

# CAA newsletter

Volume 6, Number 4

Winter 1981/82

## neither rain, nor snow, nor sleet

... nor anything else we know of accounts for the inordinate delay in delivery of the preferential ballot and the last newsletter.

Part of the fault is ours. The ballot was mailed on October 2, but the so-called "September" newsletter was not mailed until October 9. Nevertheless, they should not have arrived on November 15, November 23, etc. ... as a slew of indignant letters informed us.

For our own part of the fault, we apologize. It is particularly unfortunate that the delay, combined with our own dumb optimism in giving an October 23 postmark deadline for return of ballots, caused many members to feel disenfranchised. In fact, we counted ballots (and read all those justifiably nasty notes)

for as long as we received them ... through about December 2. We're aware that some people, in disgust, may just not have returned their ballots. There's nothing we can do to right that wrong, but it may make people feel better to know that based on past experience, a clear pattern emerges by the time 500 to 600 ballots are received and later ballots simply tend to confirm that pattern.

One more thing: one of our irate correspondents suggested that we could at least "save face" in the future by dating the newsletter seasonally, rather than monthly. A welcome suggestion, indeed, and we hope you enjoy this *Winter* newsletter.

R.R.W. ■

## announcements

### Art Journal Future Issues

The Art Journal Editorial Board is planning future issues on the following topics: *Art as Autobiography*, *Kandinsky*, *Architecture of the Twenties*, *Film*, and *Popular Imagery*. Articles, or proposals for articles, on these topics are invited for consideration by the guest editors. They should be sent to the Managing Editor, at the CAA, 16 East 52 Street, N.Y.C. 10022. Those wishing immediate confirmation that their proposals have been received should enclose a stamped, self-addressed postcard. It is not possible to specify deadlines because issues are not firmly scheduled until all the material is in hand; however, "the sooner the better" is a generally good approach.

### Fulbright Scholars for Short-Term Visits

More than 150 Fulbright scholars from all over the world, currently in the United States for college and university teaching and advanced research, are available for occasional lectures, seminars, and special programs. The Council for International Exchange of Scholars has limited funds available to facilitate travel to interested institutions, particularly those which have had little opportunity to participate in the Fulbright Scholar Exchange Program. For brochure describing the Occasional Lecturer Program (also available, *1981-82 Directory of Visiting Fulbright Scholars*): Mary W. Ernst, CIES, 11 Dupont Circle, N.W., Dept. N, Washington, D.C. 20036. (202) 833-4979.

### ADAA Fellowship

To commemorate its twentieth anniversary, the Art Dealers Association of America has established a \$20,000 fellowship in the history of art. The ADAA Fellowship will be awarded each April to support a doctoral dissertation in the field of European or American art. The award is of two years duration and is payable in two equal installments. Applications may be made only through the chairs of graduate departments of art history in American Universities. Only one nomination will be received from an institution. For full details: Ralph F. Colin, Administrative Vice President, ADAF, 575 Madison Avenue, N.Y.C. 10022. Application deadline: 1 February.

### More Mellons

Mellon Junior Faculty Fellowships (more fully described in the September 1981 *newsletter*) are generally for recent Ph.D.'s and generally involve half-time teaching, half-time for research. New openings have been announced by:

**Cornell University.** Information from Anna Geske, Mellon Postdoctoral Fellowships, A.D. White House, CU, Ithaca, N.Y. 14853. Deadline: 15 February.

**Rice University.** Fellows also to participate in faculty seminar on *The Culture of Capitalism*, which will focus on relationships between market society and forms of cultural and philosophical expression. Information from Mellon Fellowships Search Committee,

*Continued on p. 10, col. 3*

## annual members business meeting

The 70th Annual Members Business Meeting will be held on Thursday, February 25, 1982 at 1:00 P.M. in the Sutton Parlor North (Second Floor) of the New York Hilton. As last year, the business meeting will take place in the ceremonious setting of an Official Opening Session, which will include highlights of the coming program as well as a review of the Association's activities over the past year. Complimentary coffee will be available; those who wish may bring bag lunches.

### Elections

The major item on the agenda of the Annual Members Business Meeting is elections.

**OFFICERS.** The Board of Directors proposes the following to serve as officers for 1982: President: **Lucy Freeman Sandler**, New York University; Vice-President: **John R. Martin**, Princeton University; Secretary: **Paul B. Arnold**, Oberlin College.

**BOARD OF DIRECTORS:** Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. This year, 1241 ballots were received. The slate reported by the Nominating Committee for election to the Board of Directors in 1982 (to serve until 1986) is: **Phyllis Pray Bober**, Bryn Mawr College; **Oleg Grabar**, Harvard University; **Isabelle Hyman**, New York University; **Christiane L. Joost-Gaugier**, New Mexico State University; **Franz Schulze**, Lake Forest College; and **Barbara Zucker**, University of Vermont.

**NOMINATING COMMITTEE:** Those nominated to serve on the 1982 Nominating Committee (which selects those Directors who will be elected in 1983) are: **Beatrice Farwell**, University of California, Santa Barbara, Chair; **George Bayliss**, University of Michigan; **Richard Martin**, Fashion Institute of Technology and *Arts Magazine*; **Edmund P. Pillsbury**, Kimbell Art Museum; and **Catherine Wilkinson Zerner**, Brown University.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which will be mailed separately. For those who will be unable to attend the Annual Members Meeting, proxies will be included with the Notice of Meeting.

## conferences and symposia

### Victorian Studies Conference

The Midwest VS Association will hold its annual meeting April 30-May 1, in conjunction with the Theatre History Conference at the Theatre Research Institute, Ohio State University, Columbus. The topic will be *Victorian Humor*. For further information: Frederick Kirchoff, Dept. of English and Linguistics, Indiana Univ.-Purdue Univ., Fort Wayne, Ind. 46805.

### 600 Years of Netherlandish Art

A symposium emphasizing major issues and the state of research will be hosted by Memphis State University, April 22-24. Participants include: Laurinda Dixon, John Carroll Univ.; Walter Gibson, Case Western Reserve Univ.; Lawrence Goedde, Univ. Virginia; Laura Meixner, Memphis State Univ.; Virginia Rembert, Univ. Alabama; Carol Purtle, Memphis State Univ.; Charles Scillia, Old Dominion Univ.; David Smith, Univ. New Hampshire; David Stark, Tweed Museum; James Welu, Worcester Museum. For further information and proposals for individual papers: Carol Purtle, Dept. of Art, Jones Hall, MSU, Memphis, Tenn. 38152.

### British Studies

The ninth Carolinas Symposium on British Studies will be held at Appalachian State University October 9 and 10, 1982. Proposals for individual papers, panel discussions, and full sessions should be sent to Warren W. Wooden, Dept. of English, Marshall Univ., Huntington, W. Va. 25701. Deadline: 15 April.

### Print and Culture in the Renaissance

The first conference sponsored by the newly created Center for Renaissance and Baroque Studies at University of Maryland, to be held March 11-12. Send proposals for papers, particularly on prints, to: Laura Youens, Asst. Director, CRBS, Div. Arts & Humanities, Office of the Provost, UM, College Park, Md. 20742.

### Art since 1945

The second annual symposium on contemporary art at the Fashion Institute of Technology will be held April 30. Proposals for twenty-minute presentations may be submitted in the form of abstracts of 250-500 words. Abstracts and inquiries to Richard Martin, Executive Director, Shirley Woodman Resource Center, FIT, 227 West 27th Street, N.Y.C. 10001.

### International Glass Conference

To be held June 7-12 under the joint sponsorship of the Corning Museum of Glass, the Metropolitan Museum of Art, and the Toledo Museum of Art. Working sessions and related activities are scheduled in New York City, Corning, and Toledo. Additional information from Corning Museum of Glass, Corning, N.Y. 14830.

### Native American Art

A conference on *New Dimensions in Native American Art History: Confluences of Tradition and Change* will be held at Iowa State University, March 22-24. Concurrent with the symposium, there will be exhibitions of *Twenty-Four American Indian Artists* and *Oscar Howe Retrospective*. For further information: Helen A. Schuster, Dept. of Soc./Anthro., 103 East Hall, ISU, Ames, Iowa 50011.

### American Representational Art of the 1940s and 1950s

A symposium to be held February 13, in conjunction with the exhibition *Realism and Realities: The Other Side of American Painting, 1940-1960*, which will be on view January 17-March 26 at the Rutgers University Art Gallery. Participating artists and art historians are Matthew Baigell, Greta Berman, Isabel Bishop, Peter Blume, Milton Brown, Lawrence Campbell, Stephen Green, Patricia Hills, Henry Koerner, and Jeffrey Wechsler. For further information: RUAG, Voorhies Hall, Hamilton Street, New Brunswick, NJ 08903. (201) 932-7237/7096.

