Meyer Schapiro, 1904–1996

With the death of Meyer Schapiro in March 1996, the art world lost one of its most eloquent speakers and acute minds. The College Art Association salutes its member of the longest standing (continuously since 1926), recipient of the 1994 CAA Special Award for Lifetime Achievement. Following are tributes to Professor Schapiro from two who knew him well:

David Rosalld, Meyer Schapiro Professor of Art History, Columbia University, and Leo Steinberg, who delivered this tribute at Yaddo's 1995 fall benefit, "Yaddo Variations," in November.

David Rosalld on Meyer Schapiro

Meyer Schapiro, University Professor Emeritus at Columbia University, died at home in New York City on Sunday, March 3, at the age of 91. With his death, the world of art has lost a legendary figure, one who spoke most eloquently for all that was best in our field.

"The humanity of art lies in the artist and not simply in what he represents," Schapiro had declared in his lectures on abstract art. "It is in the painter's constructive activity, his power of impressing a work with feeling and the qualities of thought that give humanity to art." Informing his own life and work, these were the values that enabled him to give such expressive voice to so much of the art of the past and of the present, to articulate the passions of eighth-century Northumbrian manuscript illuminators and Romanesque stone carvers as well as of the most creative painters of our own century. Schapiro's range as an art historian was universal, for he believed in the universality of art.

Throughout his career, he moved between the university campus on Morningside Heights and his home neighborhood of Greenwich Village. Lecturing as well at the New School for Social Research from 1936 to 1952, he was named University Professor in 1965 and University Professor Emeritus in 1973. Although his greatest contributions to art scholarship were in the fields of Egyptian and Islamic art, he also wrote extensively on Byzantine, medieval, and modern art.

Meyer Schapiro was born September 23, 1904, in Sauliai, Lithuania, and emigrated to the United States with his family when he was three. He grew up in the Brownsville section of Brooklyn, where he was first exposed to art in evening classes taught by John Sloan at the Hebrew Settlement House. He entered Columbia College in 1920 at the age of 16, having won both Pulitzer and New York State Regents Scholarships, and received his A.B. in 1924. Five years later he submitted his dissertation for the Ph.D., the first in fine arts and archaeology awarded by Columbia. "The Romanesque Sculpture of Moissac," parts of which were published in the Art Bulletin of 1931, opened an entirely new critical perspective on Romanesque art; recognizing its creative and expressive imperative, Schapiro's study articulated the aesthetic quality of that art as well as situating it historically and culturally with new precision.

Supported by a grant from the Carnegie Corporation, he traveled widely in Europe and the Near East in 1926–27, leaving behind a trail of anecdotal legends that continued to be recounted long after by those who met the brilliant young graduate student—including Bernard Berenson, who compared the eloquence of the "very handsome youth" to Solomon himself.

Schapiro began his teaching career at Columbia in 1928 as a lecturer and rose through the professorial ranks, becoming full professor in 1952; he was named University Professor in 1965 and University Professor Emeritus in 1973. Throughout his career, he moved between the university campus on Morningside Heights and his home neighborhood of Greenwhich Village. Lecturing as well at the New School for Social Research from 1936 to 1952, he reached the larger community of the New York art world, especially the artists, in the years when New York was becoming the most dynamic center of contemporary art. And he brought the

CONTINUED ON PAGE 3
Hot Type

"At their most recent meetings, the American Historical Association and the College Art Association honored books by literary scholars. The art association ..."

- Chronicle of Higher Education, April 5, 1996

[In 1987, CAA gave its Alfred H. Barr, Jr., Award for Museum Scholarship to]... 

-Jane R. Jenkins, President, CAA

More Hot Type

Sunflowers bloomed at the busy Prentice Hall booth at last month's College Art Association meeting in Boston. The flowery motif helped draw attention to the press's new 1,368-page textbook, Art History, Van Gogh's famous painting of sunflowers is on the book's cover, and marketers believe the opportunity to make the connection prominent...

-Marilyn Stokolate, a professor of art history at the University of Kansas, wore a sweatshirt with sunflower appliqué while meeting professors interested in adopting the textbook...

-Julio Moore, director of textbook publishing at Prentice Hall, described it as the first to put art in context while recognizing that students' knowledge of such subjects as mythology isn't what it used to be. . . . It only seemed as though all 34 volumes The Dictionary of Art (Grove's Dictionary) were on display at a cocktail party held during the art association meeting to celebrate the reference work's launch. Or near-launch, to be more exact . . . .

-Prepublication copies of two volumes were set up on a long hors d'oeuvres table. But browsers were too loaded into thinking that all 34 were there by a row of bound green volumes that turned out to be hollow when lifted for inspection. . . .

