Following the convocation, the San Antonio Museum of Art, accessible by bus ($5), will host a reception for CAA members until 10:30 P.M. Housed in the former Lone Star Brewing Company building, the museum is a remarkable structure with twin towers housing such architectural details as glass elevators, skylights, and a sky walk. Its permanent collection houses Greek and Roman antiquities, painting and sculpture from the 18th to 20th centuries, contemporary and modern art, and American photography since 1925. The museum is especially strong in Mexican folk, pre-Columbian, and Spanish colonial art.

While in San Antonio CAA members can explore the city's many attractions. Since its founding in 1521 by Spanish missionaries, the city has grown from a sleepy pueblo town into the ninth-largest city in the United States. It was the birthplace of the Texas revolution with the Battle of the Alamo in 1836; an important hub of the cattle industry in the late 1800s; and the temporary home of Teddy Roosevelt and his Rough Riders. Special events are planned for CAA members each night of the conference. Attendees arriving Tuesday can attend an exhibition of work by the panelists of the session "Ethnicity vs. Regionalism" at the Lyons Matrix gallery, 5:00 p.m., and an artist's reception sponsored by the Women's Caucus for Art National Juried Exhibition at 12:00 Art Space, 6:30 p.m.

On Wednesday there will be an open house for new electronic, graphic, and fine art studios at the San Antonio College Visual Arts and Technology Center at 12:30 p.m., and that afternoon there will be a reception for the 1995 University of Texas, 1992. A prolific writer and inveterate field anthropologist, Schele is the author of several books and monographs, as well as immovable published papers and field notes. She received CAA's 1988 Alfred H. Barr, Jr., Award for "The Iilus of Dynaics and Stidia in Maya Art" (George Bendaüler, 1986). The Alfred H. Barr, Jr., Award is presented to the author of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection. Her field work has most recently taken her to the highlands of Guatemala and the Yucatan, where she worked with Maya groups on hieroglyphic writing, religious beliefs and practices, and the revitalization movement.

Linda D. Schele

Ph.D. (Universidad de Guatemala)
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November/December 1994

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Texas M.F.A. exhibition at the University of Texas at San Antonio Art Gallery, 5:15 p.m. Through the Guadalupe Cultural Arts Center Visual Arts Annex will sponsor a reception for the "Latinos Tejano" exhibition at 12:30 p.m. Sessions begin Wednesday, January 25, with a special workshop 12:30-4:30 p.m., and will conclude Saturday, January 28, with the 2:30-5:30 time slot. CAA-sponsored sessions, affiliated society sessions, and special interest group sessions are interspersed throughout each day, and will be complemented each evening by numerous receptions and events. Exhibits of books, periodicals, slides, and artists' materials will open Thursday at 9:00 a.m. and close Saturday at 2:00 p.m. The preliminary conference program should be consulted for more information.

It time permits, wrap up the conference on Sunday morning, January 29, and board a bus to Austin. There, after a breakfast of coffee and muffins, proceed to the University of Texas at Austin for a docent-guided tour of the Huntington Art Gallery's Latin-American and Michelangelo collections, followed by a viewing of "Augustus Vincent Tack, Landscape of the Spirit" at the Huntington's Art Building Gallery. A buffet luncheon will precede a visit to the Laguna Gloria Art Museum, and the trip will conclude with a guided architectural tour of the Texas State Capital. Bus leaves San Antonio at 7:45 A.M. and returns at 5:30 P.M. $60.00 (preregistration required). (Have a great time in San Antonio!) --Renee A. Ramirez

From the President

Stepping into the Future

I want to report on the retreat held by the College Art Association Board of Directors during the weekend of September 16. Last spring I proposed a retreat for a number of reasons. First, we have already accomplished, well ahead of schedule, many of the goals contained in the long-range plan that was approved by the membership in 1990. I derive great personal as well as organizational satisfaction from this achievement since as a board member, an officer, and chair of the Capital Campaign Committee, I was deeply involved in both shaping the plan as well as implementing it. Second, I felt it was time to look ahead and determine what the goals of the association should be, not just the year 2,000, the target of the 1990 long-range plan, but beyond the millennium which is, after all, just a little over five years away. Third, the composition of the board has completely changed; the members of the board who shaped the earlier plan have retired, and new members have been elected. I thought it would be useful to develop a fresh consensus about CAA's future directions.

At the retreat the board members began by reviewing the achievements of the past five years. One of the primary goals of the long-range plan was to improve the mainstream inclusion of underrepresented groups in the fields of the visual arts and art history—people of color, individuals from economically disadvantaged backgrounds, and those with varying sexual orientations. CAA now has a fellowship program to help outstanding graduate students—particularly students from these underrepresented constituencies—finish their studies and start their professional lives successfully. We have also established a program that provides travel funds for people of color, regardless of their income, who have been selected as annual conference participants. This program is particularly innovative because it functions as a mentoring activity by providing additional travel funds for protégés of the participants to attend the conferences with their mentors acting as hosts. A third strategy for achieving this goal was to publish a directory of people of color in the visual arts. The directory was published last year and is being revised for a second edition.

