

CAA newsletter

Volume 8, Number 2

Summer 1983

1984 annual meeting: studio sessions

Studio sessions for the 1984 annual meeting in Toronto have been planned by **Garry Neill Kennedy**, Nova Scotia College of Art and Design. Listed below are the topics he has selected. Those wishing to participate in any session must submit proposals to the chair of that session by **October 1, 1983**. *Note:* Art History session topics were announced in the Spring newsletter. For those whose copies were lost in mail, chewed-up by the dog, or stolen by a colleague: an additional copy may be obtained from the CAA office. Frankly we won't insist upon it, but \$1.00 for postage and handling would be very much appreciated.

The New Figuration. Robert Berling, 215 West 20th Street, New York, N.Y. 10011.

The purpose of the panel will be to explore a number of questions related to the resurgence of figurative painting (and possibly sculpture) that stresses imagery and emotional expression. Some examples of issues to be explored: To what extent do the artists involved draw on Post-Minimalist narrative and confessional modes and on earlier Pop strategies of irony and appropriation? What interactions between personal expression and social considerations are evident? What does today's Expressionism express? To what extent is there simply a resurgence of painting as painting, and what in the 1980s might account for such a development? Is the new painting (and related sculpture) "post-modern" or, rather, part of a new construction of modernism itself? How does this new art align with recent revisionist viewpoints in art history?

The Search for the "Picturesque" of the Eighties: Landscape Painting Today. Wolf Kahn, 813 Broadway, New York, N.Y. 10003.

Is the contemporary landscape paintable, or are we restricted to repeating the "picturesque" of the past? What new structures or formalist concerns are we able to bring to the task? Is descriptive rendering enough? Is there a relation between landscape painting and the environmental? The above are some of the questions that will be considered by this panel.

The Midwest: Figuration and Alternatives. Franz Schulze, Dept. of Art, Lake Forest College, Lake Forest, Ill. 60045.

The panel, informally conducted, will discuss an issue that has preoccupied painting and sculpture in the midcontinent since World War II: the relationship of figurative art to other kinds—abstraction, conceptualism, environmental art, etc. This relationship has often been marked by debate among and between figurists and abstractionists, as well as by persistent concern for the place of middlewestern art as a whole relative to the international scene.

Why Do Sculptors Persist? Barbara Zucker, Art Dept., University of Vermont, Williams Hall, Burlington, Vt. 05405.

When sculptors meet, they invariably complain about the difficulties inherent in making and showing sculpture—its cost, weight, fabrication, and irrevocable physicality. When it is outdoors, sculpture deteriorates, is vandalized, and needs maintenance and repair, as do buildings, yet there is often no funding available to cope with these problems. Historically, sculpture lags behind painting. Sculpture is

caught between palpable reality and ambitions of illusion. Photography, film, and video are the projected two-dimensional images that follow painting. Perhaps the hologram begins to succeed sculpture. However, it is in its infancy and as yet offers no serious alternative. Why do sculptors persist? It cannot be simply that they like to work with their hands.

Strategies of New Media: Questions of Representation/Sexuality/Power. Judith Barry, 170 First Avenue, Apt. 12, New York, N.Y. 10009.

The concept of the media is used in a broad sense to include not only those working in video, film, and performance, but also artists whose work is based on a stated relationship to popular culture. Established artists with specific and well-defined points of view will be invited to pose questions of representation, power, and sexuality that are contained in their analysis of one another's work, to each other. These complex issues will then be opened up for a general discussion among the audience and the panelists at the end of the session.

New Technology in the Visual Arts. Jack Nolan, Massachusetts College of Art, 364 Brookline Ave., Boston, Mass. 02215.

Electronic imaging systems, digital video recording, computer graphics, intelligent machines, satellite telecommunications, interactive user networks—the age of global visual electronics has arrived. Where does that leave the visual artist? The panel will assess the potential of these new technologies and explore their effects on *artmaking*, *art consumption*, *art criticism*, and—perhaps the most problematic—the *education of the artist*. The panel will include artist, designers, and critics.

Crafts in Industry. Robin Muller, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia, Canada B3J 3J6.

The crafts and the various industries that developed from them have alternately collaborated and competed over the last 100 years. Recently a new collaboration has begun, with contemporary craftspersons using industrial techniques, materials, and equipment in their work. In some cases they have actually entered factories to produce work of a scale and technical level impossible to achieve within the limitations of their own studios. Much of this work has been facilitated and supported by workshops and projects that have evolved in the past few years. The workshops have offered new information, resources, and mediums to artists and craftspersons and have supplied a new and important kind of financial support. This panel will examine the impact of works produced in these workshops in the art/craft world, as well as the future of these workshops and the opportunities for financial support that they provide for craftspersons.

Judging Modernity: Manet Revisited. Thierry de Duve, University of Ottawa, Ottawa, Ontario, Canada K1N 6N5.

"The jury has only to say: this is a painting, or that is not a painting." In those words Mallarmé spelled out the true mechanism of institutionalized aesthetic judgment in modernism and, perhaps unwittingly,

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ingly, indicated what the strategic issue of art practice would become for the rest of modernity: to assert the name of painting or, as Duchamp later brought up, the name of art. This was in 1874, when the Salon refused two of Manet's entries and accepted the two others, and Mallarmé had spoken in defense of Manet. It was also eleven years after the *Salon des Refusés*, where the same mechanism was first acted out openly. From then on the modern aesthetic judgment would be cast in the form of a dichotomy; it would be a naming practice: painting or anti-painting, art or non-art, etc. The irony of the current fad around post-modernism is that the very word is shaped in the same binary form. One cannot draw the line between modernism and its supposed aftermath without perpetuating a typically modernist judgment on modernism itself. This panel wants to deal with modernity in such a way that it avoids both the judgmental double bind of post-modernism and the false issue of periodization that it suggests. Therefore, the only line to be drawn will be the bottom line, where it all started. In inviting the panelists to revisit Manet in a seemingly retrospective and art-historical manner, what I want to do is raise some contemporary issues prompted by the post-modernist symptom. How are we to judge modernity in our day, and how are we to reinterpret it? What are the values that we endorse when—and if—we endorse the history of modern art launched by (and around) Manet?

Cultural Criticism and Cultural Industry. Benjamin Buchloch, Dept. of Art, S.U.N.Y. Westbury, Westbury, N.Y. 11590.

This panel will consider the situation and functions of contemporary critical practice (i.e., critical visual production as well as critical theory and cultural criticism) in regard to the dominant modes of cultural production. The question of marginality and commercial hegemony as well as the question of institutional centrality and strategies of decentralization should be addressed.

The Culture of Resistance. Martha Rosler, 53 Pearl Street, Brooklyn, N.Y. 11201.

This panel seeks critics and artists working in any medium whose work points to channels of opposition—including organized opposition—to oppressive social organization, conditions, or institutions (including patriarchy). This would include work that might be seen as constituting a form of resistance in itself, work that posits alternatives, or work that poses a coherent critique. Although explicitness is not necessary, coherence and accessibility are main requirements. No "neo-Expressionist" universalizing, please! "Third-World" and minority submissions are especially encouraged.

Survival of the Studio Artist. Eleanor Dickinson, Gallery and Practicum Dept., California College of Arts and Crafts, 5212 Broadway, Oakland, Calif. 94618.

Achievements in preservation of the artist as well as the art are seen in the strength of art and legal organizations, economic knowledge and control, and the growing strength of the infrastructure of the arts. This panel will discuss survival methods used today by artists, such as passing artists' rights legislation, product labeling to control health hazards in art materials, promoting cheap, legal studio housing, current jobs in the art field in addition to teaching, legal developments to protect and enrich the artist, growth in strength of arts organizations to provide services and support to often isolated artists and the artist with unique problems such as Black or Third World artists, feminists, very old or very young artists, and regional artists. Canadian Government methods of supporting and encouraging Canadian artists will be compared to the present United States Government attitude towards American artists.

DATEBOOK: 1 July deadline ACLS Travel Grant applications (Conferences November—February) . . . 1 September deadline Millard Meiss applications . . . 4—10 September XXVth International Congress of the History of Art, Vienna . . . 1 October deadline 1984 annual meeting abstracts (please note: some sessions have announced earlier deadlines) . . . 5 October deadline for receipt of positions for October 20 Positions Listing. The 1984 Preliminary Program—containing necessary forms and complete information on registration, hotel room rates, low-cost flights, etc.—will be mailed in December.

Artist as Teacher, Teacher as Artist: Canada and America. Gerald Ferguson, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia, Canada B3J 3J6.