-"Publishing the manuscript was an editor before submitting it to a university press, was more and more common among art historians, says Virginia Wagener, publications manager for the College Art Association. Scholars who hire a free-lance editor 'have a better chance of having their work accepted,' she said. 'It gets read all the time for referrals.'

concerns Meyer Schapiro. They entered the tunnel when there was nothing to see for the space of twelve miles—they whistled an Italian grammar, buried his nose in it, and when they emerged on the Ploddin side, Meyer Schapiro was speaking Italian.

Some time after Herrn Wechsler's death, I ran into Meyer Schapiro. He smiled and said, "I know quite a bit of Italian." That ruins the story, doesn't it?

One other tale I have only at secondhand from a medievalist who had been in the church of Moissac in southern France, about whose sculptural program Schapiro had written his dissertation—published through two issues of the Art Bulletin in 1951. My art history teacher had told me the conversation with the oldest monk at Moissac, who recalled, she said, his days as a young American with an astigmatist, passionate face had come on a visit—and was explaining the meaning of every carved capital in cloister—lovingly, one by one; the entire monastic community gradually gathering around to listen spellbound, as Meyer Schapiro unfolded to them the mysteries of those stumps, which they had grown accustomed to pass by like furniture. And the old monk concluded: "Listening, we thought our Lord had returned to earth this time!"

But again, this may not be verbatim. Let me end with a recollection which I know to be wholly true, dating from around 1950. Schapiro was delivering a series of four lectures on Picasso at the New School for Social Research. I heard the last two and, as I remember it, Schapiro was demonstrative. He would leap up to pop the question he had thought of asking. Courteously, he would say, "I have a question that points the way he does it because he is mad; do you think there's anything to that?"

The procession of styles emerged as spectacularly and let to him his pictures of the qualities and attributes of the candidates among whom they choose.

And what was Schapiro's response? Courteously, he turned to the questioner and began: "No, sir, I think not." And then told how he had had occasion to art the story of the scene. He went on to discuss its characteristics and the literature on the subject, and how this art differed from what Picasso was doing. An impromptu, fifteen-minute lecture on a fascinating topic, at the end of which one could not but feel grateful to the director of his institute for the opportunity to see and hear the master himself.

Now the devil may say that the listener just could not resist the opportunity of showing off how much he knew. But that's not how that redemptive came across to us at that moment. And it's that moment crystallized as an anecdote—that I would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are weighed heavily by awards committees in their deliberations. Nominees should be those who you know (of) the nominee, how the nominee and/or her publications affected your studies, and the pursuit of your career, and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Board committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence upon the field. The different perspectives and anecdotes contained in several letters of nomination provide awards committees with a broad range of views about the qualities and attributes of the candidates among whom they choose.

Meyer Schapiro was speaking Italian.

One year at every annual conference, the College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now being sought for the awards to be presented in 1997. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to consider. Committee members who determine the recipients of these awards are appointed because of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. In the absence of nominations from the membership, awards committees choose recipients based upon their own individual knowledge and contacts within the field.

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And the Nominees Are...

Change in Call for 1997 Session

The session "Open Session—American Diaspora" (chair to be announced) has been expanded to include art of Africa. To accommodate rendezvous, the deadline to submit proposals to CAA Conference Coordinator Suzanne Schanzler has been extended to May 31.

Special Interest Group Session Call for Participation

The following will be a 1½ hour session presented between program sessions under the auspices of the Association for Latin American Art. "Art History and Archaeology: Merging Methodologies or Utilitarian Alliances," Chairs: Patricia Satro, Dept. of Fine Arts, Morrice State University, Upper Montclair, N.J. (patricia.tsatro@williams.edu); and Joanne Pillsbury, CASVA, National Gallery of Art, Washington, D.C. 20565; pillsburyj@casva.org.

At the height of the New Archaeology, a number of scholars noted a drift between archaeologists and art historians working on pre-Columbian material. The gulf was evident in the question: how do they relate, and the conclusions drawn. Both disciplines have changed dramatically over the years, and the distinctions between two in some ways have blurred, yet rifts remain. Is the apparent merging of some methodologies indeed equitable and productive development that enriches both disciplines? What does each field bring to the study of pre-Columbian art and society? How do they complement one another? Or conflict? Papers might focus on specific projects, or broader issues of methodology, training, research, publication, etc. Ideally the paper would incorporate insights from both disciplines, working in different areas of the pre-Columbian world. Deadline: May 15, 1996.
**1998 Annual Conference: Call for Session Proposals**

The 1998 annual conference will be held in Toronto, at the Metro Toronto Convention Centre and the Royal York Hotel. Sessions will take place Wednesday, February 25, through Saturday, February 28. The conference theme chairs are Catherine B. Asher and Frederick M. Asher, art history, and Jamelie Hassan, Lisa Steele, and Matthew Teitelbaum, studio art. Serving on the Program Committee are Susan Huntington (chair), Bradford Collins, Emilio Cruz, Whitney Davis, Mitch Rami, Joe Lewis, Barrie Ried, Rita Robillard, Nerie Seta, Alan Wallach, and the theme chairs. Proposal submissions' guidelines and instructions follow the call for general, nonthematic sessions and those for art history and studio art theme sessions.

