

CAA newsletter

Volume 9, Number 4

Winter 1984

special support for 1985 meeting

This year both the National Endowment for the Humanities and the J. Paul Getty Trust have supported the planning and special costs related to several of the exceptional art history sessions to be held during the CAA Annual Meeting this February 14-16 in Los Angeles. Their financial support supplements annual meeting expenditures traditionally allocated by the CAA Board of Directors.

The NEH's Division of Education Programs awarded the CAA a grant to partially fund Kathleen Weil-Garris Brandt's session, *Conservation and Restoration of Italian Renaissance Art: Masaccio, Fra Angelico, Leonardo, and Michelangelo*. The session arises from the extraordinary coincidence that several of the most important Italian Renaissance works are currently undergoing cleaning and treatment. The NEH grant principally provides for four Italian specialists to come to Los Angeles to report on the works: Giorgio Bosanti (Fra Angelico's San Marco frescos and Michelangelo's *Doni Tondo*), Umberto Baldini (Masaccio's Brancacci Chapel), Carlo Bertelli (Leonardo's *Last Supper*), and Fabrizio Mancinelli (Michelangelo's Sistine Ceiling). The session, which is specially scheduled for Friday evening, February 15, after Convocation, will consist of reports on the sometimes dramatic results of the restorations and a discussion of their historical implications. Discussants are John Shearman and Craig Hugh Smyth.

The J. Paul Getty Trust has contributed to the meeting in a number of ways. The Trust itself awarded the CAA funds to help meet the unusually high demand for travel subsidies this year. This demand arises from there being more sessions and more speakers scheduled, the west coast location of the meeting, and the relatively large number of participants from other disciplines and from Europe.

In addition, the J. Paul Getty Center for the History of Art and the Humanities, one of the activities of the Trust, hosted a planning meeting last September 21-23 for participants in the six symposia. The Center will also help offset travel expenses to the national meeting for European participants in these sessions.

The planning meeting was necessary because the symposia are particularly compli-

cated to organize and because they make unusual demands upon the participants. These sessions attempt to address some of the central concerns in our field, concerns of relevance to all sub-fields of art history, and to do so meaningfully and in a way that still reserves a significant block of time for discussion from the floor. Also, individuals are expected to give exemplary presentations in which their own research interests often have to take second place to the larger goals of the sessions. Although participants in any one session may specialize in very different periods or even disciplines, they nonetheless had to reach a consensus on what the fundamental issues really are and a strategy for presenting them that best creates a context for discussion. This opportunity for a high level of advance planning was therefore essential. In the final analysis, the Getty conference itself became a symposium on our discipline, and developing this type of session was an expected and happy by-product.

The conference was the first to be sponsored by the Getty Center. Kurt Forster, its Director, welcomed the participants and expressed his support for the general goals of the symposia sessions. He explained that although he had formally taken office only a month earlier, the topics under discussion that weekend were such as to make it an appropriate first project of the Center and that in the future he expected the Getty Center to sponsor important conferences of its own.

The program for the weekend conference was planned with the six symposia chairs and all arrangements were handled by the Getty Center staff under the supervision of Herbert H. Hymans, Assistant Director, Visiting Scholars and Conferences, and Tim Whalen, Chief Administrative Officer. The thirty-eight participants met in lengthy planning sessions, either by symposium or in general assembly. The conference took place at the Getty Center offices in Santa Monica except for a dinner Saturday night at the J. Paul Getty Museum in Malibu. All travel and local expenses for the participants were reimbursed by the Center.

Harvey Stahl, Chair ■
1985 Art History Sessions

annual members business meeting

The 73rd Annual Members Business Meeting will be held on Thursday, February 14, 1985 at 1:00 P.M. in the Gold Room (Galeria Level) of The Biltmore Hotel, Los Angeles.

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 1985: President: **John Rupert 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, 1808 ballots were received, one of the highest returns ever. The slate reported by the Nominating Committee for election to the Board of Directors in 1985 (to serve until 1989) is: **Sam Gilliam**, Washington, D.C.; **Egbert Haverkamp-Begemann**, Institute of Fine Arts, N.Y.U.; **Joyce Kozloff**, New York City; **Irving Sandler**, S.U.N.Y., College at Purchase; **Barbara Maria Stafford**, University of Chicago; and **Ruth Weisberg**, University of Southern California.

NOMINATING COMMITTEE: Those nominated to serve on the 1985 Nominating Committee (which selects those directors who will be elected in 1986) are: **Jules Prown**, Yale University, Chair; **Clinton Adams**, University of New Mexico; **Nicolai Cikovsky, Jr.**, National Gallery of Art; **Thalia Gouma-Peterson**, College of Wooster; and **Philip Pearlstein**, Brooklyn College, C.U.N.Y. Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which was mailed on December 14.

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

Win A Trip!

An innovation, perhaps the stellar attraction of this year's Annual Members Business Meeting, is the drawing for two free roundtrip airline tickets to anywhere in the Continental United States for which anyone booking tickets through the CAA's official travel agent is eligible. For full details, see inside front cover of the Preliminary Program. ■

ANNUAL MEETING DATEBOOK: 12 February Placement Orientation . . . 13-15 February Placement in operation . . . 14 February Annual Members Business Meeting . . . 14-16 February Sessions . . . 15 February Convocation.

conferences and symposia

U.C.L.A. Grad Students Symposium

To be held April 20, 1985. Abstracts on both non-western and western topics are invited from graduate students in Canada and the United States. 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 type-written pages; presentations will be limited to twenty minutes. Transportation, food, and lodging will be provided for out-of-town speakers. Submit abstracts or questions to Emiko Terasaki and Holly Barnett, Dept. Art, UCLA, 405 Hilgard Ave., Los Angeles, Calif. 90024. Deadline: 21 February.

Sixteenth Century Studies

The 1985 conference will meet in Columbus, Ohio, October 24-26. Carlo Ginzburg will be the banquet speaker. Proposals for sessions and papers are invited. Papers by recent Ph.D.s and grad students are eligible for the Carl S. Meyer Prize; the Conference also awards the Nancy Lyman Roelker Prize for an outstanding article in sixteenth-century French history. Inquiries to R.B. Waddington, Dept. English, Univ. California, Davis, Calif. 95616.

The Bible in the Middle Ages: Its Influence on Literature and Art

Papers on this theme are invited for the nineteenth annual conference of the Center for Medieval and Early Renaissance Studies to be held October 18-19, 1985, at S.U.N.Y. Binghamton. Abstracts will be considered, but completed papers (20-30 minutes) will be given priority. Submissions or inquiries to: Bernard S. Levy, CMERS, SUNY, Binghamton, N.Y. 13901. (607) 798-2730 or 798-2130. Deadline: 20 May.

Avant Garde Art & Literature: Toward a Reappraisal of the Heritage of Modernism

A conference to be held November 14-16, 1985 at Hofstra University, Hempstead, N.Y. Papers are invited (not to exceed 20 minutes) and should be submitted in duplicate to Barbara Lekatsas, Coordinator, AGA&L Conference, HU Cultural Center, Hempstead, N.Y. 11550. (516) 560-5974/5669. Selected papers will be published. Deadline: 1 April.

Women Imagined: Myths, Realities, and the Future

A sesquicentennial symposium series presented to Wheaton College. A symposium in the arts will be held on March 9. Keynote speakers: Joyce Kozloff and Carrie Rickey; panelists: Jean E. Feinberg, Judith Knight Nulty, Anne-Imelda Radice, Elisa J. Rothstein; moderator: Leslie Brubaker. For registration information: Ann Woodcock Hurd, Sesquicentennial Celebration Office, WC, Norton, Mass. 02766.

American Painting before 1900:

New Perspectives

The theme of a one-day symposium to be held at the University of Delaware on April 12. Theodore E. Stebbins, Jr., Museum of Fine Arts, Boston, will be moderator. Topics and speakers: *John Calvin and the Rise of the Middle Class: Economics and Religion in the Iconography of Colonial American Portraits*, Wayne Craven, Univ. Delaware; *Defining an American Art: The Contributions of John Vanderlyn and Rembrandt Peale*, William Oedel, Univ. Massachusetts at Amherst; *The Landscape in the Historiography of American Art*, Elizabeth Johns, Univ. Maryland, College Park; *Patterns of Collecting American Art of the 19th and 20th Centuries*, Lawrence A. Fleischman, Kennedy Galleries, N.Y.C.; *John Singer Sargent's Sensibility: Some Speculations*, Patricia Hills, Boston Univ. and Whitney Museum; *Winslow Homer in His Art*, Jules Prown, Yale Univ.; and *Putting Women in Their Place: A Feminist Perspective*, Roger B. Stein, S.U.N.Y., Binghamton. An exhibition of nineteenth-century paintings will accompany the symposium. For further information: Symposium on American Art, Clayton Hall, UD, Newark, Del. 19716. (302) 451-2214.

J.S. Bach and His World

The theme of the seventh interdisciplinary Aston Magna Academy on 17th- and 18th-century culture, to be held at Rutgers University, June 16-July 6. Christian Otto, Cornell University, is among the scholars who will join the Foundation's artist faculty to present a cross-disciplinary view of Bach's world. Scholars and advanced students are eligible to apply. For information: AMA, Aston Magna Foundation, 317 Main St., Great Barrington, Mass. 02130. (413) 528-3595.

