

# CAA newsletter

Volume 8, Number 4

Winter 1983

## annual members business meeting

The 72nd Annual Members Business Meeting will be held on Thursday, February 23, 1984 at 12:15 P.M. in the Dominion Ballroom (Second Floor) of the Sheraton Centre, Toronto. The Official Opening Session, of which the Business Meeting is a part, has been expanded this year to include a special Board-sponsored panel, *Issues in Education in the Arts*, chaired by W.J. Tomasini, Univ. of Iowa.

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 1984: President: **John R. Martin**, Princeton University; Vice President: **Paul B. Arnold**, Oberlin College; Secretary: **Phyllis Pray Bober**, Bryn Mawr College.

**BOARD OF DIRECTORS.** Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by the returns on the preferential ballot. This year, 1414 ballots were received; *all ballots were counted*, despite the fact that through the usual combination of our own tardiness and the inefficiency of the Post Office, ballots straggled in long past the announced deadline. The slate reported by the Nominating Committee for election to the Board of Directors in 1984 (to serve until 1988) is: **Cynthia Carlson**, Philadelphia College of Art; **Alan M. Fern**, National Portrait Gallery, Smithsonian Institution; **Joel Isaacson**, University of Michigan; **Martha Kingsbury**, University of Washington, Seattle; **James Marrow**, University of California, Berkeley; and **Catherine Wilkinson Zerner**, Brown University.

**NOMINATING COMMITTEE:** Those nominated to serve on the 1984 Nominating Committee (which selects those Directors who will be elected in 1985) are: **Barbara Zucker**, University of Vermont, Chair; **Kurt W. Forster**, Massachusetts Institute of Technology; **Jules Prown**, Yale University; **Raymond Saunders**, California State University, Hayward; and **Evan Turner**, The Cleveland Museum of Art. Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which has been mailed separately.

This year—*mirabile dictu*—there are no proposed By-Laws changes.

For those who will be unable to attend the Annual Members Meeting, proxies have been included with the Notice of Meeting. ■

## announcements

### *Art Journal: American Art*

The Spring 1985 issue of the *Art Journal* will be devoted to American art. Emphasis will be placed on new directions, both methodological and in terms of areas of investigation. Anyone interested in submitting an article should send a brief proposal by March 30, 1984 to Guest Editor Jules Prown, Dept. History of Art, Yale University, Box 2009, Yale Station, New Haven, Conn. 06520.

### *Art Journal: Manet*

For an issue of *Art Journal* devoted to Manet (Summer 1985), Guest Editor Beatrice Farwell invites results of research prompted by recent centennial exhibitions. Factual, formal, and iconographic studies are all equally welcome, as are varied methodologies including Marxist, semiotic, and post-structuralist. Please submit abstract or brief proposal by September 30, 1984 to the Guest Editor at Dept. Art History, University of California, Santa Barbara, Calif. 93106.

### Excessive Reproduction Fees

The CAA and the SAH have formed committees to deal with the problem of fees charged art scholars for the rights to publish photographic reproductions to accompany their texts. Such fees, formerly waived for scholarly journals and books, have recently begun to rise: several commercial organizations now intervene between the scholar and such photographic sources as Alinari, Scala, etc.; many museums, libraries, and archives have begun to charge commercial prices. The CAA and SAH committees plan to discuss the problem with representatives from the American Association of Museums, university presses and other art publishers, and later with photographic dealers, in the hope of establishing reproduction fee procedures that equitably reflect the art and architectural historians' lack of financial gain in publishing their scholarship. More information on this topic will be forthcoming as these committees pursue their collaborative study.

### NEH Humanities Projects Program

The NEH Program for Humanities Projects in Museums and Historical Organizations invites applications by March 1, 1984 for publications and projects for interpretive exhibitions in the following categories:

(1) Books and catalogues that relate a permanent collection or exhibition to central

ideas in the humanities. Publications may focus on the institution's entire collection or portions thereof, or an exhibition.

(2) Books resulting from exhibition- or collection-related symposia that have taken place within the past three years or are planned for the immediate future.

(3) Implementation of major temporary or permanent interpretive exhibitions.

Projects supported by the Program should encourage public understanding of the great works and central ideas of the humanities. Specifically, these projects should foster one or more of the goals of the Division of General Programs: (a) the appreciation and interpretation of cultural works; (b) the illumination of historical ideas, figures, and events; and (c) an understanding of the disciplines of the humanities.

The March 1, 1984 deadline is for projects beginning on or after October 1, 1984. Potential applicants are urged to call the Program at (202) 786-0284 for special guidelines and proper application forms. In addition, staff is available to discuss project ideas with applicants and to review proposal drafts if submitted four weeks in advance of the deadline.

### Summer Seminars for College Teachers

This NEH program provides opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their own or related fields at institutions with library collections, suitable for advanced research. Each seminar has twelve participants and lasts eight weeks; each participant receives a stipend of \$3,000. Copies of the brochure describing the content of all seminars are available at most colleges at the Office of Sponsored Research or from department chairs (or write Division of Fellowships & Seminars, NEH, Room 316, 1100 Pennsylvania Ave. N.W., Washington, D.C. 20506). Those wishing to apply should write directly to the seminar director for detailed information and for application materials. Application deadline: 1 April.

"Related fields" can be broadly and deliciously interpreted, and there are topics of possible interest to art historians in practically every discipline. Specifically in art history or very closely related are:

*Architectural Theorists of the Renaissance and Their Challengers.* Richard J. Betts, School of Architecture, University of Illinois,

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608 East Lorado Taft Drive, Champaign, Ill. 61820. 18 June—10 August.

**Roman Wall Mosaics (350-1300): Success and Failure in Medieval Patronage.** (Seminar location: Villa Massenzia of Bryn Mawr College, Rome.) Caecilia Davis-Weyer, Department of Art, Tulane University, New Orleans, La. 70118. 18 June—10 August.

**Mies van der Rohe and American Architecture.** Richard Pommer, Art Department, Vassar College, c/o Summer Session Office, 418 Lewisohn Hall, Columbia University, New York, N.Y. 10027. 18 June—10 August.

**Literature and Painting.** Wendy Steiner, English Department, University of Pennsylvania, Philadelphia, Pa. 19104. 25 June—17 August.