### Art and the Reformation

An international colloquium linked with the 500th anniversary of the birth of Martin Luther to be held in Eisenach September 6-11. The meeting is being organized by the Karl-Marx University, Leipzig, and the National Committee for the History of Art of the German Democratic Republic. For further information: Lehrstuhl für Kunstgeschichte, Karl-Marx Universität Leipzig, AG Kolloquium "Kunst und Reformation," Karl-Marx Platz 9, 7010 Leipzig, Germany (DDR).

### The Age of Louis XIV

The fifth NEH-funded crossdisciplinary Academy on Music, the other Arts, and Society sponsored by the Aston Magna Foundation for Music will be held June 27-July 27 at Bard College, Great Barrington, Mass. The theme of the Academy will be *Music, Art, Theater, and Dance in the Age of Louis XIV*. "Our side" will be represented by John Rupert Martin, Princeton University. For details: Aston Magna Academy, Raymond Erickson, Director, 65 West 83rd Street, #4, N.Y.C. 10024. (212) 595-1651.

### Catalan Colloquium

The North American Catalan Society will hold its third biennial colloquium at the University of Toronto, April 15-18. The colloquium is interdisciplinary. For information about attending or submitting papers (in Catalan, English or any Romance language): Joseph Gulsoy (president, NACS), Spanish & Portuguese, UT, Toronto, Ont., Canada M5S 1A1. (416) 978-6092.

### Middle Atlantic Symposium

The twelfth annual MAS in the History of Art will be held at the National Gallery of Art and the University of Maryland on Saturday, April 17. Advanced graduate students from member institutions will present papers during the morning and afternoon sessions at NGA. In the evening, a distinguished scholar will present a paper at UM. Member institutions of MAS are: Univ. Virginia, Penn State Univ., George Washington Univ., Johns Hopkins Univ., Univ. North Carolina, Univ. Delaware, Univ. Pittsburgh, Howard Univ., American Univ., and Univ. Maryland. For programs, abstracts, or other information: James Douglas Farquhar, Dept. Art, UM, College Park, MD 20742.

### Society for Photographic Education

The 1982 National Conference will be held March 18-21, in Colorado Springs. The theme will be *Facing the Future—Photography 1982: Alternatives and Survival for the Artist, the Educator, and the Individual*. For registration information: Helmmo Kindermann, Wardner Road #67, Rainbow Lake, N.Y. 12976.

### Museum Protection from Natural Disasters

The Architectural Research Centers Consortium, Inc. is organizing a two-day seminar to be held at the National Academy of Sciences, Washington, D.C., March 29-30 on the *Protection of Historic Architecture and Museum Collections from Earthquakes and Other Natural Disasters*. Speakers will include earthquake engineers, architects, conservators, and museum security experts. The proceedings will be edited and published as a handbook. For further information: James Haecker, ARCC, P.O. Box 225, Fairfax, Va. 22030, or call seminar director, Barclay Jones at (607) 256-4331.

### Whose Museum Is It Anyway?

A one-day conference, subtitled *The Artist and the Museum Today*, sponsored by the Museum Studies Program of the C.U.N.Y. Art Department, to be held March 16 at C.U.N.Y. Participants are Hilton Kramer, Monroe Wheeler, Harry Rand, Margit Rowell, Marcia Tucker, Patterson Sims, Mary Campbell, Tom Leavitt, Donald Kuspit, Alfred Leslie, Irving Kaufman, and Sherman Drexler. For further information: Irving Kaufman, C.U.N.Y., Art Dept. Convent Ave. & W. 135 Street, N.Y.C. 10031.

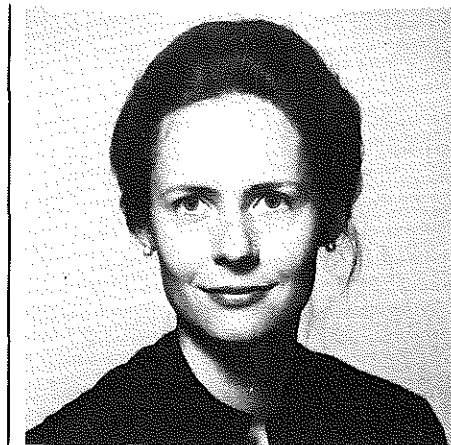
To insure receipt of all CAA publications and announcements, please be sure to keep us informed of your current address.

## coming soon . . . 1983 annual meeting

We always feel a bit silly making this announcement before the *preceding* annual meeting has taken place. Yet we know that many of you who will be attending the 1982 annual meeting want to know who the 1983 program chairs will be . . . more important, what they look like. After all, there are few better places than a crowded elevator in the Hilton for promoting your proposal for the following year's meeting.

The 1983 annual meeting will be held in Philadelphia. (Yes, Philadelphia. And would anyone tempted to comment please remember that originality comprises at least *some* component of wit!) The dates for sessions are Thursday, February 17 through Saturday, February 19. *Those wishing to propose topics for sessions should submit them to the appropriate chair by March 31, 1982.* Proposals should be submitted in the form of a brief description (ca. 100 words), to which additional material may be appended. It is useful to include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

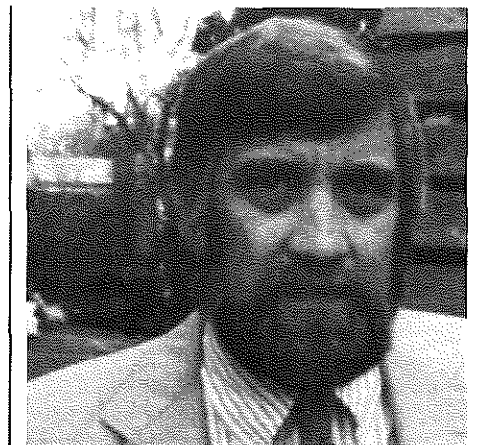
To summarize briefly our procedures: (1) Program chairs entertain proposals from anybody: male or female, American or foreign, within the discipline or outside it, and with or without M.F.A., Ph.D., or any degree whatsoever. (2) From among these proposals, program chairs select those they believe will make good/interesting/provocative sessions. Selection is purely on the basis of merit, with the sole proviso that if essentially the same proposal is received from two or more individuals in different parts of the country, preference will be given to the individual from the region in which the meeting will be held. (3) After the initial selection has been made from among the unsolicited proposals, program chairs attempt to balance the program by in-



Marcia Brown Hall, Art History Chair

cluding specific individuals to chair general or special sessions. The "balancing act" involves such considerations as what topics/periods have not been covered in the accepted unsolicited proposals; what topics/periods have not been covered in the last or last few CAA annual meetings; what topics/periods that have been covered in the last few meetings have generated particular excitement, activity, etc. As above, all other things being equal, preference is given to individual artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

The 1983 art history sessions will be chaired by **Marcia Brown Hall**, associate professor of art history at the Tyler School of Art, Temple University. Hall received her Ph.D. from Harvard in 1967, and she taught at Bryn Mawr and Franklin and Marshall College before coming to Temple in 1973. The author of *Renovation and Counter-Reformation: Vasari and Duke Cosimo in S. Maria Novella*



David G. Pease, Studio Chair

and *S. Croce, 1565-77* (Oxford University Press, 1979), she has published articles in *The Art Bulletin*, *Burlington Magazine*, and others and is presently editing the papers for the conference "Color & Technique in Renaissance Painting."

Studio sessions will be chaired by **David G. Pease**, dean of the Tyler School of Art. Pease received his B.S., M.S., and M.F.A. degrees from the University of Wisconsin, and he taught at Michigan State University for two years before coming to Tyler as an assistant instructor in painting in 1960. His works are in the permanent collections of the Whitney Museum of American Art, the Philadelphia Museum of Art, numerous others, and he shows regularly at Terry Dintenfass Inc. in New York City.

Proposals for art history and studio sessions should be addressed to the appropriate chair at the Tyler School of Art, Temple University, Beech and Penrose Avenues, Elkins Park, Philadelphia, Pa. 19126.

## 1982 annual meeting addenda

### PLACEMENT ORIENTATION

As has become traditional, there will be an informal placement orientation session the night before placement operations begin, *i.e.*, on Tuesday evening, February 23, from 8:30 to 10:00 P.M. in the Sutton Parlor (Second Floor) of the New York Hilton. "Telling-it-like-it-is" will be the usual cast of **Donald Krueger**, Clark University, and **Beverly Zisla Welber**, who wrote *How To Survive CAA Placement by Knowing How To Try*. They will be joined by **Linda Sweet**, director of the Museum & Visual Arts Program of Opportunity Resources for the Arts, Inc. All candidates and interviewers are invited to attend.

