

CAA newsletter

Volume 10, Number 2

Summer 1985

1986 annual meeting: studio sessions

My basic premise in organizing the studio sessions for the 1986 annual meeting has been that artists are not really like art historians; that the questions artists ask, the kinds of information they seek, and the ways in which they want to receive that information differ from those of their art historian colleagues. But the usual format of studio sessions at CAA annual meetings—panel discussions, usually with slides—has, I believe, developed largely in conscious or unconscious imitation of the art history sessions. This is not necessarily the best way for us to continue to proceed.

In an effort to "shake things up," and to see if the sessions for artists can be experienced in a more immediate way, the format of the studio sessions in New York City in 1986 will be revised. There will be no more than two panels; the rest of the sessions will be organized differently. There will be few slide presentations; for the most part real art will be brought to the Hilton Hotel for viewing in the context of specific sessions. There will be at least two critiques by master teachers held at art schools in Manhattan, which can be observed, on a limited basis, by those attending the CAA meeting. There will be interviews, lectures, presentations, films, computer imaging, live performance, and several opportunities for the audience to participate interactively in other ways other than the usual question-and-answer period. A trip to the Lower East Side galleries is being planned, and visits to The School of Visual Arts' dynamic and rapidly growing computer graphics program are being scheduled.

As of this writing, a few sessions are still unconfirmed. There may be some additions to the program, which will be announced at a later date. Also, this far in advance it has not been possible to confirm all the nitty-gritty details. The sessions listed below, therefore, are subject to budgetary limitations and physical constraints.

Barbara Zucker, Chair
1986 Studio Sessions

Nancy Graves. New York City artist Nancy Graves will discuss her work. A film on her art will be shown and two sculptures will be on view during the session.

An Interactive Environment—Lynn Hershman.

San Francisco artist Lynn Hershman will present an interactive environment that allows participants a reciprocal dialogue with *Lorna*, the first laser art disc, plus video tapes and photographs that give an overview of major projects, including the Bonwit Teller Windows and The Floating Museum in *Roberta*. The artist will answer questions, demonstrate the disc, and talk about the projects.

An Evening of Performance. Live art at the Hilton. Theodora Skipitares and others.

Master Critiques. Students will have the opportunity to have their work critiqued by a master teacher. CAA members and art students will be able to observe this interaction.

Painting and Sculpture Critique: George McNeill. At The Cooper Union.

Photography Critique: Duane Michals. Location to be announced.

Artist-Critics Look at Art Criticism. Robert Storr, artist and freelance art critic, New York City.

It is a commonly heard complaint that art criticism is no longer written in active dialogue with artists but is increasingly directed to art's

institutional or consumer audience. Four artist-critics will speak about their views regarding criticism's ideal function and actual context and practice based on their experience of writing and receiving it. These presentations will be *brief*. An open discussion of the current state of criticism and its effects on the climate for making art will follow. This will be thus not so much a panel as a meeting with respondents. This is an invitational session; participants to be announced.

Making Art in Adversity: Being Physically Challenged. Marcy Hermansader, Putney, Vt., and others.

There is a long history of artists who have done important work although they endured physical or mental obstacles. Frieda Kahlo painted pain as her subject; Renoir attached sticks with brushes at their ends to his arthritic arms; Matisse made his major cutouts in bed; and Eva Hesse worked at a furious pace during the last years of her life. Do such physical challenges change the work? Do artists work despite them? Because of them? Or do they ignore them? *The issue here is the work and how it looks.* Send proposals of up to one page to Barbara Zucker, Art Dept., Univ. Vermont, Williams Hall, Burlington, VT 05405.

Portraying America: Telling It Like It Is. An invitational session of painters and critics.

Art in the Computer Age: The Computer as an Artistic Tool.

Lecture/Presentation. Cynthia Goodman, Research Associate, The John Paul Getty Trust and The Solomon R. Guggenheim Museum, art critic and curator, and Darcy Gerbarg, artist-professor, computer graphics, The School of Visual Arts.

Increasing numbers of artists are being attracted to the options computers offer as a creative tool. These options include 3D modeling, palettes of 16 million colors, and the invention of innumerable brushes, as well as scale, color, and format manipulation of images in ways for the most part impossible in non-electronic mediums. An overview will be given of the varied applications of the computer possible today to all aspects of the art-making process, from design to execution. In addition, several artists will demonstrate the capabilities of the systems they use to create works of art in two and three dimensions. Artists should send proposals to Cynthia Goodman, Guggenheim Museum, 1071 Fifth Ave., New York, NY 10028.

Lecture/Demonstration. Barbara Nessim, artist, The School of Visual Arts.

Tours of Computer Art Facilities. The computer art presentations will be supplemented by demonstrations of the computer capabilities at The School of Visual Arts. Groups of thirty people at a time will be able to tour the facilities. Pre-scheduled visits will be arranged.

Renewal: Contemporary Religion and Contemporary Art. Ruth Weisberg, 2421 Third Street, Santa Monica, CA 90405.

Within a framework of an actual participatory religious experience, contemporary artists and clergy will demonstrate new responses to nature, gender, and spirituality. A Judaic ritual will be demonstrated by artist Ruth Weisberg and rabbi Laura Geller. Additional proposals are invited from artists who are actively involved in religious practices and ideas.

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Ceramic Art Now: One on One with Betty Woodman and John Perrault.

Critic-curator John Perrault (New York) and artist Betty Woodman (Colorado) will discuss the issues generated by contemporary ceramic art. Woodman's work and the work of other ceramists will be used as points of departure. Topics covered will include the role of tradition in ceramics, critical values, the art-craft interface and the crossover phenomenon, and innovation and appropriation.

Dress. Richard Martin, Executive Director, Shirley Goodman Resource Center, Fashion Institute of Technology and editor, *Arts Magazine*.

Contemporary artists who deal with dress in their work, dress as a cultural phenomenon, the philosophy of dress, and the role of dress in the history of art. This is an invitational event.

ANGRY

Angry Artists/Angry Critics

Angry Women (continuing to uncover sexist practices in the art world)

Angry Europe (European artists and critics angry at American art)

Angry at New York

Send proposals of from one paragraph to one page (proposals of more than one page will not be read) to Arlene Raven, 105 Eldridge Street, New York, NY 10002 and Barbara Zucker, Art Dept., Univ. Vermont, Williams Hall, Burlington, VT 05405.

Although not all proposals can be accepted, all will be available in a photocopy booklet for perusal during the session.

Sexual Imagery. Wade Saunders, sculptor, Rhode Island School of Design.

Interviews with artists and writers. Participants to be announced.

Open Sessions. These sessions are designed to deal with topics pertinent to artists that have not been covered in other parts of the studio program. Participants may speak for a maximum of twenty minutes. Send proposals of up to one page to Barbara Zucker, Art Dept., Univ. Vermont, Williams Hall, Burlington, VT 05405.

SESSIONS OF AFFILIATED SOCIETIES

CAA/ARLIS Joint Session. What Do Artists Read? Clive Phillpot, Museum of Modern Art Library, 11 West 53 Street, New York, NY 10019.

An invited panel of artists will discuss their day-to-day sources of information. What newspapers, magazines, pamphlets, and books do they read? Do they read sports magazines, radical newspapers, comics, murder mysteries, scientific journals, feminist magazines, etc.? What printed sources help to form artists' attitudes to the world, and consequently inform the *content* of their work?

American Society for Hispanic Art Historical Studies. A Symposium in Memory of Harold Wethey. Vivian A. Hibbs, General Secy., ASHAHS, The Hispanic Society of America, 613 West 155th Street, New York, NY 10032.

Papers should relate to areas on which Wethey concentrated: Spanish art from the Medieval period to the eighteenth century; Renaissance and Baroque art of Italy; and Titian's drawings. Anyone wishing to submit a paper should send an abstract before 1 December 1985. ■

solo shows by artist members

A listing of 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.

Suzanne Adan, Betsy Rosenfield Gallery, Chicago, May 31-June 29. Drawings.

Edna Andrade, Ballator Gallery, Hollins College, Hollins, Va., April 1-May 3. Paintings, drawings, prints.

Katherine T. Andrie, Lansburgh's Window Galleries, Washington, D.C., March 8-31. New work.

Elise Asher, Ingber Gallery, N.Y.C., May 14-June 1. Paintings and drawings.

Barbara Aubin, Fairweather Hardin Gallery, Chicago, May 18-June 8. Mixed media works saluting nine women artists of Chicago.

Bill Barrell, Ingber Gallery, N.Y.C., June 13-July 13. Recent paintings.

Ed Bunting, Fine Arts Auditorium, Ft. Wayne, Ind., April 26-May 27. "Dreaming of Imperfect Pearls" or "Where Has My Bodigone," paintings.

John Thomas Campbell, 14 Sculptors Gallery, N.Y.C., June 25-July 13. Sculpture, painting and prints.

