

CAA newsletter

Volume 8, Number 1

Spring 1983

1984 annual meeting: call for art history papers

The 1984 annual meeting will be held in Toronto, Thursday, February 23 through Saturday, February 25. Art history sessions have been planned by **Robert P. Welsh**, University of Toronto. Listed below are the topics he has selected. Except where earlier deadlines are indicated, those wishing to participate in any session must submit abstracts to the chair(s) of that session by **October 1, 1983**.

Reminders: (1) No one may participate in more than one art history session. (2) Participation in sessions in two successive years, while not prohibited, is discouraged. (3) Abstracts may be submitted to more than one specific topic session provided that the respective chairs are informed of the multiple submission. (4) No abstract may be submitted for a paper that has previously been published or that has previously been presented at another scholarly conference. (5) A brief curriculum vitae, as well as home and office telephone numbers, should be included with your abstract. (6) There will be a widespread effort to include discussion in the sessions. (7) *All papers must be submitted in final form to chairs by January 10.* In addition to insuring the quality and designated length of papers, this will permit their circulation to discussants, when appropriate.

Abstracts: Art History papers must be proposed in the form of a one-page abstract. Submit clean copy in original, typed on one, single-spaced, 8½ x 11 inch page, on bond paper. Do not fold, spindle, mutilate, or stain with coffee. Leave ½ inch margin at top; no less than 1 inch at the left, and ¾ inch margins at the bottom and right. Type session title, chairperson, and his or her institution in the upper right corner. Type title of your paper, your name, and your institutional affiliation in the upper left corner. For confirmation that your abstract has been received, enclose a stamped, self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered. (**Note:** For sessions having co-chairs, abstracts should be sent to **each** chairperson.)

Greek and Roman Sculpture. Richard Brilliant, Dept. Art History and Archaeology, 815 Schermerhorn Hall, Columbia University, New York, N.Y. 10027. Papers are limited to 25 minutes.

Late Antique, Early Christian, and Early Medieval Narrative Cycles: The Surviving Evidence East and West. Margaret E. Frazer, Curator, Dept. Medieval Art, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028

Papers are solicited that examine the nature of narrative cycles in the West and in Byzantium from the fourth to the tenth century AD based on existing pictorial and literary evidence. Emphasis should be placed on the nature and purpose of these cycles and on what they may have contributed to later Medieval episodic illustration.

The Monumental Program: Patrons and Practice (1000-1400 A.D.). Thomas Lyman, Art History Dept., Emory University, Atlanta, Ga. 30322.

Papers are welcome for consideration that treat the relationship between artistic production and official or private patronage in the planning, design, or construction of monumental programs from the "First Romanesque" to the "Late Gothic" in Europe. Preference will be given to papers addressing the interaction between established shop

practices in the various mediums and specific requirements of individual or institutional commissions. Your thesis should be exemplified by a particular monument or groups of monuments that reflect a pattern bearing on style and meaning in the development of monumental art. Papers should be limited to 20 minutes.

Art and the State in the Early Renaissance. Debra Pincus, Dept. Fine Arts, University of British Columbia, 6333 Memorial Road, Vancouver, B.C. Canada. V6T 1W5.

The session is open to papers that deal with the making and use of images as part of the developing state consciousness of the early Renaissance — art in its role of assisting the self-definition and self-promotion that accompanies the establishment of the modern state in the course of the fourteenth and fifteenth centuries. Papers may focus on painting, sculpture, architecture, architectural complexes, or projects (even if unrealized) from roughly 1350 through the early sixteenth century, either inside or outside Italy.

Traditions and Transformations in Northern European Portraiture. David R. Smith, Dept Arts, University of New Hampshire, Durham, N.H. 03824.

Renaissance portrait masters established long-lived conventions of form and characterization that are often as much social as artistic and that embody implicit understandings of the individual and his roles. This session will examine Northern European portraiture of the fifteenth through the eighteenth centuries in light of these traditions of form and meaning, as well as the transformations wrought upon them by changing social ideals and new perceptions of the self.

Interpreting Sixteenth- and Seventeenth-Century European Prints and Drawings. Thomas DaCosta Kaufmann, Dept. Art and Archaeology, Princeton University, Princeton, N.J. 08544.

Papers are invited on any aspect of prints and drawings produced in any area of Europe. Preference will be given, however, to those offering new interpretative approaches.

Teaching in Academies, from the Renaissance to the Twentieth Century. Carl Goldstein, Dept. Art, University of North Carolina at Greensboro, Greensboro, N.C. 27412.

This session will examine the methods taught in academies, particularly as these methods may be recognized as underlying compositions developed for competitions and diploma works. Preference will be given to papers that are specific in relating practices to precepts.

The Iconology of Ruins. Robert Enggass, University of Georgia, Athens. Address abstracts to 340 West Lake Drive, Athens, Ga. 30606.

Papers are invited that deal with Renaissance, Baroque, or Neoclassical art (paintings, drawings, prints, landscaped gardens) that include real or imaginary classical ruins. Such works of art are to be considered as a reflection of some (preferably one) specific aspect of cultural or intellectual history.

Seventeenth- and Eighteenth-Century Painting in France and Italy. Donald Posner, Institute of Fine Arts, N.Y.U. Address abstracts to P.O. Box 16, Rocky Hill, N.J. 08553.

A general session, but preference will be given to papers on major monuments, artists, or themes.

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Color in Art: Ancient to Contemporary. Marcia B. Hall, Tyler School of Art, Temple University, Philadelphia, Pa. 19122 and Charles Parkhurst, Williams College Museum of Art, Williamstown, Mass. 01267.

This session is designed to explore possible approaches to the problem of color: stylistic, iconographical, technical, scientific, theoretic, historic doctrines, and other. A wide range of material is also sought, from ancient to contemporary art. Papers that demonstrate a particularly interesting methodology will be given preference. Abstracts should be submitted so as to be received by *September 15*.

Italian Art of the Nineteenth and Twentieth Centuries. Marianne W. Martin, Dept. Fine Arts, Boston College, 885 Centre Street, Newton, Mass. 02159.

Manet, Degas, Impressionism: New Approaches. Joel Isaacson, Dept. Art History, Tappan Hall, University of Michigan, Ann Arbor, Mich. 48109.

A session devoted to new research on the work of Manet, Degas, and the French Impressionists. It is hoped that papers will focus on specific works or on themes that can be demonstrated through close visual analysis. With a bias towards the value of a lively demonstration of points through active recourse to slides on the screen, preference will be given to papers that would stress visual or formal analysis and interpretation, but by no means need proposals be limited to that vein of investigation. The hope is that new approaches to, or new ideas on how to approach, formal, thematic, and contextual problems within the work of these artists will be forthcoming. High quality slides should be a primary consideration.

Reassessments and New Discoveries in Victorian Art. Susan P. Casteras, Yale Center for British Art, 2120 Yale Station, 1080 Chapel Street, New Haven, Conn. 06520.

In anticipation of the March 7—May 27, 1984 exhibition of the Pre-Raphaelite Brotherhood at the Tate Gallery and in recognition of other exhibitions devoted to Victorian art during the past few years, this session will examine the new developments in this field in both North American and English scholarship, including a focus on "rediscovered" artists or works of art. Papers are invited that consider paintings, sculptures, drawings, or themes related to this subject, especially those which suggest, reflect, or analyze recent changes in attitude and approach to this hitherto neglected aspect of art history.

Nineteenth- and Early Twentieth-Century Landscape Painting in Northern Europe and North America. Louis Hawes, Dept. Fine Arts, Indiana University, Bloomington, Ind. 47405.

This session invites papers on significant works by significant landscape painters of Northern Europe and North America from the romantic era through the early twentieth century.

Realism in Twentieth-Century European and North American Art. Ida Katherine Rigby, Dept. Art, San Diego State University, San Diego, Calif. 92182.

The session will investigate the diversity of styles and impulses behind and functions of realism in twentieth-century western art. Subjects could range from social commentary in prints, to social realism, photography, illustration, photo-realism, and precisionism, to the treatment and meaning of landscape imagery in American and Canadian art. On the basis of abstracts submitted by *September 1*, five-page elaborations will be requested, due *October 1*. Papers will be chosen from among the latter.

Responses to Modernist Art, 1900—1946: The Role of Public and Private Institutions, Patrons, Critics, Publications, and Artists in Establishing Radical Twentieth-Century Art Forms and Art Theory in North America. Sam Hunter, Dept. Art and Archaeology, Princeton University, Princeton, N.J. 08544.

Papers are invited on the reception, criticism, and institutionaliza-

tion of modernist art in North America, in the period from Fauvism through Abstract Expressionism and from the Stieglitz dispensation through the activities of The Art of This Century Gallery. The focus will be on patronage and cultural history rather than individual or group styles, their analysis and development. The role of influential individuals, institutions, programs, and ideology that introduced, and encouraged public assimilation of, radical modern art forms in our century, through World War II, is emphasized.