Buell Talks in American Architecture

A series of annual scholarly meetings at Columbia University to be inaugurated next April. Each two-day session will draw together approximately fifteen doctoral candidates in American architectural subjects to present their findings to distinguished scholars in the field. The candidates will be nominated by the departments of their selected participating universities, one per institution; applications from individuals will not be considered. The first program is now being organized by a committee composed of Vincent Scully, Yale; George Collins, Columbia; William Jordy, Brown; and Robert A. M. Stern, Columbia. Further information: Julia Bloomfield, Asst. Director, Buell Center, Avery Hall, Rm. 400, CU, N.Y.C. 10027. (212) 280-8262.

Caravaggio Symposium

An international symposium with seven speakers on *The Age of Caravaggio* will be held on Sunday, March 31 and Monday, April 1, 1985 at the Metropolitan Museum of Art. There will be a private viewing of the exhibition for those who attend. Ticket requests will be processed in order received. Please state names and addresses of persons who wish to attend. There is no charge for the tickets. Send SSAE to CS, Dept. Public Education, MMA, Fifth Avenue at 82nd Street, N.Y.C. 10028.

The Life and Times of John Singleton Copley

A symposium sponsored by the Timken Art Gallery, San Diego, in association with the La Jolla Museum of Contemporary Art, to celebrate the Timken's recent acquisition of the Copley portrait *Mrs. Thomas Gage* (1771). It will take place at the La Jolla Museum on February 9. Speakers include: John Walsh, Jr., J. Paul Getty Museum; Joseph J. Ellis, Mount Holyoke College; Jules Prown, Yale Univ.; Robert R. Wark, Henry E. Huntington Library and Art Gallery; David Bull, National Gallery of Art. Registration \$15; students and senior citizens, \$10. For tickets and reservation information: TAG, 1500 El Prado, Balboa Park, San Diego, Calif. 92101. (619) 239-5548.

Art and Society in 18th-Century England

A summer institute (June 30-July 28) to be hosted by the Yale Center for British Art, supported by a grant from NEH. The aim of the institute is to provide enrichment for full-time teachers from American colleges and universities by means of a program of lectures, seminars, and research within the context of Yale's collections. For further information: Duncan Robinson, Director, YCBA, Box 2120 Yale Sta., New Haven, Conn. 06520. Application deadline: 1 March.

Psychoanalytic Perspectives on Art

A symposium celebrating the publication of a new interdisciplinary annual of the same title will be held at the Loeb Student Center of New York University on March 16. Topics and speakers: *Sexual Identification and the Choice of Media in the Artistic Developments of Michelangelo and Picasso*, Francis V. O'Connor, N.Y.C.; *Eugène Delacroix and George Sand*, Jack J. Spector, Rutgers Univ.; *Claude Monet and Narcissism*, Steven A. Levine, Bryn Mawr. Respondents: Joseph Coltrera, N.Y.U. Medical Center; John E. Gedo, Chicago Inst. for Psychoanalysis; Mary Mathews Gedo, Chicago; and Robert S. Liebert, Columbia Univ. For information: Laurie Wilson, Dept. Art & Education, NYU, 239 Green St., Rm. 735, N.Y.C. 10003.

/conferences and symposia

Victorians at Home

The topic of the ninth annual meeting of the Midwest Victorian Studies Association, to be held in Chicago, April 26-27, 1985. For information: Kristine Ottesen Garrigan, Dept. English & Communication, DePaul Univ., 2323 N. Seminary Ave., Chicago, Ill. 60614.

International Symposium on Fatehpur-Sikri

To be held October 17-19, 1985 in Cambridge, Mass. The symposium, which is being held in conjunction with the exhibition *Fatehpur-Sikri and the Age of Akbar* opening at the Asia Society, N.Y.C. on October 10, will examine architectural and art historical questions as well as broader issues concerning Fatehpur-Sikri's historical and social context. Seminar size is limited. For program and registration information: Michael Brand, F-SS, Dept. Fine Arts, Harvard Univ., Cambridge, Mass. 02138.

The Wonder of Work: Industry, Labor, and Process in American Art, 1800-1940

A session to be held at the annual meeting of the Society for Industrial Archeology, in Newark, N.J., May 11, 1985. Papers are invited on any aspect of the relationship between America's art (in any medium) and her industrial and technological past; interdisciplinary approaches particularly welcome. Send one-page abstract to Betsy Fahlman, Dept. Art, Old Dominion Univ., Norfolk, Va. 23508. Deadline: 1 February.

Basic Training for Slide Curators

An intensive workshop for fine arts and architecture slide and photograph curators will be held June 17-22, 1985 at The University of Texas at Austin. Topics covered will include current trends in microcomputer technology, special classifications in architecture, and the design of cataloguing schemes and cross-reference for diverse users. The teaching team comprises Nancy S. Schuller, Univ. Texas; Christine Sundt, Eugene, Ore.; and Susan R. Hoover, Univ. Texas. For complete information and registration materials: Fine Arts Continuing Education, UT, Fine Arts Bldg., Suite 2.4, Austin, Tex. (512) 471-1655.

Correction

The two-part symposium *Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento* was incorrectly listed in our last issue under its subtitle only. The dates for the section to be held at Florida State University are March 28-30, 1985 (not May 29-31). For further (and correct) information: Timothy Verdun, Dept. Art History, FSU, Tallahassee, Fla. 32306. ■

Winter 1984

preservation news

Restoration and Revolution

The assassination of Indhira Gandhi reflected issues of restoration and conservation as well as political issues. India had been tough in its dealings with the representative organizations of the Sikhs in Punjab and had broken off talks with the political party Akali Dal and the principal temple management committee of the Golden Temple of Amritsar. The Indian government had elbowed them aside to start work repairing damage to the Akal Takht (the immortal throne of Sikh spiritual and temporal power). The Sikhs were very much opposed to this. The temple management committee insisted that the work be done by *kar seva* (voluntary labor prescribed for all religious Sikhs), but the government called in a warrior band of Sikh *nihangs* to begin clearing the debris of war. The Sikhs were concerned that the temple would be pulled down by them; it would then have had to be reconstructed according to Sikh tradition.

99 and 44/100% Obsolete

While preparing an article on Federal patronage of the visual arts between 1933 and 1943, I came to use the Post Office mural project records for the state of Connecticut. Here, as throughout the country, artists were asked to describe the materials used by them and to make recommendations for the maintenance of their paintings. Their suggestions offer a cross-section of popular conservation techniques in common use at the time.

Kindred McCleary used egg tempera in the South Norwalk Post Office and suggested the paintings be cleaned with bread or kneaded rubber only when absolutely necessary. The same conservation practices were recommended by Alton Tobey in East Hartford, although he suggested also that if the painting didn't respond to these methods, castile soap and water could be used sparingly. Karl Anderson, who did the murals in the Westville Post Office, believed that the oil colors would not collect dirt because they were painted on a fairly smooth surface. If they did, shaving soap and a little water would do, or warmed oil of turpentine with a little copai-ba balsam. In Southington, Ann Hunt Spencer used ivory soap suds instead of shaving soap; Frede Vidar suggested using a soft cloth with turpentine. Think about how many of these practices we would still use today!

A Basic Conservation Bibliography

Under the editorship of James Bernstein (Fine Arts Museums of San Francisco), the National Institute for the Conservation of Cultural Property has produced a list of selected publications of interest to a broad conservation audience. It is designed as a preliminary research tool emphasizing recent English language publications. The cost: \$7.50, send to: NIC, A&I 2225, Washington, D.C. 20530.

Museums for a New Century

In 1982, the American Association of Museums (AAM) undertook a study to clarify "the

role of museums in society as they carry out their obligations to preserve and interpret our cultural and natural heritage for an ever-broadening audience in an uncertain future." The results of their findings have just been published. To order: AAM, Box 33399, Washington, D.C. 20033. Non-AAM members, \$17.95, with substantial discounts for 10 copies or more.

Conservation Training

Future training in conservation in North America was the theme of a meeting held at the Fogg Art Museum last May. The papers, which may provide the nucleus for a curriculum for conservation education, will be published by the National Institute for Conservation and distributed by the Getty Foundation and the Fogg Art Museum.

Conservation Internships and Fellowships

Three graduate conservation internships (two in painting, one in paper) and an undetermined number of fellowships are offered to graduates of conservation training programs or those with equivalent apprenticeship experience by the Intermuseum Conservation Association at the Intermuseum Laboratory in Oberlin, Ohio. Applications for the 1985-86 internships must be received by winter 1984-85 (exact date not given) and fellowship applications by March 3. For information and applications: Caroli T. Asia, IL, Allen Art Building, Oberlin, Ohio 44074. (216) 775-7331 or 8455.

Institute for Museum Services

The programs of the IMS, available for projects in conservation and collection maintenance, have been renewed at \$3,430,000.