Constance Costigan, Franz Bader Gallery, Washington, D.C., March 5-23. Works on paper.

Robert Cronin, Janet Steinberg Gallery, San Francisco, April 10-30. Sculpture.

Nancy Deffebach, Contemporary Arts Center, New Orleans, February 23-March 31. "Pyramid for Frida Kahlo," an installation.

Connie Fox, Exhibition Space at 112 Greene, N.Y.C., May 14-June 1. Recent paintings.

Nicholas Hill, Batz-Lawrence Gallery, Kansas City, Mo., May 17-June 22. Paintings. Prairie State College Gallery, Chicago Heights, June 6-27. Paintings.

Carol Jacobsen, Stubnitz Gallery, Adrian College, Adrian, Mich., August 26-September 15. Pindar Gallery, N.Y.C., November 26-December 14. Both "Impotence," anti-war multimedia installation.

Katherine Kadish, Leigh Gallery, London, June 24-July 6. Northwest Louisiana University Gallery, Natchitoches, November-December. University of Dayton Gallery, OH, January 1986. All monotypes and paintings.

Joyce Kozloff, Barbara Gladstone Gallery, N.Y.C., April 12-May 4. "Architectural Caprices."

Geoffrey Lardiere, Gallery 500, Elkins Park, Penn., May 24-June 14. Paintings.

Mel Pekarsky, G.W. Einstein, N.Y.C., November 3-December 1, 1984. New drawing and painting. Miami-Dade Community College Art Gallery, Miami, October 29-November 30, 1984. Works on paper. Signet Arts, St. Louis, January 18-February 20, 1985. Works on paper.

Priscilla Bender Shore, Orlando Gallery, Sherman Oaks, Calif., April 5-26. Paintings.

Harriet Silverstein, Primavera Gallery, Huntington, NY, May 19-June 30. Paintings.

Michael Stevens, Betsy Rosenfield Gallery, Chicago, May 31-June 29. Constructions.

Gina Werfel, Prince Street Gallery, N.Y.C., March 22-April 10. Landscapes. ■

1987 annual meeting: call for session proposals

The 1987 annual meeting will be held in Boston; it's the first time since 1969 that we are meeting in that city. The conference will be co-headquartered at the Marriott and the Westin Hotels. Both are part of the new Copley Place development and—we are happy to report—they are connected *indoors!* The dates for sessions are Thursday, February 12 through Saturday, February 14. Those wishing to propose sessions for the 1987 annual meeting should submit them to the appropriate chair by **November 15, 1985.**

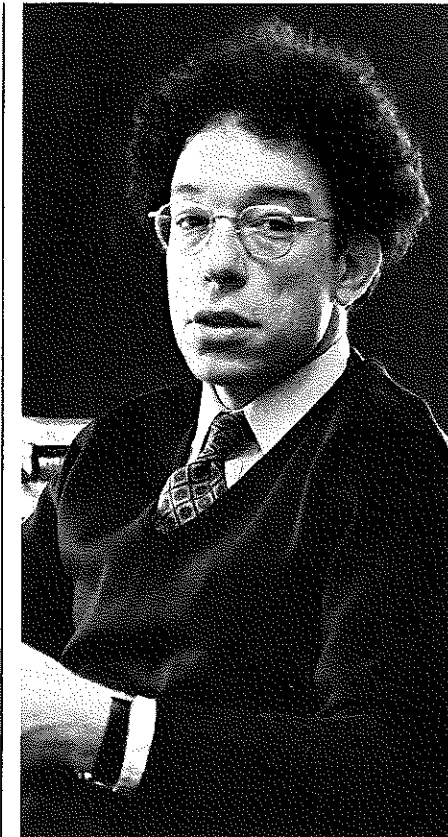
Proposals should be submitted in the form of a letter to the appropriate chair describing the subject of the session and explaining any special or timely significance it may have for your particular field and/or for the discipline in general. Other factors, such as ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or a studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference will be given to the individual from the region in which the meeting will be held. (3) In addition to selecting sessions among these proposals, program chairs will balance and shape the program by inviting individuals to chair general or special sessions. In doing so, program chairs consider a number of factors, including which topics or periods were not covered in recent CAA annual meetings. As above, all other things being equal, prefer-

ence is given to artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

Art history sessions will be chaired by **Jeffrey M. Muller**, assistant professor of art at Brown University. Muller received his B.A. from Queens College, C.U.N.Y., and both his M. Phil. and Ph.D. degrees from Yale University. He taught at Yale and at Bowdoin before joining the Brown faculty in 1980. A Rubens specialist, he has published articles and reviews in *Burlington Magazine*, *Art Bulletin*, *Journal of the Warburg and Courtauld Institutes*, *Renaissance Quarterly*, and other periodicals, as well as in various Festschriften and other compendia. Muller received the CAA's Arthur Kingsley Porter Prize for 1982 for the Best Article by a Younger Scholar published in *The Art Bulletin*. He was a post-doctoral research fellow at the American Academy in Rome in 1978-79 and a member of the Institute for Advanced Study in Princeton in 1980-81. His *Rubens as a Collector of Art*, an expansion of his doctoral dissertation, will be published by Princeton University Press. Currently, his research and writing center on connoisseurship and on the theory of imitation in art. *Address proposals to:* Art Dept., Brown University, Providence, RI 02912.

Studio sessions will be chaired by **Natalie Charkow**. Charkow is a sculptor who exhibits her work at the Schoelkopf Gallery in New York City. A graduate of Tyler, she has taught at the Philadelphia College of Art; Indiana University; Queens College, C.U.N.Y.; and Yale. She has been a visiting artist and has lectured widely at art schools and universities across the country. Currently, Charkow lives in Connecticut and teaches part time at Yale



Jeffrey M. Muller, 1987 Art History Chair
Photo: Brooke Hammerle

while completing work for her next show in 1986. She has just moved and is living surrounded by cartons; hence, she could not find a photograph. *Address proposals to:* 95 Beecher Road, Woodbridge, CT 06525. ■

preservation news

NEW PERSPECTIVES ON MUSEUM ARCHIVAL PRESERVATION

In recent months there has been considerable activity in museum archival preservation, stimulated by the long-delayed recognition that museum history is worth preserving. Active scholars have been pressing museum authorities for documentation on specific acquisition policies in the past, on the significance of certain curatorial members, and on the role that trustees played in stimulating the accessioning of certain types of objects or the formation of collections. American museums are now reacting to this outside pressure by trying to get their internal house in order before documents either perish or are irretrievably lost. As reported earlier (*CAA newsletter*, Spring 1985), museum archives are of crucial importance in establishing the intellectual role that a museum has and will play in a specific locale. Another important case in point has just emerged.

At the Art Institute of Chicago, under the

leadership of an archives committee that includes Susan Glover Godlewski and with the support of head librarian Jack Brown, a museum archivist has been appointed. Catherine Stover, who will head the archival department, will be responsible for assessing a veritable goldmine of material. Photographs, documents, minutes of meetings, letters, and old catalogues provide an extremely accurate way to view how a museum and tastes changed over time. Everything generated since the founding of the museum, in 1879, needs to be described and classified so that an inventory of what is held can be established and the material made available to scholars and the general public. There can be little doubt that future issues of *Museum Studies* (the recently revamped publication of the AIC) will make use of some of this information; once the survey is completed, it will be possible to write a complete history of the Art Institute.

As this step forward is taken, much still re-

mains to be done. Museums that were closely linked with art schools have a special need to set their archives in order. The history of art academies in the United States can only be written with the use of documents held in concert with museums (the Corcoran is a good example). Once these archives become available, scholars and the public will be able to learn more about the history of a given locale and the impact a specific institution had on the training of artists. With the attention of the Federal government turned towards preserving documents that emphasize the cultural life of an institution, there should be many more examples of enlightened curatorial interest in this area in the months to come. The Art Institute of Chicago, along with the Metropolitan Museum of Art and the Detroit Institute of Arts, has now taken the lead in establishing museum archives as a priority.

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

grants and awards

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation has announced the following grants for 1985:

Art History/Cognate Areas

James E. B. Breslin Univ. California, Berkeley (Dept. English): A biography of Mark Rothko; **Ruth Butler**, Univ. Massachusetts, Boston: A biography of Rodin; **Richard A. Etlin**, Univ. Maryland, College Park: Architecture, culture, and politics in Fascist Italy; **Elizabeth Johns**, Univ. Maryland, College Park (Dept. American Studies): American genre painting, 1825-1860; **Charles B. McClendon**, Yale: The architectural contribution of the early Middle Ages; **Gerald Nordland**, Milwaukee: A study of Richard Diebenkorn; **Margaret Cool Root**, Univ. Michigan: The seal impressions on the Persepolis fortification tablets; **Richard A. Shiff**, Univ. North Carolina, Chapel Hill: The "classic" in modern art; **Marvin Trachtenberg**, N.Y.U.: Gothic architecture in Florence; **Anthony Vidler**, Princeton: The architecture of French Romanticism.

