

CAA newsletter

Volume 2, Number 1

March 1977



Photo: Minerva Navarrete

HIGH SPIRITS at the Los Angeles County Museum reception.

1977 annual meeting report

"In its infinite wisdom the Board of Directors more than four years ago chose as the site of the 1977 CAA annual meeting the one place in the country that is enjoying balmy weather." With these opening words of his welcoming address at Convocation, CAA President George Sadek probably best characterized the reason for the good spirits and good cheer that pervaded the Los Angeles conference.

It was hard to be grumpy in the face of all that sunshine, and—with the exception of a hotel telephone system that was practically non-functioning and four buses that stood infuriatingly empty (they belonged to another company) as lines waiting to get to the Getty grew longer and longer—there was not much reason to be. Smaller attendance (less than 3,000, compared with about 4,000 in Chicago and 5,500 in Washington) made for shorter lines, greater intimacy, and generally less confusion. And an extensive program of tours and receptions, arranged by the Local Committee under the chairmanship of Kenneth Donahue, gave everyone the opportunity to enjoy fresh air, fresh art, and a remarkable array of fine free food (submarine sandwiches at the Getty; Mexican-inspired dips and a superlative quiche at the Los Angeles County Museum of Art). Bars, as usual, were on a cash basis. Business, as usual, was brisk.

Art history sessions ranged from Mycenaean art to Minimalism, with an unusually and not

surprisingly well-attended stop at "Homosexuality in Art." Studio sessions covered painting, performance, criticism, and teaching programs. Again, it was no surprise that the session on alternative job possibilities was particularly popular. (What was surprising was that the session concentrated on constructive suggestions rather than complaints; so much so that it spilled over into an impromptu informal in the afternoon.) What was said at sessions, by whom, and how well will be covered in detail in the Summer issue of *Art Journal*. For the moment, we'll confine ourselves to some simple statistics and mechanics:

There were 2,000 paid registrants at the meeting. An additional 700 applicants using the placement bureau and about 300 exhibitors and speakers (who receive complimentary registration) make up the rest of the estimated 3,000 attendance. Of those registered, almost 700 came from California; last year, in Chicago, it was less than 100. Only 130 New York State residents were registered in Los Angeles, as contrasted with almost 300 the year before. Unfortunately—or fortunately—our statistics don't go back beyond that.

As usual, some people objected to having to wear or show badges for admission to sessions (we try to make them as aesthetically inoffensive as possible, honest!). However, since there do seem to be a number of people who want to at-

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CAA awards

The Association's awards for excellence in art historical scholarship and criticism and in the teaching of studio arts and art history were presented at Convocation ceremonies held at the Los Angeles County Museum of Art on February 4.

This year marked the inauguration of the CAA award for Distinguished Teaching of Art History. Its first recipient, Alexander Soper, has taught graduate and undergraduate students for more than forty years and is currently Professor of Oriental Art at the Institute of Fine Arts, New York University. The Distinguished Teaching of Art Award, established in 1973, went to painter Grace Hartigan, who since 1965 has been resident artist at the Maryland Institute Graduate School of Painting.

The Charles Rufus Morey Book Award for the most distinguished work of scholarship in the history of art published by an American or Canadian during 1975 was presented to Marilyn Aronberg Lavin for her *Seventeenth Century Barberini Documents and Inventories*. The Arthur Kingsley Porter Prize for the best article by a scholar under thirty-five years of age appearing during 1975 in *The Art Bulletin* was awarded to Catherine Wilkinson for "The Escorial and the Invention of the Imperial Staircase." Amy Goldin, of *Art in America*, received the Frank Jewett Mather Award for distinction in art and architectural criticism. The citations read as follows:

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LISTING OF MFA PROGRAMS

A non-evaluative directory of MFA programs offered by more than 100 institutions. Includes information on admission requirements and criteria, areas of concentration, degree requirements, fellowships, assistantships, tuition, application deadlines, etc.

Single copies: \$1.00 each
Institutional bulk orders
5-19 copies, 75c each
20 or more copies, 50c each

Postage and handling included in price.
Prepayment required. Send orders to
CAA, 16 East 52 Street, N.Y.C. 10022

annual meeting program guidelines

The following guidelines were adopted by the CAA Board of Directors on April 24, 1976 and shall become effective for the 1978 annual meeting.

A. Cycles. We currently meet on a four-year cycle, as follows: New York City, East Coast, Mid-West, West Coast.

B. Program Chairmen

1. There are three program chairmen: Art History Sessions) including museum sessions) Studio Sessions (including criticism sessions) Social Events (tours, receptions, etc.)
2. Program Chairmen are appointed by the President of the CAA. (During the President's second term, the appointment is made in consultation with the Vice-President.) The chairmen are announced by the Fall meeting of the Board *ca.* 15 months prior to the next scheduled meeting (*i.e.*, chairmen for the 1978 annual meeting must be announced by the Fall Board meeting in 1976). This information is made known to the membership in the first subsequent newsletter.
3. Insofar as possible, all Program Chairmen shall be local to the area in which the meeting will be held.
4. Program Chairmen should consult with each other concerning conflict and balance of programs. During the years we meet jointly with SAH, the CAA Art History Program Chairman should consult with the Program Chairman for SAH with the purpose of planning a truly joint meeting and not simply a proliferation of simultaneous sessions.
5. Insofar as possible, Program Chairmen should take into consideration the appointment of session chairmen who are accessible to the area in which the meeting will be held. Part of the rationale for this is that while the CAA is a national organization, it is legitimate to focus attention upon the strengths and achievements of specific areas in our periphrasies around the country. A second reason relates to the limitations on funds available for travel to the annual meeting (*see* section E).
6. By adhering to the principle of planning by individual Program Chairmen rather than planning-by-committee, the Board reasserts its support of the intelligence, integrity, and even idiosyncrasy of the individuals chosen to fulfill those positions. With that bias firmly understood, it is suggested that Program Chairmen make some attempt to ascertain and to respond to the current interests of the CAA constituency. (These interests are to some degree reflected in attendance reports from previous annual meetings, areas of specialization indicated on c.v. forms and statistical surveys, etc.) Program Chairmen may, if they wish, consult with relevant related organizations concerning specific program areas (e.g., The American Committee for South Asian Art, The American Society for Spanish Art Historical Studies, etc.). Such consultation does not, however, delegate to these organizations either veto power or formal advisory function.
7. The Program Chairmen select all individuals to chair both the formal and informal

sessions. They should not allow a person to chair more than one session, either formal or informal. The same individual may not chair either formal or informal sessions two years in a row.