Canadian Art and Architecture. Dennis Reid, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Canada, M5T 1G4; and Pierre du Prey, Canadian Centre for Architecture, 1440 Ste. Catherine Street West, 2nd floor, Montreal, Quebec, Canada, H3G 1R8.

Papers may be read in either English or French, but abstracts submitted in French should be accompanied by an English translation. Deadline for submissions is *September 15*.

Theories of Proportion in Architecture: Comparative Studies. Renata Holod, Dept. History of Art, University of Pennsylvania, Philadelphia, Pa. 19174.

In various pre-modern cultures throughout the centuries architects have employed proportional systems both for practical and iconographic purposes: Classical Greek, Byzantine, Islamic, Gothic, Renaissance, Hindu. Papers are to present recent research in any of these areas, with a view towards defining commonalities and, in synchronic cases (such as Timurid Iran and Renaissance Italy), to look for possible links (such as movement of architects, circulation of treatises, Zeitgeist). It would also be of interest to establish whether such systems indeed affected the aesthetic experience of architecture.

New Field Methodologies Suggested by the Experience of Art in Its Oriental Context. Louise Allison Cort, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560; and Michael Meister, Dept. History of Art, G-29 Fine Arts Bldg. CJ, University of Pennsylvania, Philadelphia, Pa. 19104.

The history of art outside the European context has borrowed many methodologies from the discipline of art history as practiced in western countries. The problems and opportunities of oriental field-work, however, often suggest new approaches, extending western techniques but growing from the particular facets of the society studied. Methodologies that grow out of the opportunities of such field-experience often represent indigenous paradigms enriched by western perceptions. Papers are requested that exemplify new methodologies developed from such field-experience.

Secular and Sacred in Islamic Art. Erica Cruikshank Dodd, Dept. History and Archaeology, American University of Beirut, Beirut, Lebanon.

The use of the terms "secular" and "sacred" in Islamic art implies a separation between God and his handiwork. This kind of separation may not be admissible for Islam. If these terms are not to be used, an alternative approach is needed. Papers are invited that will contribute ideas to this problem and will be selected on the basis of their relevance to the discussion. The session will consist of four papers of twenty minutes each, followed by discussion, and they will be selected on the basis of abstracts submitted before *September 15*. Completed texts should be circulated ahead of time (mail between Lebanon and the U.S. takes 10-14 days).

Open Session I and II. Richard E. Spear, Dept. Art History, Oberlin College, Oberlin, Ohio 44074; and Thalia Gouma-Peterson, 394 Edgemoor Place, Oberlin, Ohio 44074.

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

Neither rain nor sleet nor snow . . . nor anything else that this Year of the Angry Sky Gods could inflict . . . kept more than 4,500 of us from attending this year's Annual Meeting in Philadelphia. It was our first meeting in the City of Brotherly Love since 1964, and (weather notwithstanding), the city did everything possible to make us feel welcome, wanted, and brotherly (and sisterly) loved.

Receptions—at the Pennsylvania Academy of Art and commercial art galleries on Wednesday evening, at the University of Pennsylvania on Thursday evening, and at the Philadelphia Museum on Friday evening—were particularly gracious, and more than one impressed visitor was heard to exclaim before more than one splendid artwork, "Oh, my gosh, I didn't know they had *this* here!"

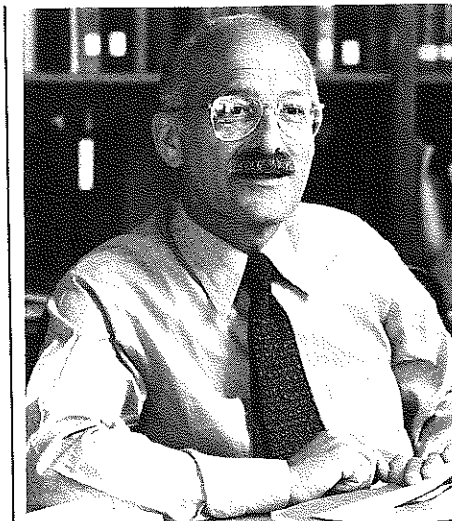
Convocation, held on Friday evening at the Philadelphia Museum of Art, was one of the nicest ever, owing, in large measure, to the fact that most of the award recipients (see page 6) were there to accept their awards in person. The Convocation Address, in which **Irving Lavin** considered "The Art of Art History," was broadcast to overflow crowds over closed-circuit television.

Obviously, no one person can have an overall impression of sessions, especially if that one person is more concerned with whether the projectors are working than with what the speakers are saying. All I can say is that the

innovative "Changing My Mind" session, held Saturday afternoon as an art historical grand finale, was both a crowd puller and a crowd pleaser, and that several of the monographic sessions (Eakins, Van Eyck, and the discussion of the disputed attribution of the Siense fresco) drew crowds far in excess of the limited space assigned to them. (About which apologies to all involved; meeting rooms at the Franklin Plaza were more limited and less flexible than usual.)

The split hotels (sessions at the Franklin Plaza, placement at the Philadelphia Centre) received mixed reviews, with the majority tending to favor all of us together at one hotel whenever possible. (We agree absolutely, but issue advance warning that given the size of our attendance and our demands for meeting room space, it is no longer always possible.)

Placement went relatively smoothly, although the two-hotel number was hard on candidates—particularly artists lugging large portfolios—who had to shuttle back and forth between the two hotels for interviews. The shuttling, for the most part, was accomplished without benefit of our promised Free Shuttle Bus: a one-day trial run through Philadelphia traffic proved that almost anyone could—and did—get there faster by walking. 1,083 candidates registered at the Placement Bureau; there were a total of 442 jobs available (271 in the January Positions Listing; 171



Irving Lavin, Institute for Advanced Study

listed for the first time in the Annual Meeting.)

Exhibits get better . . . and bigger. This year there were 106 exhibitors, who, with sharing, filled 91 booths. There were the usual twenty-odd alumni reunions.

I honestly can't believe it's time to start thinking about Toronto! **R.R.W.** ■

shows by artist members

A listing of solo exhibitions by artists who are members of the CAA. Those sending information for listing should include name of artist, gallery or museum, city, dates of exhibition, and medium.

Benny Andrews. Glass Gallery, N.Y.C., February 5—March 3. "25 Years of Drawings."

Robert Berliand. Tomasulo Gallery, Union County College, Cranford, N.J., February 4—28. Paintings.

Gloria DeFilippis Brush. The Silver Image Gallery, Seattle, January 13—February 13. Tweed Museum of Art, University of Minnesota-Duluth, February 6—27. Recent hand colored photographs.

Diane Burko. Marian Locks Gallery, Philadelphia, February 1—28. "Pennsylvania Waterways Project," paintings.

Bernie Carreno. Ruth Volid Gallery, Chicago, March 18—April 30. "Sky Lines," sculpture.

Constantine Christofides. University of Washington, Traver Sutton Gallery, Seattle, March 4—April 2. "Twelve Years/Sixty Pictures," photography.

Robert Cronin. Gimpel & Weitzenhoffer Gallery, N.Y.C., November 30—December 31, 1982. Recent sculpture.

Sidney Geist. Ingber Gallery, February 22—March 12. Recent sculptures.

Judith Godwin. Phoenix II West Gallery, Washington, D.C., March 29—April 23. Paintings and drawings.

Jacqueline Gourevitch. Center for the Arts, Wesleyan University, Middletown, Conn., January 26—March 25. Paintings/drawings.

Sidney Guberman. The Art Museum, Princeton University, N.J., May 31—June 18. Sculpture maquettes and works on paper.

Roger Howrigan. University Club Gallery, San Francisco, January 1983. Watercolors.

Joy Jacobs. Columbus Museum of Art, Ohio, January 22—February 27. Mixed media paintings on paper.

Ellen Lanyon. Susan Caldwell, Inc., March 5—26. N.A.M.E. Gallery, Chicago, May 13—June 30. Screen works, artist's book, and other works.

Judy Loeb. Eastern Michigan University, Ypsilanti, January 17—February 11. "Hycinths to Feed Thy Soul," paintings.

Gerald A. Matlick. Owensboro Museum of Fine Arts, Ky., January 16—February 6. Watercolors and prints.

Michael S. Oruch. Three Illinois Center, Chicago, January 7—February 28. Recent paintings.

Howardena Pindell. A.I.R. Gallery, February 1—19. "Memory Series: Japan," recent work on canvas and on paper.

Brent Edward Pulsipher. Blanden Memorial Art Gallery, Ft. Dodge, Iowa, February 27—March 27. Drawings, paintings, prints.

Juliet Rago. Cudahy Library, Loyola University of Chicago, March 1—31. "The English Landscape," drawings and watercolors.

Beth Shadur. Lake Forest College, Sonnenschein Gallery, Lake Forest, Ill., March 15—April 9. Quincy College, Quincy, Ill., September. WARM Gallery, Minneapolis, November. Paintings and drawings.

Diana Shaffer. J.M. Moudy Building, Texas Christian University, Fort Worth, March 21—April 15. "Eurhythmy: A Sculptural Installation." Wichita Falls Art Association, Tex., October 2—November 4. "Works on Paper."