Artists

James Adley, Michigan State Univ.: painting; **Luis Cruz Azaceta**, Ridgewood, N.Y.: painting; **Robert Bechtle**, San Francisco State Univ. and California College of Arts & Crafts: painting; **Varujan Boghosian**, Dartmouth: sculpture; **Power Boothe**, School of Visual Arts, N.Y.C.: painting; **Helene Brandt**, Bronx, N.Y.: sculpture; **Robert Colescott**, College of the San Francisco Art Institute: painting and drawing; **Richard Culling**, Livonia, Mich.: painting; **Ron Fondaw**, Univ. Miami: sculpture; **Linda Francis**, Pratt Institute: painting and drawing; **L. Brower Hatcher**, Bennington College: sculpture; **Candace Hill-Montgomery**, School of Visual Arts, N.Y.C.: visual art; **Harvey Quaytman**, N.Y.C.: painting; **Alfonse Schilling**, Brooklyn, N.Y.: visual art; **Mierle Laderman Ukeles**, Bronx, N.Y.: visual art.

MELLON PREDOCTORAL FELLOWSHIPS

These are intended to go to approximately 125 (this year it was 119) of the best and the brightest entering doctoral candidates in all fields of the humanities. Fellowships cover full tuition and an \$8,000 stipend for one year, with probable renewal for a second year. For 1985, eight of the Mellon Fellows are in art or architectural history (institutions given are where they did their undergraduate work): **Janet A. Avgikos**, Georgia State Univ.; **Katharine G. Bristol**, Princeton; **Robin E. Kelsey**, Yale; **Martha Richler**, Harvard; **Kirk E. Savage**, Yale; **Jennifer A. Taylor**, Univ. of California, Berkeley; **Ann Trautman**, Cornell; **Ankeney Weitz**, Cornell.

NEH FELLOWSHIPS

Awards in several categories have been announced by the National Endowment for the Humanities:

Independent Study and Research

Sheila S. Blair, Harvard: A Corpus of Islamic Inscriptions from Iran; **Janet E. Buerger**, International Museum of Photography, Rochester: The European Photo Secession and the Fin-de-siecle Avant Garde; **Marilyn A. Lavin**, Princeton Univ.: Patterned Arrangements in Italian Fresco Cycles; **David Rosand**, Columbia: On Drawing: Critical and Historical Studies; **Franklin Toker**, Univ. Pittsburgh: Cathedral and City in Early Medieval Florence: An Archaeological History; **Paul V. Turner**, Stanford Univ.: Joseph-Jacques Ramee (1764-1842), International Architect; **Cynthia R. Zaitzevsky**, Tufts: The Model Housing Movement in the U.S., 1850-1929: Social Reform and Architectural Innovation.

Fellowships for College Teachers

Alice H.R. Hauck, Providence College: John Ruskin's Uses of Illuminated Manuscripts and Their Impact on His Theories of Art and Society; **John M. Hunisak**, Middlebury College: The Sculpture of Jules Delou in the Context of Late Nineteenth-Century French Society; **Robert E. McVaugh**, Colgate Univ.: German History Painting in Rome, 1790-1820: The Roots of Modern Nationalism and Individuals in Art; **Pamela K. Sheingorn**, CUNY/Bernard Baruch College: The Interdependent Origins of Monumental Sculpture and Drama in the Early Middle Ages.

Summer Stipends

Glenn M. Andres, Middlebury College: The Role of Nanni di Baccio Bigio in the Design of the Villa Medici in Rome; **Barbara A. Barletta**, Univ. Florida, Gainesville: Regional Style in Ancient Greek Architecture; **H. Perry Chapman**, Univ. Delaware, Newark: Rembrandt's Roles: A Study of His Self-Portraits; **Michael W. Cothren**, Swarthmore: The Saint Benedict Window from the Abbey of Saint-Denis; **Kenneth M. Craig**, Boston College: Jan van Eyck and the Stigmatization of St. Francis; **Dennis P. Doordan**, Tulane: Italian Architecture, 1914-1942; **Suzette J. Doyon-Bernard**, Univ. West Florida: A Study of the Temple Complex at Chavin de Huanta, Peru; **Jaroslav T. Folda**, Univ. North Carolina, Chapel Hill: A Study of the Crusader Sculpture at Nazareth; **Elise Goodman-Soellner**, Univ. Cincinnati, Raymond Walters College: Rubens' *Conversatie a la Mode* in Its Artistic, Literary, and Socio-Cultural Contexts; **Judith W. Hurtig**, Simpson College, Iowa City: The Emergence of Neoclassicism in the Tomb Sculpture of Nicholas

Stone; **Lowell E. Lindgren**, MIT: Stage Design in Italian Operas Produced in Eighteenth-Century London; **Richard G. Mann**, Rhodes College, Memphis: The Artistic Patronage of Count Eusebio Guell; **Carol G. Mattusch**, George Mason Univ.: Archaic to Classical: The Development of Greek Bronze Statuary; **Charles R. Morscheck, Jr.**, Drexel Univ.: Documentation on the Construction of the Church of the Certosa di Pavia, 1460-1473; **William L. Presly**, Chevy Chase, Md.: The British Response to History Painting, 1760-1850; **Marilyn M. Rhie**, Smith College: Early Koryo Buddhist Sculpture in Korea; **James E. Snyder**, Bryn Mawr: Margaret of Austria as Collector and Patron of the Arts; **Roberta K. Tarbell**, Rutgers: Twentieth-Century American Sculpture; **Anne E. Walters**, Chicago: Music, Ceremony, and Architecture in French Medieval Monasteries.

GETTY SCHOLARS

The Getty Center for the History of Art and the Humanities has named its "first round" of Getty Scholars, who will be in residence at the Center for the academic year 1985-1986. They are: **Janet Cox-Rearick**, Hunter College, C.U.N.Y.: Italian and French Renaissance art; **Thomas Gaetgens**, Free Univ. Berlin: Renaissance and 19th-century art history; **Carlo Ginzburg**, Univ. Bologna: cultural history of early modern Europe; **H. Wiley Hitchcock**, Brooklyn College, C.U.N.Y.: French and Italian Baroque and American music; **Jan Kott**, emeritus, S.U.N.Y. Stony Brook: literature and theatre; **Hans Lüthy**, Swiss Inst. for Art Research, Zurich: 19th-century French art; **William L. MacDonald**, formerly Yale and Smith: architectural history; **John Onians**, Univ. East Anglia at Norwich: Classical art, Renaissance architectural theory and practice; **Stephen E. Toulmin**, Univ. Chicago: cultural and intellectual history of Europe, 16-20th centuries; **W. Wesley Trimpi**, Stanford Univ.: Classical (Roman) aesthetics and influence on subsequent literary traditions; **Catherine Wilkinson Zerner**, Brown Univ.: Spanish Renaissance art and architecture.

CASVA SENIOR FELLOWS

The Center for Advanced Study in the Visual Arts, National Gallery of Art, has named eight Alisa Mellon Bruce Visiting Senior Fellows for the spring-summer of 1985. **Kathleen Weil-Garris Brandt**, professor of fine arts at the Institute of Fine Arts and at the College of Arts and Sciences, N.Y.U., is preparing a book-length monograph on the Chigi Chapel. **Peter H. Feist**, director, Institut für Ästhetik und Kunstwissenschaften, Akademie der Wissenschaften der DDR, Berlin will work on American municipal commissions to German sculptors in the second half of the nineteenth century and on a study of

/grants and awards

new methods employed by American scholars with regard to the history of visual art around 1800. **Anne W. Lowenthal**, research associate, Barnard College, is writing a monograph on the Dutch still-life painter Pieter Claesz. **Myra Nan Rosenfeld**, consultant, Canadian Centre for Architecture, Montreal, is writing several articles based on her dissertation, *The Hotel de Cluny in Paris and the Sources of the French Renaissance Palace: 1350-1500*. **Margarita Anna Russell**, lecturer, Gresham College, City University, London, will study the influence of Dutch marine painting on the development of Dutch landscape painting of the seventeenth century. **Christine Smith**, adjunct assistant professor, Charles Strong Center, Villa Le Balze, Fiesole (Georgetown University's Center for Renaissance Studies), will investigate the late antique through early Renaissance literature of architectural descriptions. **Beryl Barr-Sharrar**, an independent scholar, has just completed her period of residence at the Center working on a book-length study of the fourth-century B.C. bronze Derveni Krater (on view at the Gallery in 1980-81 during the exhibition *The Search for Alexander*). **Alessandro Bettagno**, professor, Università di Venezia, and curator, Fondazione Giorgio Cini, Venice, recently completed his fellowship at the Center preparing a monographic study of the eighteenth-century artist and connoisseur Anton Maria Zanetti the Elder.

