

# CAA newsletter

Volume 4, Number 4

December 1979

## announcements

### Resident Scholarships at CASVA

1980-81 is the inaugural year for 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. It is expected that three to six Resident Scholars will be named. 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 a number of shorter-term scholarships are also available. In exceptional cases, renewal is possible. Privileges of scholars include a study, secretarial assistance, a monthly stipend, and additional allowances for research materials, travel, and housing. For applications: Executive Assistant, CASVA, NGA, Washington, D.C. 20565.

### CAA Monograph Series

Manuscripts for the CAA Series of Monographs in the Fine Arts and Archaeology may be submitted for consideration to the Editor. Text and notes should not exceed 300 typed pages, double-spaced, or be less than 150 pages. For submissions: Isabelle Hyman, 303 Main Bldg., New York University, Washington Square, New York, N.Y. 10003.

### NEH Summer Seminars for College Teachers

The purpose of this program is to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their fields at institutions with library collections suitable for advanced research. Seminars last eight weeks; each has twelve participants; participants receive a stipend of \$2,500. For detailed information and application forms, write to the director of the seminar at the address given below (same as seminar location). Application deadline for all seminars: April 1.

*Dionysos and His Followers: Changing Modes of Consciousness in Western Art.* June 16-August 8. Sheila J. McNally, Dept. Art History, 108 Jones Hall, Univ. Minnesota, Minneapolis, Minn. 55455

*Stained Glass in the Medieval Abbey and Cathedral.* June 16-August 8. Meredith Parsons, Dept. Fine Arts, 441 Hall of Languages, Syracuse Univ., Syracuse, N.Y. 13210.

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## how we feel

As members (should) know, the CAA Board of Directors has resolved that we will refrain from holding future conventions in states that have not ratified the Equal Rights Amendment until such time as the ERA is finally adopted or rejected. Because of prior contractual commitments, it is necessary for us to hold our 1980 Annual Meeting in Louisiana, a state that has not ratified the ERA.

To make our feelings known, the button at right will be available without charge at the Annual Meeting and, it is hoped, will be prominently worn by all who share the sentiments of the Board. The button has been paid for by voluntary contributions from members of the CAA Board of Directors.

There will be a table adjacent to the Registration Desk at which contributions for the National Organization of Women's ERA campaign will be collected. Volunteers are sought to man (or woman!) that table. Please check the preliminary program for Registration Desk schedule and, if you are able to work for a *minimum of two hours*, please contact CAA office stating time you would be available. ■



## TIAA-CREF: score one for equality

*"BE IT RESOLVED THAT the College Art Association record its disapproval of any discriminatory policy in pensions plans; that the CAA express its disapproval to the appropriate governmental agencies, the private insurance companies, and its own member institutions; and that the CAA endorse actions of the Committee on the Status of Women and the Women's Caucus for Art designed to study this serious problem and work towards a more equitable plan for the large number of our members adversely affected by the present policy."*

Unanimously adopted by CAA Board of Directors October 16, 1976

It is with very great pleasure that we report that TIAA-CREF has announced that it will seek New York State Insurance Department approval of a merged gender, or "unisex," mortality table for use in TIAA and CREF annuities. The new table will take age but not sex into account in determining the monthly annuity benefits to be purchased by future premiums for existing and all newly issued annuity contracts. *This will mean that men and women of the same age will receive equal monthly benefits for equal premiums paid on the new basis.*

The change, regrettably, will not affect payments to persons now receiving annuity income, nor will it affect any future benefits resulting from premiums paid before the adoption of the new table.

"This decision results from the weight of opinion from recent judicial, legislative and regulatory developments, and from concerns of our own participating institutions," stated TIAA-CREF chairman Tom Edwards. "What's happening is that today's social pressures are taking precedence over using the known differences in male and female life

expectancies for determining retirement benefits." ○ ○ ○

The resolution quoted above was followed by a meeting with TIAA-CREF representatives attended, on behalf of the CAA, by then-president **George Sadek**, **Eleanor Dodge Barton**, **Marilyn Stokstad**, and **Rose Weil**. We don't for a moment believe that our efforts were decisive; we do, however, believe that our efforts—along with those of colleagues at universities, learned societies, and other educational institutions across the country—helped. Remembering the less than encouraging tenor of that meeting, the prevailing feeling at present is one of not entirely unmalicious glee!

And since glee is so appropriate for this holiday season: we are also happy to report that we have been unofficially informed by Albert H. Wohler's, the company that handles the CAA Group Disability Insurance, that our policy is being revised to include benefits for pregnancy. CAA heroine of this particular battle has been **Ann Sutherland Harris**, whose unremitting efforts have at last been rewarded. ■

*Art Literature and Perception: Michelangelo and Picasso.* June 9-August 1. Leo Steinberg, c/o Summer Session Office, 102 Low Memorial Library, Columbia Univ., New York, N.Y. 10027.

*Art since Mid-Century.* June 16-August 8. Sam Hunter, Dept. Art and Archaeology, McCormick Hall, Princeton Univ., Princeton, N.J. 08540.

*Music and Ceremony at Notre Dame of Paris, 1150-1550.* June 16-August 8. Craig Wright, Dept. Music, c/o NEH Summer Seminars, Box 2145, Yale Station, New Haven, Conn. 06520.

*English Literature and Art, 1660-1760.* June 16-August 8. Robert E. Moore, Dept. English, Univ. Minnesota, Minneapolis, Minn. 55455.

*English Literature and Visual Arts in the 19th Century.* June 9-August 1. Carl Woodring, c/o Summer Session Office, 102 Low Memorial Library, Columbia Univ., New York, N.Y. 10027.

*Literature and the Visual Arts: Theory and Practice.* June 23-August 15. John Bender, Dept. English, Stanford Univ., Stanford, Calif. 94305.

#### Minorities Fellowship Program

The Committee on Institutional Cooperation's fellowship program, funded by the Andrew W. Mellon Foundation, is designed to increase the representation of minority groups among PhD degree recipients. At least ten fellowships in the humanities will be awarded for 1980-81. Each award provides full tuition for each of two academic years plus an annual stipend of \$4,250 at any of the eleven participating Midwestern universities. For complete information: CIC MFP, Kirkwood Hall 111, Indiana University, Bloomington, Ind. 47405, or call toll free until January 15, 9:00 A.M.-5:00 P.M. EST (800) 457-4420. In Indiana call (812) 337-0822. Application deadline: January 15.

#### Renaissance Archival Sciences

The first of three Summer Institutes in the Archival Sciences for post-doctoral scholars and advanced graduate students interested in the research techniques necessary for work with historical and literary sources for the period 1450-1700 will be held June 23-August 15, 1980 at the Newberry Library. The first Institute will focus on French and will be under the general direction of Bernard Barbiche of the Ecole Nationale des Chartes, Paris. Ten post-doctoral fellowships of up to \$2,500 are available. In addition, fellowships of up to \$2,000 are available to faculty and students from each of six collaborating Chicago-area universities. Fluent knowledge of French is required. Inquiries: John Tedeschi, Newberry Library, 60 West Walton Street, Chicago, Ill. 60610. Application deadline: March 15.

#### Studies Center in France

The Camargo Foundation offers, at no cost, a dozen furnished apartments and a small reference library for artists and scholars who wish to pursue projects in French culture for one or two semesters in the city of Cassis, a half-hour away by car from Marseilles or from Aix-en-Provence. Advanced graduate students are also eligible. A few modest stipends are available. Selection of fellows is based solely on an evaluation of the project proposed and on the applicant's professional qualifications. For application form: Mrs. Jane M. Viggiani, Main Street, East Hadam, Conn. 06423.

#### Mellon Postdoctoral Fellowships

These are available to non-tenured scholars in the humanities and are offered at universities throughout the country. Appointments are usually for one or two years; fellows generally devote about half-time to teaching, half to advanced research. Current openings:

**University of Pennsylvania.** For scholars who, by September 1, will have held the Ph.D. for not less than three and not more than eight years. Stipend \$14,000. Special consideration will be given to interdisciplinary applications or to those that do not fit into normal academic programs. For applications: Dr. Alfred J. Rieberg, Chr., Humanities Coordinating Committee, 16 College Hall/CO, UP, Philadelphia, Pa. 19104. Deadline: February 15.

**Emory University.** For scholars who have earned the Ph.D. by January 1980. Stipend \$14,000. Preference will be given to those interested in fields that bridge traditional disciplines. Send vitae, at least two letters of recommendation, and a 4- to 5-page description of current research and two courses to be taught to Jerome Beaty, Chr., MF Committee, Dept. English, Emory College, EU, Atlanta, Ga. 30322. Deadline: January 1.

**Cornell University.** Ph.D. since June 1975 or essentially completed by March 1, 1980. Stipend \$13,000. The specified area for applicants in art history is Japanese art. For complete information: Anna Geske, MF, A.D. White House, CU, Ithaca, N.Y. 14853. Application deadline: March 1.

#### Smithsonian Institution Fellowships

Available on both predoctoral and postdoctoral levels. For research in the history of art involving the collections and facilities of any Smithsonian museum or research institution. The National Collection of Fine Arts and the Hirshhorn Museum and Sculpture Garden also offer museum training programs. For information and application forms: Chief, Office of Fellowships and Grants, SI, 3300 L'Enfant Plaza, Washington, D.C. 20560. Application deadline: January 15.