There is the presumption that those that teach art; make art; yet their social role is most often identified as teacher, not artist. It is considered presumptive to call oneself an artist—that identification is usually conferred after the fact. On a more pragmatic level, those who make their living from the production of artistic work—and file their income tax accordingly—are, objectively, artists. Because of the higher social status accorded an artist than a teacher, if one happens to do both usually the identification of teacher evaporates. Questions that this panel will deal with are: Is the above supposition correct? If so, has this always been the case? Is it true for America and Canada? Does this supposition say something about the support system for artists? How do Canada and the U.S. compare to Europe in this regard? Is this an issue for both men and women? Is it true that "those that can't do it, teach it"? The panel will be composed of artists teachers with experience in the U.S., Canada, and Europe.

Queen Street West, Canada: The Nature of Art and Its Audience in Toronto. Ian Carr Harris, Ontario College of Art, 100 McCaul Street, Toronto, Ontario, Canada M5T 1W1.

This panel will consider the key issues that characterize Toronto as an art center and the importance of the city for artists, dealers, critics, and curators in Canada.

Issues in Education in the Arts. W.J. Tomasini, Director, School of Art and Art History, Univ. Iowa, Iowa City, Iowa 52240.

This is a CAA Board-sponsored, invitational panel that will be held as part of the Official Opening Session.

SESSIONS OF AFFILIATED SOCIETIES

CAA/ARLIS Joint Session: Books as the Artist's Inspiration. David J. Patten and Michael Rinehart, c/o RILA, Clark Art Institute, Williamstown, Mass. 01267.

Fully documented and illustrated papers discussing literary texts and/or book illustrations that have exerted influence on an artist or artists are to be presented. Book illustrations accompanying literary texts as well as books inspiring artists to create works of art other than illustrations may be treated. Each paper is to be approximately twenty minutes in length and is to be illustrated with slides. Abstracts must be received by 15 August.

Women's Caucus for Art: Self-Portraits by Women: Ann Sutherland Harris, 560 Riverside Drive, New York, N.Y. 10027.

The intent of this regular WCA art history session continues to be the questioning and changing of traditional art historical methodology and content. Papers could explore a single portrait, a group of portraits, or several portraits by different artists.

Call for Proposals. The WCA Program Committee also invites proposals for sessions and panels. The WCA conference is intended to provide both scholarly sessions and more practical sessions addressing institutional change from a feminist perspective. "Crossing Boundaries" has been established as the central theme because we are meeting in Canada and we hope that this crossing of the physical borders between two countries will inspire American and Canadian women to reach a broader level of communication. Proposals for sessions or panels should be sent to: Thalia Gouma-Peterson (College of Wooster) 394 Edgemoor Place, Oberlin, Ohio 44074.

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 September.

IN MEMORIAM



Betty Chamberlain

Betty Chamberlain, one of the truly grand old ladies of the New York art world, died in May at the age of 75. Chamberlain was founder (in 1959) and director (ever since then) of the Art Information Center, a non-profit organization that provides free assistance to artists seeking outlets for their work in New York City and to dealers seeking new talent. The Center also keeps track of exhibitions by living artists (saving all the wonderful posters and postcards the rest of us either tack up on our bulletin boards or simply throw away) and, as a general rule, is able to answer just about any question about living artists that you can't get answered elsewhere.

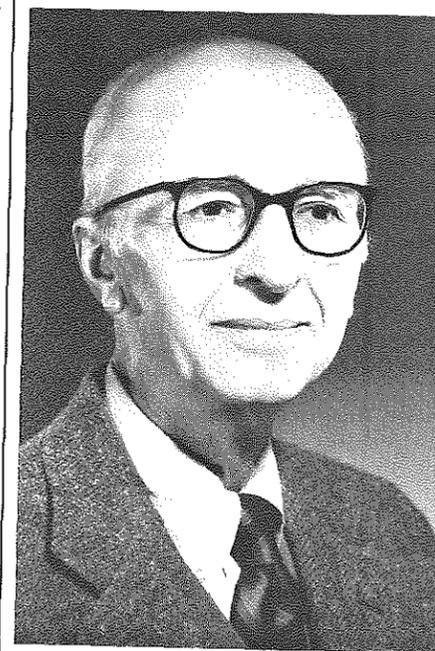
Chamberlain was educated at Smith College and at the Sorbonne. Prior to founding AIC, she was on the staffs of the Metropolitan and the Brooklyn Museums and in the 1950s she was managing editor of *Artnews*. From 1969 to 1974 she wrote an art column for the *Saturday Review* and for the past eleven years she had written a regular column, "Professional Page," for *American Artists Magazine*. A revised edition of her book, *The Artist's Guide to the Art Market*, was published by Watson-Guptill earlier this year.

Winthrop O. Judkins, or Jud—as he was called by his many friends and students—died after a short illness on March 9th, at the age of 70. Born in Glens Falls in New York State, he received his education at Harvard and became an expert in modern art. He came to McGill in 1952, to establish, develop, and consolidate the department of art history, whose chairmanship he retained until his retirement in 1978. Jud continued to teach and to inspire with his enthusiasm and knowledge students and colleagues until his last illness. All who came in contact with him will long remember him for his gifts as a stimulating, inspiring teacher, his warm heart, his kindness and generosity. —George Galavaris

James Breasted Jr., director of the Los Angeles County Museum of Art from 1946 to 1951, died in May at the age of 74. A specialist in modern painting and European art, he started his career as an Egyptologist, following in the footsteps of his father, who had established the Oriental Institute at the University of Chicago. Breasted taught at Colorado College, Hunter College, U.C.L.A., and the Kent School in Connecticut and is the author of *Egyptian Servant Statues* (1949). A self-taught calligrapher, he founded a still extant annual national italic handwriting competition thirty years ago.

ACADEME

Medievalist Jean V. Bony has been named Algur H. Meadows Professor of Art History at Southern Methodist University. Bony, who is professor emeritus at the University of California, Berkeley, will join the SMU faculty in the spring. During the coming fall semester he will serve as Mellon Professor at the University of Pittsburgh. In 1983, Bony was awarded the Medieval Academy of America's Charles Homer Haskins medal for his *English Decorated Style: Gothic Architecture Transformed, 1250-1350*.



Jean Bony, Southern Methodist University

Also at SMU, Alessandra Comini has been appointed to the newly established rank of University Distinguished Professor. Comini, who has written extensively on German Expressionism, women artists, and related topics, will sound a new note in 1984 when Rizzoli is scheduled to publish her *Changing Image of Beethoven: A Study in Myth-Making*. The study develops the theme that the changing visual depictions of Beethoven over the past 200 years offer a key to the shifting



David Pease, Yale University School of Art
Photo: Yale University Office of Public Information

intellectual and cultural history of Europe.

Painter David Pease (MFA Univ. Wisconsin), Dean of the Tyler School of Art, Temple University, since 1978, has been named dean and professor of art at the Yale University School of Art, effective July 1. Pease had been on the Tyler faculty since 1960; before that he taught at Michigan State. His paintings have been included in ca. 275 exhibitions since 1953 and are in numerous public collections. Earlier this year, Pease served as chair of studio sessions for the CAA annual meeting, held in Philadelphia. At Yale, he succeeds Andrew Forge, dean since 1975, who plans to resume fulltime his work as an artist and to teach at the School.

While a successor to Pease is being sought, Philip P. Betancourt has been named acting dean at Tyler. An authority on the art and architecture of the classical periods of Crete and Greece, Betancourt joined the Tyler staff in 1970 and has been chair of the art history department since 1979. Since 1975, he has also been a visiting lecturer in classical archaeology at the University of Pennsylvania.

Memphis State University has named Carol Crown chair of its art department. Crown (Ph.D., Washington Univ.) is also serving as project director of *A Divine Tour of Ancient Egypt*, which has received a \$35,000 matching challenge grant from the Tennessee Committee for the Humanities. The project focuses on an exhibition of ancient Egyptian art scheduled for October 6–December 8 at the University Gallery. Rita Freed (Ph.D. cand., N.Y.U.) has joined the department to curate the exhibition. Guest speakers participating in an associated nine-week lecture series

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slated for this autumn include **Vivian Davies**, British Museum; **Robert Bianchi** and **Jim Romano**, both The Brooklyn Museum; **Bernard Bothmer**, Institute of Fine Arts, N.Y.U.; and **Edward Brovanski**, Museum of Fine Arts, Boston.