Request for General Support

Since the National Conservation Advisory Council became the National Institute for the Conservation of Cultural Property, Inc., it has continued to be engaged in three major activities: (1) developing and conducting scientific research in support of conservation; (2) implementing educational programs for appropriate audiences; and (3) serving as the national forum and information clearinghouse on the conservation of cultural property in the United States.

The financial resources of the NIC have been limited, in part because conservation has not been a high financial or philosophical priority in this country (the United States is the only major nation without a national conservation policy). The NIC, therefore, must undertake a campaign for general support from the private as well as the public sector. Contributions and suggestions of potential contributors should be sent to Janet Sennett Long, Development Officer, NIC, A & I 2225, Washington, D.C. 20560.

Annabelle Simon Cahn ■

Public Information Officer
Committee for the Preservation of Art

announcements

Getty Postdoctoral Fellowships

The best news in a long time is this new fellowship program, designed to give outstanding young art historians (less than six years past the doctorate) a year "free" of other obligations for research and writing. Twenty fellowships of \$25,000 each will be awarded in 1985-86. They flow in two parallel streams: (1) ten American institutions with distinguished art history departments have been designated to select one recipient each; and (2) the other ten fellowships will be awarded in an international competition that is open to all qualified candidates who have *not* had an affiliation with any of the designated institutions within the past three years. The fellowships are completely portable; generally \$21,000 will be given as a stipend to the fellow and \$4,000 as a subvention to the institution where he or she decides to work. Both components of the program will be administered by the Woodrow Wilson National Fellowship Foundation, which also administers the Mellon Fellowships in the Humanities. The ten institutions designated to select recipients for 1985-86 are: Bryn Mawr; Univ. California, Berkeley; Columbia; Harvard; Johns Hopkins; Michigan; N.Y.U.; Princeton; Stanford; and Yale. Candidates for the open competition (i.e., those who have *not* had an affiliation with any of the above within the past three years) may request application forms from WWNFF, P.O. Box 642, Princeton, N.J. 08542.

Brooklyn Museum Internships

The Brooklyn Museum has particularly strong collections in American art, Egyptian art, decorative arts and the arts of Oceania, Native Americans, and Africa. It is well known for its innovative programs for children and adults. Internships are available in many areas from Education to Development so that students can interface directly with the public or work on behind the scenes projects that enable the museum to function effectively. For more information: Coordinator of Interns, BM, Eastern Parkway, Brooklyn, N.Y. 11238.

Institute on Anglo-Saxon England

Sponsored by the Center for Medieval and Early Renaissance Studies at SUNY-Binghamton, June 24-August 2, 1985. Participants should be full-time teachers of undergraduate medieval subjects at two-year post-secondary institutions in the United States. Stipend \$2,500. Guest faculty includes Ashley Crandell Amos, Carl T. Berkhout, Rosemary Cramp, Donald K. Fry, Stanley B. Greenfield, C. Warren Hollister, Simon D. Keynes, Paul Meyvaert, Robin S. Oggins, Joel T. Rosenthal, and William C. Voelke. Further information: Paul E. Szarmach, Director, IA-SE, CEMERS, SUNY, Binghamton, NY 13901. (607) 798-2130/2730. Application deadline: 1 March.

Metropolitan Museum Programs

Summer College Internships. Fourteen work-study internships for college students interested in museum careers. The ten-week program runs from 10 June to 16 August. Juniors and seniors, and recent graduates who have not entered graduate school, may apply. Honorarium \$1,600. For more information: Coordinator, College Internship Program, Office of Academic Affairs, MMA, same as above. Application deadline: 22 February.

Summer Graduate Assistantships. Ten assistantships for graduate students interested in museum careers. Strong background in art history and completion of at least one year of graduate school required; interest in the humanities and museum education as important as academic qualifications. The program runs from 10 June to 16 August. Honorarium \$1,800. For more information: Graduate Assistantship Program, Office of Academic Affairs, same as above. Application deadline: 30 April.

Friends of the Mauritshuis Fellowship

A new annual fellowship enabling students to study an aspect of Dutch art from the sixteenth through the eighteenth century in Holland. Applicants must hold an M.A. in the history of art and must be working towards a Ph.D. Stipend \$5,000, including travel expenses, for six months. Recipients will be affiliated with the Mauritshuis. Send applications with description of project, academic background, and two letters of recommendation to the selection committee chair: E. Haverkamp-Begemann, Inst. Fine Arts, 1 East 78th Street, N.Y.C. 10021. Deadline for 1985-86 academic year: 30 March.

Art and Science Society

A founding meeting for an international society and a journal devoted to the histories of the arts and sciences "in the spirit of Leonardo" (and thus named) will be held at the CAA annual meeting in Los Angeles. The founding meeting is being convened by Patricia Trutty-Coochill, Western Kentucky State University, and Martin Kemp, University of St. Andrews, Scotland. It will be held on Saturday, February 16, at noon.

A Grin on the Interface

Yes, Virginia, there is an alternative to Lud-ditism! And this gentle, reassuring, and frequently funny guide, subtitled *Word Processing for the Academic Humanist*, can help show the more fearful among us the way. Published by the Modern Language Association and edited and largely written by Alan T. McKenzie, professor of English at Purdue University, it is practical, relatively simple, and *sympatico!* ("Did Keats 'process' words, did Emily Dickinson?") Bibliography and glossary, ix plus 82 pp. From MLA, 62 Fifth Avenue, N.Y.C. 10011. \$12.00; paper \$7.00.

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 major library collections, suitable for advanced research. Each seminar has twelve participants and lasts eight weeks; each participant receives a stipend of \$3,000. Brochures describing the content of each seminar are available from the Public Affairs Office, Room 409, NEH, Washington, D.C. 20506. Detailed information about the subject matter and requirements of individual seminars and about housing availability, and application instructions and forms, are available directly from the seminar directors. Application deadline: 1 April.

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

The Medieval Illuminated Book: Context and Audience, 17 June-9 August. Robert G. Calkins, Dept. Art History, 35 Goldwin Smith Hall, Cornell University, Ithaca, N.Y. 14853.

Images of Paris in Modern Art, 17 June-9 August (seminar location: Paris). Theodore Reff, Dept. Art History and Archaeology, c/o Summer Session Office, 418 Lewisohn Hall, Columbia University, N.Y.C. 10027.

Embellishing the Temple of Liberty: The Decoration of the U.S. Capitol (1790-1870), 17 June-9 August. Egon Verheyen, Dept. Art History, The Johns Hopkins University, Baltimore, Md. 21218.

Perception in Literature and Art, 17 June-9 August. Mary Ann Caws, Ph.D. Program in French, CUNY Graduate Center, 33 West 42nd Street, N.Y.C. 10036.

Politics of the Image: French Film and Fiction Between the Wars, 17 June-9 August. Andrew Dudley and Steven J. Unger, Program in Comparative Literature, University of Iowa, Iowa City 52242.

Kress Fellowships in Conservation

The Samuel H. Kress Foundation offers a limited number of grants to aid students in independent advanced conservation training. Applicants must be U.S. citizens and must already be accepted into the training/internship program for which they seek support. For application forms: Conservation Fellowship Program, KF, 174 East 80th Street, N.Y.C. 10021. Application deadline: 30 January.

S.A.H. Guide

Do you advise students who hope to do graduate studies in architectural history? You and they can obtain copies of the newly revised *Guide to Graduate Degree Programs in Architectural History*, compiled by the Society of Architectural Historians. The price is \$3.00, including postage. Order from: SAH, 1700 Walnut Street, Suite 716, Philadelphia, Pa. 19103-6085.

/announcements

Internships in Prints & Photographs

The Prints and Photographs Division of the Library of Congress has a fascinating shopping list of research projects that need doing involving its extraordinary collection of more than 11 million items. Through its Academic Intern Program, it offers advanced undergraduate and graduate students the opportunity to gain experience and valuable training by working on these projects under the supervision of its professional staff. No money changes hands. For additional information: AIP, LC, Washington, D.C. 20540.

Fulbright Occasional Lecturer Program

Opportunities for colleges and universities throughout the United States to invite visiting Fulbright scholars to lecture at their campuses are available through this program, administered by the Council for International Exchange of Scholars. Nearly 900 visiting scholars are listed in the *Directory*, available without charge. The Council has funds to assist in meeting travel expenses to campuses and is particularly interested in institutions with little opportunity for international lecturers. For *Directory* and further information: Mindy Reiser, CIES, 11 Dupont Circle, N.W., Washington, D.C. 20036.

Fellowship in Asian Art History

The Asian Cultural Council awards one fellowship annually to an American doctoral candidate in art history for dissertation research in Asia. Selection is based on past academic achievement and the significance of the proposed research. Applicants must be full-time, ABD students at an American university. Send one-page summary of research plans and statement of financial needs to: ACC, 280 Madison Avenue, N.Y.C. 10016. Deadline: 15 February.

Walker Art Center Scholar-in-Residence

A Rockefeller Foundation residency program. Five-and-one-half and eleven-month fellowships for postdoctoral scholars to work with the Walker's curators and program directors on special projects and also pursue independent research at the University of Minnesota. Appointments begin September 1, 1985 or February 15, 1986. For more information: Office of the Director, WAC, Vine-land Place, Minneapolis, MN 55403.