June Silverberg. Bowery Gallery, N.Y.C., March 25—April 13. Paintings.

Vivienne Thaul Wechter. Kourous Gallery, N.Y.C., January 8—22. Saint Peter's Church, N.Y.C., January 14—April 10. Recent paintings.

Dale Zheutlin. Departure Gallery, N.Y.C., February 2—28. Ceramic constructions. ■

announcements

Art Journal: Art and Science Issue

Papers are invited for a special issue of the *Art Journal* devoted to Art and Science, currently planned for fall, 1984. Articles should be concerned with the influence of great moments in the history of science on artists and art, either historical or contemporary. Also, vice-versa; the influence of great moments in art on the history of science. Artists as well as art historians are invited to submit. Please send abstracts to guest editor Samuel Y. Edgerton, Jr., Williams College-Clark Art Institute Graduate Program in the History of Art, Box 8, Williamstown, Mass. 01267, by October 1, 1983.

Yes, Virginia, There Still Are NEH Fellowships . . .

Confirmed reports have it that there has been a sudden (though hardly inexplicable) drop in the number of fellowship applications received by the National Endowment for the Humanities and by its sister agency, the National Endowment for the Arts, which has left certain pundits pondering whether, indeed, these programs should not be cut further. Far be it from us to urge upon anyone the grind of grant application simply to make a political point. Rather, we simply wish to remind our readers that these fellowships, though hardly the most prominent national priority, do still exist. The National Endowment for the Humanities is offering 120-130 fellowships in each of the following programs for 1984-85: *Fellowships for Independent Study and Research* are for younger and senior scholars, teachers, and others who can make significant contributions to knowledge, usually in the form of scholarly publication. *Fellowships for College Teachers* are for those who teach undergraduates, particularly in institutions that do not have Ph.D. programs. Proposals may be directed either towards scholarly publication or towards course content and teaching. Both fellowships are for periods of six to twelve months, with stipends ranging up to \$25,000. Application guidelines and materials are available from Division of Fellowships and Seminars, Room 316, NEH, Washington, D.C. 20506. Deadline: 1 June.

International Congress Travel Funds

The CAA has set aside a reserve for travel funds for speakers at the 1983 International Congress in Vienna. All speakers who applied for an ACLS travel grant to attend the Congress and who were not awarded such a grant will automatically be considered to receive a grant from the CAA: your ACLS travel grant application will serve as your application for a CAA grant. All speakers who did not apply for an ACLS travel grant for whatever reason (the usual one being that the chair of your session did not inform you in time that your paper was accepted) should immediately write or call the CAA office for a CAA grant application. Deadline for receipt of CAA applications: 23 May.

Historians of Netherlandish Art

This new organization, formed at the past CAA Annual Meeting, is concerned with communication and collaboration among historians of northern European art. Those with similar interests are invited to join. Two newsletters and a membership directory will be distributed annually; initial dues are \$10. For further information: Carol Purtle (president), Dept. of Art, Memphis State University, Memphis, Tenn. 38152 or Kahren Hellerstedt (secretary-treasurer), Frick Fine Arts Bldg., University of Pittsburgh, Pittsburgh, Pa. 15260.

Fulbright Senior Scholarships

Fulbright awards for university teaching and postdoctoral research are offered for periods of two to ten months in more than 100 countries. Applicants must be U.S. citizens and must have had college or university teaching experience and/or a Ph.D. or the equivalent. For applications and additional details on awards: check your institution's Office of the Graduate Dean, Office of the Chief Academic Officer, etc., or write, specifying the country and field of interest, to: Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, D.C. 20036. Application deadlines: 15 June for American Republics, Australia, and New Zealand; 15 September for Africa, Asia, Europe, and the Middle East.

Kress/Trinity College Fellowship

The Samuel H. Kress Foundation, in association with Trinity College of the University of Dublin, is offering a three-year post-doctoral fellowship to begin in October 1983 for research in Japanese, Southeast Asian, Buddhist, or Islamic art at the Chester Beatty Library in Dublin. Interested candidates should contact the SHKF, 221 West 57th Street, New York City 10019.

POST SCRIPT: Essays in Film and the Humanities

Papers are invited for a special issue to cover film in the modernist movement and film's relationship to modernist literature and fine arts. Essays may take a broad overview of the subject or may focus on individual films, directors, or works of art. Possible approaches include definition of modernism, modernist critical theory, conservative and left-wing modernist movements, the avant-garde, allegorical and self-reflexive structures, art as ritual, modernists and their audiences, etc. Two copies of manuscripts of no more than sixteen typed pages, accompanied by SASE, should be sent to guest editor: Robert P. Kolker, 9478 Greco Garth, Columbia, Md. 21045. Deadline: 15 August.

Studies in Medievalism

This publication invites submissions for the following issues: *Medievalism in Germany* (editor, Kenneth Northcott, Dept. of Germanic Languages and Literatures, University of Chicago, Chicago, Ill. 60637), deadline: 1 July; *Medievalism and Religion* (editor, Peter Williams, Dept. of Religion, Miami University, Oxford, Ohio 45056), deadline: 1 September; *Medievalism in Art* (editor, John Zukowsky, Associate Curator in Charge, Dept. of Architecture, Art Institute of Chicago, Chicago, Ill. 60603), deadline: 1 November. Medievalism has been defined as "any aspect of the post-medieval idea and study of the Middle Ages, and the influence, both popular and scholarly, of this study on Western society after 1500."

The Sixteenth Century Journal

This journal invites papers on the visual arts that treat an interdisciplinary subject dating between 1500 and 1600. Manuscripts should be prepared in accordance with the Chicago *Manual of Style*, 12th edition, typed double-spaced on one side only, and submitted in two copies. Illustrations may be submitted provisionally in photocopy, but originals should be sent upon acceptance of the manuscript. A self-addressed envelope with sufficient postage should accompany the submission for return of manuscript and illustrations. Send to the Editor, SCJ, Concordia College, Hamline and Marshall Avenues, St. Paul, Minn. 55104.

Advanced Research in India

Twelve long-term (six to ten months) and nine short-term (two to three months) research awards, without restriction as to field, are offered for 1984-85 by the Indo-U.S. Subcommission on Education and Culture. Applicants must be U.S. citizens at the post-doctoral or equivalent professional level. Those with limited or no experience in India are especially encouraged to apply. Fellowships include \$1,200-\$1,500 per month, an allowance for books and local travel, and international travel expenses, plus special dependent allowances for long-term fellows. Further information from Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, 11 Dupont Circle, Suite 300, Washington, D.C. 20036. (202) 833-4985. Application deadline: 1 July.

Museum Studies Journal

The inaugural issue of this journal, featuring articles on museum history and research, appeared in February. Manuscripts are being accepted now for publication in the issues projected for fall 1983 and spring 1984. Articles are refereed by a national board of recognized museum specialists. For further information, including "Guidelines for Authors," write to: MSJ, Center for Museum Studies, John F. Kennedy University, 1717 17th Street, San Francisco, CA 94103.

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grants and awards



Irene Winter, University of Pennsylvania
Photo: Maryalice Yakutchik

MAC ARTHUR PRIZE FELLOWSHIP

Well, we finally made it! The first art historian to win one of the much-coveted John D. and Catherine T. MacArthur Foundation "genius" awards is Irene Winter, Associate Professor of Art History at the University of Pennsylvania. Her field: art and archaeology of the Ancient Near East and Egypt. Her prize: an unencumbered \$212,000 over the next five years, to do with as she will. Her comments, in response to our note of congratulation: "This MacArthur business literally fell from the sky; it is quite extraordinary, and opens up unthought-of possibilities for the next few years. According to their notice, I am the first art historian to receive such an award—a rather daunting prospect when so many of my colleagues have contributed so profoundly to my own work. Practically, this money will be used to buy "time," as salary replacement spread over several years, to enable me to take leave and write more than a normal full-time teaching load would permit. In terms of scholarship, I already feel that this award is in a way a mandate to take intellectual risks to tackle some of the harder problems in my field. I find the prospect very exciting; and as you say, Whoopee!"

WCA HONOR AWARDS

The Fifth Annual Women's Caucus for Art Honor Awards, intended to celebrate, document, and communicate the professional achievements of talented women in the visual arts, were presented on February 17 during the WCA National Conference in Philadelphia. This year's recipients (ranging in age from 65 to 87 years) are Edna Andrade, painter, Philadelphia; Dorothy Dehner, sculptor, New York City; Lotte Jacobi, photographer, Deering, N.H.; Ellen John-

son, art historian-curator, Oberlin, Ohio; Stella Kramrisch, art historian-curator, Philadelphia; Lenore Tawney, fiber artist, New York City; and Pecolia Warner, quilt-maker, Yazoo City, Miss. In conjunction with these awards, works by the honorees were featured in the WCA Honor Awards Exhibition held February 18-March 27 at Philadelphia's Port of History Museum. The two art historian-curators were represented by their publications.