8. Tentative programs should be submitted to the Board at its Spring meeting prior to the annual meeting. The Program Chairmen need not be present at this meeting. The tentative program will be announced to the membership in the first subsequent newsletter.

9. Once programs have been accepted by the Board and announced to the membership, no formal sessions may be added. Should an individual session chairman subsequently wish to resign or to cancel his session, the Program Chairman may either reassign that topic to another chairman or drop the session altogether.

10. The Art History Program Chairman is responsible for recommending a coordinator for student projectionists and ushers.

11. The Program Chairman for Studio and the Program Chairman for Art History receive a complimentary hotel room during the annual meeting. They may also receive reimbursement for telephone, postage, and other out-of-pocket expenses.

C. Individual Session Chairmen

1. To encourage the participation of senior scholars, chairmen are encouraged to invite at least one but no more than two papers for their sessions. The rest of the "slots" must be filled by those who have responded to the Call for Papers.
2. If chairmen receive good papers which they are unable to use, they are encouraged to pass them on to the chairman of an appropriate session well before the preliminary program deadline. (Usually around October 15.)
3. No one may participate more than once in any of the formal sessions. (This includes both panel and paper sessions.) If duplication occurs (and this usually can't be ascertained until the preliminary program is in), one of the chairmen must come up with a substitute.
4. Session chairmen are encouraged not to accept a paper by anyone who has given a paper in the previous year or to accept as panelists anyone who has been a panelist during the previous year. (For art history sessions this can easily be checked in the index to the abstracts. For studio sessions the CAA office will supply an alphabetical list of all panelists to each of the session chairmen.)
5. Although the time limit of 2½ hours per session is firm, there is no limit (on either end) as to how long a paper may be. Chairmen are encouraged to consider papers considerably shorter and even considerably longer than the traditional 20 minutes. The only requirement is to stay within the fixed limit of the total session.
6. No travel funds for any participant may be firmly committed without clearance from the appropriate Program Chairman. *See also* section D1.

D. Sessions

1. **FORMAL SESSIONS.** These may be either sessions at which papers are read or panels. They represent the attempt on the part of the Art History and Studio Program Chairmen and of the Association to develop a coherent, cohesive intellectual structure that both covers all significant bases and gives some sense of what's happening now in the discipline. Formal sessions are announced in the Call for Papers (sent out approximately 8 months in advance of the meeting); titles of papers are published in the preliminary program; and, for art history sessions, abstracts are published. Another significant distinction is that travel funds are available for formal sessions only. The larger rooms are regularly assigned to the formal sessions.

2. **INFORMAL SESSIONS** were initiated in 1976. Their primary purpose is to meet the needs of small but legitimate constituencies or to provide run-over discussion time for the formal sessions. Additionally, informal sessions are useful because some topics and some people just work better in smaller groups. Those Grand Ballrooms can get awfully cold and lonely.

3. **BOARD-SPONSORED SESSIONS.** These generally deal with topics of current concern to the Association: moral rights, print standards, M.F.A. standards, etc. They may be requested by any committee chairman (or, for that matter, by anyone else), but must be approved by the full Board. Financial support, if given, is charged to the appropriate committee budget and not to annual meeting travel.

4. SCHEDULE OF SESSIONS

- a. All sessions are limited to 2½ hours. There are no scheduled overruns. (If overrun time is needed an informal follow-up may be requested.)
- b. Simultaneous sessions. There shall be no more than 3 formal and 1 informal art history sessions simultaneously. There shall be no more than 3 studio sessions simultaneously, with a maximum of 2 of them formal sessions. There shall be no more than 1 Board-sponsored or other special session scheduled simultaneously with the above.
- c. During the entire meeting period there may be no more than 30 formal sessions and no more than 15 informal sessions. This should be considered a maximum, not a mandate; anything less is more than acceptable.
- d. Sessions of related organizations may not be scheduled during the regular CAA time slots unless one of the Program Chairmen specifically releases a time slot to that group.
- e. Program Chairmen will do their best to avoid scheduling related areas simultaneously.
- f. When a session requires the viewing of film or video which, because of time or facilities is not possible in the session itself, such viewing shall be scheduled outside the regular time slots and possibly outside the hotel itself. (No money can be provided for such viewings.)
- g. No activities of any kind may be scheduled during the annual members business meeting.
- h. To avoid what have been some reasonably unpleasant hassles in getting people in and out of meeting rooms, the so-called noon time

/annual meeting program guidelines

slot shall be reduced to 1½ hours and scheduled 12:15 P.M.-1:45 P.M.

i. On the theory that (a) since we schedule meetings in cities with important collections it might be nice to schedule some "free time" for those who wish to visit them, (b) 7½ hours of papers or panels (the usual "dosage" on Thursdays) is a bit much of a good thing, (c) some might enjoy some "guilt-free" time for longer visits with colleagues; and, (d) most people arrive on Wednesday afternoon or evening in order to be there for the Thursday morning session, so we might as well take advantage of their being there, the following radical revision of CAA time slots is proposed (namely the substitution of a Wednesday evening session for the usual Thursday afternoon session, thereby releasing the Thursday afternoon time):

Day 1 (Wednesday)
8:30 P.M.-11:00 P.M.* Formal and Informal

Day 2 (Thursday)
9:30 A.M.-Noon Formal and Informal
2:00 P.M.-4:30 P.M.* Informal only
8:30 P.M.-11:00 P.M. Formal and Informal

Day 3 (Friday)
9:30 A.M.-Noon Formal and Informal
2:00 P.M.-4:30 P.M. Formal and Informal
8:30 P.M.-11:00 P.M. Convocation

Day 4 (Saturday)
9:30 A.M.-Noon Formal and Informal

*The Board will specifically review the Wednesday evening session and the Thursday afternoon "free time" after the 1978 annual meeting.

