Its main purpose is to help board members and managers of cultural institutions find sound information and ideas related to their needs." 195 entries (they haven't numbered pages and we refuse to count); index. Publishing Center for Cultural Resources, 152 West 42 Street, N.Y.C. 10036. \$3.00.

Directory for the Arts. Guide to 145 organizations offering free or low-cost services, programs, and funds for nonprofit arts organizations, artists, and local sponsors. Funded in part by NYS Council on the Arts and NEA. 108 pp.; index. Center for Arts Information, 152 West 42 Street, N.Y.C. 10036. \$6.00 paperback, \$10.00 hardbound.

Fear of Filing: A Beginner's Handbook on Recordkeeping and Federal Taxes for Dancers, Other Performers, Writers and Visual Artists. We've mentioned this one before, but the new third edition is expanded, revised, and keyed to the 1977 federal tax forms. 55 pp. Volunteer Lawyers for the Arts, 36 West 44 Street, Suite 1110, N.Y.C. 10036. \$3.00 prepaid.

A Guide to Federal Funding in the Arts and Humanities. By Myra Ficklen. Concise descriptions of 58 programs of interest to col-

leges and universities. Grants, fellowships, and awards are listed by their originating sources, which include NEA, NEH, Office of Education, etc. Federal Resources Advisory Service, Association of American Colleges, 1818 R Street, N.W., Washington, D.C. 20009. \$5.00 AAC members; \$7.50 non-members.

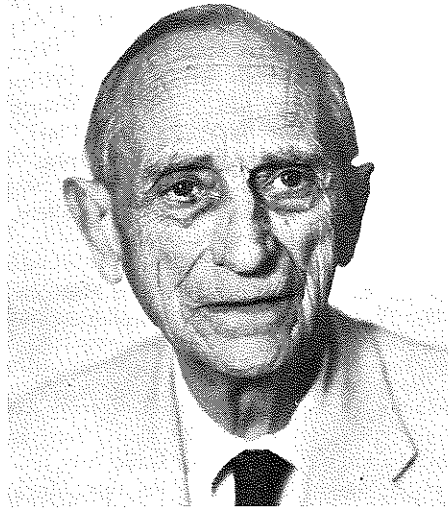
Money Business: Grants and Awards for Creative Artists. The first edition of a directory of some 300 organizations around the country that offer grants and awards to individual professional artists. Eligibility requirements, amount of award, application process and deadline dates are included. Special sections cover artists' retreats as well as NEA and state arts agencies programs. 109 pp.; index. Published by The Artists Foundation of Boston. Available through American Council for the Arts, 507 Seventh Ave., N.Y.C. 10018. \$7.00 single copy; bulk discounts available.

Museum Ethics. The report of the American Association of Museums' Committee on Ethics, endorsed by unanimous vote of the membership at the last AAM annual meeting. AAM, 1055 Thomas Jefferson Street, N.W., Washington, D.C. 20007 \$1.50 AAM members; \$2.00 non-members. ■

people and programs

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

IN MEMORIAM



John Shapley, one of our gifted teachers and respected scholars, died in September at the age of 88. Born on a farm in Missouri, he studied first in a one-room school taught by his older sister and went on to receive his A.B. at the University of Missouri in 1912, his M.A. from Princeton in 1913, and his doctorate from the University of Vienna in 1914. Professor Shapley's career in the teaching of art history and archaeology spanned some fifty-five years and fifteen institutions. His former students have come to fill some of the most distinguished posts in American scholarship.

As a student at Missouri, Shapley assisted his professor, John Pickard, in establishing the College Art Association. In 1918 he became secretary and treasurer of CAA and later—from 1923 to 1938—served as its president. He was also of critical importance to *The Art Bulletin*, serving first as managing editor, then as editor, from 1921 through 1939. When finances proved inadequate for publication costs, Shapley was known to have contributed part of his salary to keep *The Art Bulletin* viable. A director and collaborator in the Carnegie Corporation's set of study materials in art and archaeology and for many years president of the Byzantine Institute and associate director of the Iranian Institute, he was also the author of many articles, books, and encyclopedia contributions.

TEACHING

The new dean of Temple University's Tyler School of Art is **David Pease**, painter and

teacher at Tyler for 18 years. A native of Illinois, who earned bachelors and masters degrees from the University of Wisconsin, Pease was the unanimous choice of the search committee. He has been chairman of the department of painting, drawing, and sculpture for seven years and has been acting dean of the school since last summer.

Five new appointments have been made at Bowling Green State University, School of Art. **Dawn Glanz** (Ph.D. North Carolina) will teach American and late Medieval art. **Marilyn F. Griewank** (M.F.A. Indiana) will teach jewelry. **Robert W. Hurlstone** (M.F.A. Southern Illinois) will handle glass techniques. **Dvora L. Kreuger** (M.A. Ohio State) will teach art therapy. **Gary L. Schumer** (M.F.A. Ohio Univ.) will be a visiting instructor in art fundamentals and drawing.