### FILM FARE

Films will be shown during the annual meeting in the Beekman Parlor (Second Floor) of the New York Hilton. Early entries in what in our more pretentious moments we like to call "The CAA Film Festival" include: *Pissarro: The At the Heart of Impressionism*; *Cezanne: The*

*Late Work, Palladio, The Architect and His Influence in America; The Artist Was a Woman; Alfred Stieglitz, Photographer; Final Marks: The Art of the Carved Letter; Philip Guston: A Life Lived; Quilts in Women's Lives; and Summer of Joy* (on the study abroad program of the University of Georgia).

### ACSAA

The program session of the American Committee for South Asian Art will be on the topic *Flukes or Flux: Innovations in the Art of India*. Papers discussing works of painting, sculpture, or architecture which do not fit accepted notions of dynastic or regional style in form, theme, iconography, or expressive means are invited. Single-page abstracts should be sent to: Sara L. Schastok, Dept. Fine Arts, Fayerweather Hall, Amherst College, Amherst, Mass. 01002, no later than January 30, 1982. This session will be held in the Auditorium of The Asia Society, 725 Park

Avenue, on Friday, February 26, from 12:45 to 2:00 P.M. The Business Meeting of ASCAA was incorrectly listed in the preliminary program. It will be held on Thursday, February 25, from 4:45 to 6:15 P.M.

### MORE REUNIONS

In addition to the twenty-one reunions listed in the preliminary program, the following alumni reunions have since been scheduled. On Thursday afternoon, February 25, from roughly 4:45 P.M. to whenever: The Institute of Fine Arts, at the Institute, 1 East 78th Street; Wellesley College, at the Grolier Club, 47 East 60th Street; and the University of Iowa, at a place still to be determined. On Saturday, February 27, the newly formed Alumni Association of the Whitney Museum of American Art Independent Study Program will hold a reunion at ISP headquarters, 384 Broadway, Fourth Floor, from 4:45 to 6:30 P.M.

## directory of affiliated societies

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: \$10 regular; \$5 student; \$15 institutional. 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.

**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: \$4. President: Jacqueline Field, Textile Dept., Westbrook College, Portland, Maine 04103. 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: \$16 individual; \$25 institutional. President: S. DeRenne Coerr, The Fine Arts Museums of San Francisco, Golden Gate Park, S.F., Calif. 94121. Operations Manager: Denise Schulz, 731-44th Ave., S.F., Calif. 94121. Phone: (415) 221-5125 (Fri. A.M.). Purpose: WCA supports the recognition of women in the art professions. It represents a great breadth of interests in its members who are artists, art historians and critics, museum and art administrators, art educators, students and collectors of art. The quarterly *WCA Newsletter* includes bibliographies and reports on national conferences and the activities of over twenty-three chapters in seventeen states. ■

## shows by artist members

**Benny Andrews**. Lerner Heller, N.Y.C., November 28—December 24. "Still Lives."

**Anne Banks**. Foundry Gallery, Washington, D.C., November 7—28. Recent collages.

**Paul Brach**. Yares Gallery, Scottsdale, Arizona, December 4—31. New paintings.

**Gloria DeFilipps-Brush**. University of Pennsylvania, Invision Gallery of Photography, March 8—29. Hand-colored work.

**Randy Bush**. Van Doren Gallery, San Francisco, November 20—January 15. Paintings.

**Robert Bush**. Contemporary Arts Center, Honolulu, January-February.

**Anna Calluori-Holcombe**. Bixby Gallery, Washington Univ., St. Louis, Mo., November 1—20, "Archeological Finds, c. 1981."

**Robert Cronin**. Museum of Art, Carnegie Institute, Pittsburgh, Pa., November 14, 1981—January 3, 1982. "Sculptures in Tin."

**Rita Dibert**. Xochipilli Art Gallery, Birmingham, Mich., September 26—October 24. Recent hand-tinted, infrared photographs. Detroit Public Library, September 26—October 24. "Photographs: 1975-1980."

**Eleanor Dickinson**. The Tennessee State Museum, Nashville, November 15, 1981—March 21, 1982. "Revival!"

**Sheila Elias**. Thomas Babeor Gallery, La Jolla, Calif., November 6—30. New paintings.

**Bruce Erman**. San Mateo County Arts Council, Belmont, Calif., December 7, 1981—January 18, 1982. "Paintings."

**Tom Ferguson**. John Douglas Cline Gallery, Phoenix, Az., October 12—November 4. Sculpture.

**Bruce Fleischer**. Hartnett Hall Gallery, Minot State College, Minot, N.D., January 1—31. "Rites of Passage," photographs.

**Barbara Goodstein**. Bowery Gallery, New York City, February 12—March 3. Sculpture.

**Roberta Griffith**. Museum of Ceramics, National Palace of Montjuic, Barcelona, Spain, May 1—July 1, 1981. Clayworks, drawings.

**Fred Gutzeit**. 55 Mercer Street, New York City, November 10—28. Paintings.

**Hera**. Interart Gallery, New York City, February 24—March 27.

**Ellen Lanyon**. Alverno College, Milwaukee, October 1—30. Works on paper.

**Daniel Mason**. Robert Cohan Studio, St. Paul, Minn., September 25—October 24. Oil paintings.

**Mary Maughelli**. Gallery 25, Fresno, Calif., October 2—November 1. Recent lithographs and drawings.

**Lloyd Nick**. Gallery of Varosha-Lovech, Bulgaria, July 22—August 12. Paintings.

**Raymond Saunders**. Mythology, New York City, November 3—22, and Hunter Gallery, New York City, November 4—25. Joint exhibition of collage drawings and watercolors.

**Marcia Selsor**. Waterworks Gallery, Custer County Art Center, Miles City, Mont., October 27—November 27. Ceramic vessels.

**Vincenza A. Uccello**. Saint Joseph College, W. Hartford, Conn. Paper/pulpworks.

**Naomi Waksberg**. Condeso/Lawler, Ltd., New York City, November 17—December 11. Paintings and drawings.

**Anna Goth Werner**. The First Street Gallery, N.Y.C., February 12—March 3. Work documenting interior spaces.

**Phyllis A. Yes**. P.M. & Stein Gallery, N.Y.C., March 23—May 5. Mixed media. ■

## people and programs

Material for inclusion in **People and Programs** should be sent to *College Art Association*, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: 15 March.

### IN MEMORIAM



Audrey McMahon

**Audrey McMahon**, who served the College Art Association in various capacities during the 1920s and early 1930s, died in August at her Greenwich Village Home. She was eighty-seven years old. The CAA (we don't even know whether it was called the CAA in those days) was smaller then, and fewer people did more things. McMahon was a member of the Board of Directors and also edited both *The Art Bulletin* and *Parnassus* (a distant antecedent of today's *Art Journal*). In 1932, she started a College Art Association program to aid artists on relief, which was later absorbed by government agencies. From 1935 to 1939, she was regional director of the W.P.A. Federal Art Project for New York and New Jersey. Subsequently, she devoted her time to raising funds for various social agencies. *Editor's Note*: From time to time we receive inquiries about Audrey McMahon, or about various activities of the Association in its early days. Our files are woefully incomplete, and we would very much appreciate information about the Association from its inception (in 1912) to about 1950.

Architectural historian **Wolfgang Lotz**, a leading authority on the Italian Renaissance, died suddenly in Rome on 24 October. He was sixty-nine years old. Lotz had been director of the Biblioteca Herziana in Rome from 1963 to 1980. In the United States, he taught at Vassar College from 1953 to 1959 and at the Institute of Fine Arts (where he was adjunct professor since 1979) from 1959 to 1962.

Philanthropist **Joseph H. Hirshhorn**, of the Museum of the same name, died in Washington on 31 August. **Vaughn E. Crawford**, curator in charge of the Department of Ancient Near Eastern Art at the Metropolitan since 1973, died in September. **Edward H. Dwight**, director emeritus of the Munson-Williams-Proctor Institute's Museum of Art, died in October.

### ACADEME

Former CAA president **Marilyn Stokstad** is spending this academic year as fellow in landscape architecture at Dumbarton Oaks, researching material for an exhibition and a publication on medieval gardens.

Cleveland State University informs us that **Henry Drewal** of their art department will share a two-year NEH general research grant for an interdisciplinary study entitled *Human Creativity and Cultural Dynamics in an African Society: Art and Religion of the Yoruba*. Coming to Cleveland State from Nigeria for the winter 1982 quarter (January—April) is **Rowland Abiodun** of the University of Ife. He will be available for lectures on African art history and aesthetics and can be contacted at CSU after 30 December.