E. Travel Funds

1. Total amount and division (*i.e.*, between studio and art history) is set by Executive Committee; distribution is at the total discretion of the Program Chairmen.
2. Applies to formal sessions only.
3. Covers intercity travel only. If travel is by car, covers gas only.
4. No one may receive annual meeting travel funds in two consecutive years.

F. Free Registration. Applies to all session chairmen. Applies to a maximum of 6 participants in each formal session.

G. Honoraria. No. Under no circumstances. To anyone. This includes fees for rental of films, videotapes, etc.

H. Related Organizations/Liaison Groups/etc.

1. Related groups may hold their business meeting and up to a maximum of 3 subject sessions as part of the CAA program. (Whether these sessions occur during the official CAA time-slots or in the interstices is at the discretion of the CAA Program Chairmen. If scheduled during regular session time no more than one may be added to each regular session.) *See* section D1.
2. Free registration does not apply to related groups. Neither do travel funds.
3. Audio-visual equipment is provided only if the session can be scheduled in a room where such equipment is already set up and will involve no extra cost to the CAA. Projectionists

are not provided.

4. Ad hoc groups and individuals will be accommodated whenever possible, at the discretion of the Executive Secretary.

5. Space for social events (reunions, receptions, etc.) will be assigned on a first-come, first-served basis.

6. To distinguish between the official CAA program and the programs of related organizations, the latter shall be published in a separate section of the preliminary and final programs.

I. Equipment. The usual equipment for sessions is two projectors, two screens, an electric pointer, and necessary microphones. Requests for any other equipment must be cleared in advance with the CAA office.

J. Registration. Annual meeting registration fees are the way we pay for all the above. Short of engaging in fistfights, a real attempt should be made to police sessions so that no one without a badge is permitted to enter.

Annual Meeting Program Committee ■

Shirley Blum, Chair
George Sadek
Rose Weil
Advisors
Irving Sandler, Chair, 1978 Studio Sessions
Lucy Freeman Sandler, Chair, 1978 Art History Sessions

FULBRIGHT-HAYS SCHOLARS

Recipients in art and art history, 1976-77: **Philip Gould**, Sarah Lawrence College, art history (College of Chinese Culture and National Palace Museum); **Barbara Kran**, Eastern Washington State College, Cheney, Metal-smithing (Institute of Plastic Arts, Bucharest); **Gail Leggio**, Charlottesville, Va., Rosetti's assimilation of Flemish medieval art (Royal Museum of Belgium); **Thomas McCormick**, Wheaton College, Charles-Louis Clerisseau (University of Split, Yugoslavia); **Michael W. Meister**, University of Texas, Austin, Art history (University of Rajasthan, India); **Pat Reeves**, Los Angeles County Museum of Art, Textile conservation (National Museum, Peru); **Peter H. Smith**, American University, Beirut, Art and history, (Soodo Women's Teachers' College, Seoul, Korea); **Deborah Sussman**, Santa Monica, Calif., Graphic design ("American Experience" Seminar, Calcutta, India).

Those desiring a copy of the 1978-79 announcement of Fulbright-Hays award opportunities should immediately send name, address, highest degree, specialization and country interest to the Council for International Exchange of Scholars, 11 Dupont Circle, Washington, D.C. 20036. Applications are due for the American Republics, Australia and New Zealand by June 1 and for Africa, Asia and Europe by July 1. ■

VISITING ARTISTS AND SCHOLARS

Museum of African Art, Washington, D.C.
Henry Drewal, Cleveland State University. Summer 1977.

Harvard University
Dimitri Hadzi. Visiting Lecturer on Visual and Environmental Studies. 1976-77.

University of Texas at Austin (all Spring 1977)
Agnes Mongan, formerly director Fogg Museum. Visiting professor under the Leslie Waggoner Professorship, art history.

John Canady, formerly *New York Times* art critic. Visiting professor, art history.

Kazuya Sakai, Centro de Estudios Asiáticos de El Colegio de Mexico. Visiting Tinker Professor, painting.

Sybil Broyles, editor *Texas Monthly*. Instructor, visual communications.

Damian Bayon, member Comité des Conseillers Artistiques de l'UNESCO. Adjunct professor, art history. ■

ACLS TRAVEL GRANTS

ACLS Travel Grants to attend international conferences during the period March through June, 1977, were awarded to three applicants endorsed by the CAA: **Svetlana Alpers**, University of California, Berkeley, Scholarly Colloquium on the Occasion of the Fourth Centennial of Rubens' Birth, Antwerp \$766; **Mil-lard F. Hearn**, University of Pittsburgh, Annual Medieval Conference of the British Archaeological Association, Durham, England, \$383; **Howard Saalman**, Carnegie-Mellon University, International Conference to Celebrate the Centenary of the Birth of Brunelleschi, Florence, \$650.