Lynda McIntyre has been appointed assistant professor and director of the art education program at the University of Vermont. In addition, several visiting faculty have joined the Burlington department: **Timothy Crowley**, **Robert Fisher**, and **Stephan McKeown** for the fall term; and **Maureen Donadio** for the year. The acting chairman is **Francis R. Hewitt**.

From the University of Kansas comes news that **Robert Enggass**, currently on leave, will be leaving permanently in January to become the Fuller E. Calloway Professor of Art at the University of Georgia. Current chairman at Kansas, **Chu-ting Li**, has been named Judith Harris Murphy Distinguished Professor of Art History. **Marilyn Stokstad's** *Santiago de Compostela* has been published by the University of Oklahoma Press.

The Johns Hopkins department of the history of art has welcomed **Paul Staiti** as an instructor this year. Staiti is teaching courses in the history of 19th- and 20th-century art.

Franklin Sayre (Ph.D. Yale) has joined the department at Oakland University to teach Oriental art. Oakland's department chair is **John B. Cameron**. The department has five full-time and one part-time historians, and one full-time studio artist.

The new head of art history at SUNY/ Buffalo is **Alan Birnholz**. **Carol Zemel** has just joined the department as assistant professor and **Jack Quinan** recently received a promotion with tenure. **Charles Carman** is on sabbatical in Italy this year.

A new member of the department of art history at Boston University is **Patricia Hills**. Hills continues to maintain her position as adjunct curator at the Whitney Museum, although she has resigned from York College.

Joining the faculty of the Hartford Art School for the year are **Robert Cumming**, photography; **Jack Goldstein**, filmmaking; and **Bruce Carl Ostwald**, ceramics. All three have had broad teaching experience.

Beginning this January, **Jean Luc Bordeaux** of California State University, Northridge, will be in Paris for a year to serve as a visiting curator (charge de mission) at the Louvre. Bordeaux is the first West Coast scholar to be selected under the cultural exchange program agreed upon a few years ago by the Louvre and the Metropolitan Museum of Art.

The College of Arts and Sciences at N.Y.U. sends news that **Moshe Barasch**, of Hebrew University, Jerusalem, is visiting professor at N.Y.U. this year. His book *Light and Color in the Italian Renaissance Theory of Art* has just been published by the N.Y.U. Press.

William Berry, formerly of the University of Texas, Austin, and Boston University, has joined the department of the University of Missouri-Columbia as professor and head of the graphic design program. His book *Drawing the Human Form* was published by Van Nostrand Reinhold in 1977. During the winter term, **Virginia Roeder** is in Columbia to teach drawing and painting.

From Notre Dame comes news of the appointment of **George Tisten** to teach industrial design. Adjunct professor during both fall and spring terms are **Marjorie Schreiber Kinsey**, for 19th- and 20th-century art history, and **Nancy Lensen-Tomasson**, for the practice and history of photography. Department chairman for the year is the **Rev. James Flanigan, C.S.C.**

Elizabeth Schwartzbaum has returned to Oberlin to teach Medieval art and architecture after two years of research in Rome. **Ann Epstein** is on leave from the Ohio campus this year, during which she is a visiting research fellow at Dumbarton Oaks. **Athena Tacha** has been awarded a G.S.A. commission for a landscape sculpture in front of the Federal Office Building in Norfolk, Virginia.

From Southern Methodist University comes news that **Alessandra Comini's** fifth book, *The Fantastic Art of Vienna*, has just been published by Knopf. Each spring for the past four years, S.M.U. has held a symposium. This year, the April topic will be "The Role of the Art in a Liberal Education."

A new appointment at the department of art history of the University of Wisconsin, Madison, is **Gail L. Geiger** (Ph.D. Stanford). Geiger, whose previous teaching was at Pomona and Trinity College, Rome, will be handling Italian Renaissance and Baroque.

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Installation of ceramics and sculpture facilities and a photographic laboratory have been completed at the University of Texas, San Antonio. Visiting artist faculty for the current year include: **Michael Heffel**, sculptor; **Neil Maurer** and **James Newberry**, photographers; and **Kazuya Sakai**, painter. **Steve Reynolds**, ceramist, was appointed associate professor with tenure, and **Charles Field**, painter, was appointed professor.

The University of North Carolina, Chapel Hill, announced two new faculty appointments: **Richard Shiff**, to teach 20th-century art history, and **Steven Mansback** to teach 19th-century art history. The two new faculty come from the University of Chicago and Cornell respectively. Visiting faculty at the Chapel Hill Campus for the year are **Jerrilynn Dodds** and **Keith Crown**.

John Pollini (Ph.D. Berkeley) is currently a Mellon Post-doctoral fellow in Classics and will be teaching Classical art at Case Western Reserve University as a visiting faculty member this year. **Walter Gibson** has been named Mellon Professor of the History of Art. He is absent from Case this year on ACLS and Guggenheim grants.

New faculty at the University of Maryland this year are **Sam Gilliam** (M.F.A. Louisville) for painting, **Howard Lerner** for drawing, and **William Richardson** for drawing and design. **John Gossage**, lecturer in photography in the department, has just published a book co-authored with **Walter Hopps**: *Gardens*, Castelli/Hollow Press, 1978. Timed to open during the CAA Washington meetings, the exhibition *Women Artists in Washington Collections* will be at the University Art Gallery. Organized by **Josephine Withers**, the show and its catalogue are supported by the NEA.