**Getty Museum Student Programs**

The J. Paul Getty Museum has positions at the following levels available in its 1984-85 programs for undergraduate and graduate students: Assistants (BA candidates) for 13 weeks, Interns (MA candidates) for 26 weeks, and Fellows (PhD candidates) for 52 weeks. There is also an internship for students who have received a degree in conservation. For further information: Dept. Academic Affairs, JPGM, P.O. Box 2112, Santa Monica, Calif. 90406. (213) 459-2306, ext. 253. Application deadline: 25 January.

**Fulbright Occasional Lecturers**

A program for senior scholars from abroad, sponsored by the Council for International Exchange of Scholars (CIES), which assists U.S. colleges and universities in arranging for scholars to appear as guest lecturers or participants in seminars or special public programs. Institutions are asked to provide travel and per diem expenses and, where possible, an honorarium. Limited funds are available to support travel expenses of scholars to institutions which have had little opportunity to participate in educational exchange programs. The CIES *Directory of Visiting Fulbright Scholars and Occasional Lecturers, 1983-84 Volume I* was sent to all institutions at the end of September. Institutions wishing to invite a scholar under the Program may write the scholar directly or ask for assistance from CIES, 11 Dupont Circle, Suite 300, Washington, DC 20036. (202) 833-4979.

**Walker Art Center Residency Program**

Six- and twelve-month fellowships for scholars in the humanities at the post-doctoral level to work with the Art Center's curators and program directors on special projects and to pursue independent research at the University of Minnesota. Appointments begin September 1, 1984 or January 15, 1985. For more information: Office of the Director, WAC Vineland Place, Minneapolis, Minn. 55403.

**Numismatic Grants and Fellowship**

The American Numismatic Society offers ten grants-in-aid for study at the 32nd Seminar in Numismatics to be held at its museum from June 12 through August 11. The purpose of the grants is to provide students with a deeper understanding of the contributions made by numismatics to other fields of study. Applicants must either have an earned doctorate or have completed at least one year of graduate study and must be affiliated with a college or university in the United States or Canada. Each grant carries a stipend of \$900.

The ANS also awards one fellowship of \$3,500 to a graduate student who (1) will have completed the general examinations (or the equivalent) for the doctorate; (2) will be writing a dissertation during the academic year 1984-85 on a topic in which the use of numismatic evidence plays a significant part, and (3) has attended one of the ANS Graduate Seminars prior to the time of application. For further information write ANS, Broadway at 155th Street, N.Y.C. 10032. Application deadlines: for grants, 1 April; for fellowship, 1 March.

**Herb Society Scholarship**

The Herb Society of America has raised the stipend of its annual grant from \$2,500 last year to \$4,000 in 1984-85. The grant may be used for research on any aspect of herbs, including any aspect of herbs in art. For additional information: Mrs. Booker Worthen, Scholarship Chair, 31 Edgehill Road, Little Rock, Ark. 72207. Application deadline: 15 March.

**Art & Antiques**

Under new ownership and with an entirely new staff, *Art & Antiques* is being redesigned and is redirecting its focus towards a more scholarly audience. Contributions by scholars on any aspect of primarily non-contemporary fine arts, decorative arts, architecture, and photography are welcome; long essays concerned with critical issues or cultural debates are encouraged. Address inquiries to Celia Betsky, Senior Editor, *A&A*, 89 Fifth Avenue, N.Y.C. 10003.

**Cornell Mellon Fellowships**

Four two-year postdoctoral teaching-research fellowships beginning September 1984 at \$17,000 per year are being offered in fourteen areas of the humanities, including history of art. Eligible candidates (U.S. or Canadian citizens) must have completed the Ph.D. after June 1979 and before February 15, 1984. For application information: A. Geske, Mellon Postdoctoral Fellowships, CU, A.D. White House, Ithaca, N.Y. 14853. Application deadline: 15 February.

**Public Art Research/Exhibitions**

Cityarts Workshop, Inc., best known for its sponsorship and support of public art projects, wishes it known that they would also like to support some proposals from historians or curators that touch on the subject of public art. Proposals are reviewed twice a year (1 February and 13 July). For further information: Vivian Linares, CW, 417 Lafayette Street, N.Y.C. 10003. (212) 673-8970.

**Textile History Fellowship**

The Veronika Gervers Research Fellowship supports study leading to publication on the textile collections of the Royal Ontario Museum. Stipend up to Canadian \$9,000 for a period of 3 to 12 months. Established scholars should forward carefully outlined research project and a curriculum vitae to the Fellowship Committee. For further information: Curator, Dept. of Textiles, ROM, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6. (416) 978-3655. Application deadline: 15 March.

**Early American Industries Grants**

Five annual grants providing up to \$1,000 to individuals or institutions engaged in research or publication projects relating to the study of early American industries in homes on the graduate or post-graduate level. Grants are non-renewable and may be used to supplement existing fellowships or other awards. Full details and application forms: Charles F. Hummel, Chair, Grants-in-Aid Committee, EAIA, c/o Winterthur Museum, Winterthur, Del. 19735. Application deadline: 15 March.

**Editor-in-Chief  
THE ART BULLETIN**

The Art Bulletin Committee is seeking an Editor-in-Chief to replace Creighton Gilbert, whose term of office ends June 30, 1985. The new Editor-in-Chief will serve from July 1, 1984 to June 30, 1985 as Associate Editor and will then assume the office of Editor-in-Chief for a term of three years, until June 1988. The position is honorary, but the CAA will make compensatory arrangements with the Editor-in-Chief's institution for half-time release from teaching duties; in case of selection of an unaffiliated scholar as Editor-in-Chief, the CAA will offer an honorarium of a comparable amount.

Letters of nomination and application may be sent by February 15, 1984 to:

The Art Bulletin Committee  
c/o College Art Association  
149 Madison Avenue  
New York, NY 10016

**The Fantastic in the Arts**

For the session *Angelology and Demonology in the Visual Arts* of the Fifth International Conference on the Fantastic in the Arts to be held at Florida Atlantic University, Boca Raton, March 22-25, papers of approximately 20 minutes are invited that explore angels and devils in art and literature. Send papers and abstracts to Francine A. Koslow, Box 206, Newton, Mass. 02159 (or to Art Dept., University of Massachusetts, Harbor Campus, Boston, Mass. 02125). Deadline: 1 February.