FULBRIGHT SCHOLARS

For university lecturing and advance research abroad 1982-83, awards in art and art history were made to: Nubar P. Alexanian: Lecturing and research in photography, National Association of Photographers, Peru; Esin Atil, Freer Gallery: Research in Ottoman art, Topkapi Museum, Ankara, Turkey; William R. Biers, Univ. Missouri, Columbia: Research in archaeology, Univ. Evora, Portugal; Carol A. Christensen, National Gallery of Art: Research in painting restoration, Staat Museen Preussischer Kultur, Berlin; Richard M. Cooler, Northern Illinois Univ.: Lecturing in art history, Univ. Sains Malaysia; Alan C. MacTaggart, Lander College: Artist-in-residence (painting), Univ. of Sofia, Bulgaria; Komelia Hongja Okim, Montgomery College: Lecturing in metalsmithing, Hong Ik College, Seoul, Rep. Korea; Warren Sanderson, Concordia Univ., Montreal: Lecturing in art history, Univ. Trier, W. Germany; Juergen Schulz, Brown Univ.: Research in art and art history, Univ. of Venice, Italy; Yoshiko Iwamoto Wada, artist (textiles): Research in Indian resist-dyed textiles, National Inst. Design, Ahmedabad; Jan Zach, emeritus, Univ. Oregon, Eugene: Lecturing in visual art, Banaras Hindu Univ., India.

For university lecturing and advance research in the United States 1982-83, awards in art and art history were made to visiting scholars: Michel M. Frizot, Univ. Dijon, France: Research in history of photography, various U.S. institutions; Nicoletta Misler, Oriental Univ. Inst., Naples, Italy: Research in the work and theory of the Russian painter, P.N. Filonov, Univ. Texas at Austin; Sam J. Ntiro, Univ. Dar es Salaam, Tanzania: Research in Makonde sculpture, Univ. Wisconsin-Madison; Jean J. Passera, artist, Paris: Research in American Art, Maryland Inst., College of Art; Anne Prache, Univ. Paris: Lecture on history of medieval city of Reims and high Gothic art, Univ. Pennsylvania; Matthias Winner, Bibliotheca Hertziana, Max-Planck Inst. (Rome), W. Germany: Research in history of Art, Inst. for Advanced Study, Princeton.

PUBLICATIONS AWARDS

American Women Artists: From Early Indian Times to the Present, by Charlotte Streifer Rubinstein, published by G.K. Hall & Co.,

has been named the outstanding book of 1982 in humanities in the Annual Professional and Scholarly Book Awards sponsored by the Association of American Publishers. Honorable Mention was awarded to *Thomas Eakins*, by Lloyd Goodrich, published by Harvard University Press. AAP's 1982 award for Excellence in Design and Production, Journals, Looseleaf and other Media went to *Via 5: The Journal of the Graduate School of Fine Arts, University of Pennsylvania*, edited by Darl Rastorfer and Deborah Allen, published by The MIT Press.

ARLIS, the Art Libraries Society of North America, presented its Wittenborn Award this year to not one, but three publications of the Archives of American Art (Smithsonian Institution). The award, which was for excellence in production and content of reference books published between 1977 and 1981, went to the Smithsonian Press for *Arts in America, a Bibliography*; G.K. Hall for *Archives of American Art, Collection of Exhibition Catalogues*; and Scholarly Resources for *Archives of American Art, Card Catalogue of the Collection*.

announcements

The Arts and Public Policy

The *Policy Studies Review* will devote its Spring 1984 issue to the subject of The Arts and Public Policy. Papers submitted may also be reviewed for inclusion in a booklength version in a Policy Studies Organization book series. Two parallel themes will be used for selection of manuscripts: "Improvement of Public Policy for the Arts" and "Improvement of the Arts." Papers should include specific recommendations for improvements of the arts through public policy. There is no hidden bias towards "more" or "less" public policy—only towards better policy. The scope embraces all levels of government, but is restricted to the United States. Interdisciplinary studies are encouraged. Manuscripts, along with an abstract of 100-150 words, should be submitted in triplicate to Robert M. Krone, Dept. of Systems Management, University of Southern Calif., Los Angeles, Calif. 90089. Deadline: 1 September.

Antiquarian Society Fellowships

The American Antiquarian Society will award a number of short- and long-term Visiting Research Fellowships during the year June 1, 1983-May 31, 1984. It is expected that recipients will make use of the Society's resources in early American history and culture. For full details: John B. Hench, AAS, Director for Research and Publication, AAS, 185 Salisbury Street, Worcester, Mass. 01609. (617) 752-5813 or (617) 755-5221. The Society also offers scholars who hold sabbaticals or fellowships from other grant-making agencies the opportunity to spend at least four weeks research in its collections (without stipend). For information, same as above.

CAA awards

Awards for excellence in scholarship, teaching, and criticism were presented at the Convocation ceremonies of the 71st Annual Meeting of the College Art Association of America, held on Friday evening, February 18, in the Van Pelt Auditorium of the Philadelphia Museum of Art.

The Distinguished Teaching of Art History Award was presented to **Oleg Grabar**, Aga Khan Professor of Islamic Art and Architecture at Harvard University. The Distinguished Teaching of Art Award went to **Elmer Bischoff**, Professor of Fine Arts at the University of California, Berkeley. The Charles Rufus Morey Book Award was given for *Art the Ape of Nature: Studies in Honor of H. W. Janson*, co-edited by **Lucy Freeman Sandler**, New York University, and **Moshe Barash**, Hebrew University, Jerusalem.

Two Alfred H. Barr, Jr. Awards for Museum Scholarship were presented. For 1980, the award went to the authors of *Great Bronze Age of China*, the catalogue of an exhibition at the Metropolitan Museum of Art. For 1981, the award was presented to **Clifford Ackley**, for *Printmaking in the Age of Rembrandt*, the catalogue of an exhibition at the Museum of Fine Arts, Boston. The Frank Jewett Mather Award for distinction in art criticism went to **Donald Kuspit**, professor of Art, S.U.N.Y., Stony Brook.

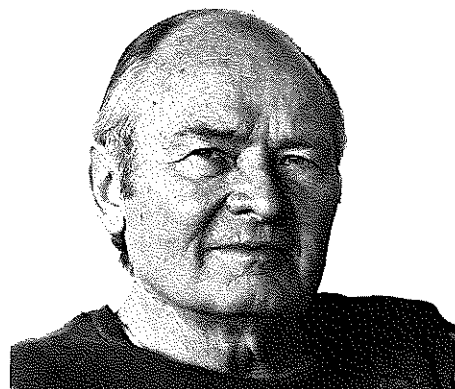
The Arthur Kingsley Porter Prize for the best article in *The Art Bulletin* by a scholar at the beginning of his or her scholarly career was also awarded for two years. For an article appearing during 1981, the prize was given to **Nina Athanassoglou**, University of Delaware, Newark, for "Under the Sign of Leonidas: The Political and Ideological Fortune of David's *Leonidas at Thermopylae* under the Restoration." For an article appearing in 1982, the prize was split between **Eve Twose Kliman**, University of Waterloo, for "Delacroix's Lions and Tigers: A Link between Man and Nature" and **Jeffrey M. Muller**, Brown University, for "Ruben's Theory and Practice of the Imitation of Art."

The citations read as follows:

The Distinguished Teaching of Art History Award

Conveyor of intellectual excitement about Islamic art, of passionate commitment to its study, of delight in sharing new discoveries, information and ideas; consummate stimulus, energetic leader, fount of ideas (some extravagant and unbelievable, most perceptive and cogent), inspirer and enticer, free and independent spirit, adept in literary, religious, social, political, and intellectual history, voluble, volatile (and occasionally bewildering) lecturer, witty, humorous, irreverent, indefatigable interpreter, and subtle politician, you have dazzled undergraduates, converted and fascinated graduates, and astonished colleagues.

That the study of Islamic art is widespread and advanced in North America, represented as it is in more than a score of universities and



▲ **Elmer Bischoff**, University of California, Berkeley
Photo: Mimi Jacobs

▶ **Oleg Grabar**, Fogg Art Museum

institutions by your students, is due to your persuasive demonstration of the riches, rewards, and challenges that await scholarship in the field.

Generous with time, ideas, and your personal notes and library, possessed by a seeming limitless and continuing interest, concern, and compassion for the personal welfare of your students, you have attracted and prepared some of the most original minds in the field. You have expected the best from your students and, with enthusiasm, have given them yours.

The College Art Association is pleased to present you, Oleg Grabar, on the 18th of February 1983, its seventh annual award for Distinguished Teaching of Art History.

Committee: Henry Millon, Chair; Walter Cahn; Martha Kingsbury

The Distinguished Teaching of Art Award

The charge of this committee of the College Art Association is to honor a great artist who has achieved the highest distinction in a career devoted to teaching. The list of former recipients is testimony enough to the high honor this award represents.

This year's distinguished teacher started as an instructor of art thirty-seven years ago. In 1963 he returned to his alma mater, the University of California at Berkeley, where he has taught ever since. A colleague and former student describes him as an "exceptional and inspiring teacher, who helps the student find his or her own potential. His own goals are high and he instills this in others. He is a man of much integrity, curiosity and wit, and this combination makes for lively classes." This deserved reputation is well known throughout the country.