Two new appointments have been made to the Yale faculty. **Charles McClendon** (Ph.D. I.F.A.) has been appointed assistant professor to teach Medieval architecture. **Margretta Lovell** (of Yale) is acting instructor of American painting and decorative arts. **Walter B. Cahn** is the department chairperson. His book *Sculpture in the Isabella Stewart Gardner Museum* (co-authored with C. Vermeule and R. Van N. Hadley) was published in Boston last year. **James Marros' The James A. de Rothschild Collection at Waddesdon Manor: Illuminated Manuscripts (co-authored with L.M.J. Delaissé and John de Wit) was published by the National Trust, 1977. **Andrew Wilton's British Watercolours, 1750-1850**, was published by Phaidon in 1977. **Sumner McKnight Crosby**, who retired in June this year, received the Ordre des Arts and Lettres from the French Government and was also elected a fellow of the American Academy of Arts and Sciences and a member of the American**

Philosophical Society. **Robert Herbert**, who was also elected a fellow of the American Academy, has returned to New Haven after his spring series of lectures as Slade Professor at Oxford. **Judith Colton** received the James L. Clifford Prize of the American Society for Eighteenth-Century Studies for her "Merlin's Cave and Queen Caroline: Garden Art as Political Propaganda." **Anne Coffin Hanson** has been designated the John Whitney Professor of the History of Art. Better known for her research on Manet and Quercia, Professor Hanson displayed another side of her interests in the July/August issue of *Vogue Pattern Magazine*, where she was featured as both model and subject of an article on professional women who sew.



Model and Manet. Anne Hanson in *Vogue*.

The art department at Virginia Polytechnic Institute and State University has two new faculty members: **Gary Steve Bickley**, teaching sculpture, drawing, design, and art appreciation, and **Jerric Pike-Brooklyn**, teaching art appreciation, art history, and art for elementary school teachers. Both appointments are for the 1978-79 academic year.

Wellesley College recently announced the appointment of **Kenneth Bendiner** (Ph.D. Columbia) to its art history faculty. Bendiner is a specialist in Victorian and Pre-Raphaelite art. In addition, **Marie J. Adams**, of Harvard's Peabody Museum, will be visiting at Wellesley to teach a course on the arts of black Africa this spring. **Kenworth Moffett's** book *Kenneth Noland* was published last year by Abrams.

Slightly west, at the University of Connecticut, newcomers to the Storrs campus are **William Majors** in printmaking and **Rudy Serra** in sculpture. Serra will join the faculty beginning with the spring term. **Amy Vandersall** has been a visiting professor in art history this fall.

Bernard Derr (Ph.D. Minnesota) has joined the faculty of Ohio State University, Marion Campus, as an assistant professor. **Charlotte Douglas** (Ph.D. Texas-Austin) is currently a visiting lecturer in Russian art at the Columbus campus of Ohio State. The new department chair is **Howard G. Grane**, who replaces **Franklin Ludder**.

From Amherst comes news that **Robert Macks** has joined the faculty as assistant professor to teach introductory sculpture and basic drawing. **Harry Bober** is a visiting professor this term, teaching "Themes in Early Medieval Art," and **Sonya Sofield** will be visiting during the spring term to teach Romanesque and Gothic art.

Elizabeth Langhorne (Ph.D. Pennsylvania) has joined the faculty at the University of Virginia to teach Modern art. Among this year's visiting faculty at Virginia are **Marjorie Balge**, American art, **Steve Orso**, Baroque art, and **John Dobbins**, Roman art. **Malcolm Bell** is acting chairman this year in **Keith Moxey's** absence. **Paul Banolsky's** *Infinite Jest, Wit and Humor in Italian Renaissance Art* was recently published by the University of Missouri Press.

The University of Iowa in Iowa City has added new areas to the art history curriculum: African, Pre-Columbian, and Oceanic. **Christopher Roy** (Ph.D. candidate Indiana) has joined the Iowa faculty to teach these courses.

Sweet Briar College tells of two additions to its art history department: **Diane Moran** (Ph.D. candidate Virginia) came to Sweet Briar over a year ago to teach 19th- and 20th-century art. Last February, **Susan Bandes** (Ph.D. Bryn Mawr) joined the faculty to teach Northern, Baroque, and Ancient art.

Carol Ockman has joined the faculty at Williams College to teach Modern art. **Milo Beach**, also on the Williams faculty, has just published *The Grand Mogul: Imperial Painting in India, 1600-1660*.