**Pictorial Narrative in Antiquity and the Middle Ages**

The third annual symposium sponsored by the Department of the History of Art at Johns Hopkins University and CASVA, National Gallery of Art, to be held in Baltimore, March 16-17, 1984. The speakers will be: Yoshiaki Shimizu, Freer Gallery: *How to Represent Miracles: Shigisan Engi Scrolls of c. 1175 A.D.*; Herbert L. Kessler, Johns Hopkins Univ.: *Early Christian Pictorial Narrative and Church Mission*; Marianna Shreve Simpson, CASVA: *Narrative Allusion and Metaphor in the Decoration of Medieval Islamic Objects*; Andrew Stewart, Univ. California, Berkeley: *History, Myth, and Allegory in the Program of the Temple of Athena Nike, Athens*; Hans Belting, Univ. München: *The New Role of the Narrative in Public Painting of the Trecento: Historia and Allegory*; William Tronzo, Dumbarton Oaks and American Univ.: *The Prestige of St. Peter's: Observations on the Development of Monumental Narrative Cycles in Italy*; Elizabeth Meyers, J. Paul Getty Trust: *Image and Text in Amarna Tomb Art*; Robert Dethman, Univ. Toronto: *The-matic Unification in Early Medieval Miniature Cycles*; and Irene Winter, Univ. Pennsylvania: *After the Battle Is Over: Historical Narrative in the Ancient Near East*.

**A New World: Masterpieces of American Painting 1760-1910**

A symposium, to help inaugurate an exhibition of the same title at the Grand Palais, Paris, currently planned for March 15 or March 19. Participants will include Henry Glassie, Neil Harris, Charles Eldredge, and Theodore Stebbins. For further information: Madeleine Deschamps, American Center, 261 Boulevard Raspail, 75014 Paris or M. Fidell Beaufort, American College, 31 Avenue Bosquet, 75007 Paris.

**Women in the Visual Arts**

A symposium to be held April 19-21, 1984 at Drake University. Speakers include Miriam Schapiro, Suzanne Lacy, Sheila de Bretteville, Mary D. Garrard, Michelle Cliff, Mary Stoppert, and Jaune Quick-To-See Smith. For information: Ada Medina, College of Fine Arts, DU, Des Moines, Iowa 50311.

**Image and Text in Japanese Art**

A symposium to be held in conjunction with the exhibition *Surimono: Privately Published Japanese Prints* at the Spencer Museum of Art, The University of Kansas, on April 14. A morning panel of four artists and writers will discuss their approaches to the relationship between pictures and verse; in the afternoon Roger Keyes, author of the exhibition catalogue, will discuss that relationship in surimono in the exhibition. For full details: Carol Shankel, Project Director, SMA UK, Lawrence, Kans. 66045.

**The Education of an Artist at the End of the Twentieth Century**

A symposium co-sponsored by the Departments of Art and Educational Studies, University of Delaware, to be held March 15-16, 1984. The symposium organizers hope to encourage a re-examination of the content of present-day art instruction, a reconsideration of various models of instruction, and an analysis of the responsibilities and constraints placed on art programs by the institutions to which they belong. Panelists will include Janet Fish, Sam Hunter, Robert Pincus-Witten, Peter Plagens, Dorothea Rockburne, Osvaldo Romberg, Joel Shapiro, Gary Stephan, and Marcia Tucker. For full details: Larry Holmes, Chair, Art Dept., UD, Newark, Del. 19716, (302) 451-2244/451-2727.

**U.C.L.A. Grad Students Symposium**

To be held April 28, 1984. Abstracts on both non-western and western topics are invited from graduate students in both Canada and the U.S. Papers will be selected by U.C.L.A. art history graduate students on the basis of an open discussion of all abstracts received. Abstracts should not exceed two pages and presentations will be limited to twenty minutes. Transportation, food and lodging will be provided for out-of-town speakers. Submit abstracts and/or questions to: Fatma Atike and Frances Pohl, co-chairs, Dept. of Art, UCLA, 405 Hilgard Ave., Los Angeles, Calif. 90024. Deadline: 21 February.

**Recent British Cinema**

A symposium to be held at the Yale Center for British Art on February 24. In the morning session: *Contemporary British Film as Political Commentary*, Stephen Koss, History Dept., Columbia Univ.; *Conservatism vs. Experimentation in British Cinema*, William Everson, N.Y.U.; *Some Recent British Feature Films: An American Perspective*, Larry Kardish, MoMA; and *Current Production and Exhibition in Britain*, Scott Meek, British Film Institute. The afternoon session will consist of a screening of *The Draughtsman's Contract* and a panel discussion, moderated by Ronald Paulson, Yale Univ., in which the morning's speakers, joined by Donald Crafton, director of Yale's Film Study Center, will explain *DC* to those of us who left our first screening feeling somewhat mystified.

**French Classicism and the Influence of Rome, 1640-1863**

A symposium to be held at the University of Maryland, College Park, and the Walters Art Gallery, Baltimore, October 20-22. Papers are solicited on the influence of the city of Rome and the classical tradition on French painting, sculpture, architecture, etc. The symposium will be particularly concerned with exploring the antecedents of the Prix de Rome and with assessing the impact of this formal competition for prizes on artistic production and cultural politics. Submit two-page abstracts to the Center of Renaissance and Baroque Studies, Francis Scott Key Hall, UM, CP, Md. 20742. Deadline: 1 March.

**Symbolist Art and Literature**

A symposium to be held at Dickinson College, October 25-27. The conference will be complemented by an exhibition of drawings by Symbolist artists and a performance of music and poetry readings from the period. Submit abstracts on the topic, accompanied by a proposal cover letter to: Sharon Hirsh, Chair, Selection Comm., Dept. Fine Arts, DC, Carlisle, Pa. 17013. Deadline: 1 April.