A second goal that has been fulfilled has been to improve CAA publications and thus provide better service to members. Color printing has been introduced in the Art Bulletin and for Art Journal covers. Perhaps even more important, the Art Bulletin has funds for additional pages for book and exhibition reviews. Furthermore, CAA News comes out six times a year instead of four, and Camera, which lists available positions, also comes out more frequently. We have also established financial accountability in regard to CAA publications, the costs for which make up a third of the annual CAA budget. A professional publications manager is now a staff member, and rotation and open nomi­nating policies were established for editorial boards. At the same time that circulation has grown substantially and production quality has noticeably improved, costs of producing publications have been brought under control and decreased.

Improving governance and the financial position of the association was a third goal. All committee positions are now open to the membership, and committee members are selected from nominations and self-nominations. The by-laws were revised to reflect current practice and to make the governance of the association more directly accountable to the membership. An investment policy was established, ongoing fund raising was introduced, and regular auditing procedures were put in place.

A fourth goal was to realize the potential in CAA's large and influential membership for making CAA a powerful voice in the various policy debates affecting the visual arts and art history. CAA has emerged as a strong (opponent of) freedom of expression; it is involved in issues of copyright and reproduction; and the association has taken public positions on many ethical issues affecting the membership.

A fifth goal was to attract a wider professional membership and to determine the interests of that membership. Today, CAA includes many more museum professionals, a much larger group of artists, and many more members, both artists and art historians, who are not affiliated with academic institutions.
institutions. The membership has doubled in the last decade. A survey has been conducted to determine the needs and interests of the membership. The results of the survey will be available in a few months.

After reviewing these achievements, the board then began its discussion about where CAA should go from here. We developed a vision of CAA in the year 2014—only twenty years from now.

We projected that CAA would be deeply engaged in electronic information systems—issuing both current publications and new journals electronically; engendering a broad base through which committee work and governance would be achieved much more efficiently with far greater membership participation; and communicating both nationally and internationally to exchange information and carry on advocacy efforts more effectively.

We also saw CAA as part of a network of associations and organizations with shared goals and interests. Everyone was aware of rapidly increasing international interdependence, and also of the growth of CAA's relationships with members worldwide. Thus there are already more than 20, and which meet and hold sessions at CAA's annual conferences. We discussed various options for increasing the size and scope of CAA without making it unwieldy or organization. One of the proposals was to hold more regional conferences or conferences focused on specific topics in addition to the broader annual conference. These conferences would be international, as well as additional proposals were submitted for increasing CAA's role internationally. CAA could be a leader in developing an international electronic network among art history and visual art organizations in different countries.

We envisioned CAA playing a key role in developing an academic community that would make art history and the visual arts more central by the year 2014. We saw CAA as leading concerting attacks against continuing budget cutbacks in art and art history departments and diminishing faculty.

We also envisioned CAA as stepping up its activities to create a society that valued the arts and humanities enough to provide sufficient funding and adequate salaries. This was the first time that the CAA board had ever come together to plan the future. The formulation of these new goals made for an exhilarating weekend. Now comes the hard work. Several committees will be established to work on various parts of a plan, and they will meet during the winter and spring months. By next year at this time we hope to present a new plan for the comments of the membership, we are calling for your suggestions and thoughts about CAA's future. As we develop these deliberations, we are very interested in your ideas. At the moment you can either write or telephone me, but shortly, I'm delighted to say, you will be able to communicate with me electronically. CAA is about to go on line as its first step into this new vision.

--Judith K. Brodsky

Past CAA president Paul Arnold tosses the bocce as other board members look on.

CAA News

New Affiliated Society Joins CAA

CAA welcomes Catalogue Raisonné Scholars Association (CRSA) as an affiliated society.

CRSA was founded in 1993.

Membership: 75. Annual dues: none. Purpose to meet and discuss issues pertaining to catalogue raisonnés. To provide a scholarly forum for those doing catalogue raisonné projects to that problem-solving methods can be shared and discussed.

Gail Levin, 125 E. 84 St., New York, NY 10228.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will be members of CAA.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of such broad, major area of the history of art; it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.

For further information or an application, call or write the CAA office.


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Annual Conference Update

Information Session Added

The Educational Testing Service will be presenting, post-convention session (in addition to the one listed in the preliminary program). "College Board Comparability Study: A High Degree of Comparability of Studio Performance of First Year College Art/School Art, and Advanced Placement Studio Art Students" (chair: Ray Wilkinson, Educational Testing Service) will present the findings of a study of drawings by 100 students from 10 colleges/art schools around the country and 100 advanced placement studio high school students to determine the degree of comparability between the two. Special attention will be given to highlighting the procedures used in assessing the combined groups of students.

Photographer Wanted

CAA is seeking a photographer for the 1995 annual conference, to be held in San Antonio, January 25-28, 1995. In addition to general conference shots, photographs are needed of the awards ceremony, post-convocation reception, M.F.A. exhibition at University of Texas, San Antonio, and other events as necessary. Photographers will receive $350.00 and complimentary conference registration. CAA will pay for film and developing. Send resume and samples of work, if possible, to Publications Dept., CAA, 275 Seventh Ave., New York, NY 10001. No telephone calls.

Deadline: December 9, 1994

Make Your Airline Reservations

American Airlines has been designated the official airline of the 1995 annual conference, and Zenith Travel is the official conference travel agency. American Airlines is offering a 10 percent savings off full coach fare and 5 percent off any published fare to any attendees traveling to San Antonio. For reservations on American Airlines call 800/433-1790 and ask for CAA Starflex # 8801983.