**Introduction and Call for Nonthematic Sessions**

The 1998 program will consist of sessions organized around preselected areas of interest and areas of scholarly and artistic practice. The CAA Program Committee welcomes session proposals on any topic of interest to members of the CAA without regard to category. Sessions that offer the possibility of including the works of graduate students and younger scholars as well as those that highlight collaborative and interdisciplinary work are particularly welcome. Artists are especially encouraged to propose sessions that are appropriate to the needs of artists, and need not conform to traditional "panel" formats. Art history sessions may be proposed on any topic of interest that does not fit the thematic portion of the program. Sessions that reflect current research trends in both well-established and newly developing subfields of art history and art history are invited. Such panels might bring together scholars from a wide range of fields, including but not limited to anthropology, archaeology, conservation, history, religion, history, literary theory, the technical study of art, and other fields.

By including a general call for proposals along with organizing sessions around selected topics, the CAA hopes to help ensure that the conference program represents the broad and varied academic and creative interests of the membership at large, that the conference program provides an opportunity to present new and developing areas of scholarship and creativity, and that program participation is accessible to all CAA members.

**Art History Theme Chairs**

Catherine B. Asher, associate professor at the University of Minnesota, is a specialist in Indian art. Her primary work has been on the architecture of the Mughal dynasty and its Islamic predecessors in South Asia. Her most recent work has been on sub-imperial patterns of trade as they relate to works of art in India. She also has examined present-day artists working in traditional modes both because they are interesting in themselves and because they offer models for pre-modern modes of artistic production; they further offer the opportunity to think about the role of the artist in an art history that has focused primarily on the product. She has served on the CAA Nominating Committee and currently chairs the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American Conference of Art History.

**Hindu-Muslim interaction as manifest in art, primarily focusing on Islamic monuments in cities traditionally considered Hindu and, conversely, Hindu monuments in cities traditionally considered Islamic. She serves as director of graduate studies in the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American Conference of Art History.**

**Frederick M. Asher**

Frederick M. Asher, professor at the University of Minnesota, is a specialist in Islamic art. His recent work has focused on issues relating to art as commodity, particularly looking at past precedents and at the role they play in shaping the emerging art market. He has served on the CAA Nominating Committee and currently chairs the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American Conference of Art History.

**Art History Theme Statement**

"The History of Art in a Post-Colonial Environment" 1997 marks the fiftieth anniversary of a momentous change in the world order, the end of colonialism as it was structured in colonialist terms. In 1947 India and Pakistan gained independence from Britain, setting the stage for other colonial entities to become independent nation states. Across Asia and Africa, the colonies came into being. It was not, however, until more recently that the colonial past has been critically examined. How history has been constructed by the colonizers and, more recently, the subaltern voices that have responded to foreign domination and exploitation have been a concern of historians, although less so of humanists. That is changing, as humanists— including art historians—are beginning to see the interplay of culture and history, from the title of Edward Said's most recent book.

There are many ways that panels could address the theme of "The History of Art in a Post-Colonial Environment." One could imagine, for example, examining the intersection between France and the Orient in terms of visual culture or other issues ranging from Japanese art and Western modernism to Indian and Islamic styles in England. Colonizers' construction of art in the colonies is another issue that panels could address; how was it addressed by modernists, by the presence of foreign artists and architects, and by the establishment of art schools? How were the voices of art historians from the newly independent countries? To what extent do we seek to hear those voices on our terms, creating avenues to know their voices on their own terms? Can a more historically informed examination of the art of India and Pakistan, for example, lead to a new understanding of the role of the artist in a new world order? How are the voices of artists, especially those from the region, articulated in ways that bring their work to new audiences?

**Jamelie Hassan**

Jamelie Hassan's diverse multimedia works have dealt with questions of colonialism, patriarchy, colonization, sexuality, and cultural identity. Her travels in Canada, Mexico, Cuba, Europe, and the United States, together with her work in the colonies and how are they being reimagined? To what extent can we imagine a new order prevailing today? Is there a new colonialism imposed by the market as it relates to works of art? These are among the issues that might be addressed by panels for the thematic history portion of the 1998 CAA conference.

**Studio Art Theme Co-Chairs**

Elisa M. Leimpert, professor of art history, and Catherine B. Asher, professor of art and cultural studies, are members of the faculty of the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American Conference of Art History.