Frank H. Goodyear, Jr.,
Pennsylvania Academy of Fine Arts

Frank H. Goodyear Jr. has been appointed president of the Pennsylvania Academy of the Fine Arts. Goodyear (Yale Univ. and the Winterturth Program/Univ. Delaware) came to the Academy in 1972 as curator of the museum. He was appointed director of the museum last October, and then acting executive director of the Academy. Before coming to the Academy, he had been curator of the Rhode Island Historical Society. He took a leave of absence in 1974-75 to serve as acting curator of American painting and sculpture at the Yale University Art Gallery.

Margia Kramer (M.A., N.Y.U.) will join the faculty of the Hartford Art School, University of Hartford, as assistant professor of film/video. A recent recipient of fellowships from the NEA and the New York State Council on the Arts (CAPS), Kramer worked this year at the MacDowell Colony and in New York City on her current project, a video installation about communications called *Progress (Memory)*.

At North Texas State University, Denton, D. **Jack Davis**, chair of the department of art, has been named associate vice president for academic affairs. **Margaret O. Lucas**, associate professor of art and coordinator of graduate studies in art has been named interim chair of the department.

Visiting faculty at the University of Delaware in 1983-84 will be **Marcel Roethlisberg**, University of Geneva, who will be Distinguished Visiting Professor in the fall, teaching

seminars on the *Classical Landscape Tradition* and *Problems in Profane Iconography in European Art, 16th-19th Centuries*; **William Oedel**, Historical Society of Pennsylvania, who will teach a seminar on *Rembrandt Peale and His Contemporaries*, also in the fall; and **Roberta Tarbell**, who will be teaching a seminar on *20th-Century American Sculpture* in the spring.

At The Johns Hopkins University, **Yve-Alain Bois**, Centre National de Recherche Scientifique, has been appointed visiting associate professor for 1983-84. Bois has published extensively on Picabia, Mondrian, Lissitzky, and Malevich. The Hopkins department of the history of art has established a program of associates to bring to its Baltimore campus four or five scholars to conduct intensive research seminars, deliver public lectures, and to work with advanced graduate students. The associates will hold regular, ongoing academic appointments and will spend about a week at Hopkins each year. **Svetlana Alpers**, University of California, Berkeley; **Hans Belting**, University of Munich; and **Elizabeth Cropper**, Temple University; have already been named to the program. Hopkins' professor **Charles Dempsey** will conduct a seminar on research in Italian art at the Hopkins-owned Villa Spelman in Florence during the spring term.

Ann Sutherland Harris will be Visiting Mellon Professor at the University of Pittsburgh for the winter term. **Gabriel Weisberg** has accepted a Visiting Professorship at the University of Maryland for 1984. **Warren Sanderson** of Concordia University, Montreal, has been appointed Visiting Professor in Modern Art at the University of Trier, West Germany, for the second semester 1982-83, under the auspices of the Deutsche Forschungsgemeinschaft.

Steven Mansbach takes a one year leave from the University of Houston Central Campus to join the staff of the NEH, Division of the Museums and Historical Organizations Program. He will be meeting with and counseling NEH institutional applicants seeking grants.

Helene Fried, director of exhibitions at the San Francisco Art Institute, leaves after eleven years to pursue individual projects in the field of cultural planning. She is presently a consultant to Olympia and York, developer with exclusive negotiating rights to Yerba Buena Gardens. She is also co-curator of *California Counterpoint*, an exhibition of work by ten architects, which will be seen at the National Academy of Design in New York and at the San Francisco Museum of Modern Art.

Christiane C. Collins has resigned from her position as head librarian of the Adam and Sophie Gimbel Library of Parsons School of Design to devote more time to her own

research projects. She will continue to teach at Parsons.

Eight schools among the twelve in the area offering graduate degrees in art history were represented at the second **Southeast Graduate Symposium in Art History** held at the Florida State University this past March. Twelve students presented papers; a prize of \$150 in memory of Professor Gunther Stamm was awarded to **Jody Blake** (M.A. candidate, Tulane) for her paper, "The Paintings within Picasso's Paintings." **Donald Robertson** (Tulane) was keynote speaker.

MUSEUMS



Innis H. Shoemaker, Ackland Art Museum
Photo: Charles H. Cooper, Herald-Sun Papers, Durham, N.C.

Innis H. Shoemaker has been named director of the Ackland Art Museum at the University of North Carolina in Chapel Hill. A specialist in prints and drawings, especially of the Italian Renaissance, she succeeds **Evan H. Turner**, who leaves after five years to become director of the Cleveland Museum of Art. Shoemaker (Ph.D., Columbia) had been assistant director of the museum and adjunct assistant professor of art history at UNC-CH since 1976. She served as curator of the Vassar College Art Gallery from 1965 to 1968 and again from 1973 to 1976 and was also assistant professor of art at Vassar.

The Smithsonian Institution Traveling Exhibition Service (SITES) has named **Mary Jane Clark** Head Registrar. Clark (Ph.D. cand., Yale Univ.) has held positions at the Dartmouth College Museum & Galleries, (1977-79); the National Palace Museum in Taipei (1971-74), and at the Ashmolean Museum in 1970. Most recently, she taught a course in Chinese art history at the University of New Mexico in Albuquerque.



Robert C. Hobbs, University of Iowa
Museum of Art

Robert C. Hobbs leaves his post of associate professor of art at Cornell University and curator of contemporary art at the Herbert F. Johnson Museum of Art to assume the directorship of the University of Iowa Museum of Art and an appointment as associate professor in the department of art and art history. Before going to Cornell, Hobbs (Ph.D., Univ. North Carolina-Chapel Hill) taught at Yale and was chief curator of contemporary art and chairman of the curatorial division of the Tehran Museum of Contemporary Art in Iran and curator of education at the Mint Museum of Art in Charlotte, N.C. Hobbs has written extensively on Robert Smithson and other aspects of contemporary art; he was guest editor of the *Art Journal's* fall 1982 issue, "Earthworks: Past and Present."

Marilyn Friedman Hoffman has resigned as director of the Brockton Art Museum in Brockton, Mass., effective February 1, 1984. She came to the Museum as curator in 1971 and became director in 1974.

sustaining members

Sustaining membership is a voluntary category for those who wish to support the CAA beyond their regular income-based dues. The dues for Individual Sustaining Members are \$100 annually. We are gratified to announce the following Individual Sustaining Members for 1983: **Emma W. Alexander**, Ann Arbor, Mich.; **Ralph F. Colin**, New York City; **Sol Alfred Davidson**, Scranton, Pa.; **Luigi De Bei**, Venice, Italy; **Peter A. Lisieski**, Sunderland Mass.; **Cynthia Polsky**, New York City; **Frank J. Rack**, Parma, Ohio; and **Evan Turner**, Hillsborough, N.C.

John Ruskin

An interdisciplinary symposium to be held September 24 at the Yale Center for British Art. Art historians speaking (both during the afternoon session) will be Edward N. Kaufman, Univ. Chicago, on "Ruskin and Architectural Representation," and Allen Staley, Columbia Univ., on "Ruskin and the Pre-Raphaelites." There is no charge and no advance registration is necessary; however, seating is limited to 200. For additional information: Dept. Education and Information (203) 436-1162.

Ceramic Symposium

The Third International Ceramic Symposium will be held October 14-16 in Kansas City, Mo., in conjunction with a major exhibition, *Ceramic Echoes*, at the Nelson-Atkins Museum of Art. Fifteen private galleries and university museums in the Kansas City area will also be exhibiting ceramics in conjunction with the symposium. For registration information: ECHOES, 855 Rockwell Lane, Kansas City, Mo. 64112. (816) 753-5299.

Contemporary Art

The Third Annual Symposium on Contemporary Art at the Fashion Institute of Technology seeks proposals for papers on art since 1945 for 20-minute presentations at the symposium now planned for November 1983. Abstracts of 250-500 words should be addressed to Richard Martin, Exec. Dir., Shirley Goodman Resource Center, FIT, 227 West 27th Street, New York, N.Y. 10001. Deadline: 31 August.

Medieval-Renaissance Studies

The Fourth Biennial New College Conference on Medieval-Renaissance Studies will be held in Sarasota, Fla. March 9-10, 1984. Papers are invited on all subjects, Europe and the Mediterranean, 1000-1600 A.D., with particular interest in urban studies, courtly culture, and drama. Send 1-page abstract to Lee D. Snyder, Dir., Program in M-R Studies, New College of USF, Sarasota, Fla. 33580. Deadline: 1 December. (Note: There is also a national undergraduate student paper contest, cash prizes, papers due 1 February 1984; write for rules.)