Special discounts are also available on USAir, including the Boston and Washington D.C. buses. You may be eligible for these discounts, you must make your reservations through USAir's meeting and convention desk: 800/334-6444 and request CAA Gold Card # 363023.

Seats are limited and restrictions may apply. When making reservations on American, please specify that the tickets be issued through Zenith Travel. For the flight of your choice and lowest fares available, make your reservations as early as possible. Tickets will be issued by Zenith Travel, 16 E. 34th St., New York, NY 10016.

Fly American and win a pair of free tickets! Two coach tickets to any European or South American destination served by American Airlines will be given away to a conference attendee who flies to San Antonio on American. To be eligible, you must make your reservation through the Star file, and tickets must be issued by Zenith Travel. The winner will be notified by April 1, 1995.

Housing

CAA has reserved a substantial block of rooms at the Marriott Rivercenter, Crockett, Hyatt Regency, Menor, and Sheraton Morgan hotels. The riverfront is the headquarters hotel, and the others are located within easy walking distance of both firearms. The convention center is the meeting and convention desk: 800/433-1790 and ask for CAA Starflex # 8801983.

Details information on housing, registration, and conference program are provided in the conference preliminary program, which was mailed to all members in mid-October. To be eligible for special conference rates, you must make your reservations through the housing.
The Placement Maze

Job hunting at CAA's annual conference can be an exciting, challenging, confusing, and frustrating experience. The following information is based on advice from CAA members experienced in the search and interview process, can serve as a compass, which will guide you through the maze that is job placement.

Where to Start

As soon as your issue of CAA Careers arrives, read through the entire section in your area of concern, and do not be overly hasty in selecting the positions that most appeal to you. In fact, given that many candidates have strengths and backgrounds in more than one area, do not just select positions on the basis of the initial listing category; read across before time runs out.

Be sure to research thoroughly the institutions with which you will be involved; read up on the faculty, publications, and study the programs, faculty, etc. Know whether art and art history are separate departments, whether there is an art gallery or university museum, etc. Your library should have most catalogs and directories. Also, friends who have studied or taught at the schools in question to get inside information.

Preparing for the Conference

After receiving CAA's annual conference information in the preliminary program, reserve a hotel room immediately. Hotels get booked up faster than you might think. If you can afford the conference headquarters hotel, you'll have a private phone and a room close to the job and interviewers lists, which come out early and can be arranged on the same building as most of the interviewers. Staying in another hotel may mean waiting in line to use hotel telephones. It is helpful to bring a roll of quarters for pay phones, and a good supply of note paper, pens, paper clips, etc.

During the Interview

As you participate in the interview, keep mind what you have read about the school and the job, what the department is looking for, and be prepared to respond as to how you fit the position. Prioritize your talents for each job to ensure that your major points come across before time runs out. Some questions that are frequently asked in and outside of your field do you employ? Given the broad range of your work, what ties it together intellectually? Discuss "X" (a recent important publication or event in your area). At what kind of institution would you most like to teach? How do you feel about moving to "X" (city of new job)? Where do you see your field going? What are your strengths and weaknesses? What are your long-range goals? What do you hope to accomplish in the first year? Do you have any particular learning or teaching experiences that would be difficult to incorporate into a classroom setting? (Faculty advisors need to be involved in analyzing and assessing their own learning needs, as well as in helping students do the same.)

The Conference

Poughkeepsie, NY 12601; 914/437-5799; IN%NIPIKE@VASSAR.EDU.

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regarding the conference interview still applies. Do not negotiate too hard about conditions and contract terms for a job you have yet to be offered.

When asked to lecture on campus, it is appropriate to ask about the ground rules in advance, in the form of a teaching session or a professional seminar before you. How long is it to be, etc. This is crucial. Likely in the command of the visual material, and a rapport with your audience is what they are looking for—other words, evidence that you can teach. If you do not read your lecture, as is usual, the question-and-answer period afterward becomes particularly important in showing how you interact with an audience. Try to anticipate questions. Some will presumpatively addle the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake. While on campus, you are being interviewed all the time, even when at a cocktail party. Ask to meet with students and find out what they want from you. Although you will probably be meeting with different groups—faculty, administrators, graduate and undergraduate students—each with their own interests and points of view, do not invent a different persona for each. They will be comparing notes and perceived experiences will make you appear lacking in experience levels and 84 percent required a Ph.D. or master's degree. Nonacademic positions continue to represent better employment opportunities for those not holding higher degrees. Only 27 percent of nonacademic positions required a doctorate-level degree; another 54 percent specified a master's degree.

Hiring Reports

Hiring institutions listing any positions in CAA Careers are invited to complete a statistical questionnaire that provides a broad description of the applicant pool and subsequent (final) appointments. Of the 419 completed questionnaires received, 66 positions were canceled, postponed, or reported not yet filled.

The hiring situation is still competitive, however, is a decrease in the number of hiring positions offset by an increase in the number of entry-level positions.

Areas of Specialization

Of the 255 art historian positions listed, 23 were in ancient and medieval; 27 in Renaissance and Baroque; 33 in 19th- and 20th-century Europe; 7 in art of the United States; 13 in art of Africa, Oceania, and the Americas; 29 in art of Asia; and 13 in architectural history.

One final caution—a job offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move. And good luck!