Applications for ACLS Travel Grants to attend international art historical conferences must be made through the CAA. Deadlines are July 1 for meetings scheduled November-February; November 1 for meetings scheduled March-June; March 1 for meetings scheduled July-October. Application forms available from CAA office. ■

NEH STUDY/RESEARCH FELLOWSHIPS

NEH Fellowships for Independent Study and Research are open to scholars who have made or demonstrated promise of making significant contributions to humanistic studies. Degree candidates and persons seeking support for work leading toward degrees not eligible. 1977-78 recipients in art and architecture: **William B. Dinsmoor, Jr.**, American School of Classical Studies; **Henry J. Drewal**, Cleveland State University; **Philipp P. Fehl**, University of Illinois; **W. J. Thomas Mitchell**, Ohio State University; **Stephen D. Murray**, Indiana University; **Linda Noehlin-Pommer**, Vassar College; **Lotte B. Philip**, Queens College; **Lucy F. Sandler**, New York University; **Jack G. Smith**, University of Michigan; **Paul V. Turner**, Stanford University; **John K. T. Varndoe**, Columbia University.

Information and applications: Division of Fellowships, NEH, 806 15th Street, N.W., Washington, D.C. 20506. Application deadline June 1. ■

Distinguished Teaching of Art Award

The award for the Distinguished Artist/Teacher, which the C.A.A. makes each year, signifies the gratitude felt by the academic community for the artist who interrupts his studio experience in order to share his awareness with his students. The students themselves sense the honor bestowed on their teachers and recognize the compatibility of art-making and teaching.

So, in the past, when we have honored Joseph Albers, Tony Smith, Jack Tworikov and Philip Guston, students could identify with these men as their role models. How appropriate then, in these historic times for women artists, that we in the C.A.A. confer the award on a dedicated woman, herself a consummate artist and teacher.

We are very proud and happy to announce that the first woman to be so honored by the College Art Association is Grace Hartigan.

She emerged as an artist in the fifties as part of the energy and vitality of the New York School and continues today through her many shows to project her work as a strong exponent of expressionist painting. Such early works as the *Grand Street Brides*, in its abstract strength, is a poignant testament to the image of the mean streets in New York City where she lived and painted for so many years before she moved to Baltimore and began to teach at the Maryland Institute. Her connection to her environment and to her inner life provides us with a strong example of the way an artist works.

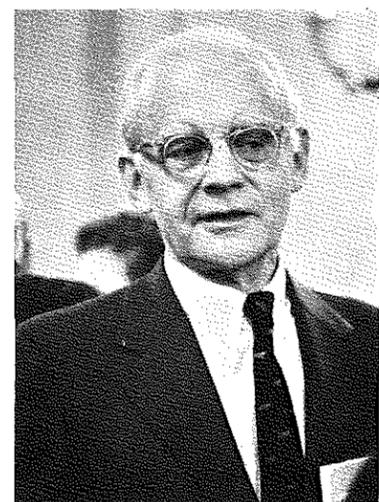
During these special days in Los Angeles, when the activities of women artists for four centuries are marked here at the Los Angeles County Museum and when more than 40 exhibits by contemporary women are on view, when the Woman's Caucus for Art is sponsoring the nationwide exhibition of "Works on Paper" at the Woman's Building, it is fitting for some of us to honor Grace Hartigan as an artist and as a teacher in the special tradition of Vigee le Brun and Adelaide Labille-Guiard.

Committee: Miriam Schapiro, Chair; Natalie Charkow; David Pease



Grace Hartigan

Photo: Thomas P. Jamison, III



Alexander Soper. Perhaps a Zen monk in previous incarnation.

Photo: Anne K. Ellis

Distinguished Teaching of Art History Award

As the first recipient of this award, Alexander Soper sets a model. He is a scholar of the highest standards and a human of the greatest integrity. His enormous scope and personal character make him an excellent teacher. In his lectures, students acquire not only a sound foundation in the field but are exposed to the superb quality of his mind. He brings a sense of keen enjoyment to the explication of art objects and the concepts they embody, and he stimulates both the interested amateur and the specialist to strive for new levels of insight. With his graduate students he is always constructive and provocative. While sometimes sarcastic about lapses in scholarship, he is patient, encouraging and generous with his time. He not only fills his students' intellectual needs, but he is vigorous and effective in helping them establish themselves in the profession. His many years as editor of *Artibus Asiae* is yet another demonstration of his sustained devotion to the field and to his younger colleagues. It has been suggested that he might have been a Zen monk in previous incarnation for his peculiarly cryptic sense of humor which has mystified and enchanted generations of students and friends. This award is to honor and thank him for their enlightenment.

Committee: Lorenz Eitner, Chair; Anne Coffin Hanson; Beth Mandelbaum; Leo Steinberg

Charles Rufus Morey Book Award

Marilyn Aronberg Lavin's *Seventeenth-Century Barberini Documents and Inventories* is a major contribution to the study of art and patronage of seventeenth-century Rome. An enormous amount of documents of one of the great patron families is here published for the first time. The author gathered the documents over a ten-year period under the greatest difficulties, and she has edited them in exemplary fashion. The book is more than a selection and transcription of sources. The author's analysis of these sources is accomplished with perspicacity, efficiency, clarity and common sense. She provides identifications and insight generously and persistently in an unusual and appealing tone of un-

derstatement. Mrs. Lavin's book constitutes a creative resumption of source publication which has been out of fashion for some time. It represents the highest level of perfection in this realm of the history of art, and forms a monument to exact and exacting scholarship. It will be a significant tool for any student of the seicento, and will put all work on Italian Baroque art on a new footing.

Committee: Egbert Haverkamp-Begemann, Chair; Alessandra Comini; Leopold Ettlinger; Marvin Trachtenberg

Arthur Kingsley Porter Prize

Catherine Wilkinson's article, "The Escorial and the Invention of the Imperial Staircase," is an exemplary study in which a variety of research methods are efficiently used to resolve an important art historical question. With clarity and skill, it disentangles the complicated history of the building project; it convincingly reattributes the consequential design innovation to Juan de Herrera and analyzes the diverse sources he used; and it relates this artistic innovation to other manifestations in sixteenth-century Spanish culture.