**Education of Artists in the 16th & 17th C.**

A symposium to be held at Brown University on March 17 in conjunction with a loan exhibition on the same theme. Participants will include David Cast, Egbert Haverkamp-Begemann, Irving Lavin, and David Summers. In addition, a separate symposium will be held at Brown on the topic of education in the Renaissance. For further information: Mary Braun-Anderson, Dept. Art, BU, Providence, R.I. 02912.

**Byzantine Studies**

The tenth annual conference will be held at the University of Cincinnati, November 1-4, 1984. Proposed sessions in art history include: *Byzantium and the Crusades*; *The Saint in Text and Image*; *A Reassessment of the Macedonian "Renaissance"*; *Conservators and Art Historians*; *Byzantine Archaeology*; and *Historiography of Byzantine Art*. Send abstracts in duplicate to Ann Epstein, c/o Dept. of Art, 112 East Duke Bldg., Duke University, Durham, N.C. 27708. Deadline: 15 March.

**Chinese Traditional Architecture**

A symposium, in conjunction with an exhibition at China House Gallery, to be held at the China Institute in America on Thursday, April 12. Speakers from the U.S. and Europe will present papers on subjects ranging from *Shang Architecture to New Ideas on Chinese Architecture*. Registration fee is \$25; \$15 for students. For registration forms and further details: Architecture Symposium, CIA, 125 East 65th Street, N.Y.C. 10021.

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**New Funds for Conservation**

Congress approved \$3 million for the conservation of cultural property, to be administered by the Institute of Museum Services (IMS) for fiscal 1984. This appropriation includes \$150,000 allocated for the development of a program for the conservation of cultural objects and property to be administered as a joint project of the American Association of Museums in cooperation with the National Institute for the Conservation of Cultural Property and the American Institute of Conservation and reflects Congressional concern with the need to support the care and repair of our cultural heritage. New grant guidelines are being developed under Susan Phillips, the new director of IMS. The projected grant deadline will be some time in March.

**Whose Turf Is It Anyway?**

The "Williams College Project," a sculpture by Alice Aycock constructed in 1974, was bulldozed to make way for a storage shed. According to UPI (Nov.11), the college work crew said the sculpture looked like a mound of dirt. I invite the CAA readership to write to this column and voice an opinion on the question of restoration/preservation/conservation of this work.

**The Arm of Liberty**

If you haven't received a request for a contribution towards the conservation/preservation/restoration of the Statue of Liberty and Ellis Island, I am sure you will shortly. In a remarkable fund-raising campaign undertaken by the Commission for the Statue of Liberty (established by the President of the U.S. in May, 1982 and headed by Lee Iaccoca), The Statue of Liberty, Ellis Island Foundation, Inc. (Box 1986, New York, N.Y. 10018) has been established to raise \$230 million for use in returning the statue, Ellis Island, and all its buildings and parks to pristine condition in time for the Statue of Liberty Centennial in 1986. By and large the problems with the statue itself have turned out to be structural—the arm will have to be stabilized. Corporate sponsors have been asked to give \$3, \$5, or \$10 million, but you can give less, of course, and the grass roots response has been impressive for this most visible of American icons.

**Audio Visual Aids**

The Smithsonian Institution has a series of audio visual information packages (slides or video presentations with a technical booklet) available for short-term loan to organizations and individuals. The general aim is to sharp-

en observational skills and increase awareness of current practices in preventive care in protecting cultural property. All materials are covered. For a booklet listing these programs: Audio Visual Program Coordinator, OMP, Room 2235, A & I Building, SI, Washington, D.C. 20560.

**Freeze-Dried Paper**

Many conservators have been deacidifying works of art on paper and books with a waterless method developed by Wei T'o Associates, Inc. of Matteson, Ill. (Wei T'o is an ancient Chinese god who protects books.) The process uses alkaline chemicals dispersed in the medium of Freon 12. Books are treated in a pressurized tank and as the medium evaporates the neutralizing chemicals are deposited throughout. Single sheets are deacidified using the vehicle of Freon TF, widely used as an industrial cleaning solvent which is liquid at room temperature and dries rapidly in air. Without endorsing do-it-yourself projects: cans of this formula can be purchased for use in conserving documents and other works of value to you, but seek the assistance of a recognized professional for works of artistic value.

**Annabelle Simon Cahn** ■

Public Information Officer

CAA Committee for the Preservation of Art

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

**IN MEMORIAM**

**Harold Joachim**, curator of prints and drawings at The Art Institute of Chicago, died on November 24 at the age of 74. Joachim came to the United States in 1938, three years after receiving his Ph.D. at the University of Leipzig. He first joined the staff of the Art Institute in 1946, serving ten years as assistant curator. From 1956 until 1958 he was curator of prints and drawings at The Minneapolis Institute of Arts, and in September 1958 he returned to the Art Institute as curator of prints and drawings, a post he held until his death. Joachim published extensively, particularly on French and Italian prints and drawings. He received many honors, among them the Chevalier de l'Ordre des Arts et Lettres of the French Government in 1979.



Harold Joachim (1909-1983)

**ACADEME**

Artist and teacher **James Melchert** has been named director of the American Academy in Rome, effective June 1. He succeeds **Sophie Consagra**, who will return to New York City to replace **Calvin G. Rand** as the Academy's president. Melchert, who is chairing the studio sessions at the CAA's 1985 annual meeting in Los Angeles, currently chairs the art department at the University of California, Berkeley. From 1976 to 1981, he served as director of the NEA visual arts program. A practicing sculptor best known for his work in ceramics, Melchert studied art history at Princeton and later earned graduate degrees in painting and in the decorative arts at the University of Chicago and the University of California, Berkeley.

**Abbott Lowell Cummings**, executive director of the Society for the Preservation of New England Antiquities, has been named the first Charles F. Montgomery Professor of American Decorative Arts at Yale University. Cummings joins the Yale faculty after a career of 30 years as teacher, museum curator, author, and editor. An authority on the history of American architecture, especially of the Colonial period, he is the author of the much honored *Framed Houses of the Massachusetts Bay, 1625-1725* (1979).