**Lisa Steele**

Lisa Steele is a visual artist and the founding director of Tape, a national information and distribution service for independent artists and independent video, a founding publisher and editor of Tape, and president of the Independent Video Alliance. She has been involved in the anti-censorship movement since 1981. A past president of the Independent Artists Union (Toronto) and a member of the Independent Film and Video Alliance, she is a founding member of the Independent Artists Union (Toronto) and is very active as a lecturer, writer, and independent curator and since the 1970s has exhibited widely in Canada and internationally. A solo exhibition of her work is currently touring in the United Kingdom. Her works are in the permanent collections of National Gallery of Canada, Ottawa, the Art Gallery of Ontario, Toronto, the London Regional Art Society, the Independent Artists Union (Toronto), and the Independent Artists Union of Canada, the Women's Cultural Building Collective (1980-90), and the Board of Directors of A Space Gallery (1984-90, 1989-92).

**Frederick M. Asher**

Frederick M. Asher, professor at the University of Minnesota, is a specialist in Islamic art. His recent work has focused on issues relating to art as commodity, particularly looking at past precedents and at the role they play in shaping the emerging art market. He has served on the CAA Nominating Committee and currently chairs the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American Conference of Art History.
Matthew Teitelbaum

Studio Art
Program Statement

"The Global Metropolis"

This program will address three primary questions: First, how are cultural identities related to the specific sites in which they are produced? Second, how are identities represented in contemporary visual culture? Third, how do the practices of contemporary artists challenge and question the conventions of the language that is used in discussions about art and culture?

Our goal is to examine the ways in which artists' practices inform, repress, and potentially determine the definition of the metropolis. It is the metropolis, after all, with its contrasts between the old and the new, and its experiences of segregation and reformation of community, that most directly allows the artist to inscribe critical events upon contemporary culture. At its core, the program will explore how ideas and images move through micro-climates of repressive laws, policies, and attitudes, and then reconstruct themselves in various media from one community to another. Participants will be encouraged to reflect upon philosophy of a similar practice that utilize the inter disciplinary worlds of art, music, literary texts, mass media, video, film, and new technologies. Against the backdrop of migrating populations and global communications technologies, we want to explore what other artists know through their work and their experience, namely that different cultures define the idea of "metropolis" in different ways, and that no identity can remain stable in the re-establishment of new community boundaries.

—Janice Hansen, Lisa Steele, Matthew Teitelbaum

Proposel Submission Guidelines

Prospective chairs must submit 18 copies of their proposal to the conference coordinator. Each copy is to include the following: (1) a 1-2-page letter/essay framing the topic of the session and explaining any special or timely significance it may have for a particular field and/or discipline; (2) a completed session proposal submission form (p. 23); and (3) a c.v./2 pages max. Proposals must be sent via certified mail, return receipt requested, or must include a self-addressed, stamped postcard if acknowledgment of receipt is desired.

To summarize CAA procedures: the chairs of the annual conference will determine which proposals only from CAA members and, once selected, session chairs must remain members in good standing through 1998. No one may chair a session more than once every three years (e.g., individuals who chaired sessions in 1996 or 1997 cannot chair sessions in 1998). The theme chairs and program committees will make their selections from among eligible proposers solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The theme chairs and program planning committees have the right to invite submission from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chairs' and/or committee's opinion, be important to shaping a balanced program. In doing so, the theme chairs and the program planning committee will consider a number of factors, including what topics were not covered in recent CAA conferences. Each CAA affiliated society and each standing-committee of the CAA Board of Directors may submit one proposal for a thematic, not "open," session to be included in the CAA program. Affiliated society and committee-sponsored sessions must adhere to all session guidelines outlined above. Deadline for conference coordinator to receive session proposals: September 3, 1996.

Exhibition Proposals Sought for 1998 Annual Conference

In 1996 a new exhibition component was added to the annual conference in response to significant interest expressed by CAA members. Each year an exhibition of work by professional artists will be presented in conjunction with the conference, in addition to the regional M.F.A. exhibition, which was revived in 1992.

The first of these CAA-sponsored exhibitions was mounted in 1996 at the Boscon Center for the Arts and Institute of Contemporary Art. Titled AIDS Communities: Contemporary Art, it consisted of work representing the Archive Project. The 1997 exhibition will take place at the Arthur A. Houghton Gallery at Cooper Union, New York, and is titled Trinad tofu/fn (CAA News, March/April, 1996, p. 11). CAA members who would like to organize a group exhibition to be presented in conjunction with the 1998 conference to be held in Toronto, February 25-28, are invited to submit proposals. All proposals must include contact (organizer/organizational theme, venue, and a budget reflecting sources of funding). CAA will provide $2,000 seed money for the exhibition.

Proposals should be sent to Suzanne Schanzer, Conference Coordinating Committee, College Art Association, 279 Seventh Ave., New York, NY 10010; fax 212/657-2381. Mail your proposal certified, return receipt requested, or return-self-addressed stamped postcard if acknowledgment of receipt is desired. Proposals will be evaluated by the Annual Conference Program Planning Committee at its October 20 meeting; all applicants will be contacted shortly thereafter that date. Deadline: August 2, 1996.