Ucross Foundation Residencies for Artists

Residency sessions are from January through May and from September through December, and may run from two weeks to four months. A complete etching facility is available. No fees are charged to residents and no services or products are expected from them. For further information: SASE to Heather Burgess, Residency Program, UF, Ucross Route, Box 19, Clearmont, Wyo. 82835. Application deadline for fall 1985 session: 1 March.

solo shows by artist members

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

Cecile Abish. Contemporary Gallery, Center for Creative Photography, University of Arizona, Tucson, November 4-December 13. "Say When."

Katherine T. Andrie. Capital Gallery, Landover, Md., October 1-31. Recent work.

Ruth Bavetta. San Bernardino Valley College Gallery, October 29-November 8. Color drawings.

Gloria DeFilippis Brush. Real Art Ways, Atrium Gallery, Hartford, February 1-March 16, 1985. Recent Hand-Colored Photographs. Bay Vista Photo Gallery, Florida International University, North Miami, February 14-March 7. New Image Gallery, James Madison University, Harrisonburg, March 18-April 6.

Ed Colker. Sarah Lawrence College, Rausenbush Library, Bronxville, N.Y., October 15-November 15. "Prints for Poetry: Selections from 25 years of limited edition works."

Robert Cronin. Klonaridis, Inc., Toronto, September 8-29. Polychrome sculpture. Gimpel & Weitzenhoffer Gallery, N.Y.C., October 9-November 3. Sculpture.

Leila Daw. Soho 20 Invitational Space, N.Y.C., December 29, 1984-January 23, 1985. Journeys, sojourns, and connections with the environment, documented by an installation, works on canvas, artist's books.

Inessa De. Pictogram Gallery, N.Y.C., March 7-31, 1985. Recent paintings.

Nancy Deffebach. Bry Art Gallery, Northeast Louisiana University, Monroe, October 29-November 15. "An ofrenda (offering) for Frida Kahlo."

Raffaello Dvorak. The North Point Gallery, San Francisco, July 3-August 11. Drawings, paintings, woodcuts.

Oriole Farb Feshbach. Mary Ryan Gallery, N.Y.C., September 21-October 14. Offset lithographs.

Judith Godwin. Ingber Gallery, N.Y.C., October 9-27. "Episode of Animals," paintings.

Barbara Goodstein. The Bowery Gallery, November 9-28. Figurative reliefs.

Judy Graham. Susan B. Anthony Gallery, University of Wisconsin-Madison, October 12-November 4. Drawings.

Salvatore Grippi. Hiestand Gallery, Miami University, Oxford, Ohio, September 23-October 9. Recent paintings.

Nicholas Hill. Thornhill Art Gallery, Avila College, Kansas City, Mo., October 1-31. "Confluence," paintings.

Robert Hooper. Madeleine Carter Gallery, Brookline, Mass., November 3-December 31. Paintings.

Garry Neill Kennedy. 49th Parallel, Center for Canadian Contemporary Art, N.Y.C., December 1-22. Figure paintings.

Margot Kernan. Davison Art Center, Wesleyan University, Middletown, Conn., January 23-February 20, 1985. "Lightlands," color photographs.

Geoffrey Lardiere. Gilman Galleries, Chicago, October 12-November 8. Paintings and constructions. Barbara Gillman Gallery, Miami, November 16-December 7. Paintings and constructions.

Judy Loeb. Ford Hall Gallery, Eastern Michigan University, Ypsilanti, October 29-November 21. "The Months of Mesas and Mountains."

Gerald A. Matlick. Swearingen Gallery, Louisville, Ky., September 29-November 6. Watercolors.

Florence Putterman. Canyon Gallery, Fort Lauderdale, Fla., September 1984. Segal Gallery, N.Y.C., December 1984.

Juliet Rago. Dittmar Memorial Gallery, Northwestern University, Evanston, Ill., September 17-October 5. Collage/paintings.

Susan Scott. Surrey Art Gallery, Surrey, B.C., May 11-June 10; Art Gallery of Greater Victoria, June 21-July 27; Saidye Bronfman Centre, Montreal, August 14-September 16; The Justina M. Barnicke Gallery, University of Toronto, October 11-November 8; Agnes Etherington Art Centre, Queen's University, Kingston, Ont., December 15, 1984-January 20, 1985. Works 1974 to 1983.

Sheba Sharrow. Marion Art, Lancaster, Pa., September 7-22. Recent work.

Priscilla Bender Shore. Cunningham Memorial Art Gallery, Bakersfield Museum of Art, Bakersfield, Calif., June 5-July 1. Paintings.

Patricia Sloane. Olin Fine Arts Center, Washington and Jefferson College, Washington, Pa., December 1-15. Works on paper.

Cynthia M. Young. Foundry Gallery, Washington, D.C., February 1984. "Floating Images."

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

grants and awards

MILLARD MEISS GRANTS

The CAA's Millard Meiss Publications Fund Committee met on November 3, 1984. Subventions were awarded to the following:

Edgar Peters Bowron, North Carolina Museum of Art, *Pompeo Batoni: A Complete Catalogue of his Paintings and Drawings*, Phaidon Press Limited.

Richard M. Cooler, Northern Illinois University, *The Karen Bronze Drums of Burma: The Magic Pond*, E. J. Brill.

Marvin Eisenberg, The University of Michigan, *Lorenzo Monaco and His Workshop*, Princeton University Press.

Carol Herselle Krinsky, New York University, *Synagogues of Europe: Architecture, History, Meaning*, The Architectural History Foundation.

Suzanne Lewis, Stanford University, *The Art of Matthew Paris in the "Chronica Majora,"* The University of California Press.

John Abel Pinto, Smith College, *The Trevi Fountain in Rome*, Yale University Press.

The Committee will next meet in the spring. Deadline for submission of applications: 1 March.

WHITNEY MUSEUM FELLOWS

Twenty-seven American and European advanced undergraduates and graduate students have been chosen to participate in the Independent Study Program of the Whitney Museum of American Art this fall. *Helena Rubinstein Fellows* entering the Museum Studies Program: **R. David Clark**, B.A., Oberlin; **Joshua Decter**, B.A., S.U.N.Y., Purchase; **Corinne Diserens**, Lic. et Maîtrise, Inst. d'Art & d'Archeologie, Univ. Paris; **David Lurie**, B.A., Swarthmore; **Pam Maslansky**, B.A., Vanderbilt Univ.; **Amy Mizrahi**, B.A., Vassar; **Elizabeth Shriver**, B.A., Barnard; **Vicente Todoli**, Ph.D. cand., C.U.N.Y.; **Mary-Katherine Weatherford**, B.A., Princeton; **Ziba de Weck**, Ph.D., Univ. Geneva and M.A., Columbia. Participants in the *Studio Program*: **Albert Aniel**, filmmaker, San Francisco Art Inst.; **Kendall Buster**, sculptor, Corcoran Sch. Art; **John Chow**, architect, Pratt; **Andrew Cogan**, photographer, Harvard; **Paula Crawford**, painter and sculptor, San Francisco Art Inst.; **Kathy Dieckman**, filmmaker, Vassar; **Mark Dion**, painter, S.V.A.; **Sandra Elgear**, performance artist, Ontario Coll. Art; **Robin Hutt**, performance artist, Ontario Coll. Art; **Laura Lynch**, sculptor, California Inst. Arts; **Anna O'Sullivan**, performance artist, Coll. Art & Design, Dublin; **David Meieran**, video artist, Oberlin; **Steve Pallrand**, painter, Oberlin; **Aimee Rankin**, sculptor, San Francisco Art Inst.; **Liz Rodriguez**, video artist, Otis/Parsons; **Jason Simon**, filmmaker, Sarah Lawrence; **Elizabeth Vahlsing**, painter, Vassar.

GETTY MUSEUM PROGRAMS

The Department of Academic Affairs of the J. Paul Getty Museum offers several programs ranging from clerical positions to research-oriented ones, depending on the level of the student: the Fellowship Program (Ph.D. students); Student Intern Program (M.A. students); Student Assistant Program (B.A. students); and Work-Study Program (B.A., M.A., or Ph.D. students). Participants in the 1984-85 programs: **Joshua Chernoff**, B.A., Yale: student assistant, public information; **Nicolas Debs**, sophomore, Yale: s.a., public information; **Randi Ganulin**, B.A., communication design, Otis Art Inst.: s.a., publications; **Maurice Luker**, B.A., Duke: s.a., manuscripts; **Peter Reid**, B.A. cand., R.I.S.D.: s.a., publications; **Bridget Ritter**, B.A. cand., Calif. State Univ., Fullerton: s.a., photography; **Katrin Schultheiss**, B.A., Yale: s.a., paintings; **Bill Fox**, B.A. cand., classics, Stanford: s.a., photo archives; **Louise Stover**, B.A. cand., Pomona Coll.: s.a., photo archives; **Patricia Bouteille**, M.A. cand., Univ. Southern Calif.: student intern, manuscripts; **Christine Daulton**, M.S., art conservation, Univ. Delaware Winterthur Program, s.i., paintings conservation; **Carol Elkins**, M.A. cand., U.C.L.A.: s.i., antiquities; **Karol Ferber**, M.A. cand., U.C.L.A.: s.i., antiquities; **Gloria Williams**, M.A. cand., Univ. Southern Calif.: s.i., drawings; **Benedicte Gilman**, M.A., anthropology, Boston Univ., M.A. cand., journalism, Calif. State Univ., Northridge: s.i., publications; **Lee Hendrix**, Ph.D. cand., Princeton: s.i., drawings; **Carolyn Gay Neida**, M.A. prog., history of decorative arts, Cooper Hewitt Museum: s.i., decorative arts; **Jennifer Smith**, M.A., Univ. Kansas: s.i., paintings; **Bill Cohen**, M.A. cand., U.C.L.A.: s.i., library; **Vance Koehler**, M.A. prog., history decorative arts, Cooper Hewitt Museum: s.i., photo archives; **Mimi de Maricle Kotner**, M.A., medieval history, U.C.L.A.: s.i., photo archives; **Julia Muney**, M.A. cand., N.Y.U.: s.i., JPG Center; **Ute Wachsmann**, Ph.D. cand., art history, Univ. Bonn: s.i., photo archives, JPG Center; **Gail Aronow**, Ph.D. cand., Columbia: fellow, paintings; **Consuelo Dutschke**, Ph.D. cand., dept. Italian, U.C.L.A.: fellow, manuscripts.