The Fogg Art Museum has announced a number of new appointments for the 1983-84 academic year: **Sheila Blair**, research associate in Islamic art; **Anna C. Chave**, assistant professor of fine arts; **William Coal-drake**, lecturer on fine arts; **Trevor J. Fairbrother**, lecturer on fine arts; **Kurt W. Forster**, visiting professor of fine arts; **Timothy Kendall**, lecturer on fine arts; **Akira Kurosaki**, visiting studio professor; **Keith Morgan**, Mellon fellow; **Stephen Murray**, visiting professor of fine arts; **Winfred Nerdinger**, visiting associate professor of fine arts; **Willibad Sauerlaender**, visiting professor of German art; **Eleanor Sayer**, lecturer of fine arts; **Yasser Tabbaa**, visiting lecturer on fine arts; and **Lambertus van Zeist**, lecturer on fine arts. **James S. Hodgson**, currently acting librarian of the Fine Arts Library and a member of that library's staff for seventeen years, has been named the chief librarian at the Frances Loeb Library at the Harvard Graduate School of Design.

At Northwestern University, **Larry A. Silver** has returned from a year of research in Germany to become the chair of the department. Joining the Northwestern faculty are **Nancy Troy**, who had been at The Johns Hopkins University for three years, to teach twentieth-century art, and **Marcia Kupfer** (Ph.D., Yale Univ.), who will teach medieval art. Kupfer replaces **James Breckenridge**, who died last December. **Susan Siegfried** whose field is nineteenth-century French painting, is on leave through September 1984 with a Rhodes Fellowship for study at Oxford. Filling in for Siegfried is **Hollis Clayson** (Ph.D., U.C.L.A.), a recent addition to the faculty. Northwestern will have two distinguished visiting professors during the year: **Otto Karl Werckmeister** is teaching "German Art during World War I" this fall and **Paula Ben-Amos** will teach "African Art" in the spring. **Richard Townsend** of the Art Institute of Chicago is teaching a "Linkage Seminar" on pre-Columbian art this fall.

CAA board member **Wolf Kahn** will be artist-in-residence at Dartmouth College for the 1984 winter trimester. A travelling exhibition, *Wolf Kahn-Recent Landscapes*, opened at the San Diego Museum December 3 and will go on to Tucson and Miami. The show is organized by **Grant Holcomb**.



Edith Porada, Columbia University, emerita

A professorship honoring Ancient Near Eastern scholar **Edith Porada** has been created at Columbia University with a gift of \$1 million from an anonymous donor. Porada (Ph.D., Univ. Vienna) joined the Columbia faculty in 1958 and was made a full professor in 1964. In 1974 she was named Arthur Lehman Professor and was designated Lehman Professor emeritus in 1981. Her monumental volumes on the seals in the Pierpont Morgan Library, published in 1947-48, remain the standard work in the field. Currently a Guggenheim fellow, Porada is preparing a catalogue on a group of the British Museum's collection of ancient and Near Eastern seals.

In Peoria, Bradley University announces the appointment of **Charles E. Meyer** as director of the division of art. Meyer, who had been professor of the history of art and chair of the art department at Western Michigan, succeeds **Walter E. Thompson**, who has moved to Brooklyn to pursue painting full-time. **Robert Glasgow**, formerly head of printmaking at Columbia College of Art and Design, has also joined the division of art to direct the printmaking area of the school.

From Ohio State University comes the news that **Anne M. Morganstern** is acting chair of the department of history of art and **Mark D. Fullerton** (Ph.D., Bryn Mawr) has joined the faculty to teach Roman art. **Susan L. Huntington**, whose *The "Pala-Sena" Schools of Sculpture* was published by Brill this year, has received a Guggenheim Fellowship for research on early Buddhist relief sculpture, and **Barbara Groszclose** has been awarded a research fellowship by the Council of International Exchange of Scholars for work on English tombs in India.

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shows by artist members

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

**Linda Cunningham**. SOHO 20, N.Y.C., November 5-30. Large scale experimental bronze and steel sculpture.

**Nancy Deffebach**. Beverly Art Center, Chicago, November 1-30. "Day of the Dead in Mexico."

**R. Raffaello Dvorak**. Tresidder Memorial Union, Stanford University, November 1-30. Selected works from his Greek sketchbooks.

**Heide Fasnacht**. Vanderwoude Tananbaum, N.Y.C., October 11-November 5. Recent sculptures, maquettes and drawings.

**Janet Gilmore-Bryan**. F&M Center (WCA exhibit), Richmond, Va. October 3-28; Monmouth College, Monmouth, Ill., March 5-26. Bestiary paintings.

**Janet Goldner**. Hamilton Gallery, Elmira, College, Elmira, N.Y., January 16-27, 1984. "Prehistoric Sites II," a sculptural installation.

**Nicholas Hill**. Quincy College, Quincy, Ill., January 15-31; Lawrence Gallery, Kansas City, Mo., February 3-25; Biola University, La Mirada, Calif., February 7-March 9. Paintings.

**Margia Kramer**. Visual Studies Workshop, Rochester, N.Y., November; Vassar College Art Gallery, Poughkeepsie, March 1984; Washington Project for the Arts, Washington, D.C., April-May, 1984. "Progress and Access" and new video installations.

**Fay Lansner**. Ingber Gallery, N.Y.C., November 1-19. Drawings.

**Geoffrey Lardiere**. Aaron-Hastings Gallery, New Orleans, November 12-December 8. Works on paper, canvas and wood.

**Marion Lerner Levine**. Prince Street Gallery, N.Y.C., October 21-November 9. Recent still life paintings in watercolor and oil.

**Ellen K. Levy**. Columbia University, Philosophy Hall, N.Y.C., January 23-February 24; The New York Academy of Sciences, February 20-March 30. "Telescopic Vision," futuristic paintings and drawings.

**Janis Crystal Lipzin**. 80 Langton Street, San Francisco, September, "Urban Site: Art in the City." New York City Cultural Center, October, "Pioneers of Independent Film." San Francisco Arts Commission Gallery, December 15-January 28. "Light/Site." University of Rhode Island Photo Gallery, Kingston, February-March 1984.

**Jim Melchert**. The University of New Mexico Art Museum, Albuquerque, September 24-October 30. Graphite drawings.

**Barry L.S. Mirenburg**. Macy Gallery, Columbia University, Teachers College, N.Y.C., November 28-December 9. Graphic works for industry, corporate identity, book and publication design, graphic design.