Editor Sought for Art Journal

Issue on "Rethinking Studio Art Education"

An issue of Art Journal on "Rethinking Studio Art Education" would explore approaches to foundations, upper level studio, and humanities in relation to a broad view of educational objectives for studio work, taking into account the effects of social and technological changes in visual culture and the ramifications of that change in the classroom. Proposals should include a thesis of at least several paragraphs addressing significant philosophical issues within the field and a list of possible authors and their individual topics (maximum two pages).

What follows are some specific and practical ideas that this issue might take up. These are merely suggestions. We welcome ideas for other topics pertinent to the teaching of studio art in a contemporary context.

Survey on the Status of Women in the Arts

The College Art Association is undertaking a survey of art history and studio art departments to measure the status of women and people of color in art professions (CAA News, March/April 1996). Questionnaires were first mailed in January 1996 to graduate programs in art history in the U.S., and again in March 1996. We urge department chairs to fill out the questionnaires and mail them back to the CAA office, c/o Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10010. Deadline: August 2, 1996.
T
the issue is advocacy. You may grom in response: "Oh, no, she's not going to ask to write letters for me. It sounds so time-consuming, isn't it?" "I'm so tired of this, when is it going to end?" I do not think many of us had any idea how long the fight would be or how many times we would be urging people to take a stand to preserve federal funding for the arts and humanities. What we have learned over the last several years is that the issue is not going to go away quietly. Federal programs in the United States are under siege and their funding sources are threatened. Worse, advocacy efforts as we have conducted them in the past—rallying supporters to write letters and make telephone calls on a given issue—are becoming more and more difficult to lead, because you, the supporter, have grown weary of yet another call to action. As CAA presidents and I have written in CAA News and in the Annual Report, we not only rally you, the members, to act, but we also write on behalf of the membership, participate in organizations lobbying on behalf of NEA, NEH, IMS, libraries, Goats 2000, and higher education, make frequent visits to Congress, and keep alert about the issues that affect our membership. Responsibility for all this falls mainly on the shoulders of the CAA staff and board of directors, and rightly so. It is an appropriates procedure for us to play as a membership organization and a role that you encourage us to play, as you indicated in the membership survey. We will continue to educate you on issues affecting the constituencies that comprise CAA and we will teach those who are interested how to be effective advocates. We encourage those who do not need instruction to continue their efforts.

We want to help you make advocacy a regular routine—quarterly visits to your members and letters to the White House. We also encourage you to get to know state and local politicians, from governors to school board.

If you have established regular contact with elected officials, your call to them in response to an action alert will not only take much less time, but also be much more effective. If they know you and know the grants you have received, they will be more likely to respond in a positive way to your call for help. Furthermore, you have a lot to gain personally for having gotten to know your members of Congress. Having established this relationship, you are well positioned to advance other causes that have nothing to do with CAA and cultural issues. All we need to become, if you will, is a sort of ideologue, proactive rather than reactive, to make advocacy a regular part of our lives rather than solely engineering to action when a new threat appears. This means accepting the responsibility for continuing the education of our constituents and the humanities. These issues are not going to go away, but neither are CAA. We are building an infrastructure to support both routine and emergency advocacy efforts—databases, a guide to effective advocacy, and a network of volunteers across the country who want to be involved.

—Susan Ball

Goals 2000

On March 18 I attended a meeting of the Arts Education Partnership/Goals 2000 in Washington, D.C. Among the discussion topics for the day was advocacy. They emphasized supporting poster contests in grade schools and going to high schools to give career counseling to students as effective advocacy. I was interested in how CAA's goals and its recent efforts to develop a working relationship with UNESCO, the success of the leadership program, and the ever-growing number of annual conference travel grant recipients. What a great way to demonstrate how far reaching the arts and humanities can be. Until this meeting, it had never occurred to me that successful advocacy could be indirect. Being an active participant in your community is every bit as important as lobbying congress. Advocacy is multi-faceted. It is not just for legislators, although those things are critical to an effective advocacy campaign. It is about community, about creating a sense of community, letting people know you care, and encouraging others to be involved in some way. Advocacy is outreach.