#### Attention: Michigan Artists

The Detroit Institute of the Arts has issued another appeal for all artists in the state to call or write the museum in order to be listed in the forthcoming computerized *Michigan Artists' Registry*. To date, only 5,000 of the estimated 20,000 to 30,000 artists in the state have responded. Those listed will receive notification of programs, competitions, and other activities in their field. As the punch line of an old joke has it: can it hurt? Call, or send brief bio, to DIA, 5200 Woodward Ave., Detroit, Mich. 48202.

#### New Art Reference Book Series

*The Art Reference Collection* is a series of art reference books to be published by Greenwood Press. The editor is Pamela Jeffcott Parry, editor of the *ARLIS/NA newsletter*. The series will be open-ended and unstructured and will include bibliographies, dictionaries, indexes, and other reference materials in the fine arts, decorative arts, and architecture. Those working on projects suitable for publication in the series or who have ideas for art reference books they would like to see published should contact PJP, 143 Bowling Green Place, Iowa City, Iowa 52240.

#### History of Gardens Award

Dumbarton Oaks has established an annual Mildred Barnes Bliss prize for the best book-length manuscript representing original research on subjects related to the history of gardens. The award will be \$1,000, and the manuscript will be published by Dumbarton Oaks. Submissions will be judged by a committee whose decision, including that of making no award, is final. For details about length and format: Center for Studies in Landscape Architecture, DO, 1703 32nd Street, N.W., Washington, D.C. 20007. Submission deadline: September 15.

#### Services for Self-Employed

Support Services Alliance, Inc., is a nonprofit organization set up several years ago with substantial funding from The Rockefeller Foundation to provide self-employed persons and small businesses with group buying power on such crucial items as medical insurance (Blue Cross/Blue Shield; major medical), legal services, auto and Xerox rentals, etc. The idea is to bring to small businesses and to the self-employed (artists and unaffiliated scholars take note) benefits and services routinely available to employees of large corporations. No dues, but there's an enrollment fee of \$10.00 — \$5.00 if you tell them you are a member of the CAA. For complete information, send enrollment fee to SSA, Crossroads Bldg., 2 Times Square, New York, N.Y. 10036. (212) 398-7800. ■

## annual business meeting agenda

CAA members will have the opportunity to vote for Officers, for six new Directors, and for the 1980 Nominating Committee and to consider proposed changes in the by-laws at the annual members business meeting, which will be held on Thursday, January 31, at 12:15 P.M. at the Hyatt Regency New Orleans.

#### Elections

The Board of Directors proposes the following for election as Officers for 1980: President: **Joshua C. Taylor**, National Collection of Fine Arts; Vice-President: **Lucy Freeman Sandler**, New York University; Secretary: **John R. Martin**, Princeton University.

Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. This year, the usual postal delay forced the usual extension of the usual October 10 deadline (when will we learn!). By October 29, when the final count was taken, we had received nearly 1400 ballots—a return of 21%. The slate reported by the Nominating Committee for election to the Board of Directors in 1980 (to serve until 1984) is: **Alessandra Comini**, Southern Methodist University;

**Wanda Corn**, Mills College; **David Driskell**, University of Maryland; **Ilene H. Forsyth**, University of Michigan; **Lee Anne Miller**, Wayne State University; and **Gabriel P. Weisberg**, Cleveland Museum of Art.

Those nominated to serve on the 1980 Nominating Committee (which selects those directors who will be elected in 1981) are: **George Sadek**, Cooper Union, Chair; **Benny Andrews**, New York City; **Martha Leeb Hadzi**, Mt. Holyoke College; **Irving Lavin**, Institute for Advanced Study; **Virginia Rembert**, University of Arkansas at Little Rock; and **Gabriel P. Weisberg**, Cleveland Museum of Art.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting which was mailed separately.

#### Proposed By-Laws Changes

The Board of Directors has proposed several amendments to the By-Laws, most of which have to do with dues. In anticipation of gasps of horror: membership dues were last raised in 1975 and the proposed changes would not go into effect until 1981; that's six years during which the country has experienced an inflation rate of ca. 12% per annum.

And now for the good news: it is proposed that institutional dues be increased from \$50.00 to \$60.00, nowhere near 12% compounded annually for six years. For individuals, particularly poorer individuals, the news is even better. It is proposed that student and low-income dues remain unchanged, but that two new categories be introduced above the current "top" of \$40.00 for members with annual income above \$16,000: members with annual income of \$20,001 to \$25,000 would pay \$45.00 and members with annual income above \$25,000 would pay \$50.00.

It is also proposed that the Board of Directors be given power to increase dues *within the limits of the increase in the cost-of-living*. Currently, any change in dues requires at least two years lead time before it can become effective; that just isn't compatible with sound financial management in these inflationary times.

The other proposed amendment simply adds the requirement that those accorded Retired Member status (and thereby reduced dues) shall have been active members of the Association for at least ten years.

For those unable to attend the annual members business meeting, proxies have been included with the Notice of Meeting. ■

## annual meeting addenda

#### PLACEMENT ORIENTATION

There will be an informal placement orientation session held BAHBL (before-all-hell-breaks-loose) on Monday evening, January 28, from 8:30-10:00 P.M. in the Burgundy Room (Fourth Floor) of the Hyatt Regency New Orleans. The session is being organized by **Donald Krueger**, who chaired the very successful session on "Jobs for Artists: Alternative Possibilities" at the Los Angeles annual meeting in 1977, and **Beverly Zisla Welber**, author of the popular "How to Survive CAA Placement by Knowing How To Try." All candidates and interviewers are invited.

#### PROGRAM NOTES

Additions, corrections, deletions since the Preliminary Program went to press:

The **Association of Historians of American Art** will hold a business meeting on Friday, Feb. 1, 12:15-1:45 P.M. The **Caucus for Central European Studies** will hold a business meeting on Friday, Feb. 1, 12:15-1:45 P.M. The **National Print Organization** will hold a business meeting on Friday, Feb. 1, 12:15-1:45 P.M.

The **Women's Caucus for Art** session "Southern Exposure: Concerns of Southern Women in the Visual Arts" has been shifted to Thursday, Jan. 31, 12:15-1:45 P.M.

The **Fogg Art Museum** will hold a reunion

on Thursday, Jan. 31, 12:00-1:45 P.M. The reunion for the **University of California, Berkeley** has been cancelled.

Speaking of reunions: **Cornell University** will have a display of current books by art history faculty at its annual meeting reunion. Quite a shelffull — eight books published in 1979 by a relatively small department — and the annual meeting display is a nice innovation, we think.

#### COMING ATTRACTIONS

Now in their third year, annual meeting film showings look as lively as ever. Among films scheduled: *Marc Chagall: The Colours of Passion*; *Fourteen Americans: Directions of the 1970s*; *Cezanne: The Late Years; Discovering Form in Art; Landscape from a Dream: Paul Nash; Museum: Behind the Scenes at the Art Institute of Chicago; Europe after the Rain* (on Dada and Surrealism); *Bridget Riley; Northwest Visionaries* (Mark Tobey, Morris Graves, etc.); and *Kay Sage*. All films will be shown in the Burgundy Room. See final program for times.

#### CHEAP EATS

Our theory is that gourmet guidebooks and word-of-mouth will enlighten everyone sufficiently about the joys of New Orleans cuisine,

and we don't intend to add to that plethora of information. (A note, though: most of the better restaurants require reservations; Galatoire's will not accept them; it does not help to cry over the phone.)

On the budget side: There will be a breakfast and luncheon buffet in the Atrium of the Hyatt; less expensive than sit-down fare, but still not cheap. Fast though.

The Plaza Cafeteria, at Howard Avenue, about two blocks from the Hyatt, is open for breakfast (6:45-11:00 A.M.) and lunch (11:30 A.M.-2:15 P.M.); inexpensive breakfast specials, luncheon platters, and the usual all-you-can-eat salad bar.

The Horn of Plenty on the Second Floor of the Hyatt (10:00 A.M. — 6:00 P.M.) features take-out snacks, sandwiches, and drinks; their homemade banana bread and lemon pound cake are superb.

Also in the vicinity of the Hyatt, there are a number of greasy spoons along S. Rampart and O'Keefe and several po' boy (the New Orleans version of the hero, submarine, or what-have-you) places on Perdido, Union, and Gravier.

The French Quarter is full of all kinds of eating places at all kinds of prices. Don't miss the Cafe du Monde Coffee Stand, open 24 hours daily. For those counting cents (but not calories), the *beignets* are an unbeatable buy. ■

## grants and awards

### TRAVEL GRANTS FOR BOLOGNA

As reported earlier, the CAA had set aside a special fund to provide travel grants for participants in the XXIVth International Congress of Art History held in Bologna this past September. Those awarded CAA travel grants are: **Albert Alhadeff**, Univ. Colorado; **James Patrick Cooney**, The Frick Collection; **Joan S. Cwi**, Survey Research Associates; **Sheila Edmunds**, Wells College; **Philipp Fehl**, Univ. Illinois; **Sherwood A. Fehm, Jr.**, Southern Illinois Univ.; **Mojmir S. Frinta**, SUNY/Albany; **Kathryn Greenthal**, Institute of Fine Arts; **William Hauptman**, Univ. Maryland; **Jean Henry**, Univ. Maine; **Seymour Howard**, Univ. California, Davis; **Elizabeth A. Kirby**, Florida State Univ.; **Jean Lozinski**, Swain School of Design; **LeRoy D. McDermott**, Univ. Kansas, Lawrence; **Betty Rogers Rubenstein**, Florida State Univ.; **Lorette Russenberger**, Univ. Chicago; **Nancy J. Scott**, Brandeis Univ.; **Eleanor Sims**, Univ. Pennsylvania; **Jack J. Spector**, Rutgers Univ.; **Frank Trapp**, Amherst College; **Eleanor Tufts**, Southern Methodist Univ.; **Barbara Buhler Walsh**, Vanderbilt Univ.; **David H. Wright**, Univ. California, Berkeley.