Also visiting the midwest is California artist **Robert Irwin**, who has been named Hill Professor for 1981—82 at the University of Minnesota, Minneapolis. His visit was initiated by the Center for Art in the Environment, which is housed on the Twin Cities campus and which was awarded a \$50,000 matching grant last year by the NEA to commission a work by Irwin. He hopes to begin work on the glass and steel sculpture this spring.

**Charles Dempsey** has been appointed director of studies at Johns Hopkins' Villa Spelman in Florence. He will continue his regular

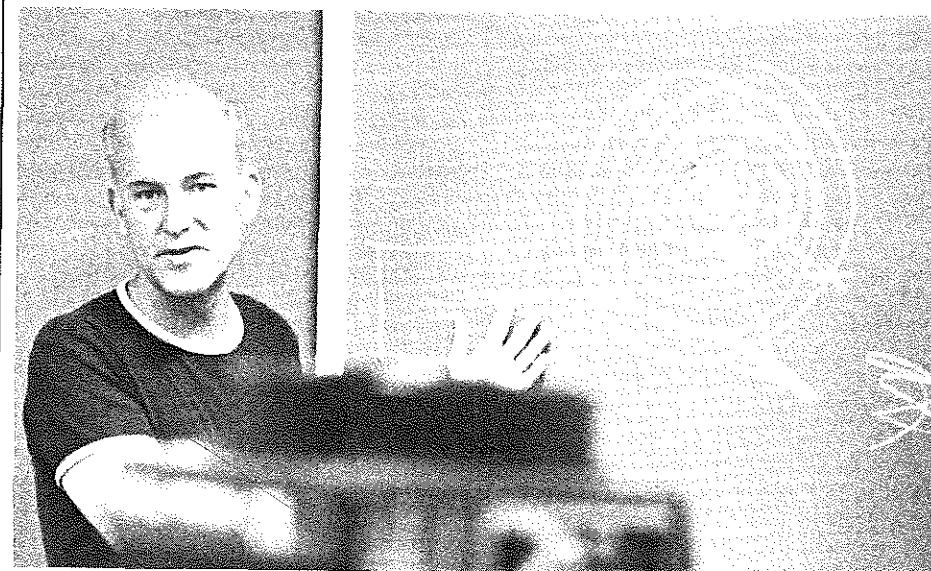
teaching duties at Hopkins while coordinating and developing the programs in Italy. Also at Hopkins, **Robert P. Bergman**, director of the Walters Art Gallery, has been appointed professor in the department of the history of art on a part-time basis.

Past WCA president **Judith K. Brodsky** has been appointed to the new position of associate dean for development at Rutgers University's Newark College of Arts and Sciences. Brodsky was most recently associate professor and chair of the NCAS art department.

Leaving the states this spring for Israel are **Blanche Brown**, New York University, and **Milton Brown**, emeritus, C.U.N.Y. Graduate Center. They will be teaching at Hebrew University, Jerusalem, for a trimester.

At the University of Texas, Austin, several new faculty appointments have been made. **Richard Saunders** has come from the Wadsworth Atheneum to teach eighteenth- and nineteenth-century American art, architecture, and decorative arts; **Anne McCauley**, formerly assistant director of the University of New Mexico Art Museum, is teaching nineteenth-century European art and the history of photography; and **Jacqueline Barnitz**, who recently organized the exhibition *Latin American Artists in the U.S. before 1950* for Queens College, is teaching Latin American modern art. Visiting professor to the Austin campus this past spring was **Agnes Mongan**. The fall semester brings **Otto von Simson** for two months to be followed by a two-week visit by **Otto K. Werchmeister**.

**Betty Brown**, the newly appointed director of the visual arts program at the University of Southern California organized and chaired a symposium on pre-Columbian art for the American Society for Ethnohistory in Colorado. *Continued on p. 6, col. 1*



Robert Irwin, visiting artist at the University of Minnesota



rado Springs and guest curated the exhibit *Faces of Fiesta: Mexican Masks in Context* for the San Diego State University Gallery Symposium lecture in November. She is also teaching a course on pre-Columbian art.

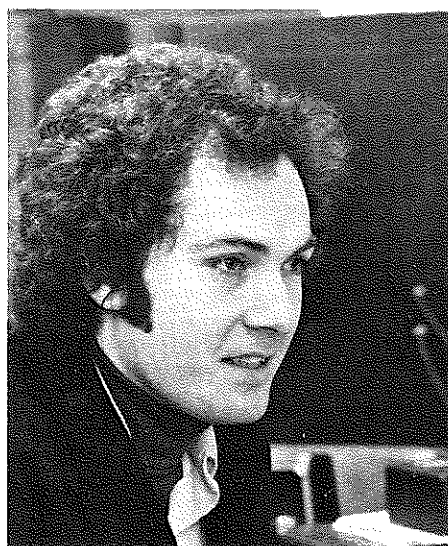


Alan Gowans, George Washington University and CASVA

Alan Gowans, of the University of Victoria in British Columbia, is the first scholar to hold the joint appointment of Distinguished Visiting Professor in Art History at George Washington University and Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery for the academic year 1981-82. Gowans will be teaching two courses at GW, one on American architecture and society and the other on the popular arts in America. He will also deliver a series of public lectures at GW while continuing preparation of his book on the interrelationships of style and social function in North American architecture.

James B. Goodbody has been named director of the Portland School of Art in Maine. Goodbody, whose background is in law and finance, has been closely associated with P.S.A. since his move from Washington, D.C. to Maine in 1973 and served as acting director prior to his present appointment.

Donald Krueger, who regularly "tells it like it is" at the CAA annual meeting placement orientation sessions, has been named director of the new joint studio program of the Clark University/School of the Worcester Art Museum. With Clark eleven years, Krueger vacates his position as chairman of the department of visual and performing arts. Taking over the helm will be Albert A. Anderson of Clark's philosophy department.

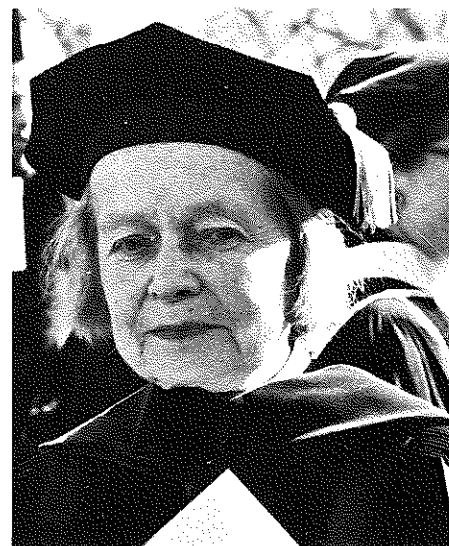


Ellwood Parry, III, University of Arizona

From the University of Arizona comes news of several appointments. Thomas Cole scholar **Ellwood C. Parry, III**, formerly of the University of Iowa, has been named professor and will teach several courses in American art. **Judith Golden**, whose field is photography, comes from San Francisco to join the faculty as associate professor. Graphic designer **Jackson Boelts** has been appointed assistant professor. **Vincent Lanier**, of the University of Oregon, joins the faculty for one year as visiting professor of art education. Two more visiting faculty during 1981-82 come from Germany. **Jurgen Partenheimer** will be teaching courses in printmaking, drawing, and painting, as well as a course about art of the 1970s. **Gerhard Wind** will teach applied design and structural design.

The Program in Artisanry at Boston University has named **Robert Cardinale** director. Cardinale, a metalsmith and jeweler, was formerly associate professor of art and chairman of the Joseph Gross Gallery at the University of Arizona. Two assistant professors have also been appointed. Fiber artist **Barbara Goldberg** leaves the Massachusetts College of Art to head the surface design studio. **James Bennett** leaves the Memphis Academy of Arts to join the metals studio.

Sculptor and art dealer **Betty Parsons** was awarded an honorary Doctor of Fine Arts by Mount Holyoke College during their Founder's Day ceremonies in November. She was cited for her "independent identification and encouragement of many promising creative talents working just after the War . . ." and for her continuing search for new talent. Mount Holyoke's professor of art and director of the Art Museum, **Jean Harris**, has been working with economics professor **Sarah Montgomery** on a book about the economics of art and the interrelationships between artists, dealers, collectors, museums, and the government.