In order to influence your community, to enlighten it, you must participate in it, actively and frequently. Join a high school art show, volunteer time at a community center, or enlist with a literary program, help a local school write a Goals 2000 grant proposal. Be a role model for the arts and humanities. Positive change is something to which elected representatives respond favorably, especially when it's happening in their own district. Invite them to a public lecture or to your next gallery opening. You never know who is going to be able to complete because you were subsidized by a government grant. Tell us what you're doing with the funding you secured from Goals 2000, IMS, NEH, and NEA, and let us know who the affected students, teachers, community members. This will have more impact than all the facts and statistics CAA could ever formulate. I think about how many thousands of people traveled to Washington, D.C., to see the Vermeer show. Art was important to that many people. Now think about how often we all say it's important to let people know you care. This should be a part of a daily routine, yet somehow it gets lost in the shuffle. Many of us have built our lives around the arts and humanities: the creation of it, the study of it, the teaching of it. But we forget to let people know we care about it. We also forget to show them how important it is to them, how they know you, how they know you care. There are successful programs that these federal programs help support across the entire country, and they don't get nearly as much attention as Vermeer. Help us find them, and give them the attention they so richly deserve.

Send your success stories to: Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10011; caafpipeline.com.

—Cristin Tierney
City College
M.F.A. Program

City University of New York, Art Department, Convent Avenue 138th Street, New York, NY 10031; 212/650-7500, 650-7510, 212/650-7438. Public institution. Degree offered: M.F.A. Part-time students accepted. No limit on new enrollment. April 1 for September and November 1 for January admissions.

Admissions Requirements
R.A. B.A. or B.S. TOEFL for foreign students.

Faculty
M.A. U. of California at Berkeley Catt, Jeanne, assoc. prof., art education/curriculum, M.A., Boston U.

Sylvia Netzer, asst. prof., ceramics, M.F.A., Columbia U.


Definite and purpose
The M.F.A., unlike most master's degrees, is used as a guarantee of a high level of professional competence in the visual arts. It is also accepted as an indication that the recipient has reached the end of the formal aspects of his/her education in the training of art, that is, the terminal degree in visual arts education and thus equivalent to terminal degrees in other fields such as the Ph.D. or Ed.D.

Requirements
The minimum requirement for the M.F.A. is 2 semesters to graduate. The following applies to the standard as defined above, at the graduate level for 90 quarter credits, including courses in the visual arts field and cognate areas of study. These requirements may not include courses in other disciplines. This standard is constant in the graduate study outside of the M.F.A. degree; the following are considered: art studio, 50% history of art, and 24 hours of lower-division undergraduate coursework.

Credit Requirements
The minimum requirement for the M.F.A. is 20 semester credits of core work, or the equivalent in quarter credits. The minimum requirement for the M.F.A. is 18 credits. Students must achieve an overall average of C. The minimum requirement for the M.F.A. is 15 credits. Students must achieve an overall average of C.

Course work must be completed in the following areas: fine arts, studio arts, art history, art theory, art research, and art criticism.

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diversity must, of necessity, be limited in order to guarantee the depth of involvement demanded by graduate standards in all areas. Each student deserves to the staff careful consideration of individual needs and concerns of direction of his or her own, choosing an appropriate course of study.

Requirements in Art History, Art Criticism, and Other Cognate Areas

Much of a practicing artist's knowledge of our cultural heritage is gained through study in school. Accordingly, formal courses in art history are considered essential to an M.F.A. program (though a minimum combined undergraduate and graduate total of 24 semester credits). For M.F.A. candidates, advanced courses on various historical periods, styles, and themes are strongly recommended. To encourage diversity among students seeking the professional degree, requirements should include options stressing the history and role of the visual arts in cultures other than those of Western European and North American. (Standards compiled by the National Association of Schools of Art and Design indicate that the number of students of color completing the M.F.A. degree remains excessively low.)

Admissions

Prequalification

Preparation and Dealing with Deficiencies

Admission to M.F.A. programs should be based on the nature, extent, and quality of undergraduate preparation, including coursework in art, art history, and other academic subjects. Quality of studio preparation can best be judged on the basis of the evaluation of work done at the undergraduate level; therefore, a portfolio review in regarded as an absolute necessity in the admissions process.

Graduate faculty

It is axiomatic that M.F.A. programs should have excellent and well-qualified teachers. While quality of teaching is of primary importance, professional recognition of individual faculty members is also desirable. Not every graduate program on the recognized star, but CAAN is concerned that all graduate faculty members be fully competent professionally and that they be professionally active in their respective disciplines and fields. This standard does not necessarily rule out adequate performance of art history examinations, whether oral or written tests, but should also understand fully safe work prepared by a one-hour lecture, which can leave students with only fragmentary, superficial impressions of what they have heard and seen. Visits of several days duration are recommended. It is also important that affirmative action goals and targets be solely addressed through visiting artist programs; rather, permanent faculties should reflect not only gender but also other demographic patterns.

Financial support

It is not appropriate, within the limits of this document, to deal at length with the implementation of graduate assistantships and other forms of financial assistance. At the same time, CAAN wishes to reemphasize two principles that have direct bearing on the question of standards in M.F.A. programs.

No institution in the academic credit should be given for teaching or other assistantship work for which pay is received.

2. When graduate students receive assistantship assignments, they must consider with the hours each week needed by their students to complete the academic obligations expected of them.