INDIVIDUAL AWARDS

The Millard Meiss Publication Fund has awarded a subvention grant to **Ann Uhry Abrams** for *The Valiant Hero: Benjamin West and Grand Style History Painting* (Smithsonian Institution Press).

The Swann Foundation's annual fellowship for a doctoral candidate working in the area of caricature and cartoon studies went to **James T. Ulak**, Case Western Reserve, for his dissertation on *Fukutomi Zoshi* (Tales of the Fukutomi), an early fifteenth-century Japanese illustrated scroll.

Maureen O'Brien, associate director for curatorial affairs at the Parrish Art Museum in Southampton, N.Y., has been awarded to John J. McCloy Fellowship by the Metropolitan Museum of Art. She will use it to spend a month in Germany studying significant collections of nineteenth-century European paintings.

Jean C. Wilson, formerly of the Center for Advanced Study in the Visual Arts, Washington, D.C., was awarded an Andrew W. Mellon Postdoctoral Research Fellowship at Cornell University for 1984-86. Her topic: *Painters' Workshop Practices and the Socio-economic Circumstances of Art Production in Late Medieval Bruges*.

Summer 1985

MARY M. DAVIS 1914-1985



Mary M. Davis, former Executive Vice President of the Samuel H. Kress Foundation, died at her home in New York City on April 15, 1985. She was seventy years old. During her thirty-odd years with the Kress Foundation—

more than half of them as its chief operating officer—Mary Davis was of such central importance to the discipline of art history, to the College Art Association institutionally, and to so many of our members individually that it seems appropriate to reprint herewith a portion of the dedication that was published upon her retirement in the Kress Foundation's 1981 Annual Report:

"Although early aware of a talent for drawing and a longing to study works of art, young Mary Margaret Davis, growing up in an Irish family in Tacoma, Washington, had little or no opportunity to pursue her predilections. On the contrary, her mother discouraged such interests with the stern warning, 'You'll just end up working for Kress all your life!' (behind the counter of a dime store). Wartime travel to the Mid-West, however, provided another sort of job with the Toledo Museum of Art, and three years later the renewal of the old ambition to study art history brought her to New York University.

"In the late Spring of 1950, Mary Davis answered an ad for a secretary in a Foundation devoted to purchasing works of art—and her mother's prediction came true. Here, of course, was another education in the world of art dealers, painting restorers, and museum directors that revolved around Rush Kress and Guy Emerson, the Foundation's Art Director. A weekly column for the Catholic press on "How to Recognize the Saints" and an extended Italian tour in 1956 offered further related experience. There was little doubt, by 1963, as to the most suitable person to administer the

new programs in art history approved by the Trustees.

"Since then, under Mary Davis's warm personal direction, the Kress Foundation has given away more than \$25,000,000 to support the study and conserva-

tion of works of art. Of central importance, as many reading this report will know from their own immediate experience, the Foundation's program for predoctoral Fellowships has provided regular grants to the art history departments of twenty-five American universities, as well as competitive grants for study abroad in association with selected foreign institutions, travel grants for research, and grants to study art conservation. Museums across the United States, not least the National Gallery of Art, have benefited from contributions to their programs, facilities, and personnel, while support for American institutions abroad and art historical projects such as seminars, symposia, exhibitions, professional meetings, photographic campaigns, libraries, archaeological fieldwork, publications, and the restoration of major artistic monuments have furthered the activities of scholars and the pleasure of the general public in the enjoyment and appreciation of works of art.

"Over the last fifteen years, Mary Davis has participated in every Kress-funded project. Her administrative skills, her lively interest, her willingness to travel, and above all her unmistakable concern for individuals have made her signature, her presence, and her understanding laughter constant and reassuring features in the expanding world of American art history. Few funding organizations have so long and so effectively been associated with a single personality, and the Trustees of the Samuel H. Kress Foundation are extremely grateful, Mary, that after all you chose to 'work for Kress all your life.'"

Jeffrey Chipps Smith, associate professor of art at the University of Texas, Austin has received a fellowship from the Alexander von Humboldt-Stiftung in Bonn, West Germany. During the 1985-86 academic year he will be in Munich, affiliated with the Zentralinstitut für Kunstgeschichte, researching a book on *German Sculpture of the Late Renaissance, 1525-1618*.

The Alice Davis Hitchcock Award for the most distinguished work of scholarship in the

history of architecture for 1984 went to **Paul Venable Turner** for *Campus, An American Planning Tradition*. The book is part of the series published by the Architectural History Foundation and distributed by M.I.T. Press

Painter **Richard Lytle**, director of graduate studies in painting and printmaking at Yale, received Cooper Union's Augustus Saint Gaudens Award, the highest honor bestowed by the Alumni Association for professional achievement.

announcements

Pollock-Krasner Foundation

A major new foundation, established for the sole purpose of providing grants to individual artists who are deemed worthy and are in need of funds to continue their artistic activities. The Foundation will only consider grant requests from painters, sculptors, graphic, and mixed media artists. The grants may be used for professional or personal requirements that relate to the artist's professional career and personal well-being. In addition, the Foundation may offer emergency financial assistance to qualified artists who have a current financial need arising from a serious illness or personal catastrophe. A Selection Committee, yet to be named, will advise the Foundation on choosing grantees. Officers and trustees of the Foundation are art dealer Eugene Victor Thaw, President and Chief Executive Officer; artworld attorney Gerald Dickler, Chairman of the Board; and Charles C. Bergman, former Vice President of the Inter-American Foundation for the Arts and past Chairman of The International Council of The Brooklyn Museum, Executive Vice-President and Chief Operating Officer. Requests for information on grant applications should be sent to P-K Foundation, Inc., P.O. Box 4957, New York, NY 10185.

Columbia University Fellowships

Postdoctoral. Ph.D. completed between 1 January 1984 and 1 July 1986. Stipend \$24,500, one half for independent research and one half for teaching in undergraduate program in general education. For applications: Director, Society of Fellows in the Humanities, CU, Heyman Center for the Humanities, Box 100 Central Mail Room, N.Y.C. 10027. Deadline: 15 October.

Senior. 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. \$28,000 plus regular faculty benefits; half-time teaching. Appointments normally renewed for a second year. Candidates must be nominated by the chair of their department or of an appropriate interdepartmental committee; direct applications from individuals will not be considered. For additional information: same address as above. Deadline: 15 October.

National Humanities Center Fellowships

Approximately 35-40 fellowships, for both younger (three to ten years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but also sciences, the arts, and the professions. Most fellowships are for the academic year, a few for a single semester. Stipends based on usual academic salary. For application materials: Kent Mullikin, Asst. Dir., NHC, 7 Alexander Drive, Research Triangle Park, NC 27709. Application deadline: 15 October.

CASVA Senior Fellowships

"Senior" means limited to those who have held the Ph.D. for five years or more or who possess a record of professional accomplishment at the time of application. A total of five to seven Senior Fellowships are awarded annually, most for a full academic year, although applications for a single term or quarter, or for two years, may be considered. In addition, there are a number of short-term (maximum sixty days) Visiting Senior Fellowships, qualifications the same as for Senior Fellows. Non-stipendary Associate appointments, for those who have obtained funding from other sources and would like to be affiliated with CASVA are also available.

Scholars are expected to reside in Washington and participate in activities of the Center throughout their fellowship term. Grants are based on individual need, normally limited to one-half the applicant's annual salary. Additional allowances for research materials, travel, etc. For descriptive brochure and application forms: CASVA, NGA, Washington, DC 20565. (202) 842-6480. For Senior Fellowships and Associates, 1986-87: the deadline is 15 October 1985. For Visiting Senior Fellowships and Associates (maximum 60 days) during the period 1 March-31 August 1986: the deadline is 21 September 1985.

Swann Foundation Awards

To foster scholarly activity in the fields of caricature and cartoon, SF provides an annual fellowship for graduate study and makes available a limited number of grants-in-aid in support of other projects. Information about the fellowship and application forms may be obtained from SF, 19th Floor, 655 Madison Avenue, New York, NY 10021.

King Fahd Awards in Islamic Architecture

A triennial international competition for students of architecture and architectural history, with a total of \$100,000 (that's US\$100,000) in prize money. The competition is in two categories: I. *Design of Islamic Architecture* (with two sub-topics, *Dwelling as a Reflection of Self* and *Cultural Transpositions in Architecture*) and II. *Research in Islamic Architecture* (including urbanism). Ten awards will be given in each category (presumably \$5,000 each). All entries must be sponsored by the student's institution. For complete competition packet: KFA Office, Research Centre for Islamic History, Art and Culture, IRCICA, P.K. 24, Besiktas, Istanbul, Turkey. Deadline: institutions and individuals intending to participate must register by 30 December 1985; entries must be received by 1 July 1986.