**Karen Norwood**. Studio Santa Reparata, Florence, Italy, October 15-November 15. Photo-etchings.

**Philip Pearlstein**. The Pennsylvania Academy of the Fine Arts, Philadelphia, December 16-February 19. A retrospective: paintings, drawings, and works on paper.

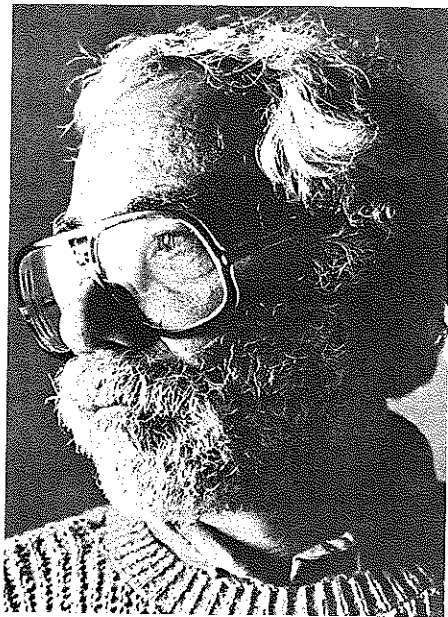
**Florence Putterman**. Bloomsburg State University, Bloomsburg, Pa., September 1-27; Shippensburg State University, Shippensburg, Pa., October 3-27; Franklin and Marshall College, Lancaster, Pa., November 1-22. Monotypes, paintings.

**Tom Short**. Open Space/Fine Art Resources Gallery, Allentown, Pa., January 15-February 28, 1984. "Social Decay or Moral Frontiers," photography and painting.

**Jim Starrett**. North Carolina Museum of Art, Raleigh, October 15-December 31. Paintings and drawings.

**Joseph Tishler**. Ursinus College, Collegeville, Pa., October 5-31. Paperworks.

**Michael Torlen**. The Cathedral of St. John the Divine, N.Y.C., November 6-December 31; Luise Ross Gallery, N.Y.C., December 12-31. Paintings, drawings, and prints inspired by *Revelations*. ■



Robert Colescott, University of Arizona, Tucson

The University of Arizona, Tucson, has made a number of appointments in its art department: **Peter Bermingham** (Ph.D., Univ. Michigan), director of the UA Museum of Art, joins the faculty as adjunct professor and will teach and supervise interns in the new museum studies program. **Monte Bingham** is visiting instructor in graphic design. San Francisco painter **Robert Colescott** is visiting professor of drawing and painting. Director of the UA Center for Creative Photography **James L. Enyeart** has joined the museum studies program as adjunct professor. **Joanna Frueh** (Ph.D., Univ. Chicago), as visiting assistant professor, is teaching contemporary art history and art criticism. Also teaching in the museum studies program as well as teaching a course in Japanese painting and prints is **Josh Goldberg**, curator of education at the UA Museum of Art. A visiting faculty member last year, **Dwaine Greer** is now associate professor of art education. Greer, a fiber artist, is director of the Getty Institute for Educators on the Visual Arts and will continue as consultant to the Center for Education in the Arts of the J. Paul Getty Trust. **Joan Holladay** (Ph.D., Brown Univ.) is assistant professor and will teach Gothic, Medieval and Renaissance art history. **Carol Janson** (Ph.D., Univ. Minn.), visiting adjunct assistant professor, will teach Netherlandish and seventeenth- and eighteenth-century Italian and French art. **Dennis Jones** (M.A., School Art Inst. Chicago) is associate professor and coordinator of the sculpture program. **Ann Leda** (M.A., Univ. California, Davis) is visiting lecturer in drawing and painting. **Charles Rowe** (M.A., Tyler School of Art) comes as a visiting exchange professor from the University of Delaware to teach drawing and painting. **Lew Thomas**, visiting lecturer in photography, replaces **Todd Walker**, who is combining a sabbatical with an NEA fellowship.



Theodore C. Landsmark, Massachusetts College of Art

Two new deans have been named at the Massachusetts College of Art: **Theodore C. Landsmark**, dean of graduate and continuing education, and **Edward D. Movitz** dean of undergraduate studies. A Yale law, architectural, and liberal arts school graduate, Landsmark has taught courses in art law at the University of Massachusetts and was assistant professor of law and environmental design at M.I.T. He is president of the Artist's Foundation, which provides grants and technical services to artists living and working in Massachusetts, and is also founder and director of Alchemie, a non-profit art gallery. In addition he has written a HUD-funded study on the development of artists' living and working spaces and has advised Boston artists groups on loft-space issues. Movitz, a professor of drawing and painting, has been with the College of Art since 1959. This past year he served as acting dean of undergraduate studies and was also a visiting artist at Hampshire College. He was the recipient of the Massachusetts Teachers Association and Massachusetts College of Art's Distinguished Service Awards in 1978, 1979, and 1982.

**Jaroslav Folda** has been named chair of the art department of the University of North Carolina at Chapel Hill. **Mary Sheriff** (Ph.D., Univ. Delaware) has been appointed assistant professor of art history and will teach eighteenth- and nineteenth-century art. **Sherman E. Lee**, former director of the Cleveland Museum of Art, joins the faculty as adjunct professor and will initiate courses on the history of Oriental art. In studio, **Xavier Toubes** (M.F.A., Alfred Univ.) has been appointed lecturer in ceramics for one year, replacing **Sara Bapst** (M.F.A., Cranbrook Acad.), who is on leave. **Caspar Henselmann**, sculptor, is a visiting artist for the fall semester, 1983.

At Dartmouth College, **William Pence**, founder and director of the Telluride (Colorado) Film Festival and of the Santa Fe Film Festival, has joined the faculty as its first director and adjunct curator of film. A member of the Board of Governors of the Conservatory of Cinema in Montreal and founder and president of the National Film Preserve, Ltd., Pence will continue his association with the Telluride and Santa Fe Film Festivals while at Dartmouth.

After years as an itinerant art historian and administrator, **Annabelle Simon Cahn**, a regular contributor to this newsletter's preservation news column, is now producing art and architectural history itineraries on audio cassette tape for Travelcassettes.