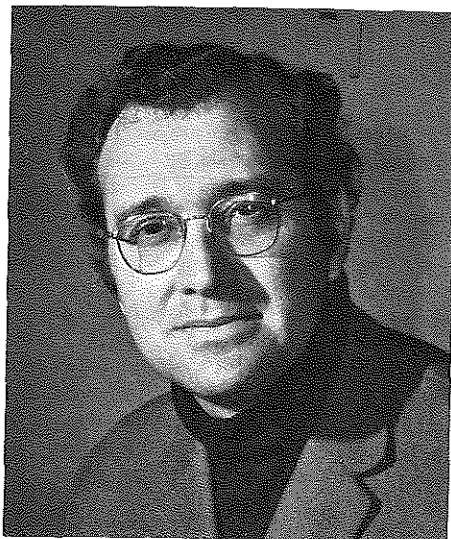
John Link, a painter (M.F.A. Oklahoma), has been named chairperson of the art department at Western Michigan University. Link replaces **Charles Meyer** who, after eleven years as department chair, has returned to the full-time teaching of art history.

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Cranbrook Academy has appointed two new department heads and an administrative dean. **George Mason** has been named as acting head of ceramics, replacing his former teacher **Richard DeVore**, who had led the department since 1966. **Daniel Libeskind** is the new head of the architecture department, replacing **Gerald Exline**. **Barbara Price**, the new dean, comes to Cranbrook from the Corcoran School of Art, where she was a faculty member.

Donald Kuspit, whose appointment chairman of the department of art SUNY/Stony Brook was announced in our last issue, is indeed that. We neglected to note, however, that his appointment is a joint one in the philosophy and art departments. **Claire Lindgren**, in the Stony Brook art department, has been awarded a \$5000 publication grant from the Confederation Internationale des Negociants en Oeuvre d'Art for her manuscript *Classical Forms and Barbarian Mutations*.



Donald Kuspit, S.U.N.Y., Stony Brook

A new professor in the art history section of the University of Tennessee's art department is **Amy Neff** (Ph.D. Pennsylvania). Tennessee's department of crafts, formerly in the College of Home Economics, has been moved to the art department.

Larry Edwards, former chairman of the art department at Pennsylvania State University, assumed the duties of art department chairman at Memphis State University this fall. Also new to the department are **Larry McPherson**, former instructor at Columbia College and the Chicago Art Institute, who assumes direction of the new program in photography, and **James Harrington**, formerly of the University of Georgia, who becomes director of interior design.

Robert H. Westin has been appointed chairman of the department of art at the University of Florida. He succeeds **Eugene E. Grissom** who served as chairman for the last seventeen years and who will now return to full-time teaching. Westin (Ph.D. Penn State), whose area of specialization is Italian Renaissance and Baroque art, comes to Florida from Arizona State University, where he had served as assistant chairman of the art department and assistant dean of the College of Fine Arts.

NEW ACTIVITIES

In honor of **James Watrous**, on the occasion of his promotion to Professor Emeritus, the University of Wisconsin is inaugurating a series of special graduate seminars. The first, March 5-16, will bring **Charles Parkhurst**, of the National Gallery of Art, to present a seminar in the history of color theory. The series has been made possible by a grant from The Kress Foundation and gifts from former students and friends.

The University of Maryland has announced a special spring seminar for American studies and art history students to be conducted by **John Wilmerding**, curator of American art at the National Gallery. Although dealing with 19th-century American art in general, Wilmerding will focus closely on luminist landscapes and late 19th-century still life.

SUNY/Plattsburgh is beginning its second year of a "Contemporary Visual Artists" series. A **Dennis Oppenheim** installation and exhibitions (and appearances) by **Philip Pearlstein** and **Alice Neel** highlight the artists' contribution to the series. Lectures will be given by **Bill Viola**, **Lucy Lippard**, **Amy Taubin**, and **Alessandra Comini**. The program is co-directed by **Judith K. Van Wagner** and **Richard Salzman**.

"American Architecture in Context," a colloquium taught at Carleton College last winter, was jointly led by a social historian and an art historian. Supported by the NEH, **Clifford Clark** and **Lauren Soth** examined several specific episodes in American architectural history, asking what social factors and what aesthetic impulses lay behind the creation and acceptance of architectural styles. A copy of the syllabus may be obtained from Lauren Soth, Carleton College, Northfield, Minn. 55057.

The University of Rochester's Memorial Art Gallery has just published the first issue of *Porticus*, a new journal devoted to reports of research on the museum's permanent collection. Planned for annual publication, the attractive little bulletin is assisted by a grant from **Dr. and Mrs. James S. Watson, Jr.** **Susan E. Schilling**, former research curator at the Gallery, is the *Porticus* editor. The

Gallery also inaugurated an annual lecture series, the Charlotte Whitney Allen Lectures. This year's speakers were **John R. Spencer**, **Creighton Gilbert**, **Marilyn Lavin** and **Leo Steinberg**, all of whom addressed some aspect of Florentine artists of the Renaissance.

A systematic program of exchange in the arts between the People's Republic of China and the United States has been established at Columbia University's School of the Arts. According to Columbia spokesmen, **The Center for United States-People's Republic of China Arts Exchange** will serve as the central agency in the U.S. for the exchange of materials, initially in the fields of music, the performing arts, and the visual arts. Eventually an exchange of teachers, scholars, and performers is planned. Columbia's counterpart in China will be the Central Institute of Music in Peking.