Celebration in Bologna after papers had been delivered. Left to right: Jean Henry, Marilyn Stokstad, Betty Rubenstein, Eleanor Tufts.

### KRAUTHEIMER MEDAL

The International Congress awarded the first Richard Krautheimer Medal to **Wolfgang Müller-Wiener**, Director of the Deutsches archaologisches Institut in Istanbul, for his *Bildlexikon zur Topographie Istanbul*. This volume is the third in a series of pictorial documentation of ancient cities; it follows topographical studies of Rome and Athens.

The Richard Krautheimer medal was established by the Congress in 1978 as an award for a work in the history of architecture judged by an international panel of three scholars to be the most valuable contribution to the field published during the two years preceding January 1 of the year of the award. The selection panel for the 1979 award was comprised of James S. Ackerman, chair; Louis Grodecki, and Klaus Schwager.

### AMERICAN ART AWARDS

Five distinguished scholars were the recipients of the first awards given by the Archives of American Art in recognition of outstanding contributions to the knowledge of American art history. The awards, presented at a dinner marking the 25th anniversary of the Archives, went to **Edgar Preston Richardson**, **Lloyd Goodrich**, **Thomas Flexner**, **A. Hyatt Mayor** and **Alice Winchester**.

### ROME PRIZE FELLOWSHIPS

The American Academy in Rome has announced the appointment of 32 Fellows for the academic year 1979-1980. Among those named: **Laura Newman**, New York City: Painting; **Stephen S. Goldman**, Univ. California, Irvine: Painting; **Donald C. Shields**, Dallas: Painting; **Gwynn E. Murrill**, Agoura, Calif.: Sculpture; **Michael J. Cooper**, Santa Clara, Calif.: Sculpture; **Russell R. Culp**, Chicago: Photography; **Christopher F. Moss**, Princeton Univ.: Carved stone furniture in Rome and southern Italy; **Harriett A. Weiss**: The hanging Marsyas statue; **Albert Boime**, S.U.N.Y., Binghamton: The role of academies, art schools and academic pedagogy in the modern period; **Robert P. Bergman**, Harvard Univ.: The medieval urban development of the city of Amalfi; **Virginia A. Bonito**, Ph.D. candidate, I.F.A.: The St. Anne altar in the Church of St. Agostino; **Gail Feigenbaum**, Ph.D. candidate, Princeton Univ.: The paintings of Ludovico Carracci; **Barbara A. Kellum**, Ph.D. candidate, Harvard Univ.: The elogia and portrait sculpture remains from the Forum of Augustus; **Catherine R. Puglisi**, Ph.D. candidate, I.F.A.: Francesco Albani; **John B. Scott**, Rutgers Univ.: The iconography of the Italian library from 1450 to 1750; **Joseph Alchermes**, Ph.D. candidate, I.F.A.: The architectural setting of the cult of martyrs in the fourth and fifth centuries in Rome.

### DUMBARTON OAKS FELLOWS

The following art historians have received fellowships at the Dumbarton Oaks Center for Byzantine Studies for the academic year 1979-1980: **John Beckwith**, Victoria and Albert Museum; **Hans Belting**, Univ. Heidelberg; **Annemarie Weyl Carr**, Southern Methodist Univ.; **Herbert Kessler**, Johns Hopkins Univ.; **John Lowden**, Courtauld Institute of Art; **Carl Nordenfalk**, Royal Museum, Stockholm; **Urs Peschlow**; **Kurt Weitzmann**, Princeton Univ.

### SMITHSONIAN FELLOWS

Six predoctoral fellows have been appointed in the Smithsonian Institution's Program in the History of Art for 1979-1980: **Henry**

**Adams**, Yale Univ.; **Jennifer Gibson**, Univ. Virginia; **Nancy Heller**, Rutgers Univ.; **Arthur Pontynen**, Univ. Iowa; **Merrill Schleier**, Univ. California, Berkeley; **Wilford Scott**, Univ. Delaware.

### ACLS FELLOWSHIP PROGRAM

Sixty-nine fellowships were awarded. Among the recipients: **Madeline H. Caviness**, Tufts Univ.: The windows of the Abbey Church of St. Remi; **Joseph J. Connors**, Univ. Chicago: The architecture of Francesco Borromini; **Molly A. Faries**, Indiana Univ.: The life and work of Jan van Scorel; **Dorothy F. Glass**, S.U.N.Y., Buffalo: Romanesque sculpture in Campania and Sicily; **Herbert L. Kessler**, Johns Hopkins Univ.: The Cotton Genesis; **John D. Lyons**, Dept. Romance Languages, Dartmouth College: Study of theory and history of cinema in France.

In addition, **Josephine Gear**, U.C.L.A., received an award under the special program of Fellowships for Recent Ph.D. Recipients for research on the meaning of images of children in 19th century art.

### ACLS GRANTS-IN-AID

Ninety-nine awards were announced under this program, which provides funds in support of individual research (e.g., travel, maintenance, etc.). Among the recipients: **Thomas W. Beale**, Harvard Univ.: The origins of architectural measuring systems in the Near East; **Bernice F. Davidson**, Frick Collection: Raphael's Bible: the Vienna Miniatures; **Rona Goffen**, Duke Univ.: S. Croce and the Frari; **Sandra Hindman**, Johns Hopkins Univ.: Painting and politics in Christine de Pizan's Epistre Othéa; **Grant Holcomb**, Mount Holyoke College: The paintings of John Sloan, 1900-1913; **John F. Kenfield**, Rutgers Univ.: Morgantina: the architectural terracottas; **Karl Kilinski**, Southern Methodist Univ.: Boetian black figure vase painting in the 6th century B.C.; **Diana E.E. Kleiner**, Univ. Mass, Boston: The monument of Philopappos in Athens; **Henry P. Maguire**, Harvard Univ.: The relationships between Byzantine art and Byzantine literature; **Anita F. Moskowitz**, Union College: Studies in the sculpture of Nino Pisano; **Isa Ragusa**, Princeton Univ.: The infancy miracles and the Abgar legend; Paris, Bibliotheque Nationale, MS. lat. 2688; **Susan I. Rotroff**, Classics Dept., Mount Allison Univ., Canada: Wheelmade Hellenistic pottery from the excavations at the Agora of Athens; **Julian Smith**, Dept. Film Studies, Univ. Florida: Hollywood looks at Detroit: a century of witness; **Burr Wallen**, Univ. California, Santa Barbara: Iconographical themes in the works of Bosch.

## /grants and awards

### (MORE) ACLS GRANTS-IN-AID

Sixty-six grants-in-aid were awarded to recent recipients of the Ph.D. for the preparation of their doctoral dissertations for publication or in special cases for research leading to a first substantial publication. There were one hundred fifty applicants. Among the recipients: **Michael R. Cunningham**, Case Western Reserve Univ.: Sesshū School painting in the late 15th-early 16th centuries; **Neil M. Flax**, Dept. Humanities, Univ. Michigan, Dearborn: The visual arts in Goethe's literary works; **Thomas Gallagher**, Dept. Cinema Studies, Ithaca College: John and Francis Ford; **M. Thomas Martone**, Univ. Toronto: The iconography of Michelangelo's Conversion of Paul fresco; **Steven N. Orso**, Univ. Michigan: Art and decoration at the court of Philip IV of Spain; **Naomi Rosenblum**, Parsons School of Design: Paul Strand and the modern art movement in the United States; **Kathleen J. Shelton**, Univ. Chicago: The Esquiline Treasure; **Marianna S. Simpson**, U.C.L.A.: Early illustrated manuscripts of the *Shahnama*; **David R. Smith**, Bates College: Problems in Dutch portraiture of the 17th century; **Cynthia M. Truant**, Dept. Social Sciences, Univ. Chicago: Solidarity and social order among French artisans, 1700-1848; **James C. Wright**, Dept. Classics, Bryn Mawr College: The Mycenaean entrance to the Acropolis of Athens.

### FELLOWSHIPS FOR PRINTMAKERS

Ten printmakers in the western region have been awarded fellowships of \$2,500 each in the 1979 Western States Arts Foundation Visual Arts Fellowship Program. Winners are **Garo Antreasian**, New Mexico; **Wulf Barsch**, Utah; **Nick de Matties**, Arizona; **Sandy Kinnee**, Colorado; **Leonard Lehrner**, Arizona; **Bruce Lowney**, New Mexico; **John Pollock**, Montana; **Minna Resnick**, Colorado; **Barbara Takenaga**, Colorado; and **David Wharton**, Idaho.