FULBRIGHT-HAYS AWARDS

Of the 497 awards for U.S. graduate students for 1984-85, the following are in art history: **Cristelle L. Baskins**, Univ. California, Berkeley: Italy; **Patricia G. Berman**, N.Y.U.: Norway; **Linda Cabe**, Yale: United Kingdom; **James D. Clifton**, Princeton: Italy; **Michael Conner**, Indiana Univ.: Malawi; **Charles E. Doherty**, Univ. Wisconsin, Madison: United Kingdom; **Kenneth S. Ganza**, Indiana Univ.: Taiwan; **Elizabeth Horton**, Univ. Michigan: Japan; **Nancy C. Keeler**, Univ. Texas, Austin: France; **Linda Landis**,

Yale: Italy; **Sura Levine**, Univ. Chicago: Belgium; **Denise S. McColgan**, Yale: Austria; **Michelle M. Murray**, Columbia: Italy; **Richard J. Powell**, Yale: Denmark; **Leslie Ross**, Mill Valley, Calif.: United Kingdom; **Henri K. Stegemeier**, Harvard: West Germany; **Carolyn E. Tate**, Univ. Texas, Austin: Mexico; **C. von Bogendorf-Ruppard**, Univ. Maryland, College Park: Netherlands.

NEWBERRY LIBRARY FELLOWSHIPS

Fifty-three were awarded for the 1984-85 academic year. Among the recipients: **Fernando Gonzalez**, Coll. Architecture, Dominican Rep.: monuments of architectural and historical interest in the Caribbean; **David March**, Univ. Michigan: the works of Leon Battista Alberti, 1428-1568; **Virginia Miller**, Univ. Illinois at Chicago: sculpture of Chichen Itza, Yucatan, Mexico; **Gustavo Moré**, Univ. Nacional Pedro Henríquez Ureña, Dominican Rep.: monuments of architectural interest in the Caribbean; **Pablo Ojeda-O'Neill**, architect, Dominican Rep.: monuments of architectural and historical interest in the Caribbean.

INDIVIDUAL AWARDS

Charlotte Streifer Rubinstein received a 1984 individual research award from the American Association of University Women, to study the life and work of Fanny Palmer, printmaker for Currier & Ives.

Barbara M. Stafford, University of Chicago, is a Fellow at the Woodrow Wilson International Center for Scholars (Smithsonian) for 1984-85. Her topic: *Tangible Visions: The Role of the Apparitional in 18th Century Art and Theory*.

Ruth Samson Luborsky, Philadelphia, has been awarded a two-year Research Resources Grant by the National Endowment for the Humanities to continue work on *English Books with Woodcuts: 1536-1603*. The catalogue is being made in collaboration with **Elizabeth Ingram**.

Daniel D. Reiff, S.U.N.Y., Fredonia, has received a National Endowment for the Humanities Fellowship for College Teachers for January-June 1985, for research on *Mail-order and Catalog Houses, 1890-1940: Extent, Impact, and Meaning*.

Ilene D. Lieberman, Villanova University, is the recipient of an ACLS grant-in-aid. Her project: An Edition of the Ledger of Sir Francis Chantrey, R.A. ■

people and programs

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

IN MEMORIAM

Harold E. Wethey, professor emeritus of the history of art at the University of Michigan, died in September at the age of 82. Wethey received his Ph.D. from Harvard in 1934 and taught at Bryn Mawr and Washington University in St. Louis before joining the Michigan faculty in 1940. A specialist in Spanish and Latin American art and in Italian art of the Renaissance and Baroque, Wethey was the author of *Colonial Architecture and Sculpture in Peru* (1949, recipient of the SAH Book Award); *Alonso Cano, Painter, Sculptor & Architect* (1955); *El Greco and His School* (1962), and—his major scholarly achievement—the three-volume monograph and catalogue raisonné *Titian* (completed in 1975). To the end of his life, Wethey was a "regular" at CAA annual meetings; we shall miss him in Los Angeles.

Howard Hibbard, professor of art history at Columbia University, died in October at the age of 56. Hibbard earned both his B.A. and M.A. at the University of Wisconsin and received his Ph.D. from Harvard in 1958. He joined the Columbia faculty in 1959, became a full professor in 1966, and served as chair of the department from 1978 to 1981. During 1976-77 he was Slade Professor of Fine Arts at Oxford University. A prolific scholar, Hibbard was the author of *Bernini* (1965), *Carlo Maderno and Roman Architecture 1580-1630* (1972), *Michelangelo* (1975), and *Caravaggio* (1983), and at the time of his death he was working on a book on Rubens. For a more general audience, he wrote *Masterpieces of Western Sculpture* (1977) and *The Metropolitan Museum of Art* (1980). He was book review editor of *The Art Bulletin* from 1961 to 1965 and editor-in-chief from 1974 to 1977. A Howard Hibbard Memorial Fund is being established; contributions should be addressed

to the Dept. of Art History and Archaeology, Columbia University, New York, N.Y. 10027.

Donald Robertson, professor of art history at Newcomb College, Tulane University, and a specialist in pre-Columbian and Latin American art, died in October at the age of 65. Robertson earned his M.A. and Ph.D. from Yale in 1944 and 1956 respectively and studied also at Mexico City College and at the Institute of Fine Arts. He joined the Newcomb faculty in 1957. Robertson's publications include *Mexican Manuscript Painting of the Early Colonial Period: The Metropolitan Schools*, considered to be the definitive study of Mexican Indian codices, and *Pre-Columbian Architecture*. He also contributed to the ethnohistory volumes of the *Handbook of Middle American Indians*, edited at Tulane. A member of the advisory committee for Pre-Columbian Studies at Dumbarton Oaks, Robertson was also vice president for colonial art of the Association of Latin American Art, a special interest group that meets annually with the CAA. A Donald Robertson Memorial Fund is being established. Contributions should be sent to the Office of the President, Tulane University, New Orleans, La. 70118.

ACADEME

At Oberlin College, **Richard E. Spear**, who has been named the next Editor-in-Chief of *The Art Bulletin*, is acting chair of the department of art. **William Hood** is in Florence with a fellowship from I Tatti and **John Pearson** is on leave with a grant from Oberlin. New members of the faculty for the year are **Phillip Chan**, teaching drawing; **Judy Ho** in Far Eastern; and **Linda Klinger** in Renaissance art. Sculptor **Athena Tacha** had a solo exhibition (catalogue, with essay by Lucy Lippard) in October-November at the Max Hutchinson Gallery in New York. CAA vice-president **Paul B. Arnold** will retire after forty-five years of teaching at the end of this semester; there will be an exhibition of his selected prints at Oberlin's Allen Memorial Art Museum May 21-summer.



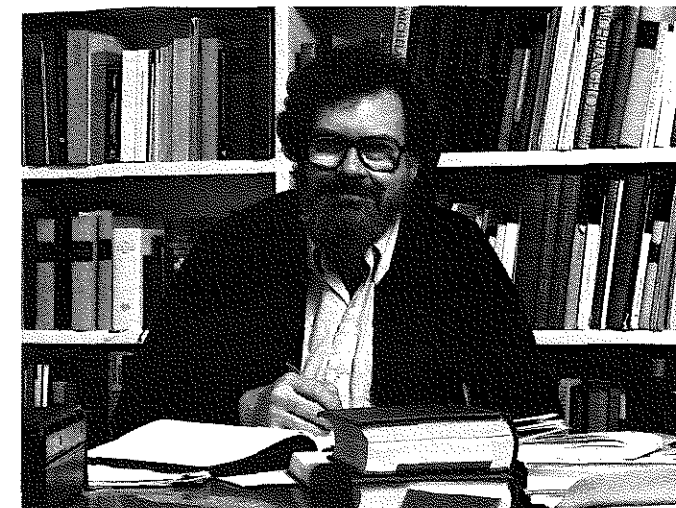
Christine Verzar Bornstein, Ohio State University

From the Ohio State University comes news of the appointment of **Christine Verzar Bornstein** (Ph.D. Univ. Basel) as associate professor and chair of the history of art department. A specialist in northern Italian Romanesque sculpture, she comes to Columbus from The University of Michigan and succeeds **Anne Morganstern**, who returns to the classroom. **Arline Meyer** (Ph.D. Columbia), guest curator of the recent exhibition on John Wootton at Kenwood House, London, joins the faculty for the year to teach southern Baroque and 18th Century, replacing **Barbara Haeger** and **Francis L. Richardson**, who are on leave. **Richardson**, a new member of the editorial board of *The Art Bulletin*, is a fellow at Villa I Tatti this year. **Howard G. Crane** is the recipient of a Smithsonian Special Foreign Currency Program Grant for work on Islamic architecture in South India.