Eighteenth Century Studies

The Tenth Annual Meeting of the Southeastern American Society for Eighteenth Century Studies will be held March 8-10, 1984, in Charleston, S.C. Proposals for papers on any eighteenth-century topic are solicited. A two-page prospectus containing the thesis of the proposed paper and relevant bibliographical information should be submitted by 1 July. Completed papers may be submitted up to 1 October, whether or not a prospectus has been submitted earlier. Send to J. Patrick Lee, Pres. SEASECS, Box VPAA, Barry Univ., Miami, Fla. 33161.

Propriety in the 19th Century

The theme of the annual meeting of the Southeastern 19th-Century Studies Association, to be held April 5-7, 1984, at the Virginia Military Institute in Lexington. Twenty-minute papers are invited. Send to Wendy Greenberg, Dept. Foreign Language, Pennsylvania State University, Fogelsville, Pa. 18051. Deadlines: Abstracts by 1 October; final papers by 1 December.

European Influences on the Visual Arts of the Plains

A call for papers for the eighth annual interdisciplinary symposium of The Center for Great Plains Studies, to be held at the University of Nebraska-Lincoln, May 15-16, 1984. It is expected that funds for travel and lodging will be available for accepted speakers who cannot secure support from their home institutions. Submit 150- to 200-word proposals and a one-page curriculum vitae to Joe Nelson, 205 Love Library, UN-B, Lincoln, Neb. 68588. Deadlines: Proposals by 15 October; final papers by 1 February 1984.

Justinian Symposium

To be held at the University of Oregon, Eugene, October 6-9, to celebrate 1500 years since the birth of Justinian. Lectures on the art of the Justinianic period by David Wright, Univ. California, Berkeley, and A. Dean McKenzie, Univ. Oregon. Also included will be lectures on the history, political science, geography, law, and religion of the period by specialists in these areas. Concurrently, there will be an exhibition of church models, casts of ivories, and photographs of Byzantine art and architecture from the sixth century. Organizer of the symposium is A. Dean McKenzie.

Renaissance Nuremberg

A symposium to be held September 23-24 at the Archer M. Huntington Art Gallery, University of Texas at Austin, in conjunction with the exhibition *Nuremberg: A Renaissance City, 1500-1618*. Jeffrey Chipps Smith, curator of the exhibition, will chair the symposium. Speakers will be Christiane Andersson, Columbia Univ.; Richard Field, Yale Univ. Art Gallery; Thomas DaCosta Kaufmann, Princeton Univ.; Keith Moxey, Univ. Virginia; and Larry Silver, Northwestern Univ.

Independent Scholars in the 1980s: Making Connections

A conference to be held September 25 at the World Affairs Council, San Francisco. Ronald Gross will be the keynote speaker. Workshops with independent scholars, librarians, foundation representatives, and business people will address questions of concern to independent scholars. For additional information: Institute for Historical Study, 1791A Pine Street, San Francisco, Calif. 94109, or call (415) 549-1922 or 474-1762.

Art Journal: Poster Issue

Papers are solicited for a proposed issue of the *Art Journal* on "The Poster." Topics might include a theoretical discussion of the aesthetics of the poster, various aspects of poster history (including American posters of the 1930s, posters by artists, propaganda posters, and film posters), as well as corporate and government activity. Abstracts of 1-2 pages (or complete text) should be sent by October 1, 1983 to Joseph Ansell and James Thorpe, Dept. Housing and Applied Design, University of Maryland, College Park, Md. 20742.

Getty Publication Program

The J. Paul Getty Trust is initiating a publication program for the broad range of book-length scholarly manuscripts in the history of art. Eligible for consideration for publication, co-publication, or support are: highly specialized research which may not have a publisher; projects accepted for publication which could be significantly improved in quality or be more accessibly priced for wider dissemination with co-publishing support; scholarly catalogues of major collections in museums; special exhibition catalogues which make a new contribution to knowledge; completed excavation reports; and collected papers from symposia.

With the exception of catalogues for special exhibitions and, in unusual cases, papers from symposia, only complete, unpublished manuscripts will be considered (university microfilm is considered publication). For guidelines and further information, write to: Publication Program, The J. Paul Getty Trust, 1875 Century Park East, Suite 2300, Los Angeles, Calif. 90067.

Columbia Faculty Fellowships

For Junior Faculty. Ph.D. completed between 1 January 1982 and 1 July 1984. Stipend \$20,250, one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds available for research materials, typing, etc. Applications from Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100, Central Mail Room, CU, N.Y.C. 10027. Deadline: 1 November.

For Senior Faculty. Two fellowships for faculty who have been teaching full-time for at least five years, have at least one major publication, but have not yet received tenure. \$25,000 plus regular faculty benefits; half-time teaching. Appts. normally renewed for a second year, sometimes for a third. Candidates must be nominated by the chair of their department or of an appropriate interdepartmental committee; *direct applications from individuals will not be considered.* Additional information: same address as above. Deadline: 1 November.

Harvard Mellon Fellowships

For non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching as college or university faculty in the humanities—usually as assistant professors. Ph.D. required and received prior to June 30, 1982. One-year appointment, July 1984—June 1985, with limited teaching duties, departmental affiliation, opportunity to develop scholarly research. Annual salary \$20,000. For particulars and application procedures, write Richard M. Hunt, Program Dir., Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, Mass. 02138. Deadline: 1 November.

Cornell University

Junior postdoctoral fellowships for the 1984-85 academic year. Ph.D. to be completed and one or more years of college teaching. Focal theme: The Classical Tradition in the Humanities since the Renaissance. Further information available from Eric A. Blackall, Director, The Society for the Humanities, 27 East Avenue, Ithaca, N.Y. 14853. Deadline: 1 November.

NEA Grants for Artists Forums

Director of NEA's Visual Arts Program Benny Andrews has called our particular attention to grants available in the category of Visual Artists Forums. Grants of up to \$5,000 (matched by an equal amount) are available for colleges and universities to support their visiting artists series. Endowment and matching funds may be used for artists' fees, transportation, per diem expenses, and supplies and materials associated with their visit. "Many more artists, art students and faculty, and communities can benefit from this Endowment program than currently apply," says Andrews. Detailed information and application guidelines available from Visual Arts Program/Grants to Organizations, NEA, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506.

Ucross Foundation Residency Program

For artists and scholars. Residency sessions are from January through May and from September through December; residencies may run from two weeks to four months. No fees are charged to residents and no services or products are expected from them. Applications should include a work sample and project idea. For further information: Heather Burgess, Residency Program, UF, Ucross Route, Box 19, Clearmont, Wyoming 82835. Application deadline for 1984 spring session: 1 October.

Haakon Fellowship for Graduate Students

A competitive national award of \$20,000 (over two years) for Ph.D. candidates in art history. Fellow will spend 15 months in travel, research, and writing of dissertation; following 9 months teaching two courses per semester at Southern Methodist University. SMU faculty will assist in future placement. Nomination by department only. For application forms: Art History Dept., Meadows School of the Arts, SMU, Dallas, Tex. 75275. (214) 692-2698.

18th-Century Article Prize

Submissions are invited for the annual Southeastern American Society of Eighteenth-Century Studies article award. The prize of \$150 is for any article in the field published in any scholarly journal, collection of essays, etc. during the period 1 September 1982—31 August 1983. Authors must be members of SEASECS or must live or work in the Southeastern U.S. Submit three copies of essay to Robert M. Weir, Dept. History, University of South Carolina, Columbia, S.C. 29206. Deadline: 1 November.

Woodrow Wilson Center Fellowships

A residential program for advanced scholarly research on the general theme of History, Culture, and Society (plus specialized area programs). The Center encourages interdisciplinary research and projects with theoretical, philosophical, or theological dimensions. Term flexible, but usually nine months. Applicants must be on post-doctoral or equivalent level; stipend (less sabbatical salary, other funding, etc.) is generally equal to previous year's income. For additional information and application materials: The Wilson Center, Smithsonian Institution Building, Room 331, Washington, D.C. 20560. Telephone: (202) 357-2851. Application deadline: 1 October.

Rockefeller Foundation Humanities Fellowships

For research that aids in the understanding of contemporary social and cultural issues. Twenty awards will be made in 1984-85; in addition, eight fellowships will be made available through host institutions (separate announcement available). *Because the number of applicants has been low in the past, applications from art history are particularly invited.* Ordinary grant is for one year's duration and is in the range of \$15,000-\$20,000. Awards cannot be made for completion of graduate or professional studies or for curricular projects. Additional information from RFHF, The Rockefeller Foundation, 1133 Avenue of the Americas, N.Y.C. 10036. Deadline for first-stage proposals: 14 October.