The University of Kansas' newly endowed visiting lecture program, the Franklin D. Murphy Lectures, will be inaugurated in April by **Pierre Rosenberg**. The Louvre curator, who will be in residence in Lawrence for ten days at the beginning of April, will deliver two major lectures, one on Chardin and the other on Poussin. He will also conduct intensive seminars with graduate students in the art history department. The lectureship, which is co-sponsored by the Spencer Museum, the art history department of the University, and the Nelson Gallery-Atkins Museum in Kansas City, will be documented each year by publication of the public addresses.

Another new lecture series, in honor of the late **Charles F. Montgomery**, is being held at the Winterthur Museum this academic year. The four-part program, which began in October, focuses on 18th-century American decorative arts. **Jonathan L. Fairbanks** and **Morrison H. Heckscher** have already delivered their addresses. Still to come: **Wendy A. Cooper** on March 8 and **Brock W. Jobe** on April 12.

Harvard's **Fogg Art Museum**, long a bastion of scholarly research and connoisseurship, has recently enlarged its public programs with two new activities, one of which will lead to a new kind of Fogg exhibition. A "Lunch and Lecture" innovation, begun with a series of four talks by **Agnes Mongan** on Degas and continued with a series on the art of the garden, features lunch in the Fogg's exquisite Naumburg Room. Catering to a different set, "The Fogg Workshop" provides Saturday morning sessions for fifteen third and fourth graders. At the conclusion of the course, the children will organize and hang a mini-exhibition of the prints, drawings, photographs, and sculptures made as a result of their discussions in the Fogg galleries.

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MUSEUM STAFF NOTES



Suzanne Delehanty

Photo: Myles Aronowitz

In December, **Suzanne Delehanty** became director of the Neuberger Museum at SUNY/Purchase. She had led the Institute of Contemporary Art in Philadelphia since 1971, during which time the ICA mounted important shows of contemporary work ranging from group shows such as "Video Art" to solo exhibitions of artists as diverse as Segal, Morris and Martin. Delehanty succeeds acting director **Irving Sandler**.

Yale is the scene of both comings and goings. **Patricia E. Kane**, who had been assistant and associate curator at the Yale Art Gallery since 1968, has been appointed curator of American decorative arts, filling the post held by the late **Charles Montgomery**. Educated at Chatham College and the University of Delaware, Kane is currently a doctoral candidate at Yale. Leaving Yale for St. Louis is **James Burke**, who assumed his new post of assistant director for art at the St. Louis Art Museum on November 1. Burke, a Harvard Ph.D., had been curator of graphics at the Yale Gallery. Before that he had served both as curator and acting director at Oberlin's Allen Memorial.

There have been several staff changes at the Stanford University Museum. **Carol M. Osborne** has been named assistant director and curator of paintings. The curator of Oriental art is **Patrick J. Maveety**, and **Kate Garrett** is the new registrar.

The new director of the Fine Arts Gallery at Bowling Green State University is faculty member **Ralph Warren**. The first shows under his direction are "Four from Kent," in November, "A Survey of Intaglio Prints" in January, and a "Clay and Fiber Invitational" in February.

Edward R. Quick, formerly of the Santa Barbara Museum, has become registrar of the Montgomery Museum of Fine Arts. He has been joined by **Mitchell Douglas Kahan** (doctoral candidate CUNY), who comes from a Smithsonian Research fellowship to take up the post of curator.

The Gallery of the University of Minnesota has a new team at the top. **Lyndel King**, acting director since September 1975, was named director. **Robert van der Wege** joined the gallery as assistant director this September. He was formerly with the University of Hawaii-Hilo.

The new director of the University of Miami's Lowe Art Museum is **Ira Licht**, who recently was with the NEA. Before that, Licht had been curator of the Museum of Contemporary Art in Chicago and on the faculty of the University of Rochester. He replaces **John Baratte**, who resigned last May.

The National Academy of Design has appointed **John H. Dobkin** as director, a job that carries responsibility for the School of Fine Arts as well as the Fifth Avenue gallery and the Academy's collections. Dobkin comes to the Academy from the Cooper-Hewitt Museum, where he was assistant director for administration for seven years.

Peter Bermingham, curator of education for the National Collection of Fine Arts at the Smithsonian since 1972, has left Washington to become director of the Museum of Art at the University of Arizona, Tucson. He succeeds **Kay Jessup**, who has been acting director since the resignation of William Steadman in June of 1977.

Raul A. Lopez has just left his post as associate curator for New World Collections at the UCLA Museum of Cultural History to become director of the Department of Museums for the City of Riverside. Among other duties, Lopez will be responsible for the Riverside Municipal Museum, a general museum that has an outstanding collection of baskets of the Southwest, and Heritage House, currently being restored as a museum. Lopez, who had been on the UCLA staff since 1967, has an M.A. in primitive art history from that institution.

George Eastman House has announced the appointment of **Janet E. Buerger** as acting curator of 19th-century photography. Buerger (Ph.D. Columbia), who is presently executive assistant to the director and who first came to the International Museum of Photography as an intern three years ago, replaces **Robert Sobieszek** while he is on leave. Eastman House internships have been going on for some years, but this year is the first time that two interns are coming from abroad. **Nissam Perez**, from the Israel Museum in Jerusalem, and **Osamu Sakaguchi**, from Nihon University in Tokyo, have joined **Keith Davis** of the University of New Mexico, **Cecile Horowitz** of Indiana University, and **Dan Meinwald** of the Visual Studies Workshop, Rochester.