Mid-Atlantic Association of Museums

MAAM offers seven fellowships to enable students, interns, and entry-level professionals to attend the Association's annual meeting, which this year will be held in New Haven, 20-23 October. Fellows receive a \$150 stipend, waiver of registration fee, tickets to other meeting events, and a one-year complimentary membership in MAAM. Housing and transportation are the responsibility of the recipient. Applications should consist of a professional resume, two letters of recommendation, a statement of financial need, and a statement addressing how the applicant would benefit from the fellowship. Send to Hope Z. Schladen, Executive Director, MAAM, P.O. Box 817, Newark, DE 19715-0817. Deadline: 17 June.

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CAA EXECUTIVE DIRECTOR*

The executive director reports to the Board of Directors and is responsible for administering the day-to-day affairs of the association, facilitating and coordinating the work of all committees, and overseeing generally the entire range of association publications and activities, including the annual meeting and placement service. CAA headquarters is located in New York City; staff ca. five to seven full-time employees; annual budget ca. \$700,000.

Applicants should combine appropriate administrative experience with substantial knowledge of the disciplines represented by the CAA. The executive director must be responsive to the wide spectrum of interests and concerns of the various constituencies that make up the membership and must be able to articulate those varied interests both within the association and, externally, to the many scholarly and arts organizations with which the CAA has traditionally cooperated and to the general public, including foundations and government agencies.

Starting date 1 January 1986 as executive director designate; 1 March 1986 as executive director. Salary commensurate with qualifications and experience. CAA is an equal opportunity employer. Applicants should send curriculum vitae, letter outlining qualifications and interest in position, and names of three references. Send nominations by 15 September 1985 or applications by 1 October 1985 to John Rupert Martin, Chair, Executive Director Search Committee, College Art Association, 149 Madison Avenue, New York, NY 10016.

* This is solely a change in title, with no substantive changes, for the position formerly known as executive secretary.

people references and symposia

Material for grants should be sent to College Art Association, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 15 August.

IN MEMORIAM



Ralph F. Colin
Photo: Arnold Newman

Ralph F. Colin, founder of the Art Dealers Association of America and until his death its Administrative Vice President and Counsel, died in March at the age of eighty-four. A prominent attorney, Colin was active throughout his professional career in a number of visual arts organizations. As trustee and vice-president of the Museum of Modern Art, he helped start the Museum's International Council. He was also a member of the visiting committee to the Fogg Art Museum; a trustee of the American Federation of Arts; and a member of the advisory committee on the art center of Columbia University. With his wife, Georgia, he assembled an internationally known collection of twentieth-century painting and sculpture.

The ADAA was founded in 1962 to create a competent and honest system of tax appraisals for works of art donated to museums. Its success is largely credited for the fact that tax deductions for such gifts and legacies are still allowable.

Art historian **Edgar P. Richardson**, co-founder of the Archives of American Art, died in Philadelphia at the age of eighty-two. Richardson (B.A. Yale, 1925) was assistant director of the Detroit Institute of Arts from 1933 to 1945; then director until 1962. Subsequently he was director of the Winterthur Museum and art advisor to John D. Rockefeller III. One of the earliest scholars of American art, Richardson wrote numerous articles and books, among them *Washington Allston: A Study of the Romantic Artist in America* (1948) and *Painting in America: The Story of*

450 Years (1965). Art critic Aline B. Saarinen once wrote of Richardson: "For most of his life he has been having a love affair with American painting. The fact that the affair has been conducted with the highest standards of scholarship and an almost Calvinist respect for truth has made it nonetheless ardent."

ACADEME

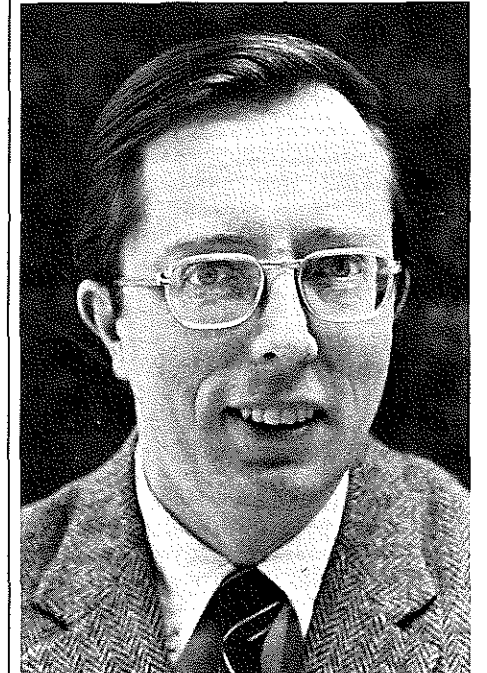
Two distinguished scholars — **Charles Dempsey** and **Ilene Forsyth** — have been named to the board of advisors of the Center for Advanced Study in the Visual Arts, National Gallery of Art. Dempsey is professor of Italian Renaissance and Baroque art at The Johns Hopkins University and director of studies at The Johns Hopkins Center for Italian Studies, Villa Spellman, Florence. Forsyth, a medievalist who has recently completed a term on the CAA Board of Directors and Executive Committee, is Arthur F. Thurnau Professor of Humanities at the University of Michigan.

Northwestern University has several new faculty members. **Otto Karl Werckmeister** is the first holder of the Mary Jane Crowe Professorship in art history. His specialties include medieval art, especially the Romanesque pilgrimage churches, and modern art in Germany, particularly Paul Klee. **Sandra Hindman** will also supervise medieval art in the department; her field of research centers on late medieval manuscripts from the court of France. Most recently, **Hollis Clayton** has been hired in nineteenth-century art. Her work concentrates on the social history of French art in the 1870s and 1880s, addressing both prostitution and the family as themes.

The School of the Art Institute of Chicago had several full-time visiting artists and lecturers during 1984-85. For both the fall and spring semesters, **Debora Hunter**, who regularly teaches at Southern Methodist Univ., was visiting associate professor in photography. **Len Klekner**, Ph.D. candidate at Univ. Chicago, taught art history and criticism. **Gary Schlappal**, a faculty member at Frostburg College in Maryland, was visiting artist in ceramics. New York photographer-writer **Colin Westerbeck** was visiting artist and lecturer in photography and in art history and criticism. And **Barry White**, who regularly teaches at Manchester Polytechnic in England, was a visiting exchange faculty in visual communications.

During the fall semester, **Felipe Ehrenberg**, an artist and political activist from Mexico, was visiting artist and lecturer in liberal arts and in art history and criticism, and **Cal Kowal** of the Art Academy of Cincinnati taught photography. For the spring semester only, **Barbara DeGenevieve**, Univ. Illinois at Champaign, was visiting associate professor in photography; New York film-

maker **Ken Kobland** was a visiting artist; and **Donald Kuspit**, professor at S.U.N.Y. Stony Brook, taught a course in art history and criticism.



Daniel D. Reiff, S.U.N.Y. Fredonia

Daniel D. Reiff, a faculty member at S.U.N.Y. Fredonia since 1970, has been named chair of the department. Reiff (Ph.D. Harvard), an architectural historian, is also active in local historic preservation efforts.



George Parrino
Kansas City Art
Institute



Neil J. Hoffman
California College of
Arts and Crafts

Two independent colleges of art have named new presidents. At the Kansas City Art Institute, **George Parrino** took office on 1 January 1985, the first day of the college's centennial year. Formerly director of the San Antonio Art Institute, Parrino (M.F.A. Yale) taught painting at San Antonio, the Art Student's League, the Brooklyn Museum School, and elsewhere and was art critic for the *Soho News*. He shows at the Ingber Gallery in New York City. **Neil J. Hoffman**, currently pres-

Continued on p. 8, col. 1

ident of the School of the Art Institute of Chicago, will become president of the California College of Arts and Crafts on 1 July. Previously Hoffman (M.A. art ed, S.U.N.Y. Buffalo) was dean at Otis-Parsons in Los Angeles and founded the program in artisanry at Boston University. He works and exhibits as a fine arts photographer.

Rochelle S. Elstein wrote to tell us that she had accepted a half-time position as art bibliographer at Northwestern University Library. Her comments about her new career seem to us worth sharing:

"My qualifications included advanced degrees in architectural and art history (I am a Ph.D. candidate in American Studies at Michigan State University), academic work in library science, plus experience as a university art and reference librarian . . . Chicago may be anomalous, but this winter there were at least two excellent positions for art bibliographers. My sense is that many people with Ph.D.s in humanistic disciplines are finding it worthwhile to get an M.L.S. and that those who do find librarianship a very rewarding career."

Stanley D. Edwards moves to Winthrop College in Rock Hill, S.C., as assistant professor of art. He leaves Columbia College in Chicago, where he was an instructor of design and typography.