By Robert W. Baldwin

Taking good slides of works of art is surprisingly easy given the right camera and a few tips on color filters. Five years ago, I bought my first camera and a few filters and set out for an art museum tour with thirty rolls of film. Having shot only a couple practice rolls, and knowing nothing about photography prior to this, I managed a 65% success rate. My success rate went up to 90% on my second trip. Ten thousand slides later, I thought a brief guide to photographing paintings would be helpful to art historians. We are, after all, always frustrated by the limited slide offerings in museum shops and in particular by the lack of the right detail slides, whether for technical or iconographical purposes. The following article should help end these frustrations. It was helpfully critiqued by Ethan Kavalier, Rick Stafford, and Dick Hughes.

CAMERAS

For good slides with the least fuss, buy a 35mm., single lens reflex, automatic exposure camera. Single lens reflex cameras allow different lenses to be used (see below, Lenses). Automatic exposure means you have a built-in light meter which automatically selects either the correct aperture or the shutter speed as you select the other yourself. Aperture settings vary the range or depth of your focus field and are only important when shooting three-dimensional objects. When shooting something flat like paintings, you need only check the built-in light meter and make sure your shutter speed is 1/30 sec. or faster, hand-held. (If you don't have a steady hand, keep your speed at 1/60 sec. or faster.) You can only go slower than 1/30 sec. if you have a tripod, or if you can rest the camera on a chair, etc. Nikon, Pentax, Olympus, and Canon are four reliable names for camera bodies and lenses. Nikon is more expensive (especially lenses); Pentax and Olympus are small and light. Buy something that feels right in your hands.

LENSES

There are several types of lenses you need to know about:

Normal: Most cameras come with a F. 1.7 or 1.8 lens. Ask for an F. 1.4 lens when you buy yours, since this lets in more light and allows shooting in many borderline situations where the F. 1.7 or F. 1.8 would not. (Avoid an F. 1.2 lens. It lets in even more light but distorts things).

Wide-Angle: Useful for shooting buildings, but not for most mural/fresco decorations unless they are at eye-level or on a ceiling. Murals high up on a wall, i.e., almost all frescos, cannot be shot because of the perceptual distortions from your low position.

Telephoto: Useful for details of architec-

tural ornaments and some frescos, but see below, under Telephoto-Macro.

Macro: Useful for extreme close-ups, from prints for example, when you want to shoot something a few inches wide. But before you spend \$200 on a macro, see the next section.

Telephoto-Macro: This combines both functions in one lens and is by far the best investment for a second lens. Unlike a normal macro, which only focuses at very close range, a telephoto-macro lets you take a close-up from five feet away, just the distance of most guard-ropes in museums. You can get close-ups of faces in paintings and details of the tiny figures in ivories placed a foot behind plexiglass. With a normal lens at a normal distance, many paintings are marred by reflected light, but a telephoto-macro allows you to step back twenty or thirty feet for a reflection-free shot. From greater distances, you can also shoot objects placed higher on the wall without the distorting perspectives which would result were you shooting much closer with a normal lens and at a steeper angle.

I recommend the 100 mm. telephoto-macro. Any kind of telephoto or macro will require a lot more light, which you can only get by going for slow shutter speeds (1 second, for example). Obviously, a tripod will be necessary for all telephoto-macro work (at least indoors). Avoid 200 mm. telephoto-macros since the results are grainy and you have to stand "miles" away from anything to get it in focus. Such a lens would only be good for details of distant frescos, sculpture, or architecture. N.B.: Whenever possible, use a normal lens since this will always give a sharper, more detailed image with less light (and usually no tripod) required.

FILTERS

You may want a clear filter to cover your lens as a protection from scratches and excess fingerprint cleaning which can cause damage. If you don't want a telephoto-macro or telephoto but still want detail shots, close-up filters (sometimes called diopter lenses) can be purchased which screw on to your lens and bring you closer without the loss of light accompanying telephotos and macros. Such filters cannot, however, bring you really close and screwing a lot on together only distorts the shot. It is nice to have one or two on hand for medium range close-ups, that is, of areas ranging from one foot to six inches wide. Remember that it may not be possible to use a tripod, which is necessary if a telephoto-macro is to be used for close work. Close-up filters will save you in such cases. And they only cost five dollars each.

COLOR FILTERS

These are absolutely necessary because color film comes in two kinds: daylight and tungsten. Daylight film is obviously for daylight, and tungsten for incandescent lighting.

Whichever film you buy, you will always encounter both kinds of light, frequently in the same gallery. Without color filters, it will be impossible to take even mediocre slides in these situations. If you buy both kinds of film, you will have to buy two kinds of filters, those which adjust daylight film to warm (incandescent) light, and those which do the opposite. It is easier, then, to buy one kind of film, and since daylight film comes in a faster speed (allowing you to shoot in less light, see below, film), I recommend daylight film. The color filter for daylight film is blue. You should use a strong or a weak blue filter, depending on whether your room has a little or a lot of incandescent light to balance off. If the light suits your film, no filters are needed. Below is a chart to help simplify matters. With fluorescent light, either in small or large quantity, the fluorescent filter may or may not help. This is because fluorescent light comes in a wide range of color temperatures and it is always something of a hit-or-miss situation.

Light Encountered	Filter Needed
DAYLIGHT FILM USED	
Daylight	None
Incandescent	Strong Blue (80A)
Mixed Daylight & Incandescent	Weak Blue (80B or C)
Fluorescent	Fluor. filter FLD
TUNGSTEN FILM USED	
Incandescent	None
Daylight	Strong yellow/orange (85B)
Mixed Day & Incandescent	Weak yellow/orange (85C)
Fluorescent	Fluor. filter FLB

When you first look through a filtered lens, don't be disturbed by the colored look; go ahead and shoot. A final warning: lighting conditions change dramatically from gallery to gallery and even within a single gallery. Make sure you know what light is hitting the painting and what if any filter is needed before shooting. Standing close to the picture with your back to it is the best way to observe the light. From this position, you often notice strong incandescent flood lamps on the ceiling shining directly at the picture. Also, beware of false skylights, behind which are mounted incandescent lights—their warm glow gives them away and a filter will be needed.

FILM

All films have a speed, called the A.S.A., which is marked on the box and on the cartridge. Your camera has a meter which must be set for the proper A.S.A. of your film. Remember to change the A.S.A. setting on your camera when changing to a differently speeded film. The faster the A.S.A., the less light you need to shoot in, but the results aren't as sharp, the colors are weaker, and the slide color doesn't last as long. When tripods are allowed, always use Kodachrome (ASA

Continued on p. 8, col. 1

64), since this gives saturated, long-lasting colors. Since only about 30-35% of museums allow tripods, you will usually have to use a faster Ektachrome film for hand-held work. (ASA 160-tungsten, 200 or 400-both daylight.) Since the faster Ektachromes are daylight, and faster films are needed in dark museums or museums with dark pictures, I suggest going with ASA 400, daylight Ektachrome, with a few rolls of daylight and/or tungsten Kodachrome (ASA 64) for those museums which allow tripods or have incredibly strong light. In case of very dark places, you might want to take along a roll or two of Kodak's new 1000 ASA color print film. A color print is better than no slide. If stuck in a gallery too dark for your film, you can double the A.S.A. reading on your camera and remember to tell the developers you have "pushed" your film to twice its original A.S.A. The results are never great, but again, something is better than nothing.

Film costs are always going up, and you can save some money by buying with pre-paid mailers. You pay for the developing in advance, and get about a dollar off each roll. If A.S.A. 200 film is acceptable as a speed, and it usually is, you can save 50% of film purchase costs (not developing costs) by buying your film in 100-foot rolls and rolling it yourself with a bulk loader (no dark room needed). You will have to buy individual cartridges and I suggest putting scotch tape lengthwise around the cartridges after rolling them. This prevents them from popping open and ruining your film, as hand-rolled cartridges will do now and then. Remove the tape prior to loading the film, and re-tape it when the shooting is finished. If this scares you away, it shouldn't. Bulk loading gives you twice the film for the money. Just remember to keep your loader completely clean. A little dust in the wrong place will scratch your film. Check the end of the film for scratches after you roll your first cartridge.

FLASH

Forget it. No museums allow them, and you would only get a lot of reflected light when shooting paintings.

TRIPOD

Alternatives include steadying your camera, or your body, against a wall, chair, or anything that will help. Most guards at the entrances of art museums will say "no tripods." If you ask about obtaining permission from the curator, 30-35% will change their tune, and pull out a form which you must sign, pledging not to make commercial profit, etc., from your slides. Academic credentials, letters from prominent museum directors, and contacting the curator in advance often open further doors to hopeful photographers. Naturally, you must show up on a weekday when curators are available to give you permission.