With such high praise for and devotion to his teaching, he has, nonetheless, disciplined himself to pursue his own work as an artist exciting museum- and gallery-goers for many years in more than two dozen one-man shows.



He has already received many honors and awards, and his paintings are included in museums and collections across the country.

As he has brought honor to our profession, we name him the Distinguished Teacher of Art for the year 1983—Elmer Bischoff.

Committee: Sandy Wormfeld, Chair; Joan Brown; Grace Hartigan

The Charles Rufus Morey Book Award

The Morey Prize Committee, this past year composed of Carol Lewine, Richard Shiff, and Richard Turner, has travelled the highways and byways of publishing in 1981. Along the way we have encountered high quality and variety, ranging from traditional and carefully crafted works to boldly imaginative and controversial ones. Yet at journey's end, we remember no one book by an individual author that soars above the rest, none that clearly commands the prize.

We wish to recognize this ending for what we believe it is, a symptom not of weakness, but of the strength and radical pluralism of our efforts as scholars, reflected in a diversified and healthy system of publishing. To celebrate that pluralism, and this year to remember affectionately he who did so much to nurture the system, we are pleased to award the Charles Rufus Morey Prize for 1981 to *Art the Ape of Nature: Studies in Honor of H. W. Janson*.

The Alfred H. Barr, Jr. Award for Museum Scholarship for 1980

The Alfred H. Barr, Jr. Prize for Museum Scholarship for 1980 is awarded to the authors of the exhibition catalogue *Great Bronze Age of China: An Exhibition from the People's Republic of China*, edited by Wen Fong, published by The Metropolitan Museum of Art and Alfred A. Knopf, Inc., New York. Introductory essays by Ma Chengyuan, Curator, Shanghai Museum; Wen Fong, Edward Sanford Professor of Art and Archaeology,

/caa awards

Princeton University and Special Consultant for Far Eastern Affairs, The Metropolitan Museum of Art; Kwang-chih Chang, Professor of Anthropology, Harvard University; Robert L. Thorp, Assistant Professor, Department of Art and Archaeology, Princeton University. Catalogue by Robert W. Bagley, Research Assistant, Department of Fine Arts, Harvard University; Jenny F. So, Research Assistant, Department of Fine Arts, Harvard University; Maxwell K. Hearn, Assistant Curator, Department of Far Eastern Art, The Metropolitan Museum of Art.

The committee regrets the delay in this award of the Alfred H. Barr, Jr. Prize for Museum Scholarship for this impressive and fundamental contribution to the field of Chinese art and archaeology. The catalogue is ambitious in scope and exacting in detail and takes its place as an essential and fertile work for scholars. With the exhibition for which it was written, the catalogue has raised the general awareness and appreciation of this historically important and aesthetically splendid material. Issue will certainly be taken with many of the findings and conclusions of the team of authors; a measure of the issues in question, and it is to the credit of the catalogue that it includes a Summary of Comments on the Catalogue from the Committee for the Preparation of Exhibitions of Archaeological Relics, People's Republic of China. We commend and congratulate the organizers of the exhibition and the authors of the catalogue.

Committee: Henry Hopkins, Chair; Frederick Cummings; Alan Rosenbaum

The Alfred H. Barr, Jr. Museum Scholarship Award for 1981

Clifford Ackley's catalogue, *Printmaking in the Age of Rembrandt*, written for the Boston Museum of Fine Arts, is both an exemplary exhibition catalogue and a permanent contribution to the scholarship of prints. Prints are a medium all art historians know were crucial to the communication of ideas among artists and a broad public from the 16th century onwards. Nevertheless few scholars who do not specialize in the medium can claim to have an adequate knowledge of print production in their field of interest precisely because reliable publications which make a wide range of visual, technical and iconographical information about the entire print production of any European country of any period are not available. Ackley's superb book fills this lacuna for 17th century Holland with breadth, depth and elegance. It covers a hundred artists, many barely known even to specialists and is eloquent testimony to the depth of artistic talent active in 17th century Holland. The catalogue contains much original scholarship affecting the biographies of the artists, the attribution of particular prints, their technique and their meaning, yet the entries never overwhelm the objects. The prints are all reproduced, often to scale and

always with sensitivity to the scale of the original. In addition to an essay on developments in print technique by Ackley, the catalogue also contains an informative and fascinating essay on the collecting and connoisseurship of prints in Northern Europe during the 17th century by William W. Robinson. The book is a model of its kind, one we hope will inspire similarly serious explorations of printmaking in other European countries in the future.

Committee: Ann Sutherland Harris, Chair; Tom Leavitt; Patrick de Winter

The Frank Jewett Mather Award

Since the demise of formalism, art critics have been under particular stress to find a new type of criticism that would fit the rapidly changing and pluralistic nature of contemporary art.

Suddenly, in the midst of the search, there appeared a mighty presence—a man with unbelievable energy, passion, conviction, and an erudite approach which he brought from another discipline—philosophy—where he was already a scholar. His dialectical criticism was less absolute, more open, and seemed particularly suited to postmodernist art.

The sheer quantity of his writing is stunning. Not a month has gone by that articles, reviews, or catalogue essays have not appeared. While the choice of this critic is in part for an earlier body of work, it is in 1981-82 that he has reached a high point with his special understanding of the New (and old) Expressionism and with his Lucas Samaras catalogue essay which reveals his remarkable ability to confront the artist directly and snap back to an empirical kind of writing.

However, it is perhaps more for his spirit of commitment to the field, his unremitting search, that we have chosen to honor Donald Kuspit. In the very process which his methodology dictates, we are made aware of a struggle of the mind to surround and infiltrate the truth as he sees it, which lends art criticism a credibility and dignity so needed at this time.

Committee: Jeanne Siegel, Chair; Brian O'Doherty; Dianne Vanderlip

The Alfred Kingsley Porter Prize for 1981

In her carefully researched and admirably documented article, "Under the Sign of Leonidas," Nina Athanassoglou demonstrates how a single work of art can come to symbolize the political and social ideals of an era. Deftly interweaving politics, history, and art, Athanassoglou explicates the successive emblematic meanings attached to Jacques-Louis David's famous painting *Leonidas at Thermopylae*: a single symbol which at different moments embraces Republican ideals of country and liberty, Napoleon's military achievements, and—in the 1820s—the events of the Greek War of Independence, which was closely associated in the French public mind with the struggle against tyranny. The author's mastery of contemporaneous literature and popular visual imagery enables her

to demonstrate how David's painting became a widely understood icon of liberal thought. Tightly and intelligently argued, this article provides a clear and convincing analysis of how the meaning of a key neo-classical painting evolved in the years following its original conception and execution.

Committee: Alan Shestak, Chair; Peter Humfrey; Anne Markham Schulz

The Arthur Kingsley Porter Prize for 1982

In her article, Eve Twose Kliman reconsiders the view commonly held till now that images of wild animals in Delacroix's work were representative of evil and hostile Nature, antithetical to man. By exploring the broader context of scientific theories of the time, such as comparative anatomy and physiognomy, in which Delacroix took a strong interest, she concludes, instead, that lions and tigers were intended as metaphors, structural and moral, for man. We are thus provided not only with valuable insights into Delacroix's *Weltanschauung*, but also with a better understanding of a crucial issue in Romantic art and theory, the relationship between man and nature.

Jeffrey Muller's article reveals how Ruben's art is studied as well as spontaneous, and is deeply informed throughout by theory. Taking the artist's treatise on the imitation of ancient statuary, along with statements found in letters and other literary fragments, he pieces together a broad theory of imitation that has roots in classical philosophy and rhetoric, and is reflected in the artist's copies after old masters, in his art collection, in the paintings on the facade of his studio, and even in his bold alterations of the old master drawings in his possession. By giving Rubens an articulate voice, Muller establishes a broad theoretical basis for baroque art.

Committee: Nina Athanassoglou, Chair; Larry Ayres; Joseph Connors; Francis L. Richardson

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

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

Letters of recommendations and appropriate supporting materials should be sent to the CAA, 149 Madison Avenue, New York, N.Y. 10016 by November 1. The names and letters of nomination for any candidates who are strong contenders but not the finalist in any given year will be passed on to the award committees for the following year.

conferences and symposia

Raphael: Science & History in Dialogue

A conference to be held at Princeton University, October 6—8. In the past few years, in preparation for the Raphael anniversary in 1983, much restoration and technical investigation of his paintings has been taking place. Speakers from all the major collections of Raphael's paintings have been invited to present papers in language accessible to the art historian on recent discoveries during the technical examination of works in their care. These will be threaded together by a small team of historians who will introduce the facts and problems of the works in question. John Shearman and Marcia B. Hall, co-directors. Reservations are necessary because space will be limited. For more information, contact: Conference Services, Prospect House, PU, Princeton, N.J. 08544. (609) 452-3369.