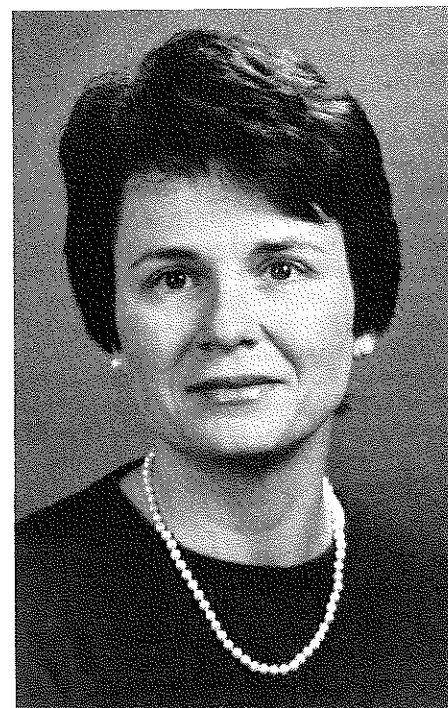
Gloria DeFilipps Brush, a member of the Univ. Minnesota-Duluth faculty since 1981, has been named head of the department of art. A graduate of the School of the Art Institute of Chicago, she is the recipient of a 1985 McKnight Foundation Photography Fellowship, awarded through Film in the Cities, St. Paul.

CAA President **John Rupert Martin**, Marquand Professor of Art and Archaeology at Princeton University, has been elected to the American Philosophical Society. Founded by Benjamin Franklin in 1743, APS is the oldest learned society in the country. Membership, which recognizes achievement in science, letters or the arts, is by election. That's one way in which it differs from the CAA. Another: there are no dues.

MUSEUMS

Grant Holcomb III, currently associate director of the Timken Gallery in San Diego, has been named director of the Memorial Art Gallery. He succeeds **Bret Waller**, who is leaving Rochester to become associate direc-

tor for public programs at The J. Paul Getty Museum. Holcomb (Ph.D. Univ. Delaware) taught at Mt. Holyoke and S.U.N.Y. Stony Brook before joining the Timkin. He has concentrated his research and writing on John Sloan and other artists of the Ashcan School.



Anne-Imelda M. Radice, National Museum of Women in the Arts

In Washington, the National Museum of Women in the Arts has named **Anne-Imelda, M. Radice** administrative director. Radice was formerly assistant curator and staff lecturer at the National Gallery of Art and curator for the Architect of the Capitol. She has a Ph.D. in art and architectural history from the University of North Carolina, Chapel Hill, and an M.B.A. in finance from The American University. Radice first worked with NMWA as a volunteer, organizing the exhibition *Highlights from Washington's Newest and Oldest Museums: NMWA and the U.S. Capitol Collection*. She has also served on its Board of Directors.

Elsewhere in Washington, **Eliza Rathbone** has joined The Phillips Collection as associate curator. Previously Rathbone (M.A. Courtauld) was assistant curator of twentieth-century art at the National Gallery. Most recently she coordinated the Thyssen-Bornemisza Collection exhibition and organized exhibitions of Modigliani and Mark Tobey.

Another twentieth-century position was filled at the Art Institute of Chicago, where **Neal David Benezra** was named associate curator. A Stanford Ph.D., Benezra was previously with the Des Moines Art Center. He has organized exhibitions on Robert Arneson and Jules Kirschenbaum, and his dissertation, on

Wing Fahd Awards in Islamic Art, will soon be published by **Carl**

The Art Institute of Chicago also has a new executive director for its Ryerson and Burnham Libraries: **Jack Perry Brown** (M.L.S. Columbia), who was formerly head librarian at the Cleveland Museum. Before that he was librarian and photo archivist at the Yale Center for British Art.

Wai-Kam Ho, a leading authority on Chinese painting and on Buddhist art in China and Japan, has been appointed the first Laurence Sickman Curator of Chinese Art at the Nelson-Atkins Museum. The position was endowed by the Hallmark Education Foundation. Formerly senior research curator at the Cleveland Museum, Ho is finishing a book, *Chinese Art and Civilization*, which will be published by Abrams. He assumed his new position full-time last fall.

At the Asian Art Museum of San Francisco, **Richard L. Mellott** has been named curator of education. Initially trained as a nurse, Mellott first encountered Korean ceramics on site courtesy of the U.S. Army. When he returned to this country and resumed his education (at U.C. Berkeley) he intended to get an M.D. degree; but one art history elective led to another, and he took a B.A. in Chinese painting instead. Then came graduate study at Harvard in Japanese art history, and a long sojourn in Japan, where he studied archaeology, researched his dissertation (on ash-glazed ceramics), lectured on Rembrandt and Bruegel, and took formal training—earning a license to teach—in the art of the tea ceremony. As you can tell from its (relative) discursiveness, we like the story!

Other museum appointments: **J. Richard Gruber** as director of the Memphis Brooks Museum of Art; Gruber joined the museum in 1983 and has served for a year as interim director. In Pennsylvania, **Peter F. Blume**, curator of the Allentown Art Museum since 1974 and assistant director since 1983, has been made director. Freelance critic, curator, and consultant **Sally Eaucclair** is the new director of the Museum of Contemporary Photography and the Columbia College Chicago Art Gallery. And **Pieter Meyers**, formerly senior research chemist at the Los Angeles County Museum of Art, has been appointed head of its conservation center.

ASSOCIATIONS

ARLIS/NA has elected four new officers for 1986: **Susan V. Craig**, Univ. Kansas, vice chair/chair elect; **Nancy McCauley**, Stanford Univ., secretary; **Eileen Markson**, Bryn Mawr, Eastern regional representative; **Susan Wyngaard**, Ohio State Univ., Midwestern representative. **Toni Peterson**, Bennington College, continues as chair, and **Mary Ashe**, San Francisco Public Library, continues as treasurer. ■

conferences and symposia

Renoir Symposium

To be held at the Boston Museum of Fine Arts on Saturday, 9 October, in conjunction with the major Renoir exhibition. Speakers are John House, Courtauld Institute, *Re-presenting Renoir*; Kermit Champa, Brown Univ., *Renoir as Taste*; and Richard Brettell, Art Inst. Chicago, *At Mallarmé's Funeral: Renoir and the Future of French Art*. There will also be a panel discussion, moderated by the Museum's curator Peter Sutton, with Anne Distel, Musée d'Orsay; Barbara Erlich White, Tufts Univ., and Henri Zerner, Harvard Univ. The exhibition will be open exclusively to symposium registrants from 9:00 to 10:00 A.M. Fee: \$20; F/T students \$12. Send check payable to MFA and SASE to Renoir Symposium, Dept. Education, MFA, 465 Huntington Ave., Boston, MA 02115.

Northern European Art

An international research conference on *Tradition and Innovation in the Study of Northern European Art*, sponsored by the Historians of Netherlandish Art, will take place 10-12 October at the University of Pittsburgh. More than forty speakers will explore the current state of research in Northern art from the fifteenth through seventeenth centuries. Speakers include: W. Gibson, G. Keyes, A. van Buren, E. de Jongh, J. Snyder, R. van Schoute, J. Walford, M. Smeyers, J. Marrow, P. Hecht, L. Dixon, E. Haverkamp-Begemann, I. Veldman, D. Hollanders-Favart and J.P. Fildedt-Kok. Several special exhibitions of drawings and prints will be on view. For program or registration information, write Kahren Hellerstedt, Frick Fine Arts Dept., UP, Pittsburgh, PA 15260.

Visual Resources and Documentation

The Visual Documentation Group and the Visual Resources Association are requesting papers for their joint sessions to be held at the International Congress for the History of Art in Washington, D.C., 11-18 August, 1986.

Session I, *Photography: The Basic Record*, will address the state of photographic documentation of art, both through discussions of papers on the present availability of photographic documentation and the description of new photographic projects.

Session II, *Technology: The Possibilities*, will explore the ways in which new technology can be used to organize and share visual information documenting works of art. Papers on both the theoretical possibilities and actual projects are invited.

Session III, *Technology: The Costs*, will explore some of the difficulties and problems that have been encountered in using the new technology. Again, both theoretical papers and reports of actual experiences are invited.

Send abstract of 400-500 words to Helene Roberts, Curator of Visual Collections, Fine Arts Library, Harvard Univ., Cambridge, MA 02138. Deadline: 30 October.

Irish and "Insular" Art

A conference sponsored by the National Committee for Archaeology of the Royal Irish Academy, to be held at University College, Cork, 31 October-3 November. Keynote speaker will be Carl Nordenfalk; his address is tentatively titled *The Development of Scholarship in the Field of Hiberno-Saxon Book Illumination from the 19th Century until Now*. For complete program and forms for registration and room reservation: The Secretary, NCA, RIA, 19 Dawson Street, Dublin 2, Ireland. Note: owing to the celebration of the 800th anniversary of Cork, a large demand for local accommodations is expected; those planning to attend should therefore write for reservation forms promptly.

