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Kansas City Art Institute had an exhibition of his "genre paintings" at the Walter Kelly Galleries, Chicago.

Exploring the Arts With Children, by C.S.U., Los Angeles teacher **Geraldine Dimondstein**, was published by Macmillan last year; and her colleague **Ed Forde** had a one-man show at the Cummings Gallery during the winter. During the summer session, visiting artists at the University of Missouri were: **Leslie Robert Krims**, who teaches at SUNY, Buffalo; **Lee Weiss**; **Marilyn Anne Levine**, who taught most recently at U. Cal., Davis; and **Cynthia Schira**.

e.s.r.

All college museum news and faculty notes should be sent to: Eugenia S. Robbins, R.F.D. #2 (Peth Road), Randolph, Vermont 05060.

information

Information wanted concerning Arthur H. Mackmurdo, Selwyn Image or Herbert P.

Horne and the Century Guild, 1882-1893. I am particularly interested in locating examples of Century Guild furniture and woodwork, metalwork, textiles, book designs and wallpaper designs in American museum collections. Please contact Kenneth Trapp, Art History, University of Illinois, Taft Road, Mumford House, Urbana, Illinois 61801.

Information needed for research on a Ph.D. dissertation on the Bostonian painter, sculptor, and anatomist **William Rimmer** (1816-1879). The dissertation will consist of a catalogue raisonné as well as a stylistic and interpretative study. I would greatly appreciate it if anyone having information on Rimmer's works or life would please contact Jeffrey Weidman, Dept. of Fine Arts, Indiana University, Bloomington, Ind. 47401.

Information, particularly correspondence, is sought for a study of Thomas Benedict Clarke (1848-1931), New York art collector, dealer and clubman. Helene Barbara Weinberg, Department of Art, Queens College of CUNY, Flushing, N.Y. 11367.

Information needed for a catalogue raisonné of the works of the Russian artist, Leonid Pasternak (born in Odessa in 1862, died in Oxford in 1945). Write Josephine Pasternak, or Lydia

Pasternak Slater, 20 Park Town, Oxford OX2 6SH, England.

A group of George Wittenborn's friends have joined together to establish a fund for the purchase of books to be placed in the library of the Metropolitan Museum of Art in his memory. He died October 15, 1974.

Because his life was devoted to books, their inspiration, publication, distribution, and appreciation, we feel that books would serve as an appropriate symbol of George and his activities. This library is one whose range is equal to the variety of his interests: architecture, photography, painting, sculpture, aesthetics, traditional art as well as the most advanced expressions of modern art.

Each book will be marked with a bookplate especially designed by Paul Rand designating it as a part of the Wittenborn gift. Every donor will receive a list of the books acquired.

The museum library will present an exhibition of the books he published sometime during 1975 and will issue a checklist of them. A complete set of his titles will become a part of this collection.

Checks should be made payable to the Metropolitan Museum of Art and sent to the George Wittenborn Fund, 41 East 65th Street, New York, N.Y. 10021. Gifts are tax deductible to the extent allowed by law.

public museum news

The major museum event of the summer was the opening of the **Robert Lehman Collection** in a new, specially designed wing of **The Metropolitan Museum of Art**, New York. Widely known both here and abroad as one of the most magnificent private collections assembled in modern times, it is a splendid addition to the public art collections of the city. However, the conditions of the gift in part run counter to current museum policy. Instead of being installed in the same galleries as the Museum's existing collections of the various schools and periods, the superb Italian paintings of the Trecento and Quattrocento, the Goya, Rembrandt, and El Greco, the French paintings of the 19th and 20th centuries—not to mention the thousands of objects in the decorative arts—are assembled in a separate wing. Furthermore, the new wing includes seven "period" rooms (What period? One might call it early 20th-century, neo-palatinal), whose purpose, we are told, is to show the works of art as they were seen in the Lehman mansion in New York. As a monument to Robert Lehman the art collector, this wing is in a well-established tradition; one thinks of many fine examples in Europe and the United

States. But when this monument is constructed as an appendage to a great art museum with its own distinguished collections, this raises some questions.

How will scholars, students, and docent groups adapt their studies to the separation of works from their historic schools? How will the Museum's acceptance of the conditions of the gift influence the demands of future donors? If the Lehman Collection had to be preserved as a unit, might it not have been more significant and enjoyable if it were housed in an independent, self-contained building like the Frick Collection or the Pierpont Morgan Library? But whatever the future problems—and doubtless we shall adapt ourselves to them—one can only rejoice that this great collection is now in the public domain.

Other summer and fall shows at the Metropolitan included *George Washington: Icon for America*, 100 objects, from cigar bands to prints, on which George Washington's face has been used as a symbol for the U.S.A., and *Images of the New World*, prints and drawings showing how Europeans perceived the New World from its discovery by Columbus to the American Revolution. The exhibition of an

important bequest, *The Lesley and Emma Sheaffer Collection*, comprising over 150 fine examples of 18th-century German and French furniture, 400 ceramics, and 150 pieces of 18th-century German silver, has been extended indefinitely. The Museum's permanent galleries for Islamic art opened in October; *Paintings by Hans Hartung and Drawings Recently Acquired* both run until Jan. 4.

Because of budgetary cutbacks by the City of New York, the Museum's security force was reduced in July from 227 to 180. The Museum has therefore gone on a five-day week and is now closed on Tuesdays as well as Mondays. Also, various galleries (except for the new Lehman Collection wing) will be closed for part of each day on a rotating basis.

The International Confederation of Dealers in Works of Art (Confederation Internationale des Negociants en Oeuvres d'Art) has donated \$20,000 to the Museum for the establishment of a fund whose income will provide travel grants to staff members.

The remarkable loan exhibition from the Soviet Union, *Treasures from the Hermitage and the Russian State Museum, Leningrad*, opened at the **National Gallery of Art**, Washington,