Jane Livingston, chief curator at the Corcoran Gallery of Art since 1975, has been named associate director with responsibility for exhibitions, acquisitions, and overall art policy. Livingston, who is chairing the studio sessions for the 1979 CAA annual meeting, was previously curator of modern art at the Los Angeles County Museum for almost ten years. At both LACMA and the Corcoran, she has been responsible for initiating exhibitions and producing catalogs on many of the most innovative painters and photographers of the period.



Jane Livingston

Photo: Max Hirshfeld

The Bowdoin College Museum of Art announced the appointment of **Philip N. Grime** (AB art history and AM American cultural history, Univ. Vermont) as coordinator of the Wider Availability of Museum Collections program. Formerly assistant coordinator of the Vermont Landscape Project at the University of Vermont and assistant to the director of the University's George Bishop Lane Artists Series, Grime succeeds **James M. Brown, III**, who resigned to accept a position as director of the Society of Four Arts at Palm Beach, Fla.

RoseLee Goldberg has been named curator at the Kitchen Center for Video, Music and Dance in New York City. A graduate of the Courtauld and former director of the Royal College of Art Gallery in London, Goldberg is the author of the first history of performance art, *Performance: Live Art 1900 to the Present* (Abrams and Thames & Hudson), will be published in 1979.

The new position of assistant to the director of the Williams College Museum has been filled by **John W. Coffey II**. The new assistant director at the University of New Mexico Art Museum is **Elizabeth Anne McCauley** (doctoral candidate Yale). E.S.R. ■

CANDIDATES' RESPONSIBILITIES

To the Editor:
One point I might make as a result of this exercise (listing a position with the CAA) is that one of the candidates who applied and whom I interviewed decided when the position was actually offered that she didn't want it after all. This, after having written me a follow-up letter saying that she was very interested in the position. A second applicant is currently trying to make up her mind. For all the sins of institutions that falsely list positions that they have in reality already filled, this seems to be an equally unfair practice on the other side of the line. Neither of the two individuals I mentioned above has taken a position elsewhere. Perhaps next year applicants might be reminded that they should present themselves only if, in good faith, they plan to accept the post should it be available (Assuming, of course, that they have nothing else lined up.) I'm not being cranky, I only am thinking of how much time has been wasted.

Name Withheld

To the Editor:
For the second time in the last five years a prospective job candidate was hired for a position in my department and six weeks later — after all further recruiting ceased — accepted another position elsewhere. The dilemma and inconvenience this cost us has been monumental. We have since been unable to fill the position and must recruit again for it next year. May I suggest that candidates should be advised not only of how best to find a position, but also of what their obligations are to recruiters and colleges who are making their best effort to behave ethically.

Sylvia Solochek Walters
University of Missouri-St. Louis

LISTING OF MFA PROGRAMS

A non-evaluative directory of MFA programs offered by more than 100 institutions. Includes information on admission requirements and criteria, areas of concentration, degree requirements, fellowships, assistantships, tuition, application deadlines, etc.

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UPDATING EARLIER NOTICES

Shirley Blum has received a letter from the Allegheny County Department of Aviation assuring her that the Calder mobile in Pittsburgh will be properly restored once revitalization of the main lobby of the airport terminal has been completed.

A recent communication from the Office of General Services of the State of New York concerning the security and preservation of the Empire State Plaza Art Collection (Albany Mall) suggests that the collection has been undergoing cleaning and conservation treatment by students from the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works. Not a moment too soon! Though guard rails have been placed around many of the canvases in the Mall itself, it is still possible to tie one's sneaker against the Kenneth Noland, as one imprint suggests. As of early June, the list of works in serious need of attention exceeded twenty and, in addition to the examples mentioned in the CAA newsletter (Vol. 3, No. 2, June, 1978) and New York Magazine (Nov. 28, 1977), a canvas by Paul Jenkins (*Phenomena: Mistral Veil*, 1970) has a major hole punched into it. In the main it is the sculpture that has suffered most severely (the examples are too numerous to list here), some of it is due to exposure to the elements, but some of it due to vandalism. Viewing conditions will have to change. For example, Tony Smith (*The Snake is Out*, 1962) continues to be posterized, graffitied and incised, while George Segal's work (*The Billboard*, 1966) continues to be knocked by the chairs of attendants seated directly below it. In addition, the Clyfford Still (1964) is exposed daily to direct sun, affecting the paint surface.

NEW PRESERVATION ACTIVITIES

Michael Richman, the editor of the Daniel Chester French papers, has sent a list of examples of public sculpture in Washington in need of repair. The list includes works by French and Borglum and will be published in a future column. Anyone interested in working with Richman can reach him at the National Trust for Historic Preservation, 740-748 Jackson Place, Washington, D.C. 20006.