Medieval Gardens

A symposium to be held at Dumbarton Oaks, May 20—22. There will be sessions on types of gardens (monastic, royal, etc.), on medical and alimentary uses of plants, on garden features, and on garden symbolism and allegory in art and literature. Registration forms from: The Garden Library, DO, 1703 32nd St., N.W., Washington, D.C. 20007.

The Codex in Context

A symposium on the content and context of the Codex Hammer (formerly Codex Leicester) of Leonardo da Vinci will be held at the Walters Art Gallery on May 14. Speakers are Paolo Galluzzi, Director, Istituto e Museo di Storia della Scienza, Florence; Martin Kemp, University of St. Andrews, Scotland; Clifford Truesdell, The Johns Hopkins University; and Frederick Hart, University of Virginia. The Codex itself will be on exhibition May 14—August 28. There is no charge but advanced registration is required. Send a SASE to Education Dept., WAG, 600 N. Charles St., Baltimore, Md. 21201.

Space Technology and the Humanities

The sixth annual session at the International Astronautical Federations 34th Annual Meeting, Budapest, Hungary, October 9—14, 1983. Abstracts and inquiries to Margaret Gorove, Dept. of Art, University of Mississippi, University, Miss. 38677.

Eighteenth Century Studies

The Midwest ASECS invites proposals for its fourteenth annual meeting to be held at Indiana University-Bloomington on October 27—29. Submissions of individual papers, panels, or seminars should be sent as soon as possible, with any inquiries, to Michael L. Berkvam, French and Italian, Ballantine Hall 642, IU, Bloomington, Ind. 47405.

Byzantine Art and Literature around the Year 800

The 1984 symposium at the Dumbarton Oaks Center for Byzantine Studies, focusing on the above topic, will be held April 27—29. It will be directed by David H. Wright (Berkeley) with papers also by Beat Brenk (Basel), Robin Cormack (London), Cyril Mango (Oxford), Ihor Sevcenko (Harvard), and Paul Speck (Berlin). In addition to the major papers, there will be about six shorter communications (10 to 15 minutes each) for which proposals are invited. These should be specific case studies of examples appropriate to the subject of the symposium. They will be reviewed by all the announced speakers and will be selected on the basis both of scholarly quality and suitability as supplements to the main papers. Preliminary inquiries or detailed abstracts to David H. Wright, History of Art Dept., 405 Doe Library, Univ. California, Berkeley, Calif. 94702. Deadline: 10 August.

Science and Technology in Medieval Society

The Medieval and Renaissance Studies Program at Barnard College will devote its fifth annual interdisciplinary conference to be held on November 12 to the above topic. Speakers include Lynn White, Jr., Nancy Siraisi, Brian Stock, Pearl Kibre, Edith Sylla, Nicholas H. Steneck, George Saliba, Tina Stiefel, Linda Ehrsam Voigts, and Samuel Devons. For further information and registration: Pamela O. Long, c/o Prof. Suzanne Wemple, Dept. History, BC, 413 Lehman Hall, N.Y.C. 10027.

Sixteenth Century Studies

The SCS Conference will hold its 1983 meeting at Marquette University, Milwaukee, October 27—29. Further information may be obtained from Carl C. Christensen, Dept. History, Campus Box 234, University of Colorado, Boulder, Colo. 80309.

Each year the SCS awards the Carl S. Meyer Prize for the best paper presented at the meeting by a graduate student or person who has received the Ph.D. within the past five years, and the Nancy Lyman Roelker Prize for the best articles in English on sixteenth-century France published in the previous calendar year. The deadline for submission of papers for the Meyer Prize and submission or nomination of articles for the Roelker Prize is August 15. All materials should be sent to Carl C. Christensen.

Slavic Studies

The fifteenth annual convention of the American Association for the Advancement of Slavic Studies, hosted by the Central Slavic Conference, will take place October 22—25 at the Radisson-Muehlebach Hotel, Kansas City, Mo. For further information: AAASS, History Dept., Stanford University, Stanford, Calif. 94305. (415) 497-9668. ■

information

For a book on the life and art of the American painter **Andrew M. Dasburg** (1887-1979), letters by or to the artist and information on the location of works of art are sought. Contact Sheldon Reich, Art Dept., Univ. Arizona, Tucson, Ariz. 85721.

For an annotated listing of **documentary 16mm films and video and audio tapes that interview contemporary artists**, producers of such documents or persons with suggestions for listings are requested to contact Sue Besemer, Assoc. Librarian, BL318, State Univ. College, 1300 Elmwood Ave., Buffalo, N.Y. 14222 or Chris Crosman, Curator of Education, Albright-Knox Art Gallery, 1285 Elmwood Ave., Buffalo, N.Y. 14222.

For a dissertation on **Cass Gilbert's practice between 1899 and 1905**, information is sought on some of his employees: Georges-Eugene Thire (b. 1872); Ernest-Michel Hebrard (b. 1875); and Leon Murier (b. 1870). E.-M. Hebrard's brother, Jean Hebrard, taught at American universities from 1906 into the 1940s so the location(s) of his papers are sought as well. Sources for primary materials or references to any of these French architects may be sent to Sharon Irish, 5333 S. Harper #3, Chicago, Ill. 60615.

The Norton Gallery of Arts is organizing an exhibition of **silverpoint drawings** in American Collections, which will open in early 1985. Information about the location of silverpoint drawings in the U.S., as well as about artists currently working in the medium, should be sent to Bruce Weber, Curator of Collections, NGA, 1451 S. Olive Ave., West Palm Beach, Fla. 33401.

For an exhibition at the Tampa Museum, November 1983—March 1984, work by contemporary artists in all mediums that portrays or comments on **sports, games or recreation in America** are sought. Works may be humorous, ironic, or serious, highly realistic or semi-abstract, large or small. If you have one or more appropriate works, call or write Senior Curator, TM, 601 Doyle Carlton Dr., Tampa, Fla. 33602. (813) 223-8130.

The Corcoran Archives is planning an exhibition titled **Women at the Corcoran** for Spring 1984 that will focus on women students, faculty, and staff who have been associated with the Corcoran Gallery and School of Art. Letters, diaries, photographs and reminiscences are sought. Contact Katherine Kovacs, Archivist, CGA, 17th and New York Ave., N.W., Washington, D.C. 20006. ■

"Make things as simple as possible, but not simpler."

— Albert Einstein

CAA newsletter

people and programs

Material for inclusion in People and Programs should be sent to College Art Association, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 1 June.

IN MEMORIAM

Ulrich Middeldorf, a leading scholar of Italian Renaissance art and director, from 1953 to 1968, of the Kunsthistorisches Institut in Florence, died on February 19 at the age of eighty-one. Born in Germany, Middeldorf came to the United States shortly after Hitler came to power and, from 1935 to 1953, taught at the University of Chicago, where he chaired the department from 1938 on. He was, as Sir John Pope-Hennessy put it, "that rare thing, a scholar who realized himself through the self-effacing encouragement and disinterested help that he gave to other scholars. Under his direction, the German Institute in Florence became the most productive center in the world for Renaissance studies, and there are few students of Italian sculpture and painting who do not owe him an incalculable debt." Middeldorf's own publications include *Raphael's Drawings* (1945) as well as other books and more than 200 articles and reviews, particularly on the sculpture and decorative arts of the Italian Renaissance. He was president of the College Art Association in 1939.

Jim Breckenridge, professor of art history at Northwestern University, died suddenly on December 18. He was only fifty-five years old, and had been scheduled to give a talk at this year's CAA annual meeting. Breckenridge earned his Ph.D. at Princeton in 1957. He served as curator at both the Corcoran Gallery of Art and the Baltimore Museum and taught at the University of Pittsburgh before coming to Northwestern, where he had been ever since 1961. He is the author of *Numismatic Iconography of Justinian II* (1959) and *Likeness: A Conceptual History of Ancient Portraiture* (1968), as well as numerous articles on Byzantine art and the history of portraiture. His colleagues Betty Iverson Monroe and Olan A. Rand Jr., have written: "Each of us has different memories of Jim, pictures of a unique personality. . . . Perhaps we would all agree that he was a many-faceted person committed to a life of the mind, to the richness of scholarship and his profession. He said once in a faculty meeting that it was the business of university professors not to teach but 'to profess'." In memory of Breckenridge, a fund has been established to purchase written materials in his field to be chosen by a small committee of his former students for presentation to the Northwestern University Library.

ACADEME

Christian F. Otto, associate professor of architecture at Cornell University, will be a member of the Institute for Advanced Study at Princeton for the academic year 1983-84. Otto, who has been on the Cornell faculty

nineteenth-century American fine and decorative arts. In Providence, he will succeed **Lee Hall**, president of RISD since 1975. since 1970, will continue his study of Balhasar Neumann's palace architecture.

Vincent Scully, Colonel John Trumbull Professor the History of Art at Yale University, delivered the 1983 Andrew W. Mellon Lectures in the Fine Arts at the National Gallery of Art this past January and February. The series of six lectures, entitled *The Shape of France*, dealt with the relationship between man-made and natural environments, focusing specifically on the modern French nation.