### FULBRIGHT AWARDS

For university teaching and advanced research abroad. More than 500 awards were given in 1979-80. In art and art history: **Keith Anden Achepohl**, Univ. Iowa: Lecture in printmaking, drawing, and painting, Egypt and Pakistan; **Sidney Chafetz**, Ohio State Univ.: Lecture on American art, especially printmaking, and workshops, Yugoslavia; **Wayne E. Champion**, San Jose State Univ.: Lecture and research on industrial design and professional design services, Netherlands; **Carl D. Coker**, Univ. Tulsa: Lecture and conduct research in fine arts, Peru; **Jon Carter Covell**, Univ. Hawaii;

## coming soon . . . 1981 annual meeting

Actually, not quite so soon as might have been expected. The 1981 annual meeting will be held in San Francisco, *February 26* through 28. Our traditional late January meeting is a holdover from a bygone era when there was such a thing as a fairly uniform intersession period. That no longer being the case, it seemed to the Board that a later meeting would work better in terms of placement, and better in terms of people not having to miss classes at the beginning of the semester and that could not possibly be much worse in terms of weather. *Speriamo!*

Despite the delay, it is none too early to begin thinking about session proposals. Those wishing to propose topics for 1981 should submit them to the appropriate chairman by *March 31, 1980*.

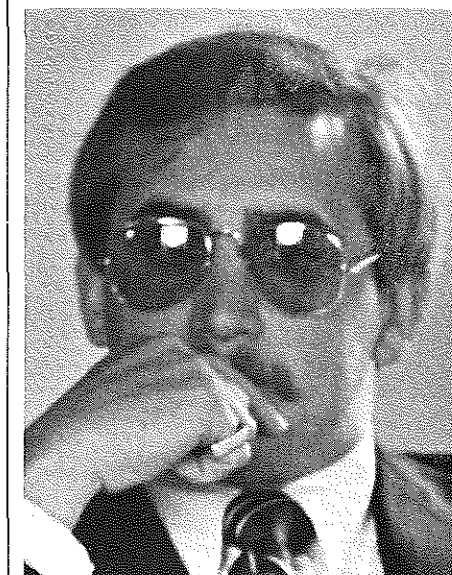


Wanda Corn, Art History Chair

Art History Sessions will be chaired by **Wanda Corn**. Presently on leave from Mills College as a fellow at the Woodrow Wilson International Center for Scholars, she is the first art historian the Center has accepted in its

Research on Korean art history, Korea; **David S. Furman**, Pitzer College: Lecture and research in fine arts, Peru; **Jerry L. Kuyper**, Univ. Hawaii: Lecture on principles of graphic design, letterform design, and typography, India; **Sidney D. Markman**, Duke Univ.: Lecture on conservation of historical monuments, Ecuador; **Timothy F. Mitchell**, Univ. Texas: Research on early German romantic landscape painting, Germany; **Edward J. Olszewski**, Case Western Reserve Univ.: Research on the influence of Cardinal Pietro Ottoboni on Roman taste and patronage in the arts, Italy; **Leonard J.**

Slakes, Queens College, C.U.N.Y.: Research on influence of Caravaggio and Caravaggism on art of 17th-century Netherlands, Netherlands; **Stephen C. Sumner**, S.U.N.Y., Potsdam: Lecture and research in photography, Peru.



George W. Neubert, Studio Chair.

Studio Sessions will be chaired by **George W. Neubert**, a curator, art administrator and sculptor. Since 1970 Neubert has served as Curator of Art at the Oakland Museum (1000 Oak Street, Oakland, Calif. 94607) where he has organized numerous exhibitions on American and Californian art. As a sculptor, he has exhibited recently at the San Francisco Art Institute, California State University at Sacramento, the San Francisco Museum of Modern Art, and in a one-man show at the Gallery Paule Anglim in San Francisco.

Local events will be coordinated by **Lorenz Eitner** of Stanford University.

The second annual Rifkind Scholar-in-Residence Grant has been awarded to **Frank Whitford**, Cambridge University. The grant provides for summer residence at the Robert Gore Rifkind Foundation, the major collection of German Expressionist graphic art, books and periodicals in the United States. ■



## CAA monograph on mosaics

ROMAN BLACK-AND-WHITE FIGURAL MOSAICS by John R. Clarke — the thirty-fifth volume in the CAA Series of Monographs on the Fine Arts — has just been published by N.Y.U. Press.

Black-and-white mosaics were by far the most popular type of pavement in Roman Italy during the first three centuries of our era. In spite of their widespread use, they have received relatively little scholarly attention. Viewed by pre-twentieth-century excavators as lowly products of artisans, the mosaics were poorly documented. Brief descriptions of decorative schemes or subject matter, sometimes accompanied by a drawing, are the sole records of many mosaics that were subsequently destroyed. Mosaics found in this century at Ostia, Herculaneum, and Pompeii fared better; Pernice's publication of Pompeian pavements and Becatti's catalogue of those at Ostia attest to an enlightened archaeological approach. These studies, with Blake's now outdated publication of the mosaics of Roman Italy, are narrowly focussed on basic problems of cataloging, dating, and iconography.

Until now no one has attempted to analyze the function of black-and-white mosaics as design elements operating in an enormous variety of architectural settings, from the intimacy of private houses to the vast vaulted spaces of baths and other public buildings. Basic documentation of the mosaic-in-architecture has also been sadly lacking. Drawings of mosaics in architectural plans and overhead photographs showing the pavements with their surrounding walls have been unavailable for on-site mosaics in Italy. Furthermore, the problem of style in the black-and-white mosaics, tentatively raised by the late Giovanni Becatti, remains unexplored twenty years after his essay on style and chronology in the pavements at Ostia.

*Roman Black-and-White Figural Mosaics* addresses itself to these basic unanswered questions. In Part I figural mosaics still found in their original architectural settings are studied. New architectural plans with the mosaics drawn in and overhead views, achieved through a recently invented system of monopod photography, document the relationship between mosaic composition and architecture. Working from a characterization of each building's use, scale, and covering system, the ways in which compositional patterns in the mosaics respond to the demands of each setting are charted. Analysis of black-and-white mosaics in their contexts shows how figural patterns relate to such architectural givens as the shapes of interiors and to sight lines dictated by entrances and exits. Imagery in some instances encourages directional movement, programming the viewer's progress through the building.

To admit black-and-white mosaics to the realm of Roman art is the aim of the second



Detail of an amorino, Baths of Caracalla, Rome.

part of the book. The study of Roman art, once narrowly concentrated on selected monuments of imperial sculpture, has broadened its range to include so-called popular art and objects produced by artisans and craftsmen. The recent, rapid growth of mosaic *corpora*, documenting pavements from all regions of the Roman empire, is one expression of this attempt to understand Roman art in its variety of mediums.

Earlier studies saw black-and-white mosaics as inexpensive artisans' versions of costly polychrome pavements, viewing them as degenerate examples of their presumed iconographic models. A different picture emerges in the present study, which treats the mosaics on their own terms as original art. Formal conventions in the mosaics, such as the use of tesserae to establish figural outline and internal linear detail, are analyzed in solidly dated pavements. By comparing these conventions with analogous illusionistic systems in contemporary painting and sculpture, the visual earmarks of different styles within given periods are identified.

From close visual analysis several artistic personalities with distinctive styles emerge. The stylistic pluralism that is now being recognized as the usual condition of Roman art is well attested in black-and-white mosaics. During most periods two or more styles are in evidence — sometimes used by mosaicists working side by side.

Because the black-and-white technique required the reduction of polychrome or three-dimensional models into conventionalized graphic forms, the essentials of individual styles are often more easily identified in the mosaics than in the other mediums. In their role as style-markers, black-and-white mosaics accurately reflect the many-faceted nature of Roman art of the imperial period.

J.R.C.

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Publication of this monograph has been aided by a grant from The Samuel H. Kress

## information

For a proposal for international regulations, of plaster casts and other museum copies being prepared for the next General Assembly of ICOM, send opinions or information to Dr. Alfonz Lengyel, 2351 Royal Drive, Fort Mitchell, Ky. 41017.

For a dissertation and subsequent exhibition, information is sought about the works of the Austrian painter **Carl Reichert** (1836-1918), also known as **J. Hartung**. Contact Ruth Binder, Paulustorgasse 1, 8010 Graz, Austria.

In order to document more accurately the work of **Laszlo Moholy-Nagy**, correspondence, articles by or about him, photographs, exhibition catalogues (especially any earlier than 1946) and any of his diaries are requested. Good photocopies are acceptable. In addition, the whereabouts of his paintings, drawings, sculptures, photograms, photographs, etc., especially those in private collections, is sought. Contact Hattula Moholy-Nagy, 1602 Packard, Apt. B3, Ann Arbor, Mich. 48104.

For a catalogue raisonné of **Robert Motherwell** collages, especially of works dating before 1970, private and public collectors are requested to contact E.A. Carmean, Jr., Curator of 20th-Century Art, National Gallery of Art, Washington, D.C. 20565.

For a retrospective exhibition of the works of **O. Louis Guglielmi** (1906-1956), information about specific works and biographical data is sought. Contact John Baker, Art History Dept., Massachusetts College of Art, 364 Brookline Ave., Boston, Mass. 02215.