Committee: Herbert Kessler, Chair; Ann Sutherland Harris; Angelica Zander Rudenstine; Lawrence A. Silver

Frank Jewett Mather Award

Amy Goldin is a rare critic who has dared to venture off the all-too-beaten track in current art writing. She has systematically challenged entrenched establishment and orthodox positions of all sorts—aesthetic, ideological, political—in art. She has examined subjects which other critics have not realized were important. This is clear from her recent essays on public art; comic strips; post-perceptual portraiture; elitism and sexism in American art history; Matisse and decoration; patterns, grids and painting; folk art; Abstract Expressionism and landscape; the Prendergast brothers; and Islamic art. Ms Goldin has written on these topics in a broad cultural, historical and social context with sensitivity, lucidity and verve.

Committee: Irving Sandler, Chair; Elizabeth Baker; Lucy R. Lippard

NEW CAA MONOGRAPH PUBLISHED

Alfred Moir's *Caravaggio and His Copyists*, the thirty-first volume in the CAA Monograph Series, is now available.

The first book on this fascinating subject, this systematic study of the copies after Caravaggio includes a compilation of all copies painted, drawn or engraved together with extensive notes on Caravaggio's work and an essay analyzing the corpus of copies and variants. Professor Moir's compilation is the first attempt to identify the hands of Caravaggio's copyists and includes large numbers of hitherto unpublished works of art. 170 pages. 126 illustrations.

The price of *Caravaggio and His Copyists* is \$22.50. CAA members receive a 25% discount; price \$16.87. The volume may be ordered directly from New York University Press, 21 West Fourth Street, N.Y.C., 10003.

announcements

Byzantine Studies Conference

The Third Annual Byzantine Studies Conference will be held at Columbia University Dec. 3-5, thus coinciding with the major exhibition of late antique and early Byzantine art planned by the Metropolitan Museum. The announced deadline for submission of papers (March 7) has unfortunately passed. Program Chairman is Anthony Cutler, History of Art Dept., Pennsylvania State University.

Mini-Conversations in Art History

The Second Annual Mini-Conversations in Art History, cosponsored by the State Universities of New York at Binghamton and Buffalo, will be held at the Buffalo campus on April 13 and 14. Although the deadline for this year (March 1) has passed, undergraduate and graduate students from any SUNY school might want to keep in mind the possibility of submitting proposals for next year. This year's organizers are Prof. Albert Boime at Binghamton and Prof. Jack Quinan at Buffalo.

Independent Exhibitions Program

Developed by the Committee for the Visual Arts, this program provides artists the opportunity to show outside the commercial gallery system. Any group of three or more artists who are not affiliated with a gallery may apply for funding to cover the costs of doing a show. The show may be held in any publicly accessible space: loft, storefront, etc. CVA will pay the expenses of printing and mailing an announcement, preparing the exhibition space, and, when necessary, a portion of the rent. The total amount of each grant will not exceed \$300. Applications for 1976-77 were funded on a first-come, first-served basis until the program budget of \$3,000 was depleted. All shows that met the guidelines of the program were funded. The program is funded by the New York State Council on the Arts. For further information and guidelines: Paul McMahon, (212) 226-3970.

Survey of Ph.D. Recipients

The National Research Council will soon be conducting its biennial survey of a sample of Ph.D.s in the U.S. labor force. This is the third of a series of biennial surveys and the first to include those who have received doctorates in the humanities between 1930 and 1976. Since the purpose of the survey is to obtain data which will help assess the status of the nation's Ph.D.s and to develop appropriate policies and programs, we urge the cooperation of all who find themselves part of the 80,000 sample.

New Publication on East Asian Arts

The East Asian Program of the University of Michigan is sponsoring the inaugural year of a *Newsletter on East Asian Art & Archaeology*. Aimed at scholars, museum personnel and collectors actively concerned with the arts of China, Korea and Japan, the *Newsletter* is being distributed free of charge this year (1976-77). Contributions and inquiries to Maribeth Graybill, Editor, *NEAAA*, Room 4, Tappan Hall, University of Michigan, Ann Arbor, Mich. 48109.

Summer Art Colonies

The Grace Slack McNeil Program in American Art at Wellesley College will sponsor a symposium on "The Summer Art Colony in America" at the Jewett Arts Center at Wellesley College on Saturday, Nov. 5. Morning lectures on colonies such as Woodstock, Provincetown, Gloucester/Rockport, and Taos/Santa Fe will be followed by an open panel discussion in the afternoon. Inquiries to Prof. James F. O'Gorman, Dept. of Art, Wellesley College, Wellesley, Mass. 02181.

Dada and Surrealism

The Department of the History of Art at The Johns Hopkins University will present a symposium on "Dada and Surrealism" on Tuesday, April 5, in the Garrett Room of the Milton S. Eisenhower Library. Scheduled speakers are Nicolas Calas, Suzi Gablik, Julien Levy and Robert Knott. The symposium is being held in conjunction with the Baltimore Museum of Art's exhibition of Man Ray photographs. For additional information: Dr. Charles Stuckey, Dept. of the History of Art, The Johns Hopkins University, Baltimore, Md. 21218.

NEH Translations Program

The Division of Research Grants of the National Endowment for the Humanities has inaugurated an experimental program to support translations into English of major works in foreign languages and invites the submission of proposals. Texts from any discipline relevant to humanistic scholarship are eligible. Preference will be given to translations of primary sources from pre-modern periods, but outstanding secondary works of particular historical or cultural importance will also be considered. Although projects for translation from all languages are eligible, the Division recognizes a particularly pressing need for translations from Chinese and the major Islamic languages. For information and guidelines: J. Leeds Barroll, Deputy Director, or Susan A. Mango, Division of Research Grants, Mail Stop 350, NEH, 806 15th Street N.W., Washington, D.C. 20506.