Art versus Artifact

A day-long symposium to be held on 28 September in conjunction with newly opened building of the Hood Museum of Art at Dartmouth College. The morning's speakers will be James Fernandez, Dept. Anthropology, Princeton; Douglas Newton, Metropolitan Museum of Art; Jules Prown, Yale; and Richard Wollheim, Dept. Philosophy, University College, London. In the afternoon there will be a panel discussion with Hoyt Alverson, Dept. Anthropology; Jim Jordan, Dept. Art History; Stephen Nichols, Dept. Comparative Literature; and Tamara Northern, curator of ethnographic art, all at Dartmouth. Irving Lavin, Institute for Advanced Study, will moderate. And this time, we're happy to report, the topic won't be in conflict with a symposium on intentionality! For additional information: HMA, DC, Hanover, NH 03755. (603) 646-2808.

Soviet and East European Studies

The III World Congress for Soviet and East European Studies (the first to take place in the United States) will be held in Washington, D.C., 30 October-4 November. More than 1,200 scholars are listed in the official program, and participants are expected to come from more than 40 countries. For further information: American Association for the Advancement of Slavic Studies, 128 Encina Commons, Stanford Univ., Stanford, CA 94305. (415) 497-9668.

Preservation Conference

The National Trust for Historic Preservation will hold its 39th national conference in Seattle, 9-13 October. A major feature of the conference will be ReHABITAT, the national exposition of products and services for rehabilitating and maintaining old and historic buildings. More than 2,000 professionals and activists in preservation and allied fields are expected to attend. For further information: NTHP, 1785 Massachusetts Ave., N.W., Washington, DC 20036.

Donatello, His Work and His Influence

An international symposium to be held at The Detroit Institute of the Arts, 18-20 October. The Friday evening keynote address, *The Unknown Donatello*, will be given by John Pope-Hennessy. Saturday sessions will focus on the sculpture and influence of Donatello in Renaissance Italy, and will include papers by Francis Ames-Lewis, Birkbeck College, Univ. London; Luciano Bellosi, Univ. Siena; Bruce Boucher, Villa I Tatti; Alan Darr, Detroit Inst. Arts; James Draper, Metropolitan Museum of Art; Isabelle Hyman, N.Y.U.; Anthony Radcliffe, Victoria and Albert Museum; and Arthur Rosenauer, Univ. Vienna. Other European and American scholars of the Renaissance will participate. For further information: Patience Young, Assoc. Curator Education, DIA, 5200 Woodward Ave., Detroit, MI 48202. (313) 833-7975.

EDGES: In Thought. In History. In Clay.

The theme of the Fourth International Ceramics Symposium of the Institute for Ceramic History, to be held in Toronto, 17-20 October. The program will focus on artists who have challenged and changed the scope of the medium's tradition within the format of the vessel and the figure. Panel participants will include Diane Carr, Lorne Falk, Suzann Greenaway, Stephen Inglis, David McFadden, Chris Tyler, and a representative of the Federal Republic of West Germany. For additional information: FICS, 878 Yonge Street, Toronto, Canada M4W 2J1. Registration deadline: 15 September.

Changing Perspectives in American Furniture Study

A two-day conference to be held at the Winterthur Museum, 8-9 November. The nineteen papers will stress methodological and conceptual issues, with viewpoints ranging from aesthetic and cultural history models to those of labor history and symbolic anthropology. For registration information: Office of Advanced Studies, WM, Winterthur, DE 19735.

Byzantine Congress

The 17th International Byzantine Congress will be held in Washington, D.C., 3-8 August 1986, under the sponsorship of the U.S. National Committee for Byzantine Studies and with the cooperation of Dumbarton Oaks and Georgetown University. Any interested scholar who has not received a copy of the preliminary brochure should write to Details, Suite 330, 1100 17th St., N.W., Washington, DC 20036. The deadline for submission of abstracts for short papers is 1 December 1985; the deadline for advance registration is 1 February 1986.

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

professional publications

Beyond Creating: The Place for Art in America's Public Schools

Sponsored by the Getty Center for Education in the Arts, this summary report examines the role and status of art education in the nation's schools and concludes that what is needed is more rigorous and more substantive programs. One of the most glorious printing jobs ever, with absolutely stunning color (and black-and-white) reproductions! Available free from GCEA, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067. Please also indicate your telephone number and occupation.

Museums for a New Century

The report of the American Association of Museum's blue-ribbon Commission, which held hearings, collected written testimony, and carefully forged these sixteen core recommendations over a two-year period. AAM, P.O. Box 33399, Washington, DC 20033. Price: \$17.95 (\$13.95 for AAM members) plus \$1.50 postage.

NEH 19th Annual Report

Brief descriptions of all Endowment programs and a complete listing of all Endowment grants for FY1984. Also—and most fun—a listing of all panelists (although you never get to find out which panelists sat on which panels). Available free from NEH, Room 409, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

Preparing Humanists for Work

Subtitled *A National Study of Undergraduate Internships in the Humanities*, this is the final report of a study by the Washington Center, a non-profit organization which, since 1975, has provided an internship program that places college juniors and seniors in government, business, and with cultural and public interest groups in the nation's capital. By Carren O. Kaston with James M. Heffernan, 99 pp. To order: National Society for Internships and Experimental Education, 122 St. Mary's Street, Raleigh, N.C. 27605. Price: \$8.00, plus \$2.00 for postage and handling.

NATIONAL ENDOWMENT
FOR THE ARTS



1965-1985

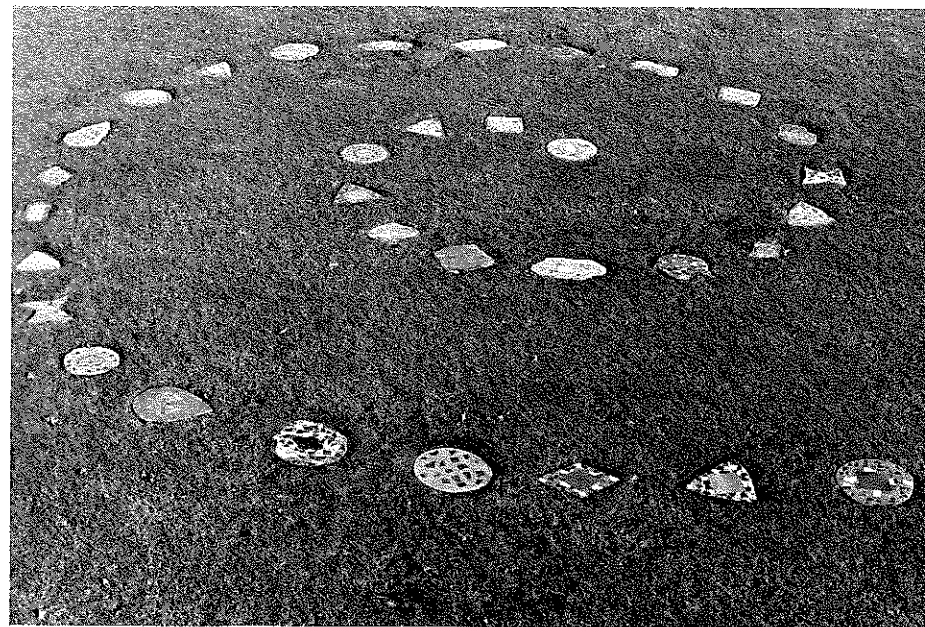
southeast graduate symposium

The fourth annual art history graduate student symposium for the southeast was held on April 12 and 13 on the campus of Florida State University in Tallahassee. The symposium invites eleven students working towards M.A. or Ph.D. degrees in art history to participate in the forum, in which scholarly papers are delivered and discussed. This year, as in past meetings, the topics ranged from the iconography of the Etruscan Campana Slabs to the impact of Christo's wrapped islands on the city of Miami. The Gunther Stamm Memorial prize for excellence was awarded to Joanne Sowell, a doctoral candidate from

FSU, for her paper on the dating of construction for the Cistercian monastery of Sacramenia. Papers delivered at the symposium will be published in the next issue of *Athlon*, a graduate student publication sponsored by the art history department. Samuel B. Edgerton Jr., of the Graduate Program in Art History, Williams College, was the keynote speaker. The topic of his public lecture was *Medieval Medicine, Renaissance Art and Modern Science*.

Patricia Rose
Florida State University

free tickets prize winner



Michael Warrick, *Graphic Environmental Symbol*, concrete and ceramic tile, 50'. Churchill Junior High School, Galesburg, Ill.