Betty Parsons

MUSEUMS

The J. Paul Getty Museum has made a number of new appointments. **Barbara Roberts** joined the staff as conservator of decorative arts. Roberts was formerly with the Victoria and Albert Museum in London, and The Metropolitan Museum of Art in New York. **Andrea Rothe** comes to the Getty as conservator of paintings from Florence, where he had worked since 1959 in the laboratory of Lionetto Tintori, restorer of frescoes. **Lani Latten Duke** and **Nancy Englander** joined the staff of **Harold Williams**, new president and chief executive officer of the Museum, as program development officers. Duke formerly served as executive director of the California Federation of the Arts and prior to that held several positions at the NEA. Englander was previously director of the MacDowell Colony in New Hampshire and before that she was head of the museum program of the NEH. **Walter O'Neill** has joined the staff of the department of public information/education. O'Neill (M.A., art history, Hunter Coll., C.U.N.Y.) has worked in museum education for several years.

**Jonathan Green**, professor of photography and cinema at Ohio State University for the last five years, has been appointed director of the University Gallery of Fine Arts. Before coming to Ohio State, Green was acting director of the creative photography laboratory at M.I.T., a program he helped organize with Minor White.

**Richard Stuart Teitz** assumes his duties as director of the Hood Art Museum at Dartmouth College in February. He leaves the Worcester Art Museum where he served as director since 1970, having joined the staff in 1964. During Teitz's tenure, a major renovation of the Museum's facilities and expansion of its program were implemented.

Art critic and lecturer **Judith Stein** has been appointed coordinator of the Morris Gallery of the Pennsylvania Academy of the Fine Arts. Stein (Ph.D., Univ. Pennsylvania) has been an arts reviewer for National Public Radio in Pennsylvania. She served as staff lecturer at the Philadelphia Museum of Art from 1966 to 1971 and was an instructor at the Tyler School of Art, Temple University, from 1971 to 1978.

The Textile Museum in Washington, D.C. has appointed **James Trilling** assistant curator of old world textiles. Trilling (Ph.D., Harvard Univ.) completed his dissertation, *The Medallion Style in Late Roman and Early Byzantine Mosaics and Textiles to C. A.D. 600*, in October 1980.

**Sarah Clark-Langager** has been appointed curator of painting and sculpture, a new position at the Museum of Art of the Munson-Williams-Proctor Institute. Most recently a research assistant for the magazine *October*, Clark-Langager (Ph.D. cand., C.U.N.Y.) has also served as associate curator of modern art at the Seattle Art Museum and as a consultant with the New York Cultural Center.

In California, **Marjorie Harth Beebe** has been appointed director of the Galleries of the Claremont Colleges, the joint art facilities of Pomona and Scripps Colleges. Beebe (Ph.D. cand., Univ. Michigan), replacing **David S. Rubin** has taught nineteenth- and twentieth-century art history at Michigan and Kenyon College. Most recently she has been responsible for the graduate museum practice curriculum at Michigan.



Marjorie Harth Beebe, Galleries of the Claremont Colleges

Also from California comes the announcement that Oakland Museum director **John E. Peetz** will retire on 30 December. Peetz has served as director for nearly twelve years.

As a result of a reorganization of its educational program, two new staff appointments have been announced at the Whitney. **Russell Connor** has joined the staff as head of public education and **Nan Rosenthal** has been named senior instructor of the Independent Study Program. Connor (MFA, Yale Univ.), a painter, has been involved with video and television for almost two decades. He had been executive director of the Cable Arts Foundation since 1973. Rosenthal (Ph.D., Harvard Univ.) was associate professor of art history at the University of California, Santa Cruz, and recently visiting associate professor at Fordham University-Lincoln Center.

The Walters Art Gallery has appointed **Diane Lynn Arkin** director of education, filling the position vacated by **Theodore L. Low's** retirement last December. Arkin was the associate program coordinator for the Smithsonian Associates Program for the past two years. Prior to that she taught art at the University of Colorado at Boulder.

At the Newark Museum in New Jersey, **Susan Newberry** has been appointed head of the education department. She previously served as education assistant.

The Art Museum Association (WAAM) in San Francisco has announced the promotions of **Gigi Dobbs** to program development director and **Jerry M. Davice** to exhibitions program director. Dobbs, who joined the Association's traveling exhibitions program in 1976 and had been exhibitions program director since 1979, will research and implement new programs to assist art museums throughout the United States. Before coming to WAAM in 1980 as curator for the traveling exhibitions, Davice (M.A., Univ. Texas, Austin) was curator at the Amarillo Art Center from 1977 to 1980 and registrar at the University Art Museum, Austin, from 1974 to 1977.

**Erratum.** The item on Bruce Weber in the last issue lost its original ending and assumed the ending of another item in that section. The correct story reads: The Norton Gallery of Art, West Palm Beach announced the appointment of **Bruce Weber** as curator of collections. Weber (Ph.D. cand., C.U.N.Y.) comes from the University of Kentucky Art Museum, where he had been curator. He has received fellowships from the Rockefeller Foundation, the Smithsonian Institution, and the National Collection of Fine Arts, among others.

FACILITIES AND PROGRAMS

**New York University** has established the **International Center for Advanced Studies in Art**. The aim of the Center, co-chaired by **Angiola Church**, N.Y.U., and **Jorge Glusberg**, director of the Gallery of Arts and Communications in Buenos Aires, is to provide a forum through which contemporary visual arts can be examined, debated, researched and developed on the highest scholarly and professional level. To accomplish this, ICASA is presenting a series of lectures, seminars and colloquia. For information: NYU Press Office, 25 W. 4th Street, NYC 10012. (212) 598-3105.

A new **Museum Education Certification Program** is being offered by **Southern Methodist University**. The several art museums in the Dallas-Fort Worth area will provide opportunities for practical experience. For full details and application materials: Nancy Berry, Division of Art and Art History, SMU, Dallas, Tex. 75275. Application deadlines for fall 1982: March 1 for those desiring financial aid, April 1 for others.

At York University, Canada, a **two-year M.A. program in art history** has just been established. The program is designed to provide research skills applicable in museums, galleries, and private collections as well as in cooperation with the media. **Zdenka Volavka** will head the program. For further information: YU, 4700 Keele St., Downsview, Ont. M3J 1P3.

The **Solomon R. Guggenheim Museum**, aided by a planning grant from NEH and additional support from The Andrew W. Mellon Foundation, has inaugurated a **Collection Decentralization Program**. The program will enable ten American museums to borrow works on a long-term basis from the Guggenheim's permanent collection. Intended as a model for other art museums, the entire project will be evaluated after the initial five-year period and additional museums will be chosen to participate in subsequent years.

Initiated by **Jan van der Marck**, director of the Center for the Fine Arts in Miami, a program for **state indemnification for artworks** loaned from other states has been signed into Florida law. This makes Florida the first state to insure artworks borrowed from within the United States. (Federal Indemnity covers works borrowed from abroad.) Other states are expected to pass similar legislation, which will significantly lower insurance costs.

M.N./R.R.W. ■

## MILLARD MEISS PUBLICATION GRANTS

The Millard Meiss Publication Fund Committee met in October and announced the award of a subvention to **Jody Maxmin**, Stanford University, for *The Painter of Berlin 1686*. Aris and Phillips Ltd.

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

## KRESS PROFESSORSHIPS

Samuel H. Kress Professors at the National Gallery of Art for the academic year 1981-82 are **Frank Edward Brown**, professor emeritus, Yale Univ., and **Jean V. Bony**, Univ. of California, Berkeley. Brown will be in residence for the fall term and will continue to prepare for publication the results of excavations he has conducted at the Regia, the ancient high priests' headquarters on the Via Sacra in the Roman Forum. He will also continue to edit a multi-volume work on excavations of Cosa. Bony will be in residence for the spring term and will investigate the formation of Romanesque architecture in England, beginning approximately forty years after the Norman conquest in 1066. In addition, he will be working on the final stages of his forthcoming book, *French Gothic Architecture of the 12th and 13th Centuries*.