Prize for East European Dissertation

The Joint Committee on Eastern Europe of the American Council of Learned Societies and the Social Science Research Council announces a prize, partly in the form of a publication subvention, for the best doctoral dissertation in art history dealing with Eastern Europe (including modern Greece but excluding Finland and the U.S.S.R.). Application must be made on behalf of the full faculty dissertation committee by its chairman and should speak to the quality of the recommended dissertation vis-a-vis others written in the United States and Canada in recent years. Recommendations and a copy of the dissertation should be sent by July 1 to the Chairman, Joint Committee on Eastern Europe, ACLS, 345 East 46 Street, New York, N.Y. 10017. To be eligible for a prize, the dissertation must have been accepted in partial fulfillment of the degree requirements within one year of making application.

Conference on The Black Death

The Eleventh Annual Conference of the Center for Medieval and Early Renaissance Studies of the State University of New York at Binghamton will be held October 21-23 on the topic of "The Black Death." The principle speakers will be Professors J.M.W. Bean, Columbia; Aldo Bernardo, SUNY at Binghamton; Robert E. Lerner, Northwestern; George Rosen, Yale; and Siegfried Wenzel, Pennsylvania. The first day of the Conference will be devoted to topically organized sessions, for which scholars are invited to submit papers limited to 20 minutes reading time. The deadline for submission of a firm title and one-page prospectus or abstract of a paper is May 10; finished papers must be submitted by August 15. Address submissions or questions to Daniel Williman, Coordinator, Medieval Center, State University of New York, Binghamton, New York 13901.

Pen to Press

A symposium entitled "Pen to Press: Manuscripts and Printed Books in the First Century of Printing, 1450-1550," will be held Oct. 6-8 at the University of Maryland and The Johns Hopkins University. An accompanying exhibition of seventy books, manuscripts, and other objects from this period will run from Sept. 15-Oct. 23. The symposium will focus on the change and resistance to change implicit in the transition from hand-produced to machine-produced texts and will feature studies from various disciplines. Six sessions are planned: (1) The Book, Its Social and Cultural Setting (2) Pictorial Interchange: Manuscripts to Printing (3) Codicology from Manuscripts to Printing (4) Text and Illustration: Mediaevalism and Humanism (5) The Renaissance Artist and Book: A Cooperative Venture? and (6) to be held at the Walters Art Gallery, Conservation and Scholarship. Abstracts are solicited on the first five topics; 500 words by June 1 with a decision on accepted papers by June 15. Final papers requested by September 1. Abstracts and inquiries to Sandra Hindman, History of Art Department, The Johns Hopkins University, Baltimore, Md. 21218, or James Douglas Farquhar, Department of Art, University of Maryland, College Park, Md. 20742.

The Sculptor and the Architect

The 1977 Conference of the Southern Association of Sculptors will be held April 14 and 15 on the campus of Arkansas State University in Jonesboro and will be devoted to "The Sculptor and the Architect." Principle speakers include architect Paolo Soleri, sculptor James Wines, and architecture critic Wolf von Eckardt. There will be panels on "Interrelated Responsibilities of Architect and Sculptor," "Highway Sculpture: A New Direction," and "Opportunities Abroad for the Sculptor." For additional information: Prof. James K. Johnson, Arkansas State University, Box 96, State University, Ark. 72467.

"Works of art, of course, cannot be compared to stocks and bonds."—Milton Esterow, speaking at the World Art Market Conference held at the New School for Social Research.

people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion in the next newsletter should be sent to her at R.F.D. No. 2, Peth Road, Randolph, Vt. 05060 by April 15, 1977.



Alice Wilson Frothingham

IN MEMORIAM

Alice Wilson Frothingham, widely known as an authority on Spanish ceramics and glass, died at St. Petersburg, Florida, last August. She joined the staff of the Hispanic Society of America in 1925 and later served as curator of the museum and also as acting director of the Hispanic Society. She published catalogues of the Society's collections of Hispano-Moresque and Talavera pottery and of Spanish glass. In 1951 she published *Lustreware of Spain*, followed by *Spanish Glass* in 1964, and *Tile Panels of Spain (1500-1650)* in 1969, the first book in English devoted entirely to Spanish tiles. After her retirement in 1968 and subsequent move to Florida, Alice Frothingham remained active with the St. Petersburg Museum of Fine Arts, organizing an exhibition of European earthenware and one of Spanish glass. In 1972 the Spanish Government awarded her the Orden de Mérito.

Wallace M. Mitchell, President of the Cranbrook Academy, died January 13 of a heart attack at the age of 65. An active painter, Wallace Mitchell had been associated with Cranbrook since 1936, first as a drawing and painting instructor, adding the duties of registrar, then as museum director from 1954 until he assumed the duties of the presidency in 1970. He was planning to retire at the end of the current academic year. Educated at Northwestern and Columbia Universities, Mitchell pursued his studies at the Art Institute of Chicago and at Cranbrook during the era of Eliel Saarinen, Bertioia, and Eames. Mitchell's works have been collected by museums throughout the United States and Europe. Plans were already well advanced for a retrospective exhibition scheduled for the Academy Museum this spring, an exhibition that now has become a memorial tribute.