Public Art Preservation Committee. We have received several communications from this new group. It has set as its primary purpose the preservation of public art and will concentrate initially on works in the New York City area. It wants to serve as a clearing house for information nation-wide and hopes eventually to share information through a newsletter. For a copy of their proposal, write Marlene Park, Acting Chairperson, PAPC, John Jay College of Criminal Justice, 444 West 56 Street, N.Y.C. 10019.

ENDANGERED WORKS

Committee for Simon Rodia's Tower in Watts. The group which gave the Tower to the city of Los Angeles through a conveyance contract in October, 1975, continues to be gravely concerned with the accelerated deterioration of the site. It is asking the city of L.A. to cancel the present work contract because of irresponsible and destructive repair methods and wants a qualified architect and contractor to be hired immediately to begin proper restoration at once. It is strongly urging the city to allocate the Tower's share of the half million dollars of HUD funds awarded to the area to supplement the money promised by the State. If you want to help, send \$2.00 (membership) or more to P.O. Box 1461, Los Angeles, Calif. 90028.

Refregier in San Francisco. The twenty seven murals devoted to the history of California painted by Anton Refregier on the walls of the Rincon Annex Post Office in San Francisco are again endangered (they were the subject of a celebrated case during the McCarthy era). The Postal Service wants to sell the building, thereby jeopardizing the fate of these works. A group headed by Emy Lou Packard has requested landmark status for the building, which would then make the site eligible to be declared surplus property and used in some other public capacity. Although this newsletter will have reached you after a critical public hearing to be held on November 22, your interest and support for landmark status should be expressed to the Landmarks Advisory Board, 100 Larkin St., San Francisco, Calif. 94102.

Annabelle Simon Cahn ■
Public Information Officer

DOCTORATE RECIPIENTS
IN ART HISTORY
AND CRITICISM*

	Male	Female	Total
1972	41	40	81
1973	61	54	115
1974	70	55	125
1975	65	76	141
1976	62	83	145
1977	69	83	152

*Compiled from the Summary Reports of Doctorate Recipients from United States Universities for the years indicated. (National Academy of Sciences, Washington, D.C.)

Addition to Guidelines for the Professional Practice of Studio Art. Section IV: Printmakers Contracts

Unanimously adopted by CAA Board of Directors, October 28, 1978.

These guidelines are designed to assist artist-printmakers in the negotiation of agreements for the publication and distribution of print editions. They are designed to acquaint the artist with the basic business considerations and legal concepts underlying such agreements, but they are no substitute for competent legal advice.

1. *Persons Involved in the Publication and Distribution of a Print Edition.* There are four functions, apart from that of the artist, involved in the publication and distribution of a print edition: those of the publisher, the printer, the distributor and the dealer. The publisher is responsible for publishing the print, i.e., making the arrangements for the artist to work with a given printer. The printer prints the artist's image. The distributor markets the print to dealers, who, in turn, sell to the public. Frequently, one person will perform several functions. An artist may also be a publisher, as may a printer. The publisher is also likely to be the distributor of the edition. Many dealers are also publishers.

2. *Initiation of a Print Project.* A project for a print edition is frequently initiated through discussions between an artist and a publisher, generally concerning the nature of the image and the medium. The publisher may arrange for the artist to work with a printer. Before the artist begins work, however, there should be a written understanding covering the cost of the work done by the printer up to the production of the bon-a-tirer. Generally these costs are initially paid by the publisher. The agreement should also deal with the possible cancellation of the project and how the printer's costs are to be paid if the project does not mature into an edition. For example, the agreement may provide an artist with the right to cancel a project for any reason, subject to being responsible for all or a substantial part of the costs if the artist exercises that right.

3. *The Bon-a-Tirer.* The bon-a-tirer is a print which, when so marked and signed by the artist, constitutes the artist's approved copy of the print and the standard which is thereafter to be followed in the printing of the edition.

4. *Publication of the Edition.* At or about the time the bon-a-tirer is signed, the artist should enter into a written agreement dealing with the publication and distribution of the edition. The following matters pertaining to publication should be covered in the agreement.

a. *Cost of Production.* The cost of production may be paid by the publisher, by the artist, or jointly. Frequently, the publisher

will advance the cost of production and provide for the repayment of those costs from the sale of the edition. Travelling expenses of the artist and shipping costs of plates are regarded as production costs.

b. *Edition Size.* The edition size should be agreed upon between the publisher and the artist prior to printing and should be incorporated in their contract.

c. *Artist's Proofs.* The contract should provide for the number of artist's proofs and how they are to be signed and numbered and whether the publisher is to acquire any artist's proofs for sale. Artist's proofs should not normally exceed 12% of the total edition.

d. *Publisher's Proofs.* The contract should also provide for a specified number of publisher's proofs for use as documentation and for promotion and exhibition purposes. The publisher normally agrees not to market these proofs, but there is a question about the practical enforceability of such a provision. Publisher's proofs can be stamped on the reverse side in large letters to identify them as such.

e. *Trial Proofs.* The contract should provide that all trial proofs, to the extent that they are not destroyed, should be in the property of the artist and should be delivered to the artist at or before the date of publication of the edition.

f. *Cancellation Proofs.* The contract should provide for the delivery to the artist of a cancellation proof or other proof that the plate or stone has been destroyed or otherwise rendered unusable for further printing.

g. *Printer's Proof.* The contract should provide, in accordance with custom, for one printer's proof to become the property of the printer pulling the edition.

h. *Preservation and Retention of Plates.* Unless practically unfeasible, it is recommended that all plates be preserved in their cancelled states for art historical purposes. The contract should specify whether such plates are to be the property of the artist or the publisher.

i. *The Publisher and Documentation.* The contract should provide for documentation in an appropriate manner of the title, date, size of paper and image, size of the edition, the process and type of material, number and type of proofs and other material facts. The documentation should accompany all sales of the work by the publisher and should be kept on permanent file by the publisher and the artist.