#### MUSEUMS

We are somewhat belated but nonetheless pleased to report the long-awaited appointment of a director of the J. Paul Getty Center for the History of Art and the Humanities: **Kurt W. Forster**. Born in Switzerland, Forster (Ph.D., Univ. Zurich) has taught at Yale, the University of California at Berkeley, Stanford University, and (currently) M.I.T. and from 1978 to 1983 served as editor of the journal *Oppositions*. He has published extensively over a broad range of fields—the Renaissance, modern art and particularly architecture, and methodological issues—and brings to his new position the belief that sustained and critical use of new methods is essential for the continued vigor of the study of the history of art.

Elsewhere in California, **David Rubin** has been appointed director of exhibitions at the San Francisco Art Institute. From 1977 to 1982 Rubin (M.A., Harvard Univ.) was assistant director of the Galleries at Claremont Colleges and assistant professor of art history at Scripps College. Most recently he was director of the Santa Monica College Art Gallery.

In Berkeley, **Sidra Stich** will assume the position of senior curator at the University Art Museum, UC. Stich (Ph.D., Cornell Univ.), most recently a visiting fellow at CASVA, taught at Washington University, St. Louis, from 1977 to 1983. She has curated several exhibitions, among them *Joan Miro: The Development of Sign Language* (1980).

**Hugh Marlais Davies** has succeeded **Sebastian J. Adler** as director of the La Jolla Museum of Contemporary Art. Since 1975 Davies (Ph.D., Princeton Univ.) had been director of the gallery at the University of Massachusetts in Amherst, where he curated more than fifty exhibitions of contemporary work, among them *Alice Aycock* (1979), *Vito Acconci* (1982) and *William Wegman* (1983).

Continued on p. 8, col. 3

#### CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has appointed three Visiting Senior Fellows for Fall-Winter 1983-84: **Alan Shestack**, Yale Univ. Art Gallery, plans to organize an exhibition of the drawings of Wolf Huber (c. 1485-1553), major master of the so-called Danube School; **Elise Goodman Soellner**, Raymond Walters Coll., Univ. Cincinnati, will consider Peter Paul Rubens' *Conversatie à la Mode* (c. 1632-34) in terms of its artistic, socio-cultural and literary context, as part of a popular theme in art from Rubens to Watteau; **Sidra Stich**, St. Louis, Mo., will study Joan Miró's *Tableaux Sauvage* of 1934-39, investigating the historical sources underlying these omniscient compositions with grotesque figures and relating their imagery to actual political events and to Miró's primordialism.

**Philippe M. Verdier**, professor emeritus, Univ. Montreal, has been appointed Kress Professor at the National Gallery of Art for 1983-84. During his tenure, Verdier will investigate the sources of Abbot Suger of St.-Denis' ideas as reflected in his patronage of art and architecture.

**Jody Maxmin** is the first assistant professor to receive, Stanford University, School of Humanities and Sciences' Dean's Award for Excellence in Teaching. The award includes a special salary increment and a research stipend for the coming year.

The New Museum of Contemporary Art, New York City, presented The Vera G. List Award for Distinguished Achievement in the Arts to **Dorothy C. Miller**, former senior curator of painting and sculpture at the Museum of Modern Art. The award was established this year to recognize outstanding individuals who are dedicated to the art and artists of our time.

**Lucy Der Manuelian**, Armenian Architectural Archives Project, was awarded a grant from the International Research and Exchanges Board as a participant in the exchange of scholars in the humanities and social sciences between the American Council of Learned Societies and the Academy of Sciences of the USSR. She will use the grant to do fieldwork and research in Soviet Armenia.

The first Rakow Award for Excellence in Glass was given by The Corning Museum of Glass to **Donald B. Harden** for his paper *Ancient Glass Study and Research: Past and Future*. Harden was formerly with the Ashmolean Museum and the London Museum.

**Judith A. Hoffberg**, editor and publisher of *Umbrella*, an international review of artists' publications, as well as an art librarian and archivist, has been awarded a Fulbright grant to New Zealand to work on the archives of sculptor and animated filmmaker Len Lye. ■

For a catalogue raisonné of the work of **Piet Mondrian**, the catalogues of the two exhibitions the College Art Association organized in the thirties, in cooperation with the Société Anonyme of Katherine Dreier, are sought. They concern the exhibitions *8 Modes of Modern Painting*, traveling from October 22, 1934 till July 1935 (the exhibition started at the Julien Levy Gallery in New York) and *New Forms in Art*, traveling from September 1936 till July 1937. There are no copies of those catalogues in the archives of the Société Anonyme in the Yale University Art Gallery or at the CAA. Please contact Joop M. Joo-sten, Research Curator, Stedelijk Museum Amsterdam, Zoeterwoudsesingel 42.

For a comprehensive collection of the letters of **Edward Burne-Jones**, information is sought from any librarian, archivist, museum director, or collector who has or knows where any such letters are located. At this early stage, information re the number of letters in any particular collection and to whom they were written is of particular interest. Contact Bill Waters and Christopher Newall, 49, Gibson Square, London, N1 0RA.

The great-niece of American painter **Elizabeth Gardner Bouguereau**, who lived in Paris from 1864 until her death in 1922, wishes to locate as many of the artist's paintings as possible. Send any information to Miriam Gardner Dunnun, 12 Front Street, Exeter, N.H. 03833.

For exhibitions and monographs on American artists **Charles Demuth** (1888-1935) and **Ralston Crawford** (1906-1978), anyone who knew the artists or who has information about works in private collections or unpublished correspondence or writings is requested to contact Barbara Haskell, Curator, Whitney Museum of American Art, 945 Madison Avenue, New York City 10021.

The Society of Architectural Historians is updating its *Guide to Graduate Degree Programs in Architectural History*. If you are part of, or know of, a graduate program not included in the 1982 Guide, write to the SAH office, Suite 716, 1700 Walnut Street, Philadelphia, PA 19103.

The southern portion of the fifteenth century choir stalls in the **Cathedral of Saint-Pierre at Saint-Claude** (Jura) was recently destroyed in a fire. In gathering the necessary details for the reconstruction and restoration of the stalls, information is sought on the whereabouts of two American photographers who had photographed the stalls. They are believed to be in their seventies; however, names and dates were not given. If you have an inkling as to who they might be and where they may be found, or perhaps if you know of anyone else who may have photographed the stalls, write to Père Lacoix, Grand Séminaire (Montciel), Lons-le-Saunier 39016, France.