SPECIAL EVENTS

A three-day symposium on *Chinese Calligraphy* will be held in New Haven on April 8, 9, and 10, in conjunction with Yale University's exhibition, *Traces of the Brush: Studies in Chinese Calligraphy*. Twelve papers on leading masters and issues in the history of Chinese calligraphy will be presented and discussed, as well as comparative papers on Mayan writing and on the relation between Chinese and Japanese calligraphy. Major participants will be Richard M. Barnhart, James Cahill, Kwang-chih Chang, Leon Chang, Tseng Yu-ho Ecke, Richard Edwards, Wen Fong, Shen C.Y. Fu, Roger Goepfer, Wai-kam Ho, George Kubler, Thomas Lawton, Lothar Ledderose, Max Loehr, Christian Murck, Yoshiaki Shimizu, Fred Fang-yu Wang and Willibald Veit. The symposium is the first of its kind to be held in the West. Advance registration by March 15 is requested through Shen and Marilyn Fu; Department of the History of Art; Box 2009 Yale Station; New Haven, Conn. 06520. The symposium is sponsored by the Council on East Asian Studies of Yale University.

The Rhode Island School of Design is sponsoring a second symposium, *Positions in Architecture II*, scheduled for April 2 and 3 in Providence. Like its predecessor held last spring, the symposium will examine segments of current positions in architectural thought. Invited participants include Michael Graves, Princeton; Donlyn Lyndon, M.I.T.; Richard Meier, New York City; Mathias Ungers, Cornell; and Rodolfo Machado, R.I.S.D. Further information may be obtained from the symposium organizer, Friedrich St. Florian, at the Rhode Island School of Design.

The museology program conducted jointly by the Detroit Institute of Arts and Wayne State received a \$19,500 grant from the NEH, part of which is supporting a spring lecture series entitled *1977 Looks at Modern Architecture*. Remaining lectures scheduled are: Harwell H. Harris, "Modern Regionalism," April 6; David Gebhard, "California Modern," May 11.

In conjunction with a loan exhibition of Greek and Roman pottery, marble and glass organized by students of Drew University under the direction of Sally R. Roberts, there will be three major lectures delivered in April on the Madison, New Jersey, campus. On April 14, 8:30 P.M. Joseph Noble will speak on "Techniques of Attic Pottery." April 17, 4:00 P.M. will be the occasion for Robert Bull to speak on "Cesarea Maritima; and J. Frel, of the J. Paul Getty Museum, will speak on "Panathenaic Amphorae" on April 24, 4:00 P.M.

A past event of some significance, news of which unfortunately arrived too late for publication in earlier newsletters, was the *First Holography Convention for Artists* held in November at the Minneapolis College of Art and Design. The convention included public demonstrations and "performances" as well as daily seminars, and featured newly released Russian holograms, a laser contributed by the Hughes Aircraft Com-

pany, and a lecture-demonstration by Tung Hon Jeong, as well as active participation by Rick Silberman and Craig Challgren. Coordinators of the event were Gary Dale and Ludwig Redl, from whom convention information may be obtained. The growth of interest in the uses of holography for art has been so great that we regret not having been able to publicize this convention in advance.

TEACHING

An addition to the faculty of the Cleveland Institute of Art is Moe Brooke (Pennsylvania Academy, and BFA, MFA Tyler School, Temple) to teach creative drawing and advanced painting. Jon Havene (MFA Cranbrook) is at the Cleveland campus this year teaching design and metalry as a replacement for John Paul Miller, who is on leave of absence.

At the University of Florida, Gainesville, Jean Borgatti has been spending the year in a dual capacity, curatorial and professional. Attached to the Center for African Studies, she spent the first part of the year cataloguing the university gallery's holdings of African art and organizing a traveling exhibition. In the latter part of the year, she has been teaching courses in the College of Fine Arts on African and Afro-American art history. In addition, she is available to Florida's junior colleges and art museums for lectures on African art. Her activities have been made possible by a grant from the U.S. Office of Education to the involved areas of the host university.

New faculty at Wayne State University, Detroit, are Horst Uhr (Ph.D. Columbia) to teach Medieval and 19th-century German art, and Nancy Neahr (Ph.D. Stanford) to teach African, Oceanic, and pre-Columbian art. Joseph Gutmann, coordinator of art history in the Wayne department, organized a session at the meeting of the Society of Biblical Literature in St. Louis this fall. Faculty member Joseph Gutmann has just had his tenth book published by Scholars Press. *The Temple of Solomon: Archaeological Fact and Medieval Tradition in Christian, Islamic and Jewish Art*, edited by Gutmann, also includes essays by Jean Ouellette, Stanley Ferber, Walter Cahn, and Priscilla Soucek. Ellen Laing is on sabbatical this year.

New faculty at Maryland Institute include: Elizabeth Spivey (MA Bowling Green), education instructor; Allegra Ockler, (MFA Ohio State, BFA SUNY, Buffalo), printmaking; and Joan Rhine (BFA Cooper Union, MFA Pratt), graphic design instructor. Visiting instructors for the current year are Howard Davis, graphic design replacement for Joseph Humphreys, and James Newberry, photography replacement for Jack Wilgus.

A \$90,000 matching grant was recently awarded the Pennsylvania Academy by the Kresge Foundation. The funds will be used to complete the renovation of the Academy's auditorium, part of the general restoration of the Academy's national landmark building. The Kresge Foundation is primarily interested in providing funds

/ people and programs

for building construction or renovation and capital equipment projects. The matching grant requirement has already been met.

RISD's new president, painter Lee Hall, had a winter exhibition of her works at the Betty Parsons Gallery in New York, consisting entirely of works done since taking on the Providence job last year. Other faculty artists from the area have been given solo shows at the Suzette Schochet Gallery in Newport: Hugh Townley of Brown; Hardu Keck, RISD; Richard Fishman, RISD; and John Udvardy, RISD. A chain of office created by RISD professor Merlin Szosz was an ingredient of the ceremonies inaugurating Jacquelyn Anderson Mattfeld as the fourth president of Barnard College.

Connor Everts has been appointed head of the printmaking department at Cranbrook Academy. Most recently, Everts taught studio arts at the University of California, Riverside, but he has also taught at California State University, at Los Angeles and Northridge, at the California Institute of Technology, and at the Chouinard Art Institute, where he chaired the graphics department.