As for the tripod itself, buy the lightest one you can find that reaches up to your eyes. A camera perched higher than this cannot be looked through but the extra metal will have to be lugged around. Carry tripods vertically and close to your body, and don't leave them standing unattended in front of pictures. They get knocked down and your camera gashes a Rembrandt.

CLOSE-UPS

See remarks above under Lenses (telephoto and macro) and under Filters. Remember that all extreme close-ups require a tripod. A common problem with close-ups is having only half the image in focus. Make sure your lens is parallel to the picture surface and scan the whole image through your lens for good focus.

ACCESSORIES

A "lipstick" brush taped to your camera strap is convenient for cleaning your lenses of debris. For fingerprints, ice cream, and other stains use lens-cleaning solution and lens-cleaning paper, or better, Q-Tips. Carry a notebook in which you can record the artist's name, the title, date, and museum while shooting. Trying to find this information when you get home is difficult, if not impossible. To avoid reflected lights, always a problem with dark pictures or those behind plexi, a small black cloth can be held behind you, blocking reflections in small pictures and close-ups. Even a dark coat can serve thus. Wear dark clothes in general, or you will see yourself reflected in many pictures. For large pictures with reflected light, there is little to do except avoid wasting film by getting a good close-up of part of it. Perhaps the museum sells a slide of the whole thing, anyway. To the inexperienced eye, reflected light may often not be visible. Try moving from side to side in front of the picture and watch for changes. Dark pictures especially suffer from this problem.

GENERAL REMARKS

Never shoot if there is any reason to doubt the quality of the resulting slide. You may have to pass up many things, but this is the only way to avoid throwing away a great many worthless slides. Your success rate is primarily dependent on your restraint. Wait for sunny days, and when it is partly cloudy, wait for the sun to come out. Often you can shoot pictures then, whereas moments before it was too dark. Rarely, too much sunlight can cause problems of reflected light, turning all the pictures into mirrors. You will want to return on a cloudier day. Guards are often willing to turn lights on or off and open or close curtains, so don't hesitate to ask. Always make sure your lens is directly in front of the center of the painting, or as close as you can get it. Shooting at the image from any kind of angle

Art Bulletin book review editor



Malcolm Campbell, University of Pennsylvania

Malcolm Campbell, professor of art history at the University of Pennsylvania, has been named the new book review editor of *The Art Bulletin*, effective July 1. He replaces James Marrow, University of California, Berkeley, whose three-year term has expired.

Campbell began teaching at the University of Pennsylvania in 1961, even before he received his Ph.D. from Princeton (1962). In addition to his teaching assignments at Penn, he has served as assistant dean of the College of Arts and Sciences, 1968-69; vice dean, 1969-70, and as chair of the art history department in 1970-71, 1972-76, and 1977. Since 1983 he has been director of the Center for Italian Studies at Penn.

Campbell is the author of *Mostra di Disegni di Pietro Berrettini da Cortona per gli Affreschi id Palazzo Pitti*, 1965; *Pietro da Cortona at the Pitti Palace*, 1977, and numerous articles and reviews on Renaissance artists and patronage in *Burlington Magazine*, *Art Bulletin*, and other publications. He has received Guggenheim, Fulbright, and other fellowships, and was twice a fellow at Villa I Tatti. ■

will give you strong perspectival distortions in the slide. Before going off on your first big slide-taking trip, shoot a few practice rolls. Remember that film and camera equipment are much cheaper in New York City. If you can't go there, you can get the stuff, without sales tax, through the many mail order ads in your Sunday Times.

Robert W. Baldwin is a recent Harvard Ph.D. and an experienced and avid art photographer. ■

directory of affiliated societies

This directory is published annually on the basis of information provided by the societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art (ACSAA), founded 1966. Membership 150-175. Annual dues: \$15 regular; \$7.50 student and unemployed; \$20 institutional; \$25 or more, contributing. President: Sara L. Schastok, Dept. Fine Arts, Fayerweather Hall, Amherst College, Amherst, Mass. 01002. To support the advancement of knowledge and understanding of the art and architecture of South Asia and related countries and civilizations. Activities include holding symposia, preparing outreach materials, annual slide sets (5 sets of 100 slides per year), publication of *Newsletter*, microfiche archive, bi-ennial bibliography.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. Membership: 132. Annual dues: \$10 regular; \$5 students; \$15 institutional. General Secretary: Catherine Wilkinson Zerner, Dept. of Art, Brown Univ., Providence, RI 02912. Purpose: The encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications, and other means it deems appropriate.

Art Libraries Society of North America (ARLIS/NA), founded 1972. Membership: 1100. Annual dues: \$35 individual; \$20 student; \$60 institutional; \$60 business affiliate. Executive Secretary: Pamela Jeffcott Parry, 3775 Bear Creek Circle, Tucson, Ariz. 85715. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information.

The Society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *ART DOCUMENTATION* five times yearly, the *ARLIS/NA Occasional papers*, and *Handbook and List of Members*.

Caucus for Marxism and Art, founded 1976. Membership: 100. Annual dues: \$10. Corresponding Secretary: David Kunzle, Dept. of Art, U.C.L.A., Los Angeles, Calif. 90024. Purpose: To help clarify, through an exchange of ideas and the promotion of action, the relationship between Marxist theory and practice and art-historical, art-critical and art-productive theory and practice. The Caucus sponsors sessions at the annual CAA meetings and engages in other relevant activities as the occasions present themselves.

Foundations in Art: Theory and Education (F.A.T.E.), founded 1977. Membership: 250. Annual dues: \$5. President: Thomas Morin, Art Dept., Ohio State University, Columbus, Ohio 43210. Purpose: A national organization concerned with introductory college level art courses in both studio and art history. F.A.T.E. aims to promote discussion, analysis, focus and understanding of this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art. The F.A.T.E. Newsletter and local conferences provide a platform for exchange and publication. (The organization has its own handbook on how to organize local conferences.) Services also include participation in national and regional conferences.

The International Center of Medieval Art, founded 1956. Membership: 860. Annual dues: \$25 active. (U.S., Canada, Mexico); \$30 active (all other countries); \$15 students (all countries); \$40 institutional; \$100-\$499 contributing; \$500-\$999 sustaining; \$1000-benefactor. Secretary: Leslie A. Bussis, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 923-3700 ext. 13. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes symposia; and supports excavations.

Women's Caucus for Art, founded 1972. Membership: 3,000. Annual dues: \$30 member-at-large; \$30 institutional member; \$20 (plus chapter dues); chapter member. President: Muriel Magenta, School of Art, Arizona State University, Tempe, Ariz. 85287. National Business Administrator: Beatrice J. Weinstein, 1301 East Monte Vista Road, Phoenix, Ariz. 85006, (602) 253-5125. Purpose: dedicated to promoting the professionalism of women in the visual arts, Members include: artists, art historians, art journalists, museum and gallery personnel, corporate art buyers, art agents, art librarians, art publishers, art administrators, art conservators, art educators, art collectors, art students and friends of art. *Hue Points: Women's Caucus for Art Newsmagazine*—W.C.A. national publication. Network of chapters from coast-to-coast. ■

letters

RED STAR FOR STUDIO GUIDE

To the Editor:

The National Institute of the Arts was established this year by the government of the Republic of China in order to provide advanced training in several categories of studio and performing arts. We recently acquired a copy of your 1978 publication, *Safe Practices in the Arts and Crafts: A Studio Guide*, and have found it to be very useful and practical. As few comparable materials exist in our country, we would like to ask for your permission to have the *Studio Guide* translated into Chinese for the use of our students and faculty, who I am sure will greatly benefit from it.

We hope to hear from you soon, and thank you for your assistance in this matter.

You-yu Bao
President

Editor's Note: The answer was yes. Unfortunately for those of our members who happen not to read Chinese, the 1978 *Studio Guide* is now out of print. A revised edition is being prepared by Julian A. Waller, Professor of Medicine, University of Vermont. We hope it will be available by the end of the year. ■

DESIGN HISTORY CAUCUS

The Caucus for Design History met Thursday, February 17, as part of the CAA annual meeting in Philadelphia. About sixty persons attended, including college teachers and administrators, graduate students, museum curators, editors, designers, and advertising agency personnel. The panel, chaired by Lloyd C. Engelbrecht, Univ. Cincinnati, included Barbara Young, Sheffield City Polytechnic, Sheffield, England; Herbert Gottfried, Iowa State Univ.; Ann Lee Morgan, St. James Press, Chicago; and Victor Margolin, Univ. Illinois at Chicago Circle.