The Administrative Council of the Istituto per la Storia dell'Arte Lombarda in Milan has named **Jack Wasserman** to serve on the Council. Wasserman, professor of art history at Temple University, replaces **H. W. Janson**.

Frank Stella will take on a new stripe as Charles Eliot Norton Professor of Poetry at Harvard University for the 1983-84 academic year. The Norton chair alternates between the visual arts, music, and literature. Stella will give six monthly lectures, all free to the public. "In my whole life I haven't given six lectures," he said. "I felt I could do it. I thought it would be chicken not to do it."

Norma Kershaw, who teaches art history and archaeology at Hofstra University, recently coordinated a symposium, *New Light on Early Cyprus*, at the Ringling Museum of Art in Sarasota, Florida. The symposium was held in conjunction with the exhibition *Ancient Art from Cyprus: The Ringling Collection*, curated by Kershaw.

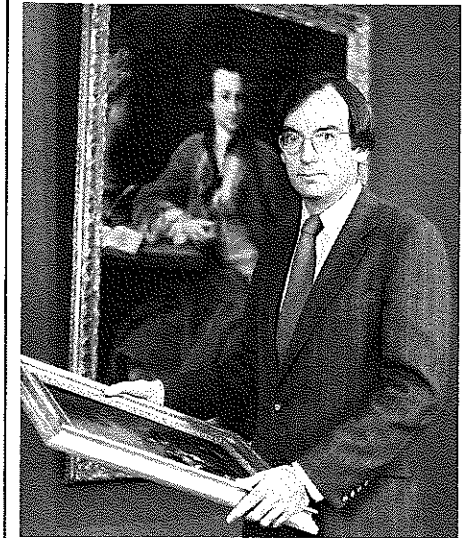
The Parsons School of Design has named **James Wines** chairman of its department of environmental design beginning in September. Wines is president and co-founder of SITE, the architectural and environmental arts organization. What particularly impressed the Search Committee, according to the announcement, is the fact that SITE always had taken a special interest in students and has often made room for their participation on projects it has undertaken.

Joanne Ryan has been named dean of academic affairs at the Philadelphia College of Art. Ryan (M.A., art history and painting, Univ. Notre Dame; Ph.D., aesthetic studies, N.Y.U.) was most recently academic dean and associate professor at Caldwell College in New Jersey.

PCA will soon be looking for a new president, too. **Thomas F. Schutte**, its president for the past eight years, will leave Philadelphia in August to take over the presidency of the Rhode Island School of Design. Schutte's academic background is in economics and business administration. He is the author of *An Uneasy Coalition: Design and Corporate America* and a collector of eighteenth- and

At the San Francisco Art Institute, **Fred Martin** has been appointed dean of the college. Martin (M.A., Univ. California, Berkeley) succeeds **George Manupelli**, who resigned to reassume his professorship at York University, Toronto. Martin has been associated with the Art Institute for more than thirty years, as a student, faculty member, and administrator.

MUSEUMS



John Walsh, Jr., J. Paul Getty Museum

Most popular kid on the block is **John Walsh Jr.**, recently named to succeed **Stephen Garrett** as director of the J. Paul Getty Museum in Malibu, Calif. The post—given the museum's \$1 billion endowment and the plans of its trustees to build three new art institutions in the Los Angeles area—is a plum; and Walsh—by all accounts, including our own—is a peach. Walsh has been the Mrs. Russell W. Baker Curator of Paintings at the Boston Museum of Fine Arts since 1977. During his tenure there, the department of paintings grew from three to fifteen people, and the Museum established its first restoration department. As Theodore Stebbins, curator of American paintings at Boston, put it: "His range of reference is quite exceptionally wide; he cares for pictures for all the right reasons, and he has made some very fine acquisitions with a limited budget. . . . He has extraordinarily high standards, both moral and professional, as regards people, institutions, and works of art, and I have never known his sense of quality to fail him."

Those qualities were very much in evidence during Walsh's just-completed term on the CAA Board of Directors (1979-83) and for the two years he served as a member of the Board's Executive Committee (1980-81). As a Board member, Walsh led his colleagues to recognize a significant and growing area of intellectual achievement by establishing the CAA's Alfred H. Barr Jr. Award for Museum Scholarship. He also served as chair of the first Barr Award Committee.

Continued on p. 10, col. 1

The Brooklyn Museum, too, has appointed a new director. **Robert Treat Buck** will take over that position in July, succeeding **Michael Botwinick**, who became director of the Corcoran Gallery of Art in January. Buck leaves the directorship of the Albright-Knox Art Gallery, a post he held since 1973, having served there as assistant director from 1970 to 1973. Prior to that, Buck (a graduate of Williams College and N.Y.U.'s Inst. Fine Arts) was director of the Washington University Gallery of Art in St. Louis.

The Philadelphia Museum of Art has announced the appointment of **Mark Rosenthal** as curator of twentieth-century art. Currently curator of collections at the University Art Museum, Berkeley, Rosenthal (Ph.D., Univ. Iowa) assumes his new position in July.

In Pittsburgh, **John Caldwell** has been appointed adjunct curator of contemporary art at the Museum of Art, Carnegie Institute. Caldwell (Ph.D. candidate, Yale Univ.) succeeds **Gene Baro**, who died last November after completing the 1982 *Carnegie International* and organizing more than fifteen other exhibitions during his two-and-a-half year tenure.

Several new university museum and gallery appointments have been announced. **Arthur Blumenthal**, a former curator and adjunct assistant professor of art at Dartmouth College, has been named director of the Art Gallery at the University of Maryland College Park. **Jean E. Feinberg** has been named assistant curator at the Center for the Arts, Wesleyan University, in Middletown, Conn. Most recently she was guest curator at the High Museum of Art, Atlanta. In St. Louis, **Joseph Dale Ketner II** has been appointed curator and registrar of the Washington University Gallery of Art, Steinberg Hall. Ketner was formerly associated with the Fort Wayne Museum of Art. The University of Michigan has added two new members to its staff. **Martha Mehta** is development officer and **Lauren Arnold** is assistant to the director and associate editor of the *Bulletin* for the Museums of Art and Archaeology. Arnold (M.A., Univ. Michigan) succeeds **Jacquelynn Baas**, who is now chief curator at the Hood Museum of Art at Dartmouth College.

Tom L. Freudenheim, director of the Worcester Art Museum, will join the Museum Management Institute as a senior museum associate for the July 10–August 7 course. MMI is cosponsored by The Art Museum Association and the University Extension, University of California, Berkeley as a means of providing accelerated management and business training to professionals in the museum field.



Sydney J. Freedberg, National Gallery of Art
Photo: Michael A. Nedzweski

Sydney J. Freedberg will leave Cambridge on September 1 after thirty years on the Harvard faculty to take up the newly created position of chief curator at the National Gallery of Art in Washington. The chief curatorship, like the deputy directorship held since February 1 by **John Wilmerding**, is a spin-off from the single assistant director/chief curator position held by **Charles Parkhurst** until he left NGA at the end of January. As chief curator, Freedberg, according to NGA Director J. Carter Brown, will "head up the whole intellectual life of the institution as a responsible humanistic center." He brings to that position not only his teaching experience at Harvard, but also a longstanding involvement with museums and a superb record of scholarly publication in the field of Italian art of the High Renaissance and Mannerist periods.

The Santa Barbara Museum of Art has named **Richard V. West** director. West (M.A., Univ. California, Berkeley) had been director for the past ten years of the Crocker Art Museum in Sacramento.

In Washington, the National Museum of American Art promoted **Charles Robertson**, formerly associate administrator, to assistant director/museum resources.

William C. Agee is the recipient of the first Alice P. and R. Brown Fellowship at the Archives of American Art. As senior visiting scholar, Agee will concentrate his research on the period 1910 to 1945 with emphasis on continuing traditions of modern American art and its relation to art internationally.

Reilly P. Rhodes has been appointed centennial coordinator for the 1985 Detroit Institute of Arts celebration. He will work closely with curators to focus national and international attention not only on the Art Institute but also on the entire Detroit community.

Several changes have taken place at the Solomon R. Guggenheim Museum. **Louise Averill Svendsen** has retired as senior curator, a post she held since 1978. Svendsen (Ph.D., Yale Univ.) served thirty years at the Guggenheim and has now been named curator emeritus. **Vivian Endicott Barnett** (M.A., N.Y.U., Inst. Fine Arts), who has been associated with the Guggenheim since 1973, most recently as research curator, has been appointed curator. **Susan B. Hirschfeld** (M.A. cand., Hunter College, C.U.N.Y.), with the Guggenheim since 1976, has been named assistant curator.

Alan M. Fern, director of the Smithsonian Institution's National Portrait Gallery and former director of the Library of Congress's special collections that include the Historic American Buildings Survey, has been elected an honorary member of The American Institute of Architects.

RELATED ORGANIZATIONS

New officers of the Art Historians of Southern California, elected at its meeting last fall, are **Dericksen Brinkerhoff**, University of California, Riverside, president; **Shelly Bennett**, Huntington Library, vice president; and **Kenneth Hamma**, University of Southern California, secretary/treasurer.