Things Are Looking Up: Job Market Stabilizes

During the 1993-94 academic year, 1,055 positions and opportunities were advertised in CAA Careers and at the annual conference placement service. In an attempt to discern trends in hiring, CAA evaluates the positions listed and employers' hiring reports, which are then compared to statistics of previous years.

The past academic year, universities, colleges, and visual arts employers listed 543 vacancies for artists, 255 openings for art historians, and 124 employment opportunities for nonacademic positions—curatorial, museum, and gallery directors, art librarians, art educators, and art administrators. These 1,055 positions represent an increase of 5 percent over the 1,002 positions advertised last year.

The College Art Association continues to provide a valuable service to those seeking employment in academia and for those institutions looking to hire qualified artists and art historians. Hiring institutions report that over 55 percent of final appointments were respondents to notices placed in CAA Careers.

1993-94

1992-93

1991-92

Average Starting Salaries for Art Historian:

Full Professor

$43,719
$41,858

Associate Professor

$33,979
$32,561

Assistant Professor

$31,925
$29,561

Lecturer/Instructor

$30,105
$27,287

# of art historian positions:

39:1
48:1
75:1

# of artist positions:

110:1
123:1
96:1

# of nonacademic positions:

54:1
50:1
48:1

# of vacancies:

8:1
8:1
71

1993-94

1992-91

1991-92

Average Starting Salaries for Artists:

Full Professor

$14,130

Associate Professor

$13,351

Assistant Professor

$13,385

Lecturer/Instructor

$9,302

Average Starting Salaries for Artists:

Full Professor

$14,130

Associate Professor

$13,351

Assistant Professor

$13,385

Lecturer/Instructor

$9,302

*Statistical significance

Positions listed in Careers are for the most part entry-level positions: lecturer/instructor or assistant professor. Because the sample size of those positions was larger than the higher-level positions, the averages given here are probably better representations of starting salaries. The salaries reported, however, to the association by employers should not be considered a representative sample of the field.

Of the 200 completed questionnaires for artist positions, 34 percent were tenure or tenure track positions, and over 75 percent of the positions were for 1 year or more appointments. For art historians, 55 percent of the 98 positions filled were tenure or tenure track positions, and 89 percent of the positions were 1 year or more appointments. Only 60 percent of the 55 reported nonacademic positions were limited to 1 or more year appointment terms.

Conclusion

The information gathered through CAA's placement services is representative of its field, after four years of decreasing job opportunities, the employment picture has finally stabilized. We would hope to see further improvement in hiring over the next twelve months. Though artists and art historians still face a competitive market, jobs are available in academia as well as in museums, galleries, and other visual arts organizations. Competition was stabilized due to hiring institutions reporting little or no change in the ratio of applicants per job opening. What becomes apparent, however, is a decrease in the number of higher-level teaching positions offset by an increase in the number of entry-level positions.

CAA NEWS NOVEMBER/DECEMBER 1994

CAA NEWS NOVEMBER/DECEMBER 1994
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 making of art, that is to say, it 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.

First and foremost, the profession demands from the recipient of the M.F.A. a certifiable level of professional proficiency and the ability to make art. However, having earned the degree does not necessarily guarantee an ability to teach this very complex subject to others. When toward the M.F.A. has been concentrated in a particular medium, there should be complete professional mastery of that medium. The generalist, whose preparation has been broader and less specialized, must still meet the critical demands of the profession by convincingly demonstrating expertise and knowledge in a number of areas. The need for thorough training of the mind, the eye, and the hand is self-evident. The remainder of this document outlines specific standards and requirements for the M.F.A. that are approved and understood by the CAA Board of Directors.

Degree requirements

Definition of Credit

Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed in order to reconcile the different academic record-keeping arrangements that exist throughout the nation. The College Art Association recognizes a standard in which one semester credit represents three hours of work per week (over a semester of at least fifteen weeks) (one-quarter credit is the equivalent of 66 percent of a semester credit). Work toward credit may take place in formal classes, critiques, and technical workshops, or may be independent studio activity. While the above average time spent between formal and independent options is a decision that must be made by the faculty, who should take into account specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per credit must be met.

Credit Requirements

The minimum requirement for the M.F.A. is 60 semester credits of coursework (as opposed to the 90 quarter credits), including courses in art history and cognate areas of study. These credits may include any coursework that is required as make-up for undergraduate deficiencies.

Undergraduate degrees (B.A., B.F.A., B.S., B.Ed.) differ in disciplinary distribution much as they are left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses so as to provide the most sound education possible. At the same time, the student is expected to meet standards and standards that should be considered in every program of study.

Graduate examination boards have the responsibility of structuring courses and course sequences in studio disciplines to lead to a high degree of professional competence. This goal may be met through concentration in any specific discipline (painting, sculpture, performance, ceramics, video, etc.) and/or by intelligently designed interdisciplinary programs of study. For the latter, it should be stressed that the range of coursework at the graduate level may require or take into consideration undergraduate studio outside traditional art studio areas (video and computer-based art, for example). Thus, the total semester credit requirement is recommended for the undergraduate/graduation program leading to the M.F.A. in studio art in order to have it recommended to include appropriate course work relevant to new genres of practice. Above all, recommendations are not absolute minimum requirements, but provide reasonable guidelines for those concerned with maintaining the standards of the profession.