A wide-ranging discussion concerned undergraduate and graduate courses in design history; design and exhibitions; the role of advertising agencies and others in collecting archival materials; oral history as a tool for design historians; contrasts between approaches to design history in Britain and the U.S.; a journal for design history; plans for the forthcoming St. James Press book, *Contemporary Designers*; design history related activities at the CAA Toronto meeting; and a permanent role for a design history interest group in the CAA.

A follow-up meeting was hastily scheduled for Friday morning, and about a dozen persons were present. It was decided to form the Design History Forum as an informal network to exchange information among those currently active in design history. A central aim of the new group is to serve as a bridge between design historians and designers, editors, manufacturers, and merchandisers.

Lloyd C. Engelbrecht ■
University of Cincinnati

grants and awards

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants to 292 scholars, scientists, and artists chosen from among 3,571 applicants in its fifty-ninth annual competition. Grants totalled \$5,540,000.

Art History/Cognate Areas

Norbert S. Baer, Inst. Fine Arts, N.Y.U.: The assessment of risk associated with expanded access to cultural property; **Charles E. Cohen**, Univ. Chicago: Catholic reform and religious art in northern Italy, 1512-1545; **Draper Hill**, Grosse Pointe, Mich.: A biography of Thomas Nast; **Susan L. Huntington**, Ohio State Univ.: The early Buddhist relief art of India; **Fred S. Licht**, Boston Univ.: The role of plaster sculpture in 17th- and 18th-century art; **Rose-Carol Washton Long**, Queens Coll. and Grad Center, C.U.N.Y.: An edition of documents of German Expressionism; **James Lord**, Paris: A biography of Alberto Giacometti; **William L. Pressly**, Univ. Texas, Austin: The British response to history painting, 1760-1850; **Angelica Zander Rudenstine**, Princeton, N.J.: A conceptual and historical study of museums of modern art; **Howard Saalman**, Carnegie-Mellon Univ.: The buildings of Filippo Brunelleschi; **Alan Trachtenberg**, Yale Univ.: Photography and culture in America; **Anne W. Tucker**, Museum Fine Arts, Houston: A history of the Photo League, 1936-1951.

Artists

Lennart Anderson, Brooklyn Coll., C.U.N.Y.: painting; **Kenneth W. Baird**, Univ. Michigan: photography; **Chris Beaver**, San Francisco: filmmaking; **Kenneth Burns**, Walpole, N.H.: filmmaking; **John Cohen**, S.U.N.Y. Coll., Purchase: filmmaking; **Joe Deal**, Univ. California, Riverside: photography; **Stephen De Staebler**, San Francisco State Univ.: painting and sculpture; **Mary Frank**, N.Y.C.: sculpture; **Herbert George**, N.Y.C.: sculpture; **Robert Grosvenor**, N.Y.C.: sculpture; **David Grubin**, N.Y.C.: filmmaking; **Richard Haas**, N.Y.C.: painting; **Marvin Harden**, California State Univ.: painting; **John Harding**, City Coll. San Francisco and Coll. Marin: photography; **James Hayward**, Moorpark, Calif.: painting; **Michael Heizer**, Hiko, Nev.: sculpture; **Bruce Horowitz**, Rochester: photography; **Terry Husebye**, Santa Fe: photography; **Judy Irving**, San Francisco: filmmaking; **Gillian Jagger**, Pratt Inst.: sculpture; **Jeff McAdory**, Jackson, Miss.: photography; **Judy Pfaff**, N.Y.C.: sculpture; **Daniel M. Reeves**, Interlaken, N.Y.: video; **George Rodart**, Venice, Calif.: painting; **John Roloff**, Coll. of San Francisco Art Inst. and Mills Coll.: sculpture; **Tomiyo Sasaki**, N.Y.C.: video; **Sean Scully**, N.Y.C.: painting; **Cindy Sherman**, N.Y.C.: photography; **Ted Stamm**, School of Visual Arts and C.W. Post Center, L.I.U.: painting; **Larry Sultan**, Coll. of San Francisco Art Inst.:

photography; **Anne Tabachnick**, N.Y.C.: painting and drawing; **Ursula von Rydingsvard**, Yale Univ.: sculpture; **Neil Welliver**, Univ. Pennsylvania: painting; **Christopher Wilmarth**, N.Y.C.: sculpture; **Stephen Wood**, N.Y.C.: sculpture.

MILLARD MEISS GRANTS

The Millard Meiss Publication Fund Committee met on April 25, 1983 and announced awards of subventions to the following:

C. Edson Armi, Ackland Art Center, University of North Carolina, Chapel Hill, for *Masons and Sculptors in Romanesque Burgundy: The New Aesthetic of Cluny III*, The Pennsylvania State University Press.

Thomas Donaldson, Cleveland State University, for *Hindu Temple Art of Orissa*, E. J. Brill.

Sherwood A. Fehm, Jr., Southern Illinois University School of Art, for *Luca di Tommé: A Fourteenth Century Siennese Master*, Southern Illinois University Press.

Barbara M. Stafford, University of Chicago, Cochrane-Woods Art Center, for *Voyage into Substance: Art, Science, Nature and the Illustrated Travel Account, 1760-1830*, The MIT Press.

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

OTHER PUBLICATION AWARDS

The Society of Architectural Historians presented the Alice Davis Hitchcock Book Award to **Robert Grant Irving**, associate fellow of Berkeley College, Yale University, for his, *Indian Summer: Lutyens, Baker, and Imperial Delhi*. The award is in recognition of a most distinguished work of scholarship in the history of architecture by a North American scholar during the two preceding years. SAH also presented its Founders' Award to **Richard J. Tuttle**, Newcomb College, Tulane University, for his article "Against Fortifications: The Defense of Renaissance Bologna," which appeared in the October 1982 SAH *Journal*. The award is made for the best article published each year in the Society's *Journal* by a young scholar.

Jane Nash, University of Houston at Clear Lake City, won a shared first prize in the Associated University Presses' national competition for the best manuscript in the history of art. Her manuscript, *Veiled Images: Titian's Mythological Paintings for Philip II*, will be published as part of the first prize award.

Daniel D. Reiff, New York State University College, Fredonia, has been awarded a \$2,500 prize in the competition held by the University of Delaware Press for the best book-length manuscript on American culture prior to 1840 for his study, *Small Georgian Houses in England and Virginia*. The work will also be published by the press.



John Rewald, Graduate Center, C.U.N.Y.

ADAA AWARDS

The Art Dealers Association of America presented its twelfth annual Award for Outstanding Achievement in Art History, a grant of \$5,000 and a sculpture by Alexander Calder, to **John Rewald**, Distinguished Professor at the Graduate Center, C.U.N.Y. The ADAA also awarded its second annual fellowship in art history—\$20,000 over two years—to **Sheila McTighe**, doctoral candidate at Yale University, for research on her dissertation on late Poussin landscapes.

ACLS TRAVEL GRANTS

An unusually high number of awards were made in the most recent competition. To attend the XXVth International Congress of the History of Art in Vienna this September: **Joan Diamond**, Hollins College; **Dorothy Gillerman**, Brown Univ.; **Eleanor Greenhill**, Univ. Texas, Austin; **Joan Hart**, Harvard Univ.; **Paul Kaplan**, Wake Forest Univ.; **Meredith Lillich**, Syracuse Univ.; **Marianne Martin**, Boston College; and **Margaret Olin**, Northwestern Univ. To attend the XIIIth International Colloquium of the *Corpus Vitrearum* (held in conjunction with International Congress): **Madeline Harrison Caviness**, Tufts Univ. and **Michael W. Cothren**, Swarthmore College. To attend the Vth International Congress for Masoretic Studies, in Salamanca, Spain in August: **Joseph Gutmann**, Wayne State Univ. To attend the Third Birmingham Sierra Leone Studies Symposium, in Birmingham, England in July: **Frederick J. Lamp**, Baltimore Museum of Art. To attend the Greichsche Palaographische und Kodikologie, in Berlin in October: **Robert S. Nelson**, Univ. Chicago. To attend the Sixth International Congress on the Enlightenment, in Brussels in July: **Edward J. Olszewski**, Case Western Reserve.

Continued on p. 11, col. 3

preservation news

Preservation in Action: The Case of France and Its Museums

In recent years one of the most phenomenal, and important, campaigns in the history of preservation has been achieved with little fanfare and commotion. Ever since it became apparent to the French government that their entire system of national and municipal museums was in need of a serious overhauling, the French (on all levels of governmental administration) have made considerable progress in modernizing their museums and public collections, restoring works of art, and using educational aids so that an interested spectator could learn from what was being exhibited. Throughout the country, the impact of this effort has been electrifying. Collections long kept in storage have emerged for public view for the first time in fifty years. The various aspects of this quiet revolution are worth considering in some detail, since they provide significant models for other countries eager to salvage their artistic heritage.