5. *Distribution.* The artist's agreement with the publisher will also normally cover distribution of the edition since the publisher is also usually a distributor. The provisions on distribution should include the following:

a. *Distribution Expenses.* All costs of distribution, including selling, advertising and promotional expenses are normally paid entirely by the publisher or the distributor.

b. *Artist's Income.* The artist's income from the sale of an edition may come either (i) from an outright purchase of the edition by the publisher or another distributor for a set price or (ii) from a percentage of the sales of the edition, which the artist consigns to the publisher or a distributor for sale. The agreement should make clear whether the artist is selling or consigning the edition and who has title to it.

c. *Consignment.* When an artist consigns an edition for sale, the edition remains the property of the artist, and the consignment agreement should so state. The publisher, or distributor, acts as the artist's selling agent, with sales made at prices set by the artist, in consultation with the publisher or distributor. The agreement should provide for the rate of commission to be paid to the publisher or distributor and for periodic accounting and payment to the artist of all amounts due, at least twice each year. The publisher may recover the direct cost of production from the income due to the artist from the sale of the edition. For example, an agreement between an artist and a publisher may provide for the publisher to receive all the proceeds of sale up to the amount of the direct cost of production, with the publisher and the artist to share the remaining income, usually equally. In such a case the agreement should provide for the artist to receive and verify proof of those production costs. Alternatively, the artist and publisher may elect to consider the artist's creative work to constitute the artist's share of production costs. The artist and publisher may then divide ownership of the edition with each assuming 50 percent, or they may share equally in the proceeds of the sale. Any arrangement between artist and publisher or distributor should be in writing.

Written by Philip Pearlstein, 1977

ADVANCE REGISTRATION SAVINGS

Regular members can save \$5.00
Student members can save \$10.00
by registering in advance for the 1979 annual meeting. Deadline for advance registrations: postmark January 12. Note: payments can be processed only if submitted with the registration card that is bound in the centerfold of the Preliminary Program.

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.

NAPLES TO BOOT: Architectural/Archaeological Color Slides for Classroom. January 1979 photographing Southern Italy including Naples, Caserta, Paestum, Bari, Brindisi, Taranto, Otranto, etc. Will custom shoot your needs. No risk: buy only shots you like. Vast collection slides supplying colleges coast to coast. Write your requirements. Harvey Mortimer, 109 Alexander Ave., Montclair, N.J. 07043.

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LITHO STONES, used flat bed and hand presses available. Norman Woehrlé, 231 Peabody Avenue, Lyndhurst, N.J. 07071. (201) 438-1391.

SLIDE COLLECTION, for sale at nominal cost (negotiable); 9000 lantern slides, 3x4 glass, labeled; extensive coverage from Egypt to 19th Century, including Japan and China, a half in sculpture and architecture; Mrs. Teresa Klingler, Department of Art, Swarthmore College, Swarthmore, Pa. 19081 (1-215-544-7900).

CONTEMPORARY ART INSIDE OUT. Artist Raquel Rabinovich conducts lectures on contemporary art in her studio-loft and visits to museums, galleries, "alternative spaces" (SoHo-Tri-Be-Ca). 81 Leonard Street, N.Y.C. 10013. (212) 925-7539.

APOCRYPHA: Journal of Art and Architectural History published by the graduate students at SUNY-Binghamton. Back issues of Volumes I and II: \$2.00; Volume III: \$3.00. Volume IV scheduled for publication 1979: \$3.00. Address: Apocrypha, Department of Art and Art History, SUNY-Binghamton, Binghamton, NY 13901.

OUT-OF-PRINT BOOKS at reasonable prices in art history, architecture, photography. Free catalogues. Available: 9-Women Artists, 10-Photography/Film. Forthcoming: 11-Ancient Art, 12-General. Blue Rider Books, 65 Mt. Auburn Street, Cambridge, MA 02138.

Subscribe to **ART HAZARDS NEWSLETTER** for information on health hazards of art materials, precautions, lectures, publications, OSHA regulations, etc. \$10/year for 10 issues. Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038.

DATEBOOK. 18 December deadline submission of positions for annual meeting listing . . . 12 January deadline advance registration for annual meeting . . . 31 January-3 February CAA annual meeting, Washington, D.C. (Placement begins 30 January) . . . 31 January deadline March newsletter . . . 1 March deadline Millard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 2 March deadline submission of positions for March listing.

CAA newsletter

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