For a study of the life and works of **Robert Gwathmey** (b. 1903), reminiscences, letters, writings, or other information, especially items concerning his use of racial and other social themes, is sought by Charles K. Piehl, 405 Dodge St., Houghton, Mich. 49931.

Information about the **Longview Foundation Art Program** is sought for a study of this experiment in artist support. Artists who were involved are requested to write with com-

*Continued on p. 7, col. 1*

Foundation. Copies may be ordered from N.Y.U. Press, Washington Square, N.Y.C. 10003. Price: \$22.50; for CAA members: \$16.87. ■

*Editor's Note:* The description of Henry-Russell Hitchcock's *Netherlandish Scrolled Gables of the Sixteenth and Early Seventeenth Centuries* that appeared in the last issue was drawn from the introduction to the book.

## Information

ments on the program's effect on their careers to Marc Gerstein, 39 Cypress St., Brookline, Mass. 02146.

For a dissertation, information about the American sculptor **Ibram Lassaw** is requested. Send any anecdotes, personal reminiscences, information from collectors, etc. to Nancy G. Heller, Smithsonian Fellow, Hirshhorn Museum & Sculpture Garden, Independence Avenue at 8th Street, S.W., Washington, D.C. 20560.

Information regarding letters, photographs, and personal reminiscences of the life and work of the American photographer **Frances Benjamin Johnston** (1864-1952) is requested in preparation of a book and exhibit. Contact Anne E. Peterson, Library of Congress, Prints and Photographs Division, Washington, D.C. 20540.

The Delaware Art Museum is organizing an exhibition of **John Sloan's** original illustrations for magazines, books, and newspapers to open September 1980. Owners are requested to contact Elizabeth H. Hawkes, Curator, John Sloan Collection, DAM, 2301 Kentmere Parkway, Wilmington, Del. 19806.

For a monograph on the Chicago artist **Gertrude Abercrombie** (1909-77), any documents, letters, or specific information relating to her paintings are requested by Susan Weininger, Art Dept., Roosevelt University, 430 S. Michigan Ave., Chicago, Ill. 60605, (312) 341-3673.

For a book on Hungarian artist **Szinyei Merse Pal** (1845-1920), any information on the whereabouts of the following three paintings is sought: *Bathing Hut* (1872), *Lowland with Stork* (1870), and *Szinye* (1870). Contact Anna Szinyei, Nemzeti Galeria, Budapest I, Hungary or Elemer Polony, 777 Sixth Avenue, New York, N.Y. 10001.

The Brandywine River Museum is trying to locate artworks by **Howard Pyle** or his students to include in an exhibition in the summer of 1980. Letters, diaries, photographs, sketches, drawing books, paintings, and any other memorabilia are also sought. Contact Ann Barton Brown, BRM, P.O. Box 141, Chadds Ford, Pa. 19317, (215) 388-7601.

For a catalogue raisonné of the works by **Childe Hassam** (1859-1935), information is requested on works in private or public collections. Contact Stuart P. Feld, Hirschl & Adler Galleries, American Dept., 21 East 70th Street, New York, NY 10021. ■

## conferences and symposia

**Washington Allston and His Times**  
A symposium to be held at the Museum of Fine Arts, Boston, January 12 (registration at 10:00 A.M.). Participants will be Edgar P. Richardson, Patricia Burnham, Paul Staiti, Elizabeth Johns, Marcia Wallace and William H. Gerds: the chairman is Theodore E. Stebbins, Jr. For information phone (617) 267-9300, ext. 402.

**Church and Cosmos: The Ideological Background of Ecclesiastical Art in Middle Byzantine and Romanesque Europe**  
A call for papers for an interdisciplinary conference on medieval art and thought to be held at Emory University, February 29-March 2. Send one-page abstract of 30-minute paper treating aspects of monumental art, East and West, in the 11th and 12th centuries, as manifestations of historical, theological, philosophical, literary and scientific thought by January 10 to Thomas W. Lyman, Art History Dept., EU, Atlanta, Ga.

**The Muses Flee Hitler**  
... and come to the United States. The Smithsonian Institution will conclude its observances of the 100th anniversary of Albert Einstein's birth with a colloquium on the cultural impact of the migration to the United States of European artists and intellectuals to be held February 7-9. Outstanding scholars in art, music, and literature as well as in the social and natural sciences will participate. Proceedings will be published. The colloquium will be held in the auditoriums of the Smithsonian's Museum of History and Technology and the Hirshhorn Museum and Sculpture Garden. Admission is free but, because of space limitations, tickets are required. Address inquiries to Office of Symposia and Seminars, SI, 1000 Jefferson Drive, SW, Room 507, Washington, D.C. 20560.

**Renaissance Conference**  
To be held at the Newberry Library on April 19. The program, entitled "Spain and the Europe of the Thirty Years War," is chaired by W. Brown Patterson. Participants are J.H. Elliott, Michael Gordon, William S. Maltby, Jonathan Brown, Audrey Lumsden-Kouvel, and Paolo Cherchi. Inquiries to John Tedeschi, NL, 60 W. Walton St., Chicago, Ill. 60610.

**Conservation Meetings**  
New England Conservation Association meetings serve to introduce professionals involved in various aspects of conservation to the resources and activities of fellow members. Six meetings are planned for 1979-80, involving paper, photographic, textile, book, and frame restoration subjects. To receive notices of meetings: Robert Hauser,

Museum Conservator, Merrimack Valley Textile Museum, 800 Massachusetts Avenue, North Andover, Mass. 01845.

**American Association for the Advancement of the Humanities**  
The first general meeting of the AAAH will be held at the Capital Hilton Hotel, Washington, D.C., March 27-29. Its theme will be "The State of the Humanities, 1980." Sessions will cover the condition of humanistic scholarship, the contribution of the humanities to public policy, the career crisis, the teaching of humanities courses, foreign languages and international studies, and NEH. For information: AAAH, 918 16th Street, N.W., Suite 601, Washington, D.C. 20006.

**Universities Art Association of Canada**  
The Canadian counterpart of the CAA will hold its next annual meeting — this one celebrating the centenary of the National Gallery of Canada — in Ottawa, March 12-16. In addition to general period sessions (from Medieval to the Twentieth Century), there will be sessions devoted to the decorative arts, prints and drawings, connoisseurship, methodology, and the historical art of Quebec. Like CAA, UAAC has its "ancillary meetings": slides and photographs, the status of women, and Oriental art will be among the topics covered therein. For program and registration information: Joyce Zemans, Chr., Dept. Visual Arts, York University, Downsview, Ont. M3J 1P3, Canada. ■

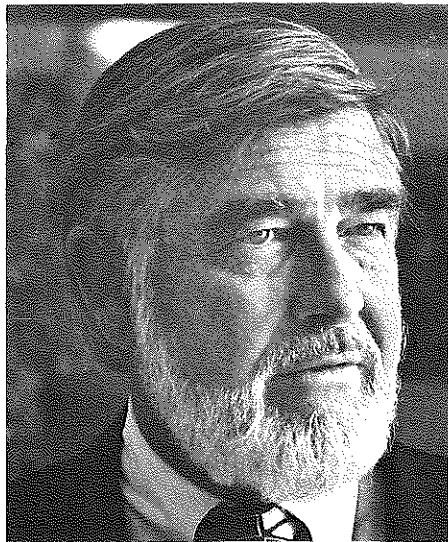
## nominating procedure

Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors to be elected in 1981. 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, 1980*. Only suggestions or letters of recommendation from CAA members will be circulated and considered. ■

## people and programs

Material for inclusion in people and programs should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: February 8.

### IN MEMORIAM



**Richard F. Brown**, director of the Kimbell Art Museum, died on November 7 at the age of sixty-three. Founding director of two museums, Los Angeles County and the Kimbell, Brown worked closely with architect Louis Kahn in designing the Kimbell's highly acclaimed building and developed for the Museum a wide-ranging collection of extraordinary quality. Brown received his Ph.D. from Harvard; he began his professional career as a research scholar and lecturer at the Frick Collection in 1949. He served numerous governmental and professional organizations; from 1964 to 1966 he was president of the CAA.

Sculptor **Harold Paris**, professor at the University of California, Berkeley since 1960, died in July at the age of fifty-three. "His influence on his students," wrote his colleague Peter Selz, "was not only his sense of history, or knowledge of materials, or the ability to draw. More than anything else, it was an attitude about the creative process, about what it means to be an artist, and an openness to the ever-changing relationship between the inner and the outer world, dream and reality."

**Ralph Mayer**, a leading authority in the field of paint technology as well as an artist, teacher and writer, died in August at the age of eighty-three. His *Artist's Handbook of Materials and Techniques*, now in its third revised edition, has become a classic. . . . **Gunther Neufeld**, Renaissance art historian, died in April in Concord, Mass. He published numerous articles on Leonardo, Michelangelo, Andrea del Sarto, etc. in *The*

*Art Bulletin* and elsewhere. . . . **Veronika Gervers**, associate curator in the Textile Department of the Royal Ontario Museum in Toronto, died in July at the age of thirty-nine. Her *Trade between the Balkans and Turkey* will be published posthumously.

### TEACHING AND RESEARCH

**William Sebastian Heckscher** and **Otto von Simson** have been named Samuel H. Kress Professors in Residence at the National Gallery of Art for 1979-80. Heckscher was at NGA for the Fall term, working on the French Renaissance illustrator and humanist Geofroy Tory. Von Simson, during the Spring semester, will continue his current research on 19th-century German painting.