## FELLOWSHIPS AT THE MET

The Metropolitan Museum of Art has announced a wide range of fellowships for the academic year 1981-82. Recipients are: **Ann Jensen Adams** (Harvard Univ.), a Chester Dale fellowship: to work on her dissertation focussing on the paintings of Thomas de Keyser; **Peter Barnet** (Yale Univ.), a Chester Dale fellowship: to complete his dissertation on the Trivulzio Candlestick; **Stephanie Barron**, Los Angeles County Museum of Art, a McCloy fellowship: to travel to West Germany to investigate private and museum holdings of Expressionist sculpture; **Susan Bean**, Yale Univ., an Andrew W. Mellon fellowship: to research elite costumes in 19th-century India; **Sarah Brett-Smith**, Yale Univ., an Andrew W. Mellon fellowship: to continue her research on the ritual significance of cloth attached to Bambara sculpture; **Irene Gioffi** (N.Y.U., Inst. Fine Arts), a Theodore Rousseau fellowship: to work on her dissertation on Corrado Giaquinto at the Spanish Court; **Ian Eaves**, the Amouries, H.M. Tower of London, a Markoe fellowship: to investigate the use and development of the brigandine; **Jack Freiberg** (N.Y.U., Inst. Fine Arts), an Andrew W. Mellon fellowship: to complete his dissertation on the renovation of San Giovanni in Laterano under Clement VIII; **Ann Gibson** (Univ. Delaware), an Andrew W. Mellon fellowship: to work on her dissertation, "Avant-Garde Mag-

azines: Their Role in the Development of Abstract Expressionism"; **Pamela Gordon** (Princeton Univ.), a Theodore Rousseau fellowship: to work on her dissertation on the paintings and drawings of Charles Delafosse; **Eugenie Hoffmeyer**, Columbia Univ., an Andrew W. Mellon fellowship: to do research on the use of painted decoration in mid-nineteenth century American interiors; **Kathryn Greenthal** (N.Y.U., Inst. Fine Arts), a Chester Dale fellowship: to continue her dissertation research on Augustus Saint-Gaudens; **Hongnam Kim** (Yale Univ.), a J. Clawson Mills fellowship: to work on her dissertation, "Chou Liang-Kung and his Painter Friends: Chinese Painting in the mid-17th century"; **Paula Leveto**, Indiana Univ., an Andrew W. Mellon Fellowship: to study the frescoes at Santa Maria *fortis portas* at Castel Seprio; **Elizabeth Valdez Moore** (Columbia Univ.), a J. Clawson Mills fellowship: to work on her dissertation, "The Annunciation Master of Santo Domingo de Silos"; **Sabine Rewald** (N.Y.U., Inst. Fine Arts), an Andrew W. Mellon fellowship: to complete her dissertation on Balthus; **Christopher Riopelle** (N.Y.U., Inst. of Fine Arts), a Chester Dale fellowship: to work on his dissertation on the drawings of Charles Delafosse; **Alan Salz**, Harvard Univ., an Andrew W. Mellon fellowship: to continue his research on Ludovico Carracci; **Anne-Louise Schaffer** (1971-1980, Dumbarton Oaks), an Andrew W. Mellon fellowship: to continue her work on ancient metal objects from Loma Negra; **Shou-Chien Shih**, Princeton Univ., an Andrew W. Mellon fellowship: to do research on the "blue and green" style in the history of Chinese landscape painting; **Caron Smith**, N.Y.U., Inst. of Fine Arts, an Andrew W. Mellon fellowship: to study the Fan K'uan tradition in Chinese landscape painting; **Amanda Stinchecum**, (Columbia Univ., PhD 1980), an Andrew W. Mellon fellowship: to research *kasuri*, a particular type of Japanese textile; **Tahsin Ozguc**, a Norbet Schimmel fellowship: to continue his work for publication on the results of his excavations at the Hittite site of Masat in north central Anatolia.

## VISUAL ARTS AWARDS

The first recipients of the NEA Awards in the Visual Arts, a program established last year to identify promising American artists and promote their work, were announced. They are **Terry Allen**, Fresno, Calif., videotape; **Richard Bosman**, New York City, painting; **Douglas Bourgeois**, Gonzales, La., painting; **Marsha Burns**, Seattle, photography; **Edward C. Flood**, New York City, painted sculpture; **Maurie P. Kerrigan**, Philadelphia, sculpture; **Michael C. Luchs**, Holly, Mich., painting and sculpture; **Stephen Warren Schultz**, Iowa City, painting; **Richard Shaffer**, Arlington, Tex., painting; **Michael Singer**, Wilmington, Vt., sculpture. Each award winner received \$15,000.

## INDIVIDUAL AWARDS

The American Society for Eighteenth-Century Studies has awarded the Louis Gottschalk Prize to **Michael Fried**, The Johns Hopkins Univ., for *Absorption and Theatricality: Painting & the Beholder in the Age of Diderot*.



Peg Weiss, Syracuse University

**Peg Weiss**, Syracuse Univ., is the recipient of a 1981-82 NEH Fellowship for Independent Study and Research. The grant will enable her to prepare an edition of the correspondence between California art patron Galka Scheyer and The Blue Four (Kandinsky, Klee, Feininger, and Jawlensky).

**James D. Breckenridge**, Northwestern Univ., has been named the first Fulbright Research fellow to the Peoples' Republic of Bulgaria. During spring 1982, in Sophia, he will research the history of medieval portraiture, with particular reference to church frescoes of the First and Second Bulgarian Empires.

Sculptor **Michael Croydon**, Lake Forest College, is the recipient of the 1981 Inland Steel-Ryerson Foundation's Outstanding Teaching Award. The \$1,000 annual award program honors a faculty member who best stimulates students and colleagues and contributes the most to the educational spirit on campus. Croydon has taught at Exeter College of Art and was head of the art department at the Univ. of East Africa. He is the author of a biography of Ivan Albricht.

Photographer **Ansel Adams** is the first American to be named recipient of the prestigious Erna and Victor Hasselblad Gold Medal, which carries with it a prize of \$20,000. The award was presented by King Carl XVI Gustaf of Sweden at the Museum of Modern Art in New York on November 18.

# a guide to the New York print and photograph law

In June 1981 New York enacted a law that extensively regulates the sale of prints and photographs in or from that state. The statute requires the written disclosure of certain information about prints and photographs sold or consigned for sale and the warranty that the information is correct. Severe penalties, including actions for treble damages and attorneys fees, are provided for violations of the law.

Artists and photographers are treated as art merchants with respect to works created by them. They have the primary obligation for disclosing and guaranteeing the information which the statute requires for their works. It is therefore important for artists and photographers to acquaint themselves with the requirements of the law, which may be adopted by states other than New York. This is a summary of the provisions of the new law:

**1. What is covered.** The statute applies to sales and consignments for sale in, into or from New York State of prints and photographs produced in more than one copy and offered for sale for more than \$100, excluding frame. Books and magazines are excluded from coverage; pages or sheets from books and magazines are not.

**2. Who must make disclosure.** The law applies to "art merchants." Included are artists and photographers when they sell or consign their own work, as well as dealers, publishers, wholesalers and auctioneers. The required disclosure must be made in connection with sales by dealers, auctioneers and artists to collectors. It must also be made in connection with sales and consignments between art merchants, i.e. artist to publisher, publisher to wholesaler, wholesaler to dealer, etc. Dealers consigning works to auction must also make the required disclosure.

**3. Definitions.** There are two key definitions in the statute which will be used in this summary. A "multiple" means a print or a photograph. A "master" is the plate, stone, block, screen, negative, etc. from which the "multiple" is made.

**4. Effective date.** Although the effective date of the law is September 1, 1981, the law does not apply to sales or consignments made prior to March 1, 1982, in order to give art merchants adequate time to take steps necessary for compliance.

**5. Information to be supplied.** The information required by the statute varies, depending upon the date on which the print or photograph was "produced," i.e. published.

A. *Prints or photographs published after September 1, 1981.* The following information must be supplied in writing.

1. The name of the artist.
2. Whether the multiple is signed by the artist's own hand and, if not, the source of the artist's name, as an estate stamp, etc.
3. The medium or process, such as lithograph, engraving etc. and, in the case of photographs, the material used in producing the multiple. (a) Disclosure must be made if the artist was deceased when the master was made. (b) Disclosure must be made if the multiple is a mechanical, photomechanical, or photographic copy of a work created in another medium where the work which is copied was not originally made for the purpose of

making the multiple being sold,<sup>1</sup> and (c) if the multiple referred to in 3 (b) is not signed, disclosure must be made if the artist did not authorize or approve the multiple in writing.<sup>1</sup>

4. Disclosure must be made if the multiple is a posthumous edition.<sup>1</sup> (a) Disclosure must be made if (i) the multiple was made from a master which produced a prior limited edition or (ii) if the multiple was made from a master which was made from a previously published multiple or the master from which the previously published multiple was made.

5. The year or approximate year in which the multiple was published.

6. (a) Whether the multiple is from a limited edition; if so, the size of the edition and whether and how the multiple is numbered. (b) Disclosure must be made if there are additional numbered multiples of the same image, exclusive of proofs (such as an edition on different paper), or if the proofs or unnumbered multiples of the same image, other than trial proofs, exceed the greater of 10 or 10% of the size of the edition. In such cases there must be a statement of how the additional multiples or proofs are signed and numbered.