Joining the Department of Art at Duke University this year are **Charles W. Haxthausen** as visiting associate professor and **Frances Gillespie** as visiting artist.

At the University of Massachusetts, Amherst, **William T. Oedel** (Ph.D. Univ. Delaware) has joined the faculty to teach American art and museum studies. **Anne Mochon** (modern and contemporary art) was granted tenure and promoted to associate professor. **Paul F. Norton** is currently coordinator of the art history program; **Craig Harbison** is director of the graduate program. **Walter B. Denny** (Islamic) and **Kristine Haney** (Medieval) have both recently received grants from the NEH. **J. Leonard Benson**, professor of Classical art and archeology since 1966, retires at the end of this academic year. **Iris Cheney** (Italian Renaissance) is also teaching Renaissance art at Amherst College, fall semester.

Continued on p. 8, col. 1



Howard Hibbard
1928-1984
Photo: Jonathan Levine

/people and programs

Patricia Mainardi has joined the Harvard faculty as assistant professor of modern art history. Mainardi (Ph.D. C.U.N.Y.) taught at Goddard College 1976-81, where she was also director of the MFA Visual Arts Program, and was in Paris 1981-84, first as a CASVA Chester Dale fellow and then teaching at the American College in Paris and the Cleveland Institute program in Lacoste.



Melvin H. Pekarsky, State University of New York at Stony Brook
Photo: Photography Program, Stony Brook

At the State University of New York at Stony Brook, **Melvin H. Pekarsky** has been elected chair of the department of art. The department began its Master of Arts in Art History and Criticism this academic year; it was originated and developed by **Lawrence Alloway** (now retired) and **Donald Kuspit**, both recipients of the CAA's Frank Jewett Mather Award for art criticism. On leave this year are **Michele Bogart**, with an NEH grant, and **Nina A. Mallory**, with NEH and Kress Foundation grants. **James Rubin** is director of graduate studies and **Jacques Guilmain** of undergraduate studies. CAA Board member **Howardena Pindell** has returned from India, where she was working on an NEA grant, and is again overseeing the undergraduate studio internship program.

At the University of Kansas, Lawrence, **Patricia Fister** has been appointed assistant professor of art history and assistant curator of Oriental art at the Spencer Museum. Previously Fister (Ph.D. Univ. Kansas) was a research fellow and curator of Japanese art at the New Orleans Museum of Art. **Laura M. Giles** has been appointed assistant professor of art history and assistant curator of draw-

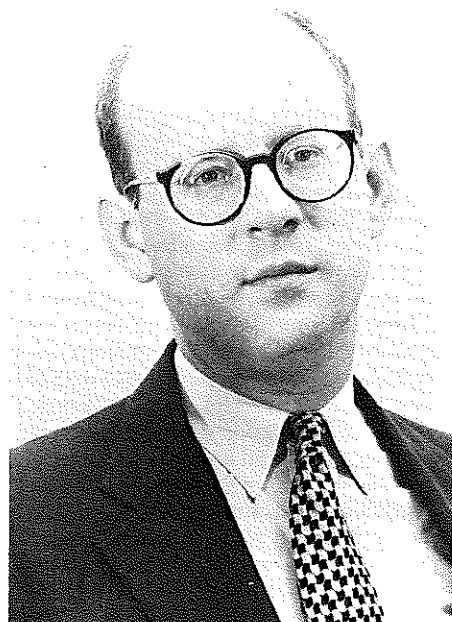
ings at the Spencer. Scheduled to receive her Ph.D. in 1985 from Harvard, Giles has been a research assistant at the Louvre and the Museum of Fine Arts in Houston and a curatorial assistant at the Fogg. **Stephen H. Goddard** has been appointed assistant professor of art history and assistant curator of prints. Goddard (Ph.D. Univ. Iowa) just completed a museum internship at the Yale University Art Gallery; he also just had an article accepted by *The Art Bulletin*. Finally: Former CAA president **Marilyn Stokstad**, University Distinguished Professor of Art History, has been appointed Commissioner-at-large to the Commission on Institutions of Higher Education for the North Central Association of Colleges and Universities. Her four-year term began in September 1984.

Memphis State University has several new appointments. **Melinda Parsons** (Ph.D. Univ. Delaware) has joined the department of art as assistant professor of modern art. **Beverly Kissinger**, who comes from Mississippi University for Women, has been named assistant professor in interior design. **Rita E. Freed** (Ph.D. N.Y.U.) has been appointed director of the Institute of Egyptian Art and Archaeology. The newly established institute, which works with the Egypt Exploration Society in its excavations at ancient Memphis, formally opened in October, 1984. Returning to campus after a semester's leave in New York City is **Lawrence E. Edwards**, former chair of the department. **James Watkins** is preparing to leave this coming spring, having been awarded a Professional Faculty Assignment to study computer art. Visiting artist **Mark Wilson** will join the staff in February to conduct special workshops in computer art.

Just what the doctor ordered: A \$1,000 annual scholarship in art history in honor of **Alessandra Comini** has been established at Southern Methodist University. The donor: **Ralph Broadwater, M.D.**, presently a resident in surgery, who studied our favorite discipline with Comini and **Eleanor Tufts** before cutting out for his current—obviously more lucrative—trade. The scholarship is for an undergraduate art history major (senior), to be selected by Comini entirely on the basis of merit, and is intended to complement the Haakon scholarship currently available for graduate study at S.M.U.

In Ohio, Bowling Green State University professor **Adrian R. Tio** is working on a major mural depicting the history of mass communication. Tio, who is currently president of the CAA-affiliated society F.A.T.E., expects that the project, which is co-sponsored by the School of Journalism and the Department of Radio, Television, and Film, will take two years. **Cal Kowal**, who regularly teaches photography at the Art Academy of Cincinnati, was visiting artist at the School of the Art Institute of Chicago from September through December.

MUSEUMS



Thomas W. Sokolowski, Grey Art Gallery, N.Y.U.

The new director of N.Y.U.'s Grey Art Gallery is **Thomas W. Sokolowski**, formerly chief curator at the Chrysler Museum in Norfolk, Va. A Baroque specialist, Sokolowski (M.A., I.F.A.) taught at Kent State, the University of Minnesota, the University of British Columbia, and Old Dominion University before joining the Chrysler in 1981. Among the exhibitions he curated there are *The Sailor as a Demigod in American Art of the '30s and '40s*; *Surrealism and Its Antecedents*, and *European Porcelain in the Age of Mozart*.

At another New York university, **Nina Sundell** has been named director of the new Lehman College (C.U.N.Y.) Art Gallery. The founder and co-director of the New Gallery in Cleveland and of Independent Curators, Inc., Sundell has organized exhibitions on Oldenburg, Rauschenberg, and numerous other contemporary artists. She is an alumna of the High School of Music and Art, N.Y.U., and Queens College, where she earned an M.A. degree.

Glenn D. Lowry, formerly director of the Joseph and Margaret Muscarelle Museum of Art at the College of William and Mary, has been appointed curator of Near Eastern art for the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery. A specialist in Islamic art and architecture, Lowry is co-curator and author of the catalogue for *Fatehpur-Sikri and the Age of Akbar*, an exhibition of Mughal Indian art that will open at the Asia Society in New York City in October 1985 as part of the nationwide observance of the Festival of India.

CAA newsletter

/people and programs

At the Worcester Art Museum, **Elizabeth de Sabato Swinton** has been promoted to the position of curator of Asiatic art. A member of the Worcester's curatorial department since 1978 and a specialist in Japanese art, Swinton holds degrees in both East Asian Studies (M.A.) and fine arts (Ph.D.) from Harvard University. She was formerly on the faculty at Tufts. At the CAA annual meeting in L.A., she will be giving a paper on Hokusai's books.



Elizabeth de Sabato Swinton, Worcester Art Museum

Ella M. Foshay has been appointed curator of painting and sculpture at The New York Historical Society. Foshay (Ph.D., Columbia) taught at Vassar, the C.W. Post College, and the New School for Social Research and has been a guest curator at the Whitney. A specialist in American art, she is the author of *Reflections of Nature: Flowers in American Art* (1984).