The foregoing requirements and guidelines define clearly the amount of time and commitment necessary to justify the granting of the M.F.A. Unrelated interference with the right of students to apply themselves to their primary mission in graduate school is both unfair and unwise.

Adopted by CAAN Board of Directors, April 16, 1977; revised October 12, 1991

M.F.A. program can exist without adequate library, museum, and exhibition resources. The need for access to the library at all hours, within reason, is clear. M.F.A. students must have reasonable access to the visual cultures of the past and have continuous contact with the works of the present.

Facilities

M.F.A. programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for the students. While facilities can never take the place of gifted teachers and the students, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only be technically competent in its use, but should also understand fully safe shop and studio practices and procedures.

Private studies for graduate students are a necessity, though they should not be so private—as segregated—that they prevent healthy contact and interchange. Independent studies should be supplemented by readily available access to, and use of, general facilities. In institutions that do not provide private studios for graduate students, students must have access to a private or university art studio for their specific needs as a community.
Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs or releases but will be used only if space allows. Photographs cannot be returned.

ABROAD/

Francisco Álvaro Juárez. Waghl Trophy 2/2, 1996. acrylic on wood, 46 1/2 x 55". PHOTO: FRANCISCO ALVARADO JUAREZ

NORTHWEST/

Paulo Kanes. Self-Portrait, 1993, oil, 12" x 5". PHOTO: RON BUTAFIEC AND MICHAEI CANNABERI

MIDWEST/

L. Vandegrift Davall, Luminata Celebriant, 1992, monotype

NORTHEAST/
Denise Adams. Queens Museum of Art, Queens, N.Y., April 14-July 9, 1996.


CAANEWS MAY/JUNE 1996

CAANEWS MAY/JUNE 1996

Mark Stock. Aporturn, 1996, oil on linen, 50" x 84".

SOUTH/
Charles McKee, a Scot who lived for many years in the United States, died on January 17, 1994. Born in 1924 in Edinburgh, McKee graduated from the Courtauld Institute of Art, where he specialized in Italian baroque painting. He organized the exhibition "Poling in Piazza," 1600-1700 at the Royal Academy of Arts in 1979. He taught at the Slade School of Art and at Stanford University's program outside London. After winning an 1877 fellowship, he moved to Florence, where he lived until 1984. While in Florence he taught at the Villa Schiaparelli program of Rosary College and at an independent course on the Renaissance in Tuscany. He published several books, including "Six-Poster of Italy" (1979), "Bonnard," 1968, "A History of Interior Design" (1983), and "The Renaissance: European Painting, 1400-1600" (1984). He also published articles, especially on Carlo Delisi. He received his law degree in 1988 as an art historian. Charles had a great talent for friendship. Warm and supportive, he could also be outrageously funny and rather merrily eccentric. I am still these qualities attracted special notice at the Courtauld, burning up its twain atmosphere.

—Anon. Delightful

Sylvia Williams, 64, a highly respected specialist in the field of African art who was director of the Smithsonian Institution's National Museum of African Art for the last 13 years, died October 28, 1994 at Georgetown University Hospital after surgery for a brain aneurysm.

Williams was a member of the constituent staff of the Brooklyn Museum from 1971 until 1991, when she was named director of its African and Arabian Art Collections. She was the first woman to hold that post.

Williams was awarded a J.D. degree from the University of New Hampshire in 1979. She was named curator of African art at the Brooklyn Museum in 1979. She oversaw the museum's move in 1996 to a location on the Mall adjacent to the Arthur M. Sackler Gallery. She was one of the few women, and the only African American woman, serving at the time as director of a major American museum.

Williams said when the Mall museum opened, "Africa is a very rich continent artistically, and the prospect of being able to focus all your attention to bring really splendid imagery to a vast audience that has never been exposed to that level of both awesome and exciting." She also commented, "I told them that I would see in my lifetime an African American woman, and I did.

Doreen Rappaport is associate director for administration at the Metropolitan Museum of Art.

Thomas Sankovitz was director of the Andy Warhol Museum, Pittsburgh.

Barbara Arceikowska has been awarded a Yale Center for British Art fellowship.

Virginia Taylor Dennyberg has received a commission from the City of Atlanta Bureau of Cultural Affairs to produce a site-specific installation of sixteen paintings for the international conference of the Hawai'i/Atlantic airport.

Frances Hymes is artist-in-residence at Central Michigan University, Mount Pleasant.


Deidre Pitsue is associate director for administration at the Metropolitan Museum of Art.

Carole Jewel was awarded a residency fellowship for January 1996 at the Hubbard Center in Karen, Va.

Amie Marie Karlson was awarded a scholar/artist-in-residency grant from the Albert and Elaine Bernhard Foundation. The 5-month residency will be in Forest, Wis.

Cynthia Kula is the recipient of an individual research grant from Eliot State University.