The Center for Advanced Study in the Visual Arts at NGA has announced its first advisory board; a rotating selection committee from that board will advise on the choice of resident and visiting scholars (see p. 1). Board members are **Jean Sutherland Boggs**, **Marvin Eisenberg**, **Oleg Grabar**, **George Heard Hamilton**, **Francis J.H. Haskell**, **Irving Lavin**, and **William C. Loerke**. CASVA has also announced two foundation grants — from The Andrew W. Mellon Foundation and The Samuel H. Kress Foundation — each for three years, that will fund the Center in areas not covered by Federal appropriations.

The Corcoran School of Art has announced a gift from the Government Employees Insurance Corporation to underwrite a Chair of Painting for one year. **Gene Davis**, who has taught at the Corcoran since 1968, has been appointed to the post for the spring and summer of 1980. The GEICO gift includes an award in painting to be given annually at graduation to a promising student.

**Charles Dempsey** will join the Johns Hopkins faculty as professor of Italian Renaissance and Baroque art beginning in autumn 1980. Dempsey will also help to develop a program of graduate study at the Hopkins-owned Spelman Villa in Florence. **Nancy J. Troy**, assistant professor of Modern art and the newest member of the Hopkins faculty, organized the exhibition *Mondrian and Neo-Plasticism in America* at the Yale University Art Gallery.

Slightly south (geography seems as good a method as any other for organizing this column), **Robert Enggass** has recently accepted an appointment as Callaway Professor of Art History at the University of Georgia. Enggass and his wife Catherine are currently completing a translation of and critical introduction to Malvasia's life of Guido Reni (1678). The department has also appointed **Michael Jacobsen** associate professor in Renaissance art and **Michele Bogart** assistant professor in the fields of 19th- and 20th-century art.

In Atlanta, Emory University has appointed **Dorinda Evans** (formerly guest curator of the National Portrait Gallery) as assistant professor to teach in American and British fields. **Irina Andreescu** received a two-year appointment as a Mellon Fellow; she is offering courses in Byzantine art and history. **Jontyle Robinson** is teaching in the Afro-American, African and Latin American fields. **John Howett** was guest curator for the exhibition *Avant-Garde: 12 in Atlanta* at the High Museum (October and November). During October, Emory held a symposium in honor of the 50th anniversary of Phi Beta Kappa on campus; its theme: "Intellect and Imagination: The Limits and Presuppositions of Intellectual Inquiry." Among the participants: **Leo Steinberg** (on the Michelangelo's "Last Judgment"), **George Trakas** (creating two site sculptures), and **Stanley Cavell** (on Frank Capra's *It Happened One Night*). In November **Svetlana Alpers** (Berkeley) lectured on the representations of texts in 17th-century Dutch art.

Just like political commentators, we move from Georgia to Massachusetts: Tufts University informs us that **Pamela Allara** is on leave during 1979-80 to continue a research project in the history of photography; she is being replaced by **Judith Wechsler**. **Madeline H. Caviness** will take a sabbatical during calendar 1980, with the support of an ACLS Fellowship, to complete a project on the 12th-century stained glass of St. Remi of Reims.

Elsewhere in New England, Middlebury College inaugurated its Christian A. Johnson Distinguished Visiting Professorship in Art History and the Performing Arts this past Fall. First distinguished visitor was **H.W. Janson**, teaching "The Cross-Fertilization of East and West" and "Donatello and His Times." Fiber artist **Sheila Hicks** and filmmaker **Peter Kubelka** will hold the chair during the winter and spring semesters.

New New England chairs are sculptor **Barbara M. Zucker**, formerly Philadelphia College of Art, who is heading the Art Department at the University of Vermont and **Jean Henry**, chairman of the Department of Fine Arts at the University of New Haven.

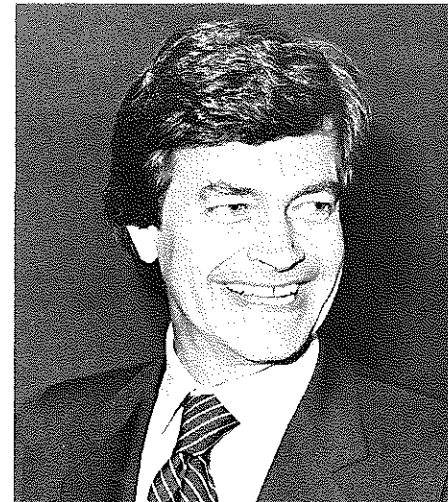
Two of the three Mellon Fellows in the Humanities appointed by the University of Pennsylvania for 1979-80 are in the field of art history: **Jean M. Borgatti**, who will be working on "The Effects of Social Change on Okpella Aesthetic Attitudes and Masking Traditions," and **Richard A. Schiff**, who will be working on "The Evaluation and Value of Modern Art." For current Mellon offerings at various universities, see page 2.

The University of Rochester will receive \$1 million from the estate of the late **Fanny Knapp Allen** to endow a professorship in the

## /people and programs

Department of Fine Arts. The bequest, according to University president Robert L. Sproull, "will enable the University to support a senior person in the field of art history in order to assure a strong program in this area."

SUNY Stony Brook made two new appointments at the rank of associate professor; **Howardena Pindell**, former associate curator of prints and illustrated books at MOMA, and **James Rubin**, formerly of Princeton University. The department is also publishing a new journal, *Art Criticism*, in conjunction with a new graduate program in Art Criticism and Theory. Each issue of *AC* will contain a core of three articles on a single theme, a monographic article on an artist, a monographic article on an art critic, a "review of reviews" section and a "re-review" of some significant past book or periodical. Co-editors are **Lawrence Alloway** and department chair **Donald Kuspit**.



Bill N. Lacey, Cooper Union

Cooper Union has a new president, the ninth in the 80-year history of this last remaining private but tuition-free institution. He is **Bill N. Lacey**, who was most recently president of the American Academy in Rome and before that served from 1971 to 1976 as director of the NEA program in architecture and environmental arts. Lacey, who holds two degrees from Oklahoma State University and was a Loeb Fellow at Harvard, also served as dean of architecture at the University of Tennessee and as associate dean of architecture at Rice University.

New faculty members at the University of Illinois, Urbana-Champaign, are **Henry Maguire**, assistant professor, Medieval art; **Piero Morselli**, assistant professor, Renaissance art; **William Oedel**, visiting lecturer, 1979-80, American art; **Steven Orso**, assistant professor, Baroque art; and **Stephen Polcari**, assistant professor, Modern art.

A "Women in the Arts" program to be held at Southern Illinois University at Edwardsville this spring will feature lectures by artist **Judy Chicago** (March 27, and at the campus of the University of Missouri-St. Louis on March 26); art historians **Alessandra Comini** and **Eleanor Tufts** (May 8 and 9); and sculptor/educator **Nancy Azara** (May 29).

The School of Fine Arts at Washington University in St. Louis celebrated its centennial this past fall with a number of special events. A Centennial Faculty Exhibition included as a historical segment a display of some forty works by former faculty members, among them the late **Max Beckmann**, **Philip Guston**, **Walter Barker**, the late **Gustav Goetsch** and **Siegfried Reinhardt**; some thirty-five current faculty members also exhibited their work. Other events marking this notable anniversary were a Centennial Alumni Exhibition, the traditional Beaux Arts Ball, and a Bohemian Brawl.

A series of nine lectures on the art of Africa, Asia and Native America has been organized by Cleveland State University professors **Henry Drewal** and **Thomas Donaldson** to supplement the University's extensive undergraduate teaching program in the visual traditions of those areas. Lectures still remaining in the series will feature **Thomas Lawton** (Freer) on Chinese archaeology; **Roy Sieber** (Indiana) on African furniture and household objects; **Susan Vogel** (Metropolitan) on art of the Baule; **Douglas Fraser** (Columbia) on Torres Straits masks; **Paula Ben Amos** (Univ. Pennsylvania) on Benin art; and **Bill Holm** (Univ. Washington) on art of the Kwakiutl.

From the University of Texas at Austin comes a lengthy list of new appointments: **Barbara Anderson** (Ph.D. Yale), lecturer, Spanish Colonial art; **Clemency Coggins** (Ph.D. Harvard), lecturer, Mayan art; **Arthur Eisenberg** (B.F.A. Univ. Texas), lecturer, advertising design; **Barry Greenlaw**, curator of the Bayou Bend Collection at the Houston Museum of Fine Arts, lecturer, early American art; **Janet Kastner** (M.F.A. Alfred Univ.), instructor, ceramics; **Forrest McGill** (Ph.D. Michigan), lecturer, Asian art; **Alex Murawski** (B.F.A. Art Inst. Chicago), lecturer, graphic illustration; **Jeffrey Ruda** (MA Harvard; Ph.D. cand.), assistant professor, Italian Renaissance; **Jeffrey Chipps Smith** (Ph.D. Columbia), assistant professor, Northern Renaissance; **Linda Schele** (Ph.D. cand. Univ. Texas), assistant instructor, Mayan art; **Michael Vickers**, on leave from Ashmolean Museum, Classical art; **Rolf Westphal** (M.F.A. Cranbrook), assistant professor, sculpture; and **Robert Widdicombe** (M.A. Univ. New Mexico), instructor, photography. Emeritus professor **Everett Spruce**, who says he has "painted more than ever" since he retired in 1974, had a show of

113 paintings at the UT/A Museum in September and October. About half the works in the show were painted since his retirement.