B. *Prints or photographs published prior to September 1, 1981.*

The statute requires less disclosure for prints and photographs published prior to its effective date, the nature and extent of disclosure depending upon the date of publication. Different disclosure requirements are established for prints and photographs published (i) between January 1, 1950 and August 31, 1981, (ii) between January 1, 1900 and December 31, 1949 and (iii) prior to January 1, 1900. The Disclosure Chart shows the disclosure to be made for prints and photographs published during each period.<sup>2</sup>

**6. Warranties.** The information required to be disclosed is also unconditionally warranted. There are two exceptions to this rule:

A. In the case of multiples published prior to 1950 the warranty of authenticity—that the multiple is the work of the artist named—is governed by the present New York statute dealing with this warranty. As that statute is presently interpreted, an art merchant who sells a work as being that of a named artist is not liable for a breach of warranty where at the time of the sale there was a reasonable basis in fact for the attribution, notwithstanding subsequent contrary scholarship.

B. In the case of prints published prior to 1900 and photographs published after 1950, the art merchant satisfies the provisions of the

statute if at the time of the sale a reasonable basis exists for the facts required to be furnished concerning the medium and related information set forth in paragraph 5A (3), above.

**7. Disclaimers.** A required item of information is not warranted if the art merchant specifically disclaims knowledge of that specific item. The disclaimer may be made, however, only after a reasonable inquiry, in accordance with the custom and usage of the trade, to ascertain the relevant information. Disclaimers must be clear and contained in the context of other language setting forth the required information.

## 8. Providing required information.

A. The information is to be furnished in an invoice, bill of sale, certificate of authenticity, catalog or any other writing which is furnished to the purchaser or consignee prior to the completion of the sale or consignment. Auctioneers may comply by including the information in the auction catalog, provided that their invoice refers to the catalog and lot number.

B. The information need not be supplied in catalog flyers or advertisements unless the catalog, flyer or advertisement solicits a direct sale by inviting payment for a specific multiple. The required information must appear if a direct sale is solicited. Instead of the information, the catalog, flyer or advertisement making the solicitation may contain the substance of the statement quoted in the footnote below, or the statement itself, and the art merchant must comply with the provisions of that statement.<sup>3</sup>

**9. Signs.** Each art merchant must post a sign in a conspicuous place in the place where the merchant regularly engages in the sale of multiples, including, where applicable, artists' studios and the apartments of private dealers, which says: "Article 12-H of the New York General Business Law provides for the disclosure in writing of certain information concerning prints and photographs. This information is available to you in accordance with that law."

## 10. Sales and consignments by artists.

A. Artists must make written disclosure of the information required by the statute when selling or consigning prints or photographs created by them to dealers or others, and are deemed to warrant the accuracy of the information.

B. A dealer is solely liable to a purchaser if the information supplied to the dealer by the artist is correct but the information supplied by the dealer to the purchaser is incorrect. If the information supplied to the dealer by an artist or any other consignor is incorrect, and the dealer relied in good faith on that information, the artist or other consignor is liable

*Continued on p. 10, col. 1*

DISCLOSURE CHART

	Publication Date			
	After 8/31/81	1950 to 8/31/81	1900 to 12/31/49	Pre 1900
1. Name of Artist	X	X	X	X
2. Signature—By artist's own hand; source, if not.	X	X	X	O
3. Medium	X	X	X	X
a) Was artist dead when master was made	X	X	O	O
b) Mechanical, etc. copy of work in another medium	X	X	O	O
c) If copy is not signed, did artist authorize in writing	X	O	O	O
4. Posthumous edition	X	X	O	O
a) Made from master which produced a prior edition or which was made from a previous multiple or master from which multiple was made	X	O	O	O
5. Year or approximate year of publication	X	X	Y	Y
6. Limited Edition—if so,	X	X	O	O
a) Size and how numbered	X	X	O	O
b) Additional copies and additional proofs more than 10 or 10% of edition	X	O	O	O

X—Disclosure required; O—Disclosure not required; Y—Disclose either approximate year or period when multiple published or master produced

both to the dealer and to the purchaser from the dealer.

C. It is no defense that the artist, or any other art merchant, makes an honest mistake, unless the error is harmless.

II. Remedies and enforcement.

A. An art merchant who offers or sells a multiple in, into or from New York and who either does not supply the required information, or who provides incorrect information is liable to the purchaser for the purchase price plus interest from the date of sale. The purchaser must first return the multiple in substantially the same condition in which received.

B. Where the purchaser can show that the art merchant willfully failed to provide the required information, willfully and falsely disclaimed knowledge or knowingly provided false information, the purchaser may recover three times the purchase price.

C. A purchaser who successfully sues under this statute may, in the court's discretion, be entitled to reasonable attorney's and expert's fees. If the action is brought in bad faith, however, the purchaser may in the court's discretion, be liable for the defendant's expenses.

D. A person who repeatedly violates the law may be liable for civil penalties and injunctive relief in an action brought by the Attorney-General. The Attorney-General may also sue to seek restitution for any individual.

Gilbert S. Edelson ■  
Honorary Counsel, CAA

Notes

1. If nothing is said about items 3 (a), (b), (c), 4 and 4 (a) they are deemed inapplicable to the multiple being sold; disclosure is required only if the item is applicable.

2. As enacted, the statute contains a printer's error which results in a variation from the sponsors' intent. The disclosure requirements for multiples published prior to 1900 and those published between January 1, 1900 and December 31, 1949 have been inverted. We are informed that a corrected version of the statute will be passed prior to March 1, 1982. This memorandum reflects the intended disclosure provisions.

3. "Article twelve-H of the New York general business law provides for disclosure in writing of certain information concerning multiples of prints and photographs when sold for more than one hundred dollars (\$100) each, exclusive of any frame, prior to effecting a sale of them. This law requires disclosure of such matters as the identity of the artist, the artist's signature, the medium, whether the multiple is a reproduction, the time when the multiple was produced, use of the master which produced the multiple, and the number of multiples in a limited edition. If a prospective purchaser so requests, the information shall be transmitted to him prior to payment or the placing of an order for a multiple. If payment is made by a purchaser prior to delivery of such an art multiple, this information will be supplied at the time of or prior to delivery, in which case the purchaser is entitled to a refund if, for reasons related to matter contained in such information, he returns the multiple substantially in the condition in which received, within thirty days of receiving it. In addition, if after payment and delivery, it is ascertained that the information provided is incorrect, the purchaser may be entitled to certain remedies."

Dean of Humanities, RU, Houston, Texas 77001. Deadline: 1 February.

**Brown University.** The Center for Old World Archaeology and Art has an opening in the field of ancient architecture, Greek and Roman. Further information from The Search Committee, Mellon Post-Doctoral Fellowship, COWA&A, Box 1837, BU, Providence, R.I. 02912. Deadline: 15 February.

Insurance and Collection Programs

Thanks to Artists Equity Association, Washington, D.C. visual artists can now cut their losses in two areas. The Artists Equity Fine Art Insurance Program offers all-risk insurance which covers the artist's own work both while it is in the studio and while it is in transit. The coverage is underwritten by the St. Paul and administered by Huntington T. Block Insurance. In addition, artists no longer need to write off bad debts. They can now, as most businesses do, turn over their overdue accounts to a collection agency. AEA has contracted with Credit Bureau Incorporated, who will perform the collection work for a 15% commission. Both programs are open to all artists; membership in AEA is not required. For additional information and forms: Gail Simmons, Executive Director, AEA, 3726 Albemarle Street, N.W., Washington, D.C. 20016.

Roswell Artist-in-Residence Program

The Roswell Museum and Art Center in New Mexico offers six- to twelve-month grants to artists, which provide a house, studio, materials, and monthly stipend. Current stipend is \$350 for a single artist, \$450 for artist and spouse, and \$100 for each dependent child accompanying the artist. The next scheduled openings are for a printmaker in September 1982 (application dates 1 February—15 March) and for a general artist (all mediums not requiring presses) in October 1982 (application dates 1 December—15 January). For information and applications: The Artist-in-Residence Program, RM&AC, 100 West 11th Street, Roswell, N.M. 88201.

Historic Deerfield Summer Fellowships

For undergraduate students interested in careers in the museums and related professions, Historic Deerfield, Inc., in Massachusetts will conduct its Summer Fellowship Program in Early American History and the Decorative Arts from 14 June to 13 August, 1982. Between six and ten fellowships will be awarded to students in American or Canadian colleges in their sophomore through senior years as of 1 January. Full and partial fellowships are available. For full information and applications: J. Ritchie Garrison, Director of Education, HDI, Deerfield, Mass. 01342. Application deadline: 4 February.