In addition to the required number of credits, which are essential, the M.F.A. at a terminal degree demands a level of maturity that can develop only from study over an extended period of time. It is strongly recommended that there be a balance between classes with scheduled meetings and those that are supervisory; the preceding fifteen weeks of the M.F.A. entirely or supervisory courses and individual critiques must be discouraged, as this format does not lend itself to sustained intellectual, artistic, and theoretical exchange. Moreover, CAA strongly recommends that two years of study for the degree be considered as an absolute minimum, with three years preferable and advisable.

Studio Curriculum

It is not the intention of CAA to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. However, the distribution must be left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses in order to provide the most sound education possible. At the same time, the student is expected to meet standards and standards that should be considered in every program of study.

Quality of studio preparation can best be judged on the basis of careful and suitably concerned with maintaining the standards of the profession.

Admissions

Preadmission Preparation and with Deficiencies

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

While many institutions consider the B.F.A. degree a prerequisite for the M.F.A., experience shows that there is a difficult problem of providing satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on or off campus. Even when space from art history and in some respects cannot be separated from it, another crucial part of an artist's education is the recognition and external comparison are among the means by which artists evaluate their ideas, processes, and/or the objects they make; these skills cannot be lost entirely to art criticism or casually grasped as assumptions. A large part of criticism of self and others is verbal (in many cases, a major component of a work of art may be verbal); therefore, verbal skills must not be ignored. The need for continual verbal criticism, and self-appraisal is evident in the careers of most artists is self-evident.

Other disciplines of educational value to the student should also be encouraged where relevant, and may in some cases replace art history, theory, and/or criticism courses. In addition to helping students design their programs of study, the faculty must consider all of their individual needs and advise M.F.A. candidates to take full advantage of appropriate resources in areas both in and outside the visual arts. Given the opportunities available in the M.F.A. granting institution, guiding them to learning in such cognate areas as will augment the total educational experience.

Theses and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required. However, a critical statement, in writing, on the student's work, its development, and its cultural and historical references should be treated as a logical alternative.

Comprehensive, out-of-class art History examinations, whether oral or written, should not be required. High-quality performance in coursework itself can be counted as an assurance of the student's having a good working knowledge of the material.

Graduate Exhibitions

As a final step prior to receiving the degree, each M.F.A. candidate should be required to mount a substantial exhibit of his/her work. This problem is faced on a difficult problem of providing satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on or off campus. Even when space from art history and in some respects cannot be separated from it, another crucial part of an artist's education is the recognition and external comparison are among the means by which artists evaluate their ideas, processes, and/or the objects they make; these skills cannot be lost entirely to art criticism or casually grasped as assumptions. A large part of criticism of self and others is verbal (in many cases, a major component of a work of art may be verbal); therefore, verbal skills must not be ignored. The need for continual verbal criticism, and self-appraisal is evident in the careers of most artists is self-evident.

Other disciplines of educational value to the student should also be encouraged where relevant, and may in some cases replace art history, theory, and/or criticism courses. In addition to helping students design their programs of study, the faculty must consider all of their individual needs and advise M.F.A. candidates to take full advantage of appropriate resources in areas both in and outside the visual arts. Given the opportunities available in the M.F.A. granting institution, guiding them to learning in such cognate areas as will augment the total educational experience.

Theses and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required. However, a critical statement, in writing, on the student's work, its development, and its cultural and historical references should be treated as a logical alternative.

Comprehensive, out-of-class art History examinations, whether oral or written, should not be required. High-quality performance in coursework itself can be counted as an assurance of the student's having a good working knowledge of the material.

Graduate Exhibitions

As a final step prior to receiving the degree, each M.F.A. candidate should be required to mount a substantial exhibit of his/her work. This problem is faced on
and other relevant matters concerning the specific make-up of the degree program, pointing out the various guidelines previously outlined in this document, including the minimum of 60 graduate credits, and other curricular requirements.

The M.A. as a Qualifying Prerequisite
Some institutions use the M.A. degree (30 credits) as a qualifying prerequisite for final acceptance into M.F.A. candidacy, allowing the student to apply the earned credits toward the higher degree. This practice is legitimate only if the quality of work toward the M.A. is acceptable within the terminal degree standards, and if total degree requirements are ultimately met.

Graduate faculty

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 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 become familiar with the tools of their trade, but also have access to all shops, ready and available technology and full range of available technology and full range of available technology.

Financial support

It is inappropriate, within the limits of this document, to deal at length with the important subject of graduate assistantships and other forms of financial assistance. At the same time,CAA wishes to enunciate two principles that have direct bearing on the question of standards in M.F.A. programs:

1. No graduate academic credit should be given for teaching or other assistance work for which pay is received.
2. When graduate faculties distribute assistantship assignments, they must consider with care the hours each week students are to devote to their studies 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. Undue interference with the right of students to pursue their primary mission in graduate school is both unfair and unwise.

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 exhibitions, medium. Please include CAA membership. Photographs are welcome but will be used only if space allows. Photographs cannot be returned.


ABROAD/


MIDWEST/


Peter Olsen, South Bend Regional Museum of Art, South Bend, Ind., December 10, 1994-


NORTHEAST/


Ian Reem, Sculpture Center, New York, October 11-November 8, 1994.


Mary Putman, Recreational Area, acrylic panel, 40 x 60", 1994.