While the national museum system was developing in France under the auspices of a strong centralized control, individual museums emerged in almost all of the prominent cities in the country. Often staffed by professionals, some of whom had served in the central bureaucracy in Paris (an important example is Philippe Auguste Jeanron, who had been director of the Louvre in 1848 before being placed in charge of the provincial museum and art school in Marseille), the provincial museums acquired numerous objects on their own and had a number sent to them, on depot, from the central administration in Paris. Collections grew, and the riches of the French provincial museum system became legendary. Catalogues of the individual collections were prepared in the nineteenth century and, by the turn of the twentieth century, French museums had achieved a prestige and grandeur that were unparalleled. The ensuing World Wars, the displacement of objects, the desecration and destruction of some museums, and the inadequate financial resources available for caring for these collections proved too great a burden for maintenance of the system. It has only been within recent years, under a new mandate from the central government, that the preservation of the cultural patrimony has been made a top priority. In this new atmosphere, museums throughout France have profited; some still await restoration during the next few years of the program.

One of the most impressive recipients of the preservation emphasis has been the Musée des Augustins in Toulouse. Situated within a medieval monastery, the painting collection (and, indeed, the entire building) was in need of major work several years ago. Few of the paintings were on display; many of the canvases were in need of cleaning and relining. With support from many quarters, this has changed. The museum is now fully reinstalled and the major works of the collection are placed within a beneficial ambience. A sim-

ilar interest in making a museum relevant, and its collections visible, has been found at the Musée Bonnat, Bayonne. Once a depository of the works of the nineteenth-century academic painter Léon Bonnat and a showplace for the drawings collected by the artist, the museum fell on bad times and the works were difficult to see. Now, after a thorough restoration of the interior, a number of Bonnat's works have become visible; most important, examples of the drawing collection (from Rembrandt through masters of the nineteenth century) are now available for study. In addition, exhibitions have been organized, making the objects more widely known.

A number of major provincial museums, such as the Musée de Dijon and the Musée des Beaux-Arts in Nantes, are in the process of being overhauled; others, in even smaller centers, may receive a similar infusion of funds and energy over the next few years. There can be little doubt that within a decade, perhaps in time for the Exposition Universelle of 1989, the national museum system of France will have achieved a level unparalleled in the history of art collecting and preservation.

Central to this program are the museums in or near Paris. An important development was the establishment of a Musée du Symbolisme at St. Germain-en-Laye, in the former studio of the painter Maurice Denis. This newly created museum has provided an important focus for late-nineteenth-century painting and will become a pendant to the collections of the Musée d'Orsay when the latter opens its doors later in this decade. Indeed, the Musée d'Orsay (now called the Museum of Nineteenth Century Art), which is still being built, will become the paradigm for all nineteenth-century museums since it will demonstrate the interrelationships between the various painting tendencies of the century. With some of its paintings obtained from provincial museums and others relocated after having been lost, the collections of Orsay will provide a clearer picture of the nineteenth century for generations of museum visitors.

Other aspects of this national program also should be mentioned. At the recently remodeled and reinstalled Musée de Beauvais, for example, the upper floors have been given over to an intricate and carefully prepared educational exhibition focussing on the art created in the region and on objects that have been used near Beauvais. Examples of ceramics, photos of processes employed in ancient industries, and ways in which objects could serve a useful purpose have been interspersed with wall labels to give a historical and thematic focus to the artistic heritage of the region.

Despite all this activity and the concerted focus of the program, however, there are still numerous museums in desperate need of attention. Some lack proper storage space for their canvases, others house paintings that need immediate restoration. One of the most

tragic examples is the small municipal museum in the city of Beaune, where both the small painting collection and the photographic archives housed on the second floor desperately need care. Here, the archives of Etienne Marey, one of the major pioneers of early photography, face serious problems if funds are not allocated for restoration and reinstallation. But, with the progress of the past few years, the prospects for such an infusion are good. The French will eventually get around to Beaune, and to other smaller museums. Their consistent campaign has already saved much from destruction. Once the majority of the country's museums are in good order (certainly a goal for the future), France's heritage in the visual arts will have been saved for the future.

Gabriel P. Weisberg ■
Chair, CAA Committee for the
Preservation of Art

grants and awards

Elizabeth Catharine Childs, Ph.D. cand., Columbia Univ., is the recipient of a doctoral fellowship from The Swann Foundation for Caricature and Cartoon for research on the work of Honore Daumier and his contemporaries in the 1840s, 1850s and 1860s.

The Smithsonian Institution's Freer Gallery of Art inaugurated its sixtieth anniversary year on May 2 with invitational ceremonies awarding the Charles Lang Freer Medal for distinguished contribution to the knowledge and understanding of Oriental art history to Chinese art scholar **Max Loehr**, professor emeritus at Harvard University.

Cooper Union's Augustus St. Gauden's Medal was presented to architect **Arthur Rosenblatt**. The award is the highest honor that Cooper Union Alumni Association bestows for outstanding professional achievement in either the fields of architecture or art.

Daniel Mason of Minneapolis is a recipient of McKnight Foundation Fellowship in the Visual Arts, which will support his work in painting during 1983.

Gloria DeFilippis Brush, Univ. Minnesota-Duluth, has been named recipient of a Bush Foundation Artist Fellowship, which provides \$20,000 over a twelve to eighteen month period plus production cost allowances. Brush will use the award starting in the fall of 1984.

The National Humanities Center in Research Triangle Park, N.C. has announced its fellows and associates for 1983-84. The sole art historian among the twenty-five recipients is **Michael Shapiro**, Duke University. His project is a study of marble carving and American sculpture. ■

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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.

Joan Arbeiter. Gallery 120, N.Y.C. June 7—June 26. "Familiar Faces," paintings and drawings.

Dennis Aufiery. Arabesque Gallery, Philadelphia, July 8—July 31. Paintings.

Nancy Graves. Janie C. Lee Gallery, Houston, April. Recent paintings and watercolors.

Jack Hanley. Meredith Niles Gallery, Santa Barbara, June 2—July 2. Paintings.

Nicholas Hill. Mount Scenario Fine Arts Gallery, Ladysmith, Wisc., October 5—31. Paintings and prints. Friends University Art Gallery, Wichita, Kansas, October. Paintings.

Laurence Holden. Wesleyan College, Macon, Ga., November, 1982; University of the South, Sewanee, Tenn., February; Berry College, Berry, Ga., March; University of Tennessee, Chattanooga, July. Paintings.

Bibi Lencek. Noho Gallery, N.Y.C., April 26—May 15. Large scale works on paper.

Ellen Lanyon. N.A.M.E. Gallery, Chicago, May 13—28. "Transformations II (Endangered)."

E. Matthew Lewis. Hollywood Art Museum, Hollywood Fla., March. Retrospective: small sculpture, paintings, stained glass.

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Daniel Mason. Barry Richard Gallery, Minneapolis, May 9—June 17. Oil paintings.

T. Priest. Plum Gallery, Kensington, Maryland, June 10—July 29. Paintings and prints.

Barbara Rothenberg. Silvermine Guild Gallery, New Canaan, Conn., June 12—July 3. Pastel landscape drawings. Katonah Gallery, Katonah, N.Y., September 25—November. "From the Stone Stream Series," landscape drawings.

Susan Schwalb. American Cultural Center, Belgrad, Yugoslavia, May 26—June 21. "Metalpoint Drawings 1978-82."

Sylvia Sleigh. G.W. Einstein Co., N.Y.C., March 1—26. "Sylvia Sleigh Paints Lawrence Alloway."

Leland Wallin. Harold Reed Gallery, N.Y.C., April 6—30. "Child's Table Still Lives," large scale oil paintings.

Ruth Weisberg. Jack Rutberg Fine Arts, Inc., Los Angeles, September 10—October 22. Paintings.

Cynthia M. Young. Gallery II, Foundry Gallery, Washington, D.C., May 3—28. Drawings: "barn series."

Andrea Zakin. InterArt Gallery, N.Y.C., January 19—February 25. "Consumer Beware." Small Walls, N.Y.C., May 28—June 19. "Current Memories: Painters Who Use Their Dreams." Adagio Gallery, Bridgehampton, N.Y., July 6—July 26. "Personal Landscapes." Ingber Gallery, N.Y.C., July 6—July 26. "Imago: Paintings on Paper." Elaine Benson Gallery, Bridgehampton, N.Y., July 16—July 26. "More Figuratively."

Barbara Zucker. Pam Adler Gallery, N.Y.C., June 2—July 1. Sculpture. ■

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