A Note of Warning: Art and Industry from the 19th Century

An interest in preservation has been spreading to many varied areas of the visual arts, but one segment that has been sorely neglected, even forgotten, has been art work produced in concert with industry during the nineteenth century. Aside from the activities of a few enlightened manufacturers or the advocacy of a few activists, the preservation of documents, models, preliminary drawings, and even unique pieces produced by industrial firms has been peripheral to the systematic research conducted in other areas of art.

An inherent difficulty may lie in the resistance to maintaining archives dedicated to the decorative arts. Despite the fact that the nineteenth century saw a veritable renaissance in ceramics, glass, tapestry, and furniture, the firms that made many of these objects have long since disappeared. Naturally, in the eyes of a businessman who is preoccupied with the transfer, closing down, or appropriation of premises, the effort and expense involved in preserving records or working models loom large enough for preservation to be deemed of secondary value, or simply invariable. Consequently, far too few manufacturers have demonstrated a serious commitment to maintaining records of their heritage. A few specific cases will suffice to elucidate this point.

In Limoges, France, the Haviland Porcelain Manufactory, which championed the renaissance in commercial porcelain-making during the nineteenth century, became a model of preservationist acumen when it hired an archivist and prepared a small museum to house examples of its best work from the earlier period. The archivist, himself a passionate connoisseur of ceramics, did considerable work on the history of the firm and wrote many articles that placed the Haviland objects in a more prominent position in the overall history of ceramics in the nineteenth century. Jean d'Albis, the scholar-archivist, did much to spur an interest in the past, and his activities may have saved many letters and documents from certain destruction by having them placed in municipal archives in Limoges. But the solitary figure of M. d'Albis is infinitesimal in comparison to the numerous histories of destruction and neglect. Even within Limoges, a center which once boasted more than a hundred firms, the records and materials of those firms which have ceased operation by-and-large have been lost. There were simply too few scholars and art historians to act as the conscience of the industry.

Even with firms that still exist, the expense of hiring an archivist, or of devoting time and energy to classifying or saving materials which no longer have a commercial value, is amply repelling to the owner. Such is the case with the firm of G.D.A. (Limoges), where valuable, unique pieces, originally made for S. Bing's shop *L'Art Nouveau*, languish in a

makeshift museum/office. Other sections of the plant may contain documents or preliminary drawings used by the firm in making the objects at the turn of the century, as was the case at the Sevres Porcelain Manufactory before many original artist's drawings were retrieved and placed in a safe-keeping in a new, modern library. Without a concerted effort to retrieve materials, and without a willingness on the part of owners to recognize the importance of their past, much of what they still possess is in danger of destruction.

Sometimes, even with the establishment of an industrial archives/library on the grounds of an operational firm, accidents still occur because of a lack of adequate safeguards. That was the case with the firm of Schuerer and Lauth, Thann (in the Alsace), one of the few firms still in existence that has made elegant materials since the early nineteenth century. Although the company is still situated in its original location and functioning as a fully modernized plant, its directors made the serious mistake of placing their archives (replete with all their samples, letters, and artists' drawings) in the oldest building they owned. This lack of foresight cost the firm dearly when the entire archives were consumed by fire, in a matter of moments, early in 1981. Thus, the complete history of the firm disappeared; with it went a large part of the history of fabric manufactory in the Alsace and an insight into the ways in which a firm worked with artists and entrepreneurs in the nineteenth century. When I visited the location in the summer of 1981, all that remained was a huge hole in the ground.

Clearly, this tragedy must not be repeated. What represents a staggering blow to the art historian also impoverishes a general understanding of past periods, which, in the long run, may give rise to misinterpretation and misconception. A few simple safeguards (fire control system, sprinklers, necessary modernization) could have saved these archives. The lack of gravity with which many industrialists still view the question of preservation remains a major obstacle; but, with patience and repeated urging, some of these firms may yet realize that they are as much a part of our heritage as the art museum.

And Today . . .

The destruction of records, art work, and so-called obsolete examples of industrial art is no less rampant in our time than it was in the days of the early industrial revolution. A case in point is the desecration of the Southwest Industrial Park sculpture near Atlanta, Ga.

First opened in November, 1968, this industry-sponsored complex enjoyed the talents of Dallas landscape architect J. O. Lambert and of no less a personage than Josef Albers, who coordinated the construction and color arrangements of the buildings. Even more importantly, the park predominantly represented tastes in modern sculpture, including thirty pieces of contemporary initiative (as

We are pleased to announce the election of our sixth WCA President, artist-professor **Muriel Magenta**, who will take over from **DeRenne Coerr** and begin a two-year term in March 1982. (School of Art, Arizona State University, Tempe, Ariz. 85281. (602) 965-3525.)

The WCA annual conference, *Women, Art and Society*, will mark our tenth anniversary and will be held February 23 with the Coalition of Women's Art Organizations at Cooper Union; and on February 24—27 with the CAA at the New York Hilton. WCA conference program registration and membership information may be obtained from Denise Schultz, WCA Operations Manager, 731 44th Ave., San Francisco, Calif. 94121.

The WCA Honor Awards for Outstanding Achievement in the Visual Arts will be presented Thursday, February 25, at the City Gallery of New York, 2 Columbus Circle, with an exhibition reception immediately following the ceremony. The honorees' exhibition, *A Lifetime of Art: Six Women of Distinction*, will include visual and written works by photographer **Berenice Abbott**, fiber artist **Claire Zeisler**, painter-collagists **Charmion Von Wiegand** and **Elsie Driggs**, art historian **Elizabeth Gilmore Holt** and curator-critic **Katherine Kuh**.

Fifteen exhibitions celebrating a wide variety of contemporary art by women have been organized by the WCA New York  
*Continued on p. 12, col. 3*

reported by art historian John Howett, *Art Papers*, September/October, 1981). The original plans projected the acquisition of 1,000 examples of contemporary sculpture over a ten-year period, a goal never realized.

Sculptures placed in the park included works by Sol Lewitt, Donald Judd, Kenneth Snelson, Peter Forakis, Will Insley, etc.—a formidable compendium of the innovative concepts of the 1960s. Yet, these works have been vandalized, and some have been carted away. The underlying premise of the complex has been destroyed; works placed in trust for future generations have been attacked with such venom as to raise fundamental questions about how serious—or how platitudinous—are commissions from industry, as well as about the preservation of works of art.

Since the park has now been taken over by the MGIC Investment Corporation of Milwaukee, Wisconsin, the future of the remaining pieces remains in doubt. We will comment further on this scandalous problem later. In the meantime, support from arts leaders such as Richard Martin of *Arts Magazine* and others is appreciated, since it is only through immediate action that further desecration can be averted.

Gabriel Weisberg ■  
Chair, Committee on the Preservation of Art



## 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. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue 15 February.

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The third issue of the RUTGERS ART REVIEW will appear in January, 1982. Basic subscription is \$7.00 for students and \$9.00 for all others. Send check to: RAR, Voorhees Hall, Rutgers University, New Brunswick, New Jersey 08903.

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## /notes from the women's caucus

Chapter to be on view during the WCA and CAA February conferences. **Sabra Moore**, chapter president and exhibitions committee coordinator, reports that the catalog (supported by the N.Y. State Council on the Arts, Consolidated Edison, and the Lucius Eastman Foundation.) will document all of the exhibitions together, including: *Women Artists' Books; Generations by Women Photographers; The Future Is Ours; Women and Nature; Sexuality in Art—Two Decades from a Feminist Perspective; Translucency/Transparency—Women Working in Watercolor; Pieced Work; Women Artists—Self Images; The Wild Art Show; Women Artists Working with Working Women; Sculptors' Drawings; Polychrome Sculpture; Major Works by Women Sculptors; Realist Painting—of the People and Objects in Women's Lives; Abstract Substance and Meaning—Painting by Women Artists; and Festival of Video by Women.* (For New York Chapter information contact Kathy Schnapper, 340 West 28th St., N.Y.C. 10001.

**S. DeRenne Coerr** ■  
WCA President, 1980-82

**DATEBOOK.** 10 February deadline for advance registration for 1982 annual meeting . . . 25-27 February CAA annual meeting, New York City (Placement begins 24 February) . . . 1 March deadline Millard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 15 March deadline submission of positions for March 30 listing . . . 31 March deadline submission proposals for 1983 annual meeting . . . 31 March deadline submission nominations to 1982 Nominating Committee.

## CAA newsletter

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