Jocelyn Ryan, University of Texas at Tyler, September 20-October 21, 1994. "Images from the Water," Paintings Based upon Journeys in the Water."


Martin Boyle, Painters, oil on linen, 64 x 42 1/2", 1994.

Peter Green, At What Expense, 1993, pastel/pencil.


SOUTH/


Jocelyn Ryan, University of Texas at Tyler, September 20-October 21, 1994. "Images from the Water," Paintings Based upon Journeys in the Water."

People in the News

Howard McFaddin Davis, 1914-1994

Howard McFaddin Davis, Morris-Colgate Professor Emeritus of Art History at Columbia University, died September 8, 1994, at the age of 79. He had served on the Board of Directors of the College Art Association as secretary (1957-59) and then as vice-president (1960-64).

Howard was a legendary teacher. His classes on Italian Renaissance painting, and on Northern Renaissance paintings, were held in an essential part of a Columbia education, and generations of Columbia students graduated with an unexpectedly deep appreciation of the art of Giotto and Jan van Eyck. Often honored for his teaching, he received Columbia's Mark Van Doren Award in 1968 and the Great Teacher Award of the Society of University Gilds of Columbia in 1970. In 1994 his College Art Association presented him with its award for the Distinguished Teaching of Art History.

At Columbia Howard was one of the early designers of the course known as Art Humanities, "masterpieces of Western art," which is an integral part of Columbia's core curriculum. He initiated generations of graduate students and new assistant professors into the art of teaching and the immense values of the study of art, as the College Art Association citation recognized.

Howard's career on Italian Renaissance painting was famous as a nearly monographic exploration of the art of Giotto. His students were taken through the treasures of the Arena Chapel panel by panel by a master who intuitively recognized and understood each of the painter's decisions; he was sensitive to the subtlest nuances of pictorial structure, in which he always displayed the creative intervention of the artist. Exploring the inner workings of a painting by Jan van Eyck with his students, he once left the lecture room to observe a small insect on the wall. His eyes seemed to become transparent as he opened a paintings to his students and invited them in.

Despite his published books, Howard's early article on "Fantasy and Irony in Peter Bruegel's Dance," (1943) offered new critical perspective in the understanding of that art, and his paper on "Kreisly to the Paintings of Giotto (1970) has become one of the classics in the literature.

It is typical of the range of Howard's interests and talents that the artist to whom he was actually most passionately devoted should have been Gianlorenzo Bernini. He was responsible for introducing Bernini into the syllabus of Art Humanities long before the Baroque master became a standard part of the art history curriculum. Howard's Fullbright grant to Italy in 1950-51 was for a study of theatricality in the art of Bernini, and only his own industry may have deprived us of a book on the most fascinating and original figure. In Rome he met Richard Wiltzower, who was then working on his own Bernini monograph; that encounter with the great scholar (who was to become his colleague and chairman only five years later) led Howard to devote his own project toward the end of his career. However, and appropriately, at a symposium in 1989 to commemorate the twentieth anniversary of Wiltzower's retirement from Columbia—Howard presented "Bern on the Tomb of Urban VIII," (1989). In 1990 he had observed the rare small life-size bust on that monument, which, he said, was his favorite. He was so impressed that he invited the bust to the Art Humanities course, where it would be on display until the occasion of his memorial. It was, with Howard's modesty, the only way that allowed him to remain so silent about his discovery for so long.

Howard Davis was born on September 18, 1914, in Baltimore. He studied at Princeton, earning his B.A. in 1936 and his M.A. in 1939, when he joined the curatorial staff of the Metropolitan Museum of Art. In 1944 he was appointed to the faculty at Columbia, where he served as chairman of the Department of Art History and Archaeology from 1968 to 1972 and was named Morris-Colgate Professor of Art History in 1980. On the occasion of his retirement a symposium was held in his honor at Columbia in 1985, with papers presented by ten of his former graduate students; the proceedings were published in the journal Sawyer (Fall 1983).

—David Bowd

Dorethy Beuthe, best known as a sculptor of Surrealistic and geometric abstractions in bronze and wood, died September 22, 1994, at the age of 92. Born in Cleveland, Ohio, Beuthe began her artistic career as a painter and a sculptor, and after moving to New York embarked upon a career on the stage. While working Old Broadway and taking classes at the Art Students League, she met such artists as Arthel Gorgy, Stuart Davis, as well as an ambitious young sculptor named David Smith, whose married in 1927. While married she produced paintings depicting塞西尔’s domesticity as well as a series of ink drawings of domestic figures surrounded by voluminous and unruly, which she called "Dustman Series." After divorcing Smith in 1935, she created her first sculpture in 1935 and was soon represented by the Wilder Gallery in New York, where she remained until 1939. She had solo exhibitions at the Jewish Museum in New York, 1940, and the Phillips Collection, Washington, D.C., 1961, among other places. She was interviewed for the "Art and Old Age" issue of Art Journal (Eating, 1994), where she explained, "I never was taught anything; I would tell me anything. I didn't need the mind, it was in my hand and knew what to do."
Grants, Awards, and Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant, award, or honor received must be from an institution that you are a CAA member.

Shawn Dall has been promoted to associate professor of art history at Penn State Erie, The Behrend College.

Kate Ehr has joined the faculty of the art and design department of Columbia College Chicago. She was formerly curator of Asian art at the Metropolitan Museum of Art, New York.