UCLA reports that the department name has been changed from Art Department to Department of Art, Design, and Art History. **Arnold Rubin** is acting chair for 1979-80. **Donald McCallum** has returned after serving for two years as director of the University's Tokyo Center. Also returned is **Susan Downey**, back (and none too soon!) after a year of travel in Iran, Iraq, and Syria.

At other California institutions: **Ricki Weinberger**, who formerly taught at the Toledo Museum of Art, has replaced **George Goldner** at Occidental College. Photographer **Rita Dibert** (M.F.A. Michigan) has been appointed artist-in-residence and assistant professor at Pomona College. **Dickran Kouymjian**, director of the Armenian Studies Program at California State University, Fresno, presented this year's Kevorkian Lectureship in Near Eastern Art and Culture at New York University in December. The four public lectures were on the topic "Continuity and Diversity in Armenian Art: The Iconography of the Armenian Pentecost."

In Canada (Montreal, to be specific), Concordia University's Faculty of Fine Arts moved this past summer to newly renovated and rather spacious quarters, needed for its more than 1,000 full-time students (grad and undergrad) and another 1,000 part-timers. Other news from this lively department: **Warren Sanderson** has accepted appointment as director of the division of graduate studies and **Rosalie Staley** has been appointed assistant director of the division. Guest professors this year include **Bill Vazan** (earthworks workshop), **Alan Sondheim** (seminar in ideology and subjectivity), **Jean Belisle** (seminar in late 19th-century architecture and the Industrial Revolution), and **Rene Payant** (contemporary art theories). The department also supports a program of visiting lecturers, which this year includes **Rudolf Arnheim** and **H.W. Janson**, among others.

### FACILITIES

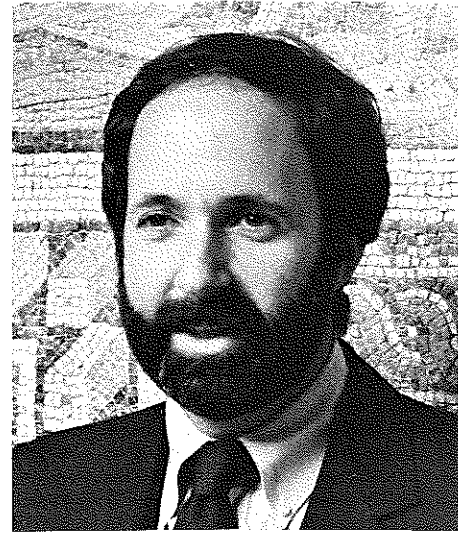
In September **Reed College** dedicated a new Studio Art Building that brings together for the first time all studio arts activities on campus. Donated by John and Betty Gray and designed by the firm of Griggs Lee, Ruff, the 13,000 square-foot building plays textured concrete against blue enameled steel and is designed so that every working space is flooded with north light. It contains facilities

Continued on p. 10, col. 1

for sculpture, drawing, painting, calligraphy, and ceramics; three faculty studio-offices; seven studios for advanced students; and a seminar room. New head of the ceramics department at Reed is **Geoffrey Pagen**.

Owing to extensive renovation and expansion of existing facilities, the Far Eastern Galleries of the **Royal Ontario Museum** of Toronto will be closed from December 1980 until the spring of 1982.

MUSEUM STAFF NOTES



Arnold L. Lehman, Baltimore Museum of Art.

New director of the Baltimore Museum of Art is **Arnold L. Lehman**, formerly director of the Metropolitan Museum & Art Centers of Coral Gables. Lehman, who received his doctorate from Yale in 1973, has also been executive director of the N.Y.C. Parks Council (1972-74) and director of the N.Y.C. Urban Improvements Program (1971-72). He has lectured in art and architectural history at both Cooper Union and Hunter College.

**Jane Keene Muhlert** has been appointed director of the Amos Carter Museum, filling the vacancy left by the death of the Museum's only previous director, **Mitchell Wilder**. Muhlert comes to Fort Worth from Iowa City, where she was director of the University of Iowa Museum of Art. Before that she was curator of 20th-century art at NCFCA. She earned her M.A. in art history at Oberlin College, where she began her professional career as a curatorial assistant at the Allen Art Museum. She is one of only eight women members of the Association of Art Museum Directors.

**Philip A. Klopfenstein**, formerly director of the Augusta Richmond County Museum, has been named director of the Montgomery Museum of Fine Arts. Klopfenstein's background is in art education and school administration (M.A. Western Michigan); he is also

a graduate of the arts administration program at Harvard. The Museum has also named **C. Reynolds Bron** assistant curator. Reynolds, who earned his M.A. in art history at George Washington University, comes to Alabama from an internship at NCFCA.

The search for a new director of the Art Institute of Chicago goes on (and on . . . and on). In the interim, **Jack V. Sewell**, who has been curator of Oriental art at the Institute since 1958, has been named interim director.

Although we have reported on University Mellon Fellowships, we weren't aware that there are also Mellon Fellowships in the Conservation of Paintings—at the Cleveland Museum of Art, and possibly other places, as well. Anyway, CMA has appointed the first of its three-year Mellon Fellows: **Karen Bruce Crenshaw** and **Zahira Benson Veliz**. Both hold M.A. degrees in conservation from Oberlin, plus a host of other impressive credentials.

The High Museum in Atlanta has two new curators: **Eric Zafran** (Ph.D. IFA), curator of European art, comes to Atlanta from the Parke-Bernet Galleries, where he catalogued old master and modern prints. **Peter Morrin** (Ph.D. cand., Princeton), curator of 20th-century art, formerly taught at Vassar and served as director of the Vassar Art Gallery.

Other curatorial appointments: **Calvin M. Hennig** has been named curator of collections at the Portland Museum of Art. He comes from Omaha's Joslyn Art Museum, where he was curator of education. New curator of education at NCFCA is **Barbara Shissler**, who was formerly director of the Division of Education at the National Archives.

**Stuart Cary Welch** has been named Special Consultant to the Department of Islamic Art at the Met, succeeding **Richard Ettinghausen**, who headed the department from 1969 until his death this past April. In addition to his new appointment, Welch will continue his duties as curator of Muslim and Hindu paintings at the Fogg and as senior lecturer in the Harvard Fine Arts Department. It's a long commute, but both institutions seem to be ecstatic about the arrangement.

The Fogg has also made a number of staff changes in preparation for the expansion of physical facilities and programs made possible by the happy success of its capital fund drive. **Suzannah Doeringer**, formerly assistant director, has been named deputy director; **Gabriella Jeppson**, formerly director of the Boston Institute of Contemporary Art and acting assistant curator at the Busch-Reisinger, has been appointed assistant director for curatorial affairs and programs. **Lin Louise Ambler**, presently curator of the

University Portrait Collection, will become assistant to the director when the above positions go into effect.

In recent years many museums have made greater and greater efforts to work closely with academic institutions. In keeping with this trend, the Yale Center for British Art has established a new Department for Academic Programs, to be headed by **Teri J. Edelstein**. A specialist in 19th-century British (natch) painting, Edelstein received her doctorate from the University of Pennsylvania and for the last two years has served as modernist for the University of Guelph, Ontario. YCBA has also announced the appointment of **Constance Clement**, an art history graduate of Hollins College, as assistant director for publications and information.

Other university museum appointments: **William J. Hennessey**, formerly University of Kansas art department and museum, has been named director of the Vassar College Art Gallery. **William Olander** has joined the staff of Oberlin College as curator of modern art at the Allen Memorial Museum. **Andrea S. Norris**, assistant to the director of the Yale University Art Gallery since 1977, has been appointed chief curator of the University of Texas Art Museum and keeper of its Michener Collection.

**Kendall Taylor**, director of the Brainerd Art Gallery at SUNY Potsdam, has been elected president of the Organization of SUNY Gallery and Exhibition Directors.

PUBLICATIONS

The International Center of Medieval Art has named **W. Eugene Kleinbauer**, professor of fine arts at Indiana University at Bloomington, editor of its semi-annual journal, *Gesta*. This seems as good a place as any to mention that ICMA has been accepted as an affiliated society of CAA.

As of January 1980, the new editor of *Artforum* will be **Ingrid Sischy**. Sischy has been associated with *The Print Collector's Newsletter*, *Printed Matter* (artists' books), and the MOMA photography department. She has also designed theatre sets, co-authored a film script, and is a member of the band Disband. It's an interesting background and the accompanying press release states that *Artforum* plans to "broaden its commitment to ongoing and changing critical issues within all aspects of modern and contemporary art."

R.R.W. ■

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

preservation news

**National Conservation Advisory Council**  
The CAA has become an observer organization to the National Conservation Advisory Council (established 1973). Participating organizations are involved in the advocacy, teaching or practice of conservation. The NCAC has been supported by major annual grants from the National Museum Act, the NEA, and the Andrew Mellon Foundation. The initial goals of the Council were essentially three: to identify principal needs and problems in conservation and offer recommendations for possible solutions; to consider the advisability of creating a national institute for conservation; and to recommend programs that would ultimately result in a coordinated national policy and plan for the conservation of cultural property in this country. To date the Council's position papers/publications have included the following Study Committee reports: *Conservation of Cultural Property in the U.S.* (1976), *Architectural Conservation* (1977), *Libraries and Archives* (1978), *Scientific Support* (1979), and *Education and Training* (1979). For copies write NCAC, c/o A & I 2225, Smithsonian Institution, Washington, D.C. 20560.