For a major **Paul Peel** (1860-1892) retrospective in September 1986, information concerning the whereabouts of paintings by or documentary material relating to the artist is sought. The Canadian-born Peel worked in Philadelphia and in Europe (Paris, London, Copenhagen) as well as Canada and a number of his works disappeared into private collections during the 1880s and after. Write to Mrs. Paddy O'Brien, Asst. Director and Curator of Modern Art, London Regional Art Gallery, 421 Ridout Street North, London, Canada N6A 5H4.

For a study of **Jay and Mary Hambidge** and the general topic of **dynamic symmetry**, personal recollections and examples of the applications and influences of the concepts of dynamic symmetry and the "Golden Mean" are sought. Also, individuals who currently make use of these theories in their work are requested to contact Harold J. McWhinnie, Design Dept., University of Maryland, College Park, Md. 20742. ■

#### /conferences and symposia

##### Renaissance Society of America

The 1985 annual meeting of RSA will be held at the Huntington Library, San Marino, and at Occidental College, Los Angeles, March 22-23. The conference will feature an invited interdisciplinary panel and the Josephine Waters Bennett lecture. Sessions of three to four participants from at least two different disciplines are desired, and papers are invited from all areas of the European Renaissance. Submit abstracts and brief curriculum vitae to Maryanne Horowitz, President, Renaissance Conference of Southern California, History Dept., OC, Los Angeles, Calif. 90041. (213) 259-2751.

##### Contemporary Art

The Fashion Institute of Technology will hold its fourth annual symposium on contemporary art on October 26. Jurors for the symposium will be Ann Gibson, Yale Univ.; Richard Martin, F.I.T.; Robert Pincus-Witten, Queens College and the Graduate Center, C.U.N.Y.; and Kirk Varnedoe, Institute of Fine Arts, N.Y.U. Abstracts of papers should be submitted to Richard Martin, Executive Director, Shirley Goodman Resource Center, FIT., 227 West 27th Street, N.Y.C. 10001. Deadline: 1 June.

##### Slavic Studies

The III World Congress of Soviet and East European Studies will convene in Washington, D.C., October 30-November 4, 1985. Proposals for panels or papers are invited (complete panels are preferred, but scholars located far from centers of Soviet and East European Studies may propose papers). For full details: Donald W. Treadgold, Program Committee Chair, Univ. Washington, Seattle, Wash. 98195. Deadline: 1 June, 1984. ■

## classifieds

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

The 1984 Annual Meeting of the ACCADEMIA DEGLI IPPOPOTAMI will take place this year in Toronto on Thursday, February 23rd at 9:00 P.M. at Harry's Place. Avanti gli ippopotami.

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

Architectural and art historical WALKING/DRIVING TOURS of European and American cities with relevant musical interludes on AUDIO CASSETTE TAPE. For complete listing send SASE to Travelcassettes, Box 982, New Haven, CT 06504-0982.

WANTED: (1) ARTISTS, all media for *In the Pink*, 1984 exhibition. Please send slides, resume, SASE. (2) CURATORS and TOPICS for N.J. non-profit gallery. Contact: A. Kimberlin Blackburn, Tweed Gallery, P.O. Box 2957, Plainfield, NJ 07062.

**HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar** directed by William Melczer, Professor of Comparative Literature, Syracuse University

(June 18-July 20, 6 credits, undergraduate/graduate; mature learners welcome).

Renaissance Italy is the uncompromising stage for this intensive interdisciplinary traveling seminar offered for the eighth consecutive year. All lectures are delivered in situ at artistic and historical sites, monuments, galleries, museums, cathedrals, and cloisters. The group has been granted access to major museums and galleries, including the Vatican Museum, at times normally closed to visitors. About one-third of the program is taken up by field trips in and around historic Florence, and about two-thirds, by travel to Pisa, Siena, Perugia, Assisi, San Sepolcro, Urbino, Ravenna, Padova, Vicenza, Venice (three days), and Rome (five days).

For further information contact Syracuse University, Division of International Programs Abroad, 119 Euclid Avenue, Syracuse, N.Y. 13210, tel. 315/423-3471.

**PURCHASING AMERICAN MODERNIST PAINTINGS** by Marsden Hartley, Alfred Maurer, Arthur Dove, Oscar Bluemner, Walt Kuhn, etc. K. Burt 1015 Gayley Ave. #111, L.A., CA 90024, (213) 824-2250.

**FURNISHED APARTMENT IN ROME** for rent near American Academy, Sept. 1, 1984-May 31, 1985. 3 bedrooms, living/dining, modern kitchen w/washing machine, bath, balconies. Contact: Prof. Jack Wasserman, 222 N. 22nd Street, Philadelphia, Pa. 19103. Tel: 215-972-0550. ■

## /people and programs

In accordance with its policy of promoting from within whenever possible, several staff promotions have been announced by the Metropolitan Museum of Art. **Carol Moon Cardon** (Ph.D., I.F.A.), who joined the staff in 1977 and has published widely in the field of Greek vases, has been named assistant director for special projects. **James David Draper** (M.A., I.F.A.), a member of the curatorial staff since 1969, has been elected curator in the department of European sculpture and decorative arts. **Helen Otis** (M.A., Wayne State Univ.; certif. of conservation, I.F.A.), who joined the Met's paper conservation department in 1972, has been promoted to conservator for prints and drawings. **Richard Stone** (M.A., and doctoral candidate, I.F.A.), associate conservator of objects since 1978, has been promoted to full conservator. And **Gisela Helmkamp**, who trained at the Academy in Stuttgart and has served since 1975 as senior associate conservator of paintings, has been promoted to conservator.

The Whitney, too, has announced several promotions from within. **Richard Armstrong**, formerly senior instructor in the independent study program, has in addition been named adjunct curator. **Lisa Phillips**, associate curator, branch museums, since 1980, has been promoted to head, branch museums, and associate curator. ■

## **CAA** newsletter

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