Michelle Hannon, former associate professor of French and comparative literature at the University of California, Davis, has been named to a newly established chair of French at University College London.

John F. Lamberg-Karlovsky has been promoted to assistant professor in the Department of American Art and Archaeology; Hans J. Miegroet has been appointed assistant professor of Roman art and archaeology; Ingrid Liljgren is assistant professor of Byzantine Studies at Dumbarton Oaks, Washington D.C.

Cornelia Hemburg is curator at the Gallery of Art at Washington University at St. Louis.

Tan Mills has been appointed director of the Cohn Art Gallery and assistant professor of art at the State University of New York, Fredonia.

Certe Barbas has been promoted to associate professor and curator in the Department of American Art and Archaeology; Michele Mosca has been appointed professor of painting and sculpture at the Institute of Fine Arts, New York University.

Barbara Ross has been promoted to park superintendent at the Art Institute of Chicago, where she will be responsible for all curatorial matters.

Lucyelle Chiles has been appointed executive director of the Isabel O'Neil Studio Workshop for the Art of the Painted French, New York.

Jeanne Philibert has been named assistant director for the fellowship programs at the Center for Advanced Study in the Visual Arts, National Gallery of Art, effective June 1994.

Museums and Galleries

Michael Conforti has been named director of the Visual Arts and Studies, National Endowment for the Arts, Washington, D.C.

Vidya Deheja has been named curator of South and Southeast Asian art at the Arthur M. Sackler Gallery and Freer Gallery of Art, the two national museums of Asian art at the Smithsonian Institution, Washington, D.C.

Marianne Donovan has been appointed director of the Morton D. May Gallery at Michigan State University, East Lansing.

Bobbi Doherty has been named executive director of the National Academy of Design, New York City.

Cheryl Koss Foundation postdoctoral fellowship in Chinese Civilization for research on Chinese Pourcel Art: Illustrations.

Marianne Pemstein Schneider, professor of fine arts, Georgetown University, has been appointed to President Bush’s Committee on the Arts and Humanities.

Academe

Margaret Carroll is chair of the art department at Wellesley College, Wellesley, Mass., for the academic years 1994-95 and 1995-96.

Jill Krementz has been named a visiting scholar at the University of California, Berkeley.

The department of art history at Duke University announces the following faculty changes: Stanley Abe has been appointed assistant professor of East Asian art; South Curnock has been appointed assistant professor of Roman art and archaeology; Hans J. Miegroet has been promoted to associate professor with tenure.

Deborah E. Acosta has been named director of the University of Illinois at Urbana-Champaign University Museum.

Cynthia Perrin Schneider, professor of fine arts, Georgetown University, has been appointed to President Bush’s Committee on the Arts and Humanities.

Donnie Lingas has been appointed the Joseph C. and Alfred H. Marks professor of art and director of the Morris Museum of Art in Augusta, Ga.

Kimberly S. Finch has been named the fifth Peter Krueger–Clayton’s Fellow for study in residence at Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. She will conduct research on “Dancing 17th and 18th Century Western European Silk.”

Barbara R. Frank, State University of New York at Albany, has been awarded an NEH fellowship for her project, “Women of the Northern World: Linking the Siping Culture with Women’s History.”

Kira Lynn Harris has been awarded a 1994-95 Artists-in-Communities grant by the California Arts Council that will fund a month-long residency at the Jackie Robinson Community Center in Pasadena, Calif.

Allan Hiltunen, Georgetown University, has received a travel grant from the International Research Foundation for Chinese Studies for his project, “Influences in the art work of the Russian painter Ivan Répine at an international symposium in Moscow.

Geraldine Johansson has been awarded the Harry Moore Foundation Fellowship in the History of Sculpture at University College, London.

Karen Klaber, curator of collections, Jewish Museum, New York, has been awarded a 1994 NEA Fellowship for Museum Professionals. He will conduct research on the commission for exhibitions in Europe and America from 1979 to the present.

Paul Longobardi, associate professor of art, University of Tennessee, Knoxville, has been awarded a 1994-95 NEA Fellowship/Regional Visual Arts Fellowship in painting.

Jane Mackelprang has been named a visiting professor at the University of Oregon, where she will teach in the Department of Art and earn a Ph.D. in art history.

Lauren Van Ness, associate professor of art history, University of California, Berkeley, has been awarded a summer grant from the Samuel H. Kress Foundation and the Publications Committee of the Department of Art and Archaeology, Pennsylvania University, for her forthcoming book, Art and Spirituality in Counter-Reformation Rome: The spine and Painted Chapels of S. Maria Maggiori.

Loulou Rice has been awarded an Andrew W. Mellon Foundation grant for the Academic Year in Rome for 1994-95.

Ann Marie Rosenberg has received a 1994 fellowship from the Rockefeller Center for International Studies to conduct research in Damascus, Syria, and an art residency at the Rockefeller Foundation, Bellagio Study and Conference Center, Lake Como, Italy.

The department of art history at Duke University announces the following faculty changes: Stanley Abe has been appointed assistant professor of East Asian art; South Curnock has been appointed assistant professor of Roman art and archaeology; Hans J. Miegroet has been promoted to associate professor with tenure.

Lucyelle Chiles has been appointed executive director of the Isabel O’Neil Studio Workshop for the Art of the Painted French, New York.