At its October meeting, the NCAC adopted a proposal to incorporate as a not-for-profit educational organization in order to obtain funds for future activities and reorganized its membership structure. Rotating voting members are drawn from conservation training programs, regional conservation centers, major conservation and research laboratories, and area conservation organizations. Non-voting members include (a) associate members drawn from the above-mentioned types of organizations, (b) observers drawn from national membership organizations and major government and private support programs having substantial interest in conservation, and (c) corresponding members, comprised of organizations, institutions and persons interested in maintaining communication with NCAC and not eligible for other classes of membership.

Legislation

Pending arts legislation in several states affects conservation. In California, SB 668 would prohibit alteration, mutilation or defacement of a work for fifty years after the death of the artist and SB 1191 would allow any one, not only the artist or his or her heirs, to act to keep art in public view intact. While the latter bill is a boost to those fighting for the conservation of public art, the former bill could inhibit the conservation or restoration of art works when necessary.

Of Cloth and Celluloid

The Southern Arts Federation (Suite 712, 225 Peachtree St., NE, Atlanta, Ga. 30303), supported by the State Arts Agencies of Alabama, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina,

Tennessee, and Virginia, has organized several workshops on the Conservation and Care of Works on Paper and Photographic Materials (May 18-19, 1979) and the Conservation and Care of Textile Collections (Sept. 10-11, 1979). A recent publication from the Indianapolis Museum covers related concerns.

The American Film Institute, which over the years has awarded millions of dollars for the preservation and restoration of film, has recently given Wayne State University funds to investigate the use of lasers and holography in the long-term preservation of color film.

New: *PhotographiConservation*, a journal devoted to film preservation in newsletter form. For information: Graphic Arts Research Center, Rochester Institute of Technology, 1 Lomb Memorial Drive, Rochester, N.Y. 14623.

The Texas Commission on the Arts gave a mini-grant to Bandera County for restoration of its photographic archive.

Watts Towers

The Committee for Simon Rodia's Towers in Watts (P.O. Box 1461, Los Angeles, Calif. 90028) is again appealing for help from those interested in these remarkable works. Funds are urgently needed to retire debts incurred in the battle to have the City contract (which further damaged the Towers) cancelled. The State Supreme Court ordered the City of Los Angeles to return \$160,000 to the State. This made funds available to properly develop the essential emergency repairs now underway under the supervision of the State Architect's Office and Earl Carlson, Sr., Architect of the Dept. of Parks and Recreation. However, L.A. continues to seek to have this decision overturned, obliging the Committee to seek further monies.

Art Deco Devotees

The Miami Design Preservation League, the group that, along with the Dade County Historical Commission, successfully spearheaded the Art Deco Historic District in Miami Beach, has recently been awarded several grants, including one from the NEA to produce a book on Art Deco restoration which will include a listing of manufacturers of materials used in the 1930s. MDPL has recently begun publication of a glossy periodical called *Portfolio* to advance the cause of the Art Deco preservation; income from sales goes to support the MDPL, the Art Deco Historic District, and the Art Deco International Society. (Copies are available at \$3.00/issue from MDPL, 1630 Euclid Ave., Miami Beach, Fla. 33139). The Miami group is faced with a special range of problems, since many buildings in this important conglomeration of hotels and private residences of the 1930s and early '40s have long been

letters

PUBLIC SCULPTURE

To the Editor:

Readers of the September *newsletter* are advised on page 15 that nine public sculptures in Washington, D.C. are in need of "serious attention." The National Park Service gives continuing serious attention to eight of those mentioned. A total of about 100 statues and monuments are under our jurisdiction in the city of Washington; a few, regrettably, are in worse condition than your seemingly arbitrary list of nine.

Outdoor sculptures benefit from high visibility and the changing moods of seasons and times of day. They are, however, more vulnerable than museum objects to climate, biological attack, and human mistreatment. Our standard of maintenance cannot be "like new." The softening of sharply carved and highly polished marble surfaces is, in our climate, evidence of age rather than abuse. The stains of weathering are usually preferable to erosive cleaning techniques.

We have seen no evidence of alleged bad pitting of bronze at any of the sites listed. We know that neither the Alexander Hamilton nor the Lincoln (Emancipation Group) has been coated with paint. The staining of the DuPont fountain is a problem we would like to solve if the remedy can be less offensive than the malady, but the translucence of marble and its solubility by acids make it extremely difficult to remove stain without removing stone also.

We welcome the interest and concern of your readers in the artistic and technical problems of preserving outdoor statuary. If our own responsibilities are involved, comment can be directed to this office.

**Paul Goeldner**, Chief  
Historic Resource Services  
National Capital Region  
National Park Service  
Washington, D.C. 20242

"updated" with flocked wallpaper, recent plastic fixtures, and the like. Questions of replication or imitation of the interior ornament of the period are central to future activities in this area and raise some real and unresolved issues. (Other publications: *A Guide to the Architecture of Miami Beach* by Arlene R. Olson, available from the Dade County Historic Survey, 190 S.E. 12 Terrace, Miami, Fla. 33131.)

Free for the Asking

The National Trust for Historic Preservation (1785 Massachusetts Ave. NW, Washington, D.C. 20036) has published an *Annotated List of Newsletters on Historical Preservation and Related Subjects*.

**Annabelle Simon Cahn** ■  
Public Information Officer



## 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.*

**Benny Andrews.** AAMARP Visual Arts Complex, Northeastern University, Boston. January 6-February 9. Recent prints, paintings, drawings.

**Barbara Baer.** Gallery 234, University of Wyoming, Laramie, Wyo. February 4-15. Fabric, cord, and light installations.

**John Balsley.** Mount Mary College, Milwaukee, Wisc. September 15-October 15. Beloit College, Beloit, Wisc. August 27-September 19. Wabash College, Crawfordsville, Ind. October 8-26. Sculpture: welded and assembled constructions.

**Judith A. Beckman.** Brooklyn Arts and Cultural Association, Brooklyn, N.Y. Oc-

tober 9-November 16. "Interiors/Exteriors," paintings on paper.

**Joan Bonagura.** Commission on the Status of Women, N.Y.C. October 17-November 14. Box sculptures.

**Ken Friedman.** Union Gallery, San Jose State University. October 22-November 16. "The Union Drawings."

**Eunice Golden.** Edward Williams College, Fairleigh Dickinson University, Hackensack, N.J. October 7-November 3. "The Past Ten Years," paintings.

**Nicholas Hill.** Birger Sandzen Memorial Gallery, Lindsborg, Kans. November. Paintings.

**Susan Kristoferson.** Texas Christian University, Fort Worth, Tex. November 5-10. Textiles.

**Jim Nawara.** Community Arts Gallery, Wayne State University, Detroit, Mich. October 7-27. "Recent Work," paintings, drawings, prints, and photographs.

**Geoffrey Pagen.** Contemporary Crafts Gallery, Portland, Oreg. October 5-27. "Recent Ceramic Work."

**Philip Pearlstein.** Davidson Art Center, Wesleyan University, Middletown, Conn. September 7-October 7. Prints, drawings, paintings. Boston University Art Gallery. November 16-December 16. "The Lithographs and Etchings of Philip Pearlstein."

**Howardena Pindell.** Fine Arts Center Gallery, S.U.N.Y., Stony Brook. September 10-October 14. "Works on Canvas and Paper, 1977-1979, and Video Drawings, 1975-1979."

**Robert Schechter.** Ward Nasse Gallery, N.Y.C. December 15-January 3. Paintings, graphics, and sculpture.

**Shepherd Schreiber.** Galerie Hilger & Schmeer, Duisburg, Germany. November 15-January 15. Paintings.

**Marjorie Trenk.** Womanart Galleries, N.Y.C. September 4-28. Paintings. ■

## 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.*

**APOCRYPHA.** Journal of Art and Architectural History published by the graduate students at SUNY-Binghamton. Back issues of Volumes I, II, III: \$3.00. Volume IV scheduled for publication 1980. Articles from students from other graduate programs submitted before February 15 will be considered. Address: Apocrypha, Department of Art History, SUNY-Binghamton, Binghamton, NY 13901.

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HOUSE EXCHANGE. Boston area for British Isles/Europe. 1 month, Summer '80. Trolley to MFA, Fogg. Car available. Swinton, 121 Suffolk Road, Chestnut Hill, Mass., 02167.

CHICAGO SUBLET: 5000-sq.-ft. loft, furnished. Skylights. Union Station area (9 blocks to Art Institute). Available January 1st. Asking \$550/mo. Call (312) 454-0978.

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**DATEBOOK.** 11 January deadline advance registration for 1980 annual meeting . . . 30 January-2 February CAA annual meeting, New Orleans (Placement begins 29 January) . . . 8 February deadline March newsletter . . . 27 February deadline submission of positions for March listing . . . 1 March deadline Milliard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 31 March deadline submission session proposals 1981 annual meeting . . . 31 March deadline submission nominations to 1980 Nominating Committee.

## CAA newsletter

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