Does anyone out there remember the drawing for TWO FREE AIRLINE TICKETS to anywhere in the United States that was held at the Annual Members Business Meeting in Los Angeles? No, there's no prize for you if you do, but there was for Michael Warrick, Edwardsville, Ill., who was the winner of the aforementioned drawing. A ceramist/sculptor (MFA Southern Illinois Univ., 1983), Warrick has done some part-time college teaching but is currently more interested in making art for public places. He's had solo shows at several college galleries, as well as at the Artemisia Gallery in Chicago and the David Strawn Gallery in Jacksonville, Ill., and he's participated in numerous group exhibi-

tions, with both two-dimensional and three-dimensional works. Most recently, Warrick has been artist-in-residence for the Missouri and Illinois Arts Councils. The work seen above was made in conjunction with the Eighth Grade Design Class during his residency at the Churchill Junior High School, 15 October-14 December, 1984. Other public sculpture by Warrick is a wall mosaic at the Seckman School in Imperial, Mo.; a wall mosaic at the William Holiday School in Fairview Heights, Ill., and an outdoor metal sculpture at the Southwest High School in Kansas City, Mo. For information: MW, 717 Taylor Ave., Edwardsville, IL 62025. (618) 656-7558.

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: Doris Srinivasan, 3222 Brookings Court, Fairfax, Va. 22031. 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: 138. Annual dues: \$12.50 regular; \$7.50 students; \$15 institutional. General Secretary: Vivian A. Hibbs, The Hispanic Society of America, 613 West 155 Street, N.Y.C. 10032. 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: 1200. Annual dues: \$35 individual; \$20 student; \$60 institutional; \$60 business affiliate. Executive Director: Pamela Jeffcott Parry, 3775 Bear Creek Circle, Tucson, Ariz. 85749. 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* quarterly, *ARLIS/NA Update* quarterly, and an annual *Handbook and List of Members*.

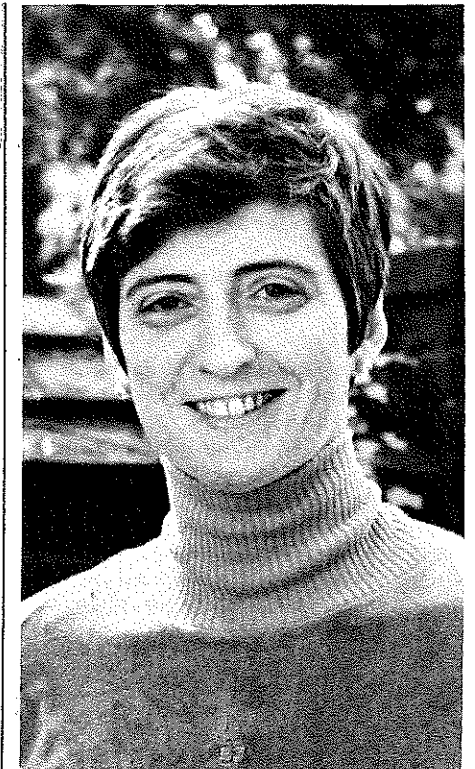
Arts Council of the African Studies Association, founded 1982. Membership: 126. Annual dues: \$10 regular and institutional; \$5 student, retired, and unemployed. Secretary-Treasurer: Doran Ross, c/o Museum of Cultural History, UCLA, 405 Hilgard Ave., Los Angeles, Calif. 90024. Purpose: to encourage and promote the highest standards of ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*.

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: \$10. President: Adrian R. Tio, School of Art, Bowling Green State University, Bowling Green, Ohio 43403-0211. Phone: (419) 372-2786. 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 regional 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 conferences.

Historians of Netherlandish Art, founded 1983. Membership: 150. Annual dues: \$15. President: Laurinda S. Dixon, Dept. Fine Arts, 441 Hall of Languages, Syracuse University, Syracuse, N.Y. 13210. Purpose: to foster communication and collaboration among historians of northern European art. Society holds an annual meeting and program in conjunction with the CAA annual meeting; publishes two newsletters per year and a *Directory of Members*; holds such scholarly symposia as may be funded, ideally, once every 3-4 years.

The International Center of Medieval Art, founded 1956. Membership: 950. Annual dues: \$30 active (U.S. only); \$35 active (all other countries); \$15 students (all countries); \$50 institutional; \$100-\$499 contributing; \$500-\$999 sustaining; \$1000-benefactor. Secretary: Linda Morey Papanicolaou, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 928-1146. 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.



Ofelia Garcia, President, Women's Caucus for Art

Women's Caucus for Art, founded 1972. Membership: 3,500. Annual dues: \$30 member-at-large; \$30 institutional member; \$20 (plus chapter dues) chapter member. President: Ofelia Garcia, The Print Club, 1614 Latimer Street, Philadelphia, Pa. 19103. National Business Office: WCA/National, Moore College of Art, 20th and the Parkway, Philadelphia, Pa. 19103. 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 Newsletter*—W.C.A. national publication. Network of chapters from coast-to-coast.

Note to local and regional societies: We're sometimes asked for information about local or regional societies of artists and art historians. We'd be happy to pass along the information (maybe even publish it once a year in the *newsletter*), but we find it difficult to keep up with the fairly frequent peripatinations of these relatively small groups. If you are an officer in any of these societies, would you please send us the name, address, and telephone number of the individual whom people interested in your society should contact? Also, if known, the date, location, and program chair(s) of your next two annual meetings. Thank you.

/conferences and symposia

Glass Seminar

The twenty-fifth Seminar on Glass will be held at the Corning Museum of Glass, 17-19 October. This year's lectures and programs will emphasize American glass and the 1985 special exhibition, *Frederick Carder: Portrait of a Glassmaker*, which will be on view throughout the three-day event. Among the scheduled speakers are Wendell Garrett, Dan Klein, and Kenneth Wilson. For additional information: CMG, Corning, NY 14831.

Arthurian Legend and the Visual Arts

The International Arthurian Society is accepting proposals for papers, 20 minutes in length, for a session on this topic at the 21st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, 8-11 May 1986. Any aspect of Arthurian Imagery will be considered. Send one page abstract to Debra Mancoff, Dept. Art and Art History, Beloit College, Beloit, WI 53511. Deadline: 15 September.

Victorians Abroad

The topic of the tenth annual meeting of the Midwest Victorian Studies Association, to be held in Cincinnati, 25-26 April, 1986. The Association welcomes proposals treating varied aspects of British Victorian life abroad, for example, colonial architecture. Ten-page papers or two-page abstracts should be sent to Kristine Ottesen Garrigan, Dept. English and Communication, DePaul Univ., 2323 North Seminary Avenue, Chicago, IL 60614. Deadline: 15 November.

/announcements

University of Michigan Fellowships

Three-year fellowships for artists or scholars at the beginning of their professional careers. The Ph.D. within the past three years or comparable professional recognition for creative artists is required. Fellows are appointed with department affiliation as assistant professor/postdoctoral scholar. One-third salary and time support departmental teaching; the balance for independent research. Yearly stipend \$18,000, with anticipated annual increments, plus faculty benefits. For further information: Michigan Society of Fellows, 3030 Rackham Building, UM, Ann Arbor, Mich. 48109. (313) 763-1259. Application deadline: 14 November.

University of Edinburgh Fellowships

Approximately fifteen visiting research fellowships at UE's Institute for Advanced Studies in the Humanities are available for 1986-88. Open to both established and younger scholars (with the Ph.D. or equivalent), fellowships last between one and twelve months. Residency in or near Edinburgh is required, and fellows are expected to hold one or two seminars and to submit a report on work done during the tenure of their fellowship. Occasionally stipends are available to a value not exceeding £500. For full details and applications: David Daiches, Director, UE, IASH, 17 Buccleuch Place, Edinburgh EH8 9LN, Scotland. Application deadline: 29 November 1985. ■

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.

SYMPOSIUM "Aspects of Realism" to be held at the Chateau de la Napoule (8 km west of Cannes) on the French Riviera July 19, 20, 21. Three days of discussions, readings and music. Participants: (artists) Sigmund Abeles, Milet Andrejevic, William Bailey, Jack Beal, Jeanne Duval, Sondra Freckelton, John Manning, Rodrigo Moynihan, James McGarrell, Joe Shannon; (writers) Ann McGarrell, Jonathan Williams, Mark Strand; (musicians) Sonia Atherton, Laurent Cabasso. For information: La Napoule Art Foundation, Dept CAA, c/o Jack Beal, 67 Vestry St. New York, NY 10013. (212) 431-6028 or Chateau de la Napoule, 06210 La Napoule, France. (93)49.95.05

BOOK WANTED for University Library: *The Flabellum of Tournos* by Lorenz Eitner. C.A.A., 1944. Duff and M.E. Gilfond, Fugitive Books Intercepted, 1722-19th St., N.W., #811, Washington, D.C. 20009.

ARTISTS' COOPERATIVE GALLERY in Soho is presently selecting new artists for membership. DEADLINE for submission of application materials is the *last Friday of each month, May through October*. Please send SASE for application guidelines and membership information to: Rina Goodman, Director, Ward-Nasse Gallery, 178 Prince Street, New York, NY 10012. ■

CAA newsletter

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