The Mid-America College Art Association also has new officers: **James A. Sterritt**, Washington University, president; **Thomas Marin**, Ohio State University, vice president; **G. Alden Smith**, Wayne State University, vice president for continuity; **Gyuri Hollosy**, Washington University, treasurer; and **Stan Strembicki**, Washington University, secretary. The 47th annual meeting of MACAA will be hosted by Washington University School of Fine Arts, October 26–28, in St. Louis. The conference steering committee is co-chaired by **James Sterritt** and **Michael Taylor**, University of Missouri-St. Louis.

F.A.T.E. (Foundations in Art, Theory and Education) officers elected for 1983-84 are: **Arline Lederman**, Montclair State University, president; **Adrian R. Tio**, Bowling Green State University, vice president; **Jonathan Block**, Parkland College, secretary/treasurer. **Richard Martin**, Fashion Institute of Technology, will serve as F.A.T.E. Newsletter editor and **Thomas Marin**, Ohio State University, will serve as C.A.A. liaison.

New trustees of the American Federation of Arts are **N. Richard Miller**, a New York City businessman, currently a trustee of the Philadelphia Museum of Art and one of the founders of the Institute of Contemporary Art at the University of Pennsylvania, and **Earl A. Powell III**, director of the Los Angeles County Museum of Art.

STATEMENT OF REVENUES AND EXPENDITURES

REVENUES	1981	1982
<i>Membership Dues</i>		
Individual	\$229,644	\$247,844
Institutional	121,237	102,157
Total Dues	\$350,881	\$350,001
<i>Other Income</i>		
Positions Listings Subscriptions	\$ 25,581	\$ 32,801
Institutional Placement Listings	15,635	10,035
Art Bulletin Subventions	39,612	42,954
Interest and Dividends	57,882	57,117
Book Service	(749)	1,802
Miscellaneous Publications Sales	11,643	9,226
MFA Programs Directory	1,466	1,121
1978 Ph.D. Survey	960	675
Studio Guide	5,549	2,962
MFA Survey	486	-0-
Annual Meeting (net)	36,643	76,783
Computer List Sales	7,001	2,116
Gain/Loss on sale of securities	21,192	-0-
Miscellaneous	1,339	-0-
Total Other Income	\$224,240	\$238,492
Total Revenues	\$575,121	\$588,493
<i>EXPENDITURES</i>		
<i>Administrative Costs</i>		
Salaries	\$115,988	\$114,091
Payroll Taxes and Fringe Benefits	21,018	21,696
Rent and Cleaning Services	23,030	35,100
Office Expenses/Printing/Postage/ Stationery/Mailing Services	26,943	24,944
Telephone	3,124	2,581
Accounting Fees	4,151	4,637
Office of the President	145	140
Insurance	3,038	3,133
Administrative Travel and Expenses	1,393	1,229
Total Administrative Costs	\$198,830	\$207,551
<i>Other Costs</i>		
Honorarium, Monographs Series Editor	\$ -0-	\$ 2,000
Art Bulletin	174,400	179,919
Art Journal (net)	30,586	44,704
Newsletter (net)	12,979	16,523
Board Travel/Meeting Expenses	11,168	5,029
Committee Expenses	569	2,260
Professional Dues	2,464	1,900
Award Expenses	633	288
Placement Service	45,457	53,681
Federal Taxes	850	190
Miscellaneous	406	1,874
Total Other Costs	\$279,512	\$308,368
Depreciation	\$ 1,595	\$ 2,670
Contribution to Joshua C. Taylor Fellowship Fund	5,000	-0-
Reserve for Moving Expenses	15,000	-0-
Moving Expenses in excess of reserve	-0-	3,060
Rent Stabilization Fund	75,000*	-0-
Reserve for Speakers' Travel, C.I.H.A.	-0-	10,000
H.W. Janson Art Bulletin Fund	-0-	50,000
Total Expenditures	\$574,937	\$581,649
Excess of Revenues over Expenditures	\$ 184	\$ 6,844

STATEMENT OF RESOURCES AND LIABILITIES

RESOURCES	1981	1982
Cash and money market funds	\$306,623	\$265,531
Marketable Securities (at cost)	452,327	452,327
Accounts Receivable (book sales, advertising, misc.)	23,661	19,259
Prepaid insurance	1,233	1,849
Accrued interest receivable	4,896	6,405
Stationery & postage on hand	3,638	4,871
Furniture & fixtures (net)	1,652	3,420
Office Equipment	5,465	7,612
Deposits—Postmaster	2,673	7,036
Due from broker (dividends)	3,048	3,257
Lease hold improvements	-0-	13,495
Total Resources	\$805,216	\$785,062
<i>LIABILITIES</i>		
Accounts payable (printers, etc.)	\$ 24,264	\$ 17,190
Employees withheld taxes	3,845	4,099
Federal income tax payable	1,020	190
New York sales tax payable	136	3
Members' prepayments for books	4,215	-0-
Total Liabilities	\$ 33,480	\$ 21,482
CAA Capital Fund	\$771,736	\$763,580
<i>MONOGRAPH SERIES FUND</i>		
General Fund	\$ 98,976	\$ 144,512
Endowment Fund	200,000	200,000
Total Monographs Fund	\$298,976	\$344,512
<i>MILLARD MEISS PUBLICATION FUND</i>		
General Fund	\$ 90,836	\$107,627
Endowment Fund	437,766	437,766
Total Meiss Fund	\$528,602	\$545,393
Meiss grants committed/payable	\$ 43,900	\$ 16,500
<i>ART BULLETIN INDEX FUND</i>		
Capital Fund	\$ 19,784	\$ 25,083
<i>MEMBERSHIP STATISTICS</i>		
Domestic individuals	6,328	6,769
Foreign individuals	351	334
Domestic institutions	1,246	1,221
Foreign institutions	557	515
Total Members	8,482	8,839
Names and addresses of members are on file at the CAA office, 149 Madison Avenue, New York, N.Y. 10016.		

* Interest only to be used to offset rent increases.

classifieds

The charge for classifieds is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.

FLORENCE, ITALY: SHORT-TERM RENTALS. Modern, comfortable furnished apartments; central locations; 2-6 months. Dott. U. Caravadossi, Piazzetta del Bene 1, Florence. Telephone: 055-283-701. Information from Miles Chappell (804) 253-4385.

SUMMER STUDY IN CRETE, GREECE. July 1-August 16, 1983. Courses: Art history, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577. (914) 694-2200, ext. 331 or 337.

GERMANY: WERTINGEN SYMPOSIUM. Accepting applications for annual sculpture workshop at a large steel work in Bavaria. 5-13 August '83. Room, board, material provided. Send self addressed envelope plus documentation of work and curriculum vitae. Application deadline: 11 June. Apply to: Wertingen Symposium—Jury, c/o Baird Cornell, Gut Deixlfurt, 8132 Tutzing, W. Germany.

PASSAGES TO CHINA. Visit art centers at

Guangzhou, Guilin, Kunming, Chengdu, Xian, Beijing, Hong Kong. Departs August 28, 1983. Write Dr. Robert Kent, Art Department, University of Georgia, Athens, Georgia 30602.

EXHIBIT BOSTON: Gallery Approach Guide for Artists. Over 50 Boston galleries with addresses, phone numbers, hours, people to contact and specializations. Tells how the galleries prefer to be approached. Send \$5 plus \$1 postage and handling. Payable to: Exhibit Press, Box 44844, Los Olivos Station, Phoenix, Arizona 85064.

PHILADELPHIA EXHIBITS: 90 galleries provided detailed information on their preferences and practices for this nationally acclaimed publication. *Philadelphia Galleries: Information for Artists* is an unparalleled resource for artists throughout the country. Send \$5. to: Philadelphia Galleries, P.O. Box 17219, Philadelphia, PA 19105.

HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melczer, Professor of Comparative Literature, Syracuse University (June 20-July 22, 6 credits, undergradu-

ate/graduate; mature learners welcome). Renaissance Italy is the uncompromising stage for this interdisciplinary traveling seminar offered for the seventh consecutive year. All lectures are delivered *in situ*. Guest lectures by Professors Puppi, Gentili, Battisti, Pignatti, Pace, Procacci, Rearick and Joost-Gaugier. Special permits have been secured for the seminar to enter major Florentine museums and galleries at times normally closed to visitors. One-third of the program is taken up by field trips within the larger perimeter of historic Florence, and about two-thirds, by extended travel to Pisa, Lucca, Siena, Perugia, Assisi, Orvieto, Arezzo, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice (three days), and Rome (four days). For further information contact Syracuse University, DIPA, 335 Comstock Avenue, Syracuse, N.Y. 13210. (315) 423-3471.

3 ROOM APARTMENT CENTRAL ROME: Academic year 1983-84. Contact Scavezzi, (416) 920-4000.

SUMMER SUBLET, NEW YORK CITY, June 15-September 15. Furnished Studio, upper East side. \$580/mo. plus utilities. (212) 831-5251. ■

CAA newsletter

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