Robert Bankin, instructor in art history and drawing, Parsons School of Design, New York, has been awarded a Cultural Coalition of States Island/New York City Foundation for New York Art Development Fund grant to paint a mural in Stuyvesant High School.

Robert Anna Bau is awarded the Javits Choice Award for painting, mixed-media works on paper, at the San Francisco Women Artists Gallery, October 1994. Her work has also been selected by the U.S. Department of State’s Art in Embassies program for exhibition at the American embassy in Kuwait.


Paul Cailey has been awarded an artist residency in Japan by the Chicago Arts International Program. He will study the Artaicell wall and plans to concentrate on producing a body of work that will include watercolors and drawings.

Veghilia Derybeyery has been awarded a 1994–95 individual artist grant from the Georgia Council for the Arts for painting.

David Dreiling, adjunct professor of art, School of the Art Institute of Chicago, has been awarded an NEA Regional Visual Arts Fellowship in painting.

Mary-Lynn Dolmas, assistant professor, University of Oregon, will be the 1994-95 fellow in Byzantine Studies at Dumbarton Oaks, Washington, D.C.

Nancy Macino, associate professor of art, Scripps College, was awarded the Mary Wig Johnson Faculty Achievement award for her artistic installation, “The installation of the Melleno,” and a faculty research grant to develop a video project titled “Talking the Bees.”

Pietro C. Mazali, deputy director, Praxidike di Bres, Milan, has been awarded the Amianni Henneman Award for Excellence in Leonardo’s Studies.

Julia M. Montemurro has received a 1994 Community Arts Awards Program grant from the City of Chicago, Department of Cultural Affairs.

Julia K. Murray, associate professor of art history, University of Wisconsin-Madison, has been appointed a 1994-95 Smithsonian Senior Fellow and was awarded an AGBU-Ching Chichi Kios Foundation postdoctoral fellowship in Chinese Civilization for research on Chinese Pourcel Art: Illustrations.

Haydée Vidal-Sanavon has been awarded third prize in the Biennial of Visual Arts sponsored by the National Banking Company of Panama. The prize allowed her to travel to receive her award.
Grants and Fellowships

Getty Center Fellowships provide support for graduate and postgraduate students whose areas of research complement the programs and resources of the Getty Center. Professional fellowships are awarded to those who expect to complete their dissertation within the fellowship year. Postdoctoral fellowships are available to recipients of a doctorate in the humanities or the social sciences within the past three years. For information: Center Fellowships, Getty Center for the History of Art and the Humanities, 410 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-3455. Deadline: December 1, 1994.

The McKnight Distinguished Fellowship Program provides an annual stipend of $15,000 and up to $5,000 per year in tuition and fees for African-American citizens to pursue a Ph.D. degree at one of 120 major universities. Applicants must be U.S. citizens holding a bachelor's degree from a regionally accredited college or university. Special consideration will be given to applicants whose historical interest is in art history, art education, art management, and the history of African-American art. Information: McKnight Foundation, 2330 7th Ave., Minneapolis, MN 55405. Deadline: February 1, 1995.

AIDS Travel Grants are available to assist scholars in all fields of the humanities and humanities-related social sciences to participate in international meetings held outside the U.S. and its dependencies. The grants are $300 and are intended to offset travel from and return to the U.S. and other essential expenses of attendance, such as registration fees, food, and lodging. Applicants must hold the Ph.D. or terminal degree in their field, must be citizens or permanent residents of the U.S. and must be scheduled to present a paper or to have some other major, official role in the meeting. For application information: Office of Fellowships and Grants, AIDS, 328 E. 45th St., New York, NY 10017-3398; or call 212/949-8098. Deadline: for receipt of applications, February 1, 1995.


The Walter Read Hovey Memorial Fund at the Fairfield University, Connecticut, awards an $8,000 fellowship for summer study. Information: Office of the Dean, Fairfield University, Department of Fine and Performing Arts, Fairfield, CT 06430. Deadline: December 31, 1994.

The Claudia de Heuck Fellowship, of $15,000, is awarded annually by the National Gallery of Canada's Canadian Centre for the Visual Arts. It is open to teachers, artists, scientists, art historians, curators, conservators, and other scholars who have at least a M.A. or M.F.A. or equivalent, and who have proven experience, through publications, exhibitions, or other means, in exploring the creative interactions between art and science. For information: National Gallery of Canada, 380 Sussex Dr., Ottawa, Ontario, K1N 9N4; 613/990-1910; fax: 613/990-1910. Deadline: February 28, 1995.

Call for Manuscripts

Essay on 20th-Century Jewellery: Submitting $1,500 award available for individual or co-authored essay written by an art or art history student currently enrolled in a degree or diploma program. Essay will be published in October 1995 issue of Jewellery on Art magazine. Application and essay information: Gertrude Grace Sill, Fine Arts Dept., CNS 19, Fairfield University, Fairfield, CT 06430. Deadline: February 1, 1995.

Information Wanted

John Habletie (1846-1910), a trumpet field painter from New Haven, Conn., is the subject of a monograph that will be written by a graduate student in the Visual Arts. Family photographs, objects, or information about John Habletie would be gladly sought on the subject. His life, his works, and his family. Contact: Gertrude Grace Sill, Fine Arts Dept., CNS 19, Fairfield University, Fairfield, CT 06430.