Paul Smith was awarded a Legacy project commission from the Atlanta Bureau of Cultural Affairs and Commonwealth in the themes of the 1996 Islamic Society of Architectural Historians Australia and New Zealand conference, October 5-8, 1996, at the University of Auckland, New Zealand.

The conference will address architecture, town planning, landscaping, and interior design. Send abstracts of 300 words max. to: Hugh Macart, Dept. of Art History, University of Auckland, Private Bag 2019, Auckland, New Zealand or via fax, 61-9-373-7014, or 713-7134. Send application (£5 international students, £2 for Aust. students) to the address above. Deadline: July 1, 1996.


Black Prints in the Americas is a colloquium to be held September 25-26, 1996, at the University of Illinois, Chicago. For information, call Janis H. Seabrook, University of Chicago, 5801 South Woodlawn Avenue, Chicago, IL 60637-1496. Deadline: December 15, 1995.

To Attend

In Detail: New Studies of Northern Renaissance Art, a symposium in honor of Walter S. Gibson, will be held October 4-5, 1994, at the Cleveland Museum of Art, to celebrate Pint Gibson's 50th year of teaching at Case Western Reserve University. For information: Catherine B. Scully, Dept. of Art History and Art, Case Western Reserve University, 10900 Euclid Ave., Cleveland, OH 44106; 216/368-2063; fax/216/368-4001; csscully@cwr.edu.


Art History in the Age of Bellori is a conference to be held November 10-12, 1994, commemorating the 300th anniversary of the death of Giovanni Paolo Bellori (1616-1695), an art theorist, historian, and antiquarian. Sponsored by the Association for Trial Phidick Philology in Art, History, and Culture, the conference will address architecture, town planning, landscaping, and interior design. Send abstracts of 300 words max. to: Hugh Macart, Dept. of Art History, University of Auckland, Private Bag 2019, Auckland, New Zealand or via fax, 61-9-373-7014, or 713-7134. Send application (£5 international students, £2 for Aust. students) to the address above. Deadline: July 1, 1996.


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Call for Manuscripts

History of Photography: for a special issue devoted to digital photography, essays of 2,000-3,000 words with 2-3 illustrations are sought. P伪造ed titles will be given to those with historical, critical, philosophical, or theoretical essays. Send 300-word proposal to Susan H. Birdes, Hunter College, 695 Park Ave., New York, NY 10021. Deadline: August 1, 1996.

Grants and Fellowships

The Westsfield Research Center announces the following programs of fellowships for the academic term of February 1997 to July 1997:


Woodrow Wilson International Center for Scholars Fellowships in the Humanities and Social Sciences. Open to all CAA members, sponsored by the Visual Arts Committee and the Cooper Union School of Art and Science. The exhibition is a competition sponsored by the 85th CAA Annual Conference, and will be held at the American Federation of Arts, 10003. Deadline: June 1, 1996.

Exhibition open to all CAA members, sponsored by the Visual Artists Committee and the Cooper Union School of Art, Cooper Sq., New York, NY 10003. Deadline: June 1, 1996.

The exhibition is a competition sponsored by the Visual Artists Committee and the Cooper Union School of Art, Cooper Sq., New York, NY 10003. Deadline: June 1, 1996.

Los Angeles Printmaking Society awards are sought for an exhibition to be held at the L.A. Art Gallery, Loya My Morrow Print Art Gallery, La Jolla, California. The exhibition is open to all printmakers who work in all print media except traditional photography. Deadline: October 1, 1996. For more information: 805/587-1673. Deadline: October 1, 1996.

The exhibition is a competition sponsored by the Visual Artists Committee and the Cooper Union School of Art, Cooper Sq., New York, NY 10003. Deadline: June 1, 1996.

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Update New York: charming 1840 farmhouse, studio, near capital district, Saratoga, Tanglewood, July and August, 518/279-5286.

CA 1998 Annual Conference

Session Proposal Submission Form

Session category (check one):
- Art History: Thematic / Nonthematic
- Studio Art: Thematic / Nonthematic
- Joint Art History/Studio Art: Nonthematic
- Affiliated Society-Sponsored
- Committee-Sponsored* (*Written approval of committee chair required)

Session title:
Sponsoring Affiliated Society or CAA Committee* (if applicable, see above):

Brief synopsis of session topic:

Chair 1:
CAA membership #:
(CAA membership from submission of proposal through 1998 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)
address:
telephone: office/ studio: home:

Chair 2 (if applicable):
CAA membership #:
(CAA membership from submission of proposal through 1998 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)
address:
telephone: office/ studio: home:

Mail 18 copies of (1) completed form; (2) one- to two-page proposal; and (3) c.v. (2 pages max.), to: Suzanne Schanzer, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001.
Deadline: September 3, 1996.

CAANews May/June 1996