Three senior staff appointments were announced by the National Gallery of Art in Washington. **Jack Cowart** (Ph.D.; Johns Hopkins) has been named head of the department of twentieth-century art. Cowart was previously at the Saint Louis Art Museum, where he organized exhibitions on Matisse (the paper cut-outs), De Kooning, Lichtenstein, and new German art. **Danielle Rice** (Ph.D., Yale) has been appointed curator of education. She comes to Washington from the Wadsworth Atheneum in Hartford, where she held a similar position since 1979. **Maygene Daniels**, formerly special assistant to the deputy archivist of the United States, was appointed chief of the NGA's newly formed Archives department. The importance and the problems of museum archives were discussed by Gabriel Weisberg, chair of the CAA Committee on the Preservation of Art, in the last issue of this newsletter (p. 12).

Winter 1984

information

For a dissertation in progress, information is sought on the location of paintings and water-colors by the late nineteenth-century expatriate artist **Henry Bacon**. Please contact Sara Junkin, American Studies, Boston University, 226 Baystate Road, Boston, Mass. 02215.

Information concerning paintings and drawings by **Archibald John Motley, Jr.**, and the art collector **Carl W. Hamilton** is requested by Jontyle Theresa Robins, Dept. Art History, Emory University, Atlanta, Ga. 30322.

For an exhibition being organized on **Sir David Wilkie** (1785-1841), information is sought on works by the artist in North American collections, including paintings, drawings and prints. Please contact William J. Chiego, North Carolina Museum of Art, 2110 Blue Ridge Blvd., Raleigh, N.C. 27607.

For a doctoral dissertation on **depictions of Tudor and Stuart history by American artists, 1830-1865**, information is sought on the location of relevant works, in any medium, in private and smaller public collections. Please contact Wendy Greenhouse, 1459 W. Belle Plaine, Chicago, Ill. 60613.

For a monograph and catalogue of the painter **Jan Weissenbruch** (1822-1880), if you own any works or have any information on the life and work of Weissenbruch, please contact Wim Laanstra, Govert Flinckstraat 17, 1506 LK Zaandam, The Netherlands.

For a monograph, information is sought on the location of drawings and paintings by **Fanny Palmer**, lithographer for Currier & Ives. Biographical data would also be appreciated by Charlotte Streifer Rubinstein, 2680 Victoria Drive, Laguna Beach, Calif. 92651.

Kimberly Rorschack is the new curator of arts at the Rosenbach Museum and Library in Philadelphia. A specialist in eighteenth-century English and French art, Rorschack is an advanced doctoral candidate at Yale. Last year she organized an exhibition entitled *The Early Georgian Landscape Garden* for the Yale Center for British Art.

New York City real estate developer and collector **Ian Woodner** has contributed \$1 million to endow a curatorship of drawings at the Fogg Art Museum. Not surprisingly, **Konrad Oberhuber**, curator of drawings at the Fogg and professor of fine arts at Harvard since 1975, was named the first occupant of the new curatorship.

Sanford Sivitz Shaman, formerly director of Washington State University's Museum of Art, has been appointed director of the Pennsylvania State University Museum of Art, effective 1 November.

CAA statement re NEH reauthorization

The legislation authorizing the establishment of the National Endowment for the Humanities expires in 1986. Congressional hearings on reauthorization will be held in 1985. As a means of gathering pertinent testimony, the American Council of Learned Societies asked all its constituent societies to prepare a statement outlining what they perceive to be the principal needs of their discipline over the next few decades. Following is the statement submitted by the CAA Board of Directors.

THE COLLEGE ART ASSOCIATION OF AMERICA

The College Art Association of America (CAA), founded in 1911, serves as the principal national learned society of historians, museum professionals, artists and critics of the visual arts. It is dedicated to the advancement of scholarship and teaching in the field.

INTRODUCTION

Through support of individual scholars, institutions of learning and teaching, public programs, and resources for scholarship, the NEH has been instrumental in raising significantly the quality of the study and understanding of art during the past two decades. For this support, and on behalf of the individuals and institutions served by CAA, the Association registers its lively gratitude.

We believe that there are new challenges ahead, and that the Endowment will have a key role to play in many of them.

After describing briefly the cultural, social, and financial imperatives for federal funding in general, we speak to the difficulties that the "system" of the study of art is facing, and finally state important areas of need for the future. We should stress that we do not presume to suggest which of these needs should be addressed by a reauthorized NEH, or to what extent. Our purpose is to offer a representative list of our needs, in the conviction that a partnership of public and private monies is the best way to meet them.

THE ROLE OF FEDERAL SUPPORT

In a climate where reasonable persons in some quarters have questioned the appropriateness of federal investment in culture, it is useful to describe briefly some cultural, social, and economic imperatives that we believe make the investment not only proper but necessary.

The Cultural Imperative

Expenditure of public money to understand better what it means to be civilized needs no apology, even if there is no practical outcome, no utilitarian end.

Art is the one product of humankind found in all ages and all inhabited parts of the globe, and constitutes our main cultural understanding of the millennia before written history. The unbroken history of the making of art objects, questions about the mind of the maker, the insatiable urge to write and speak of art and artists, the battles of taste, the phenomenon of collecting, the mass appeal of both young and old—all are symptoms of a

concern at the center of our understanding of what it is to be human.

While the scholar often offers new information, his/her contribution ultimately is interpretation, to the end of understanding that humanity. We believe that a healthy nation benefits from the enterprise of art, and advancement of the understanding of it is as surely a national priority as many more tangible aspects of the social agenda.

The Social Imperative

More people are scholars and critics of art, more students formally pursue its study, and more people frequent museums than ever before in American history. Enhanced access to higher education and shifting demography have, and increasingly will, provide new audiences with new needs. Neglected cultures will receive new attention, and issues we believed settled will be reinterpreted. Scholars-teachers and their audiences will become racially and ethnically more diverse. The face of the field of art history is changing in an evolutionary manner, and we believe for the social good. All that can be done to foster this diversity will be money well spent.

The Financial Imperative

We see the role of federal funding as a partnership with the private sector, public money as stimulus, challenge, leverage to the best performance of individual and institutional philanthropy.

In current and foreseeable circumstances, any lowered federal commitment to the arts and humanities would bring damaging consequences, for three reasons.

First, the inflation rate of scholarly goods and services runs well ahead of the inflation rate in general. The sharply escalating costs of books, journals, photographic services, and reproduction rights are cases in point.

Second, the activities of scholar-teachers are heavily centered in colleges and universities. The combination of unfavorable population statistics and austere financial circumstances means that many essential scholarly services will be in jeopardy, pushed aside by personnel costs.

Third, it seems likely to us that mounting intractable urban social problems will rightly escalate the pressure on limited philanthropic dollars.

With academic and museum budgets in a steady or reduced state, and costs escalating, the undesirable consequence will be less scholarly communication in the long run, an outcome that would erode the enterprise of teaching and learning. It therefore is essential that government set an example and chal-

lenge private dollars to remember the nation's cultural needs.

Difficulties of the "System" of Art Scholarship

Not too long ago a scholar of art could do research abroad on a fully paid leave, acquire photographs or have them made at low cost, return and write his/her book in a library which as a matter of course acquired all significant new titles, pay low reproduction rights, occasioned in part by for-profit middlemen, and the need of non-profit owners to meet their own lean budgets. While excellent manuscripts are as hard to come by as ever, even the capable scholar finds fewer scholarly publishers now willing to do art books because of the high cost of illustrations, and publishers frequently require a significant subvention. Pointing a finger of blame is beside the point: the system is simply extraordinarily strained.

THE NEEDS FOR THE COMING DECADE

We briefly describe major needs of the field, without reference to current NEH programs, and without prejudice as to whether or to what extent a reauthorized NEH should become involved. A priority order is not implied.

Conservation of Works of Art

We believe that the well-being of works of art and the adequacy of environments in which they are preserved is a matter of highest urgency, and a growing problem in times when restricted finances and unresolved pollution problems threaten what by definition is a unique and irreplaceable resource. Special attention should be given to twentieth century works of art whose media are often non-traditional and physical properties not wholly understood, and to art in the form of film and video. The hour is late, and it would be folly not to make this a high national priority.

Conservation of Archival and Library Resources

We are only beginning to realize the magnitude of the library problem before us, graver in art than in some other fields in that microfilm is often a poor substitute for original illustrations. Archives and libraries until lately have not been sensitive enough to the health of their collections, and often now find themselves in a poor financial position to deal with the problem. Research on effectiveness and efficiency of methods is needed, as well as a degree of operational assistance for this special need.

/CAA statement re NEH

Conservation of Photographic Resources

This problem is confined to older collections at a few institutions. Nineteenth century photographs and lantern slides are themselves now documents of value, often representing works which have either been destroyed or radically altered through deterioration. Photographs crumble, lantern slides break, and in the case of glass plate slides, are irretrievably lost. Such materials should be retired from teaching service, converted to 35mm. film with a stipulation that converted materials be available to other institutions at cost.

Translation

If, as seems likely, interest in the art of non Euro-American countries grows, translation from "exotic" languages will be required if anyone other than a handful of specialists is to be reached. Such work should be done by those competent in both the language and the substantive subject matter, which will entail inducement to specialists more inclined to other pursuits.

Creation of New Knowledge

Support of Individual Scholars. This remains a cornerstone of scholarly progress. If, as seems likely, economic austerity continues and or deepens in academia, the institutionally-supported leave may become rare. A new dimension, to be with us for some years, is the scholar who is unaffiliated because no position is available. The problem is deepened by the extension of mandatory retirement to age 70, which means support of younger scholars is a particularly acute need. Those few sources of research assistance for such persons must be maintained, and an effort made to accommodate research schedules that do not coincide with annual or academic calendars.

Support of Groups of Scholars. Support should be given proposals for collective investigation of issues whose complexity and/or scope exceed the grasp of an individual scholar. The increase in the number of collaborative efforts in art history suggests that this is a promising trend.

Support of Centers for Advanced Study. Centers whose "free market" worth has been proved by attracting a variety of productive scholars should continue to receive support. Such centers provide a different sort of cross-fertilization than is available in a departmental setting, and are invaluable to the scholar who normally works in isolation.

Support of Libraries. The time is probably past for a wide program of building fine duplicate libraries on a regional basis. However, proposals to repair serious lacunae in particular fields, should be entertained, and related to specific scholarship in progress at a given institution. Support of reprints of classic works in editions too small to be commer-

cially viable would be of enormous assistance to smaller libraries.

Support of Visual Resources. The opening of China and growing interest in the art of "Third World" countries presents a challenge analogous to that faced by European art historians a century ago. Intelligent campaigns of photography and architectural drafting should be anticipated, and supported contingent upon appropriate at-cost dissemination.

Support of Archeological Resources. The art historian/archeologist usually lacks both the competence and resources to investigate the nature of materials, techniques, and state of conservation, essential questions in many historical investigations. Funds are needed to acquire this expertise from authorities.

Language Training. Marginal foreign language adequacy has been a bane of American humanists. A rise in interest in non-western art will compound the problem, for mastery of these languages is a long and expensive process. Consideration should be given to supporting scholars at any stage of their career who require further language training, with summer total immersion especially encouraged.

The Dissemination of Scholarly Knowledge

Publication Subvention. We see no relief to the financial plight of non-profit publishing, and believe a broad program of subvention will be necessary for both journals and books. This seems a particularly fruitful area for challenge or matching grants, a possible requirement being that the major financial sponsor of the research contribute a percentage of the subvention, as is frequently the practice in the sciences.

Alternatives to Conventional Publication. Support may be needed for intelligent supplements to conventional printed journals and books. It is difficult to predict the possibilities offered by evolving technologies, but "on demand" refereed publication with electronic retrieval is an example of such a possibility. There will be false starts, but also promising initiatives worthy of funding.

Photographic Reproduction Rights. CAA and the Society of Architectural Historians have committees at work in an attempt to ameliorate the situation. Whatever the outcome, the financial strains are such that the "system" may need support to facilitate the plight of both owners and users. The sums should not be great, but will be most important if a significant bottleneck is to be cleared.

Travel Funds. National and international meetings are a major stimulus to scholarly communication, yet budget constraint has

forced many institutions to reduce or eliminate support. Assistance is needed.

Conferences, Symposia, Summer Courses for Faculty Development. The best of these are proven modes of scholarly dissemination, and they should continue to be funded. Special priority should be given to activities that hold promise of advancing/redefining aspects of the fields, and to courses for secondary school teachers who teach art history but do not have formal training in the field.

The Popular Dissemination of Scholarly Knowledge

We are committed as a profession of thoughtful interpretation of art for popular audiences, and sensitive to the fact that these audiences vary in their interests and state of preparedness.

Audio-Visual Aids. While it is usually assumed that western art is well documented, there is a scarcity of good slides for teaching purposes. Non-profit projects with a dissemination component should be encouraged.

Films on art, architecture, and artists should be encouraged, with the dual criteria of scholarly excellence and state-of-the-art film technique.

Surprisingly, given the state of technology, most instruction in the history and criticism of art remains a matter of an instructor with two slide projectors. So far the potential of computer graphics, video disk and similar innovations plays little role in our classrooms. We believe consideration should be given to teams of scholars and media engineers who propose to develop new audio-visual technologies which will advance pedagogical techniques on a replicable and cost-efficient basis. Funding should be for promising pilot projects to allow scholars to concentrate for periods of time on pedagogical development. If successful such ventures should become commercial on a self-sustaining basis. Support should fund the initial development of "software," not a general program for support of equipment.

Electronic Communication. Satellite transmission, interactive telecommunications, as many as 200 cable channels by 1990: technology has arrived, awaiting intelligent proposals from the custodians and interpreters of culture. The opportunity is here both to reach larger audiences than ever before, and to focus upon special audiences. Again we believe pilot projects will be worth funding, and that they are likely to emerge in both academia and museums. Multi-source support will be needed, and projects must be held to a strict qualitative test. Intelligent use of the new media offers one of the most promising avenues to improved international understanding.

Continued on p. 12, col. 3

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.

The Annual Meeting of the ACCADEMIA DEGLI IPPOPOTAMI will take place this year in Los Angeles on Friday February 15th at Harry's place. Avanti gli ippopotami!

THE ART ARRANGER. Organizes papers, book and artworks for collectors, artists, institutions. Anywhere on location, 1-4 months. Contact: Umbrella Associates, P.O. Box 40100, Pasadena, CA 91104. (818) 797-0514.

PAINT IN ITALY THIS SUMMER; magnificent Lake Como. Oil, pastel, watercolor, sculpture. 18th century villa. Gourmet meals. Escorted art tours, Florence/Rome/Venice. Call/write free brochure and information about expense-free travel: Art Workshops International, 345 E. 56th Street, New York, NY 10022. (212) 355-1455.

ART & ANTIQUES is starting a new column, "Discoveries," profiling recent discoveries in the fine and decorative arts, architecture, and archaeology. Please send information to: Celia Betsky McGee, Senior Editor, *Art & Antiques*, 89 Fifth Avenue, New York, N.Y. 10003.

EXHIBITION SPACE for rent in Soho, N.Y.C. 1,000 sq. ft. Available from June 28 through August at \$1,500 per month. Contact: Katie Brown, (212) 673-3210.

CENTRAL HALL GALLERY, a cooperative of women artists located in Soho, N.Y.C. seeks additional members. Contact: Elizabeth Drucker, (516) 487-0769.

SUMMER STUDY IN CRETE, GREECE. July 6-August 20, 1985. Courses: Art History, ceramics and sculpture. Write: Prof. Louis Trakis, Manhattanville College, Purchase, N.Y. 10577. (914) 694-2200, ext. 331 or 337.

HUMANISM AND THE ARTS IN RENAISSANCE ITALY: A Traveling Seminar directed by William Melcer, Professor of Comparative Literature, Syracuse University (June 17-July 19, 6 credits, undergraduate/graduate; mature learners welcome). Renaissance Italy is the uncompromising stage for this intensive interdisciplinary traveling seminar offered for the ninth 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, Vecenza, Naples, Pompeii, 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.

ACADEMIC EXCHANGE 1985/86 sought by Medieval Art Historian. T. Garton, History of Art, King's College, University of Aberdeen, AB9 2UB, Scotland.

ART HISTORY ABSTRACTS: Mid-America College Art Association. \$1 each for Modern, Asian, Medieval & General. Mail to Sheila Bills, Cleveland Institute of Art, Cleveland, Ohio, 44106.

APOCRYPHA, SUNY Binghamton's Graduate Student Journal of Art and Architectural History, is now soliciting manuscripts for its Fall 1985 issue. All papers should follow guidelines set forth in the *Art Bulletin*. Deadline: May 1, 1985. *Apocrypha V*, Department of Art and Art History, SUNY Binghamton, Binghamton, N.Y., 13901.

AMERICAN PH.D. ART HISTORIAN lecturer resident in London undertakes research. K. Kajander, 21 Fulham Park Gardens, London SW6.

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Museum Education Programs. We should stress that much of what has been said above applies to the problems of museums no less than it does to college and university settings. In this section we speak particularly of the entire educational support system for both permanent and temporary exhibits. Nowhere is the need greater for sensitive response to audiences of different educational levels of achievement, and varying linguistic, racial and ethnic backgrounds. That need varies from the desirability of sophisticated catalogues widely distributed to proper linguistic representation on education staffs. All of these educational activities tend to suffer in that corporate philanthropy is often attracted to the higher visibility offered by support of the exhibition itself.

Research on the State of the Profession

Support of information gathering and statistical analysis in the interests of understanding the health of the field and planning improvements is badly needed. Such support might come either to individual learned societies, or to a national organization working on behalf of the learned societies.

CONCLUSION

We have tried to give a sense of representative needs (as opposed to wishes) our field will face in the years ahead. We will have to help ourselves to run effective and efficient institutions, and to give our best efforts in making our case to private philanthropy. It is our conviction that federal support will be a critically important partner in realizing these needs, and that as through history, so now, a society is judged in part by the quality of nurture it provides for the arts. ■

LARGE SELECTION of significant titles in the history of art, architecture, archaeology. Want lists welcomed. Catalogues issued. Good prices paid for good scholarly books. Open shop; for hours, write or phone. Blue Rider Books & H.L. Mendelsohn, Fine European Books, 1640 Massachusetts Avenue, Cambridge, MA 02138. ■

CAA newsletter

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