New faculty at the College of Saint Benedict, St. Joseph, Minn., are department chair Miles Bair and gallery director Albert Stewart. Bair teaches art education and courses in the Foundation program; Stewart focuses on sculpture.

The art history area of the department at UCLA has made the following new appointments: Ioli Kalavrezou Maxeiner (MA Berkeley), Byzantine art; Cecelia F. Klein (Ph.D. Columbia), Pre-Columbian art; and, for the winter-spring term of this year, M. Michael Rogers, Islamic art.

Two new appointments at the University of Southern California are Robert Flick, to be in charge of the photography area, and Kathleen Kenyon (MFA Indiana) to teach printmaking. Flick was formerly at the University of Illinois. Printmaker Robert Anderson (MFA Long Beach) and ceramist Linda Rosenus (MFA Claremont) have been at the Los Angeles campus this year on one-year appointments. Acting associate dean Ruth Weisberg had a fall exhibition at Arizona State University; and earlier this winter Edgar Ewing had a retrospective of paintings and drawings at the new Palm Springs Desert Museum. Margit Omar's work was exhibited at the L.A. County Museum in late fall.

Stanford University made two 1976-77 appointments: Claudia Lazzaro-Bruno (Ph.D. Princeton) for Renaissance art and Louisa Read (Ph.D. Stanford) for Chinese art. Keith Boyle, also of the Stanford faculty, held a winter solo show at the Smith-Andersen Gallery, Palo Alto, and will have a show titled *Black and White Drawings: 1964-1976* at the Stanford Art Gallery, March through May this spring.

Carl Nordenfalk retired as Andrew W. Mellon Professor of Fine Arts at the University of Pittsburgh this winter. Just before his retirement, a symposium on Medieval painting was held in his honor. Anne Weis (Ph.D. Bryn Mawr) joined the University of Pittsburgh faculty, on a joint

appointment with the classics department, to teach Greek and Roman art in the fine arts department. Two spring quarter visitors to Wright State University, under the visiting artist program, are sculptor Guy Dill and painter Jane Kaufman.

David Pease, of the Tyler Art School of Temple University was honored with an exhibition at the Pennsylvania Academy's Peale House Galleries this winter. David Shapiro, New College, Hofstra University, is having a travelling exhibit of thirty-five prints executed at the Tamarind Institute.

NEW ACTIVITIES

The Fine Arts Work Center in Provincetown, although far from new, has some new policies that went into effect this year. The community, which houses ten artists and ten writers each year, has recently been beset with so many renewal applications that fellows may no longer apply for a second term, although exceptional cases may elicit a staff invitation to return. A sweetener, however, is the second policy change—one studio will be reserved (during the Center's usual term of October to May) to accommodate "any former Fellow for a month's stay by reservation." In addition, the Visual Arts Staff will no longer have a chairman, but is substituting a guest artist-in-residence, to change each year, for that position.

Eastman House is involved in a project to classify and catalogue its unique 30,000-volume library collection. Awarded a \$57,500 grant by the NEH, the photography museum plans to hire two professional librarians for the two-year project, scheduled to begin March 1st. The catalogue will be hooked into the Ohio College Library Center computer terminal, thus making the resources of Eastman House available to scholars and libraries throughout the country.

A new program leading to a certificate in advertising and graphic communications was started this year at the Hartford Art School of the University of Hartford. Although the school began offering advertising workshops in its evening program some three years ago, these were primarily for degree students who needed technical background. The new focus is on the preparation of graduating students for specific jobs in the communications field. The program, designed to be adaptable to a student's individual goals, requires completion of 24 credits; and enrollment will—at least initially—be limited to fifty students. Special adjunct faculty for the program consists of professionals who are locally active in the field.

Yet another new program in museum training has been announced, this one at Hofstra University. The program is designed to acquaint students with practical museum procedures and with the functions of professional museum personnel.

The Rhode Island School of Design, celebrating its Centennial this year, has received a \$20,000 grant for long-range planning from the Columbia Broadcasting System. Earmarked for a

major study of curriculum and calendar, the funds will also be used to explore the relationship between the college and the museum of art. Later this year, RISD will host a special conference on the subject of a college and its affiliated museum—a relationship that has historically provided as many problems as it has fruitful areas of cooperation. The special problems that often arise from the almost built-in tensions between a museum's legitimate concerns with art history and an art school's more dominant concerns for money and exhibition space, as well as the broader community's needs and contributions, will certainly be explored. Too often in the past the views of one or the other participating wings have been stressed to the disadvantage of the other. One hopes that the RISD effort will present a more genuinely balanced view.

Maryland Institute College of Art successfully completed its challenge campaign just before the new year, passing the goal of \$350,000 announced in March 1975. \$200,000, half a match grant from the Ford Foundation, will be used to provide grants to students and artists on the faculty. The remainder enabled the Institute to provide a new painting studio and lecture hall in the main building.

MUSEUM STAFF NOTES

The new director of the University Art Gallery at the University of Pittsburgh is David Wilkins, who succeeds Carl Nordenfalk. Wilkins will continue his teaching duties in the art department.

The David and Alfred Smart Gallery at the University of Chicago is directed by Edward A. Maser, professor in the art department. He is assisted by Katharine Lee Keefe, curator, James Burris, registrar, Pamela Leaderman, coordinator of membership and public relations, and Rudy I. Bernal, preparator.

Max William Sullivan, a name long familiar in art school and museum circles, was appointed director of the University Art Gallery of the University of Texas at Arlington. From Chapel Hill comes news that Innes H. Shoemaker has become assistant director of the Ackland Art Center at the University of North Carolina. The Indiana University Art Museum has also made several new appointments this year: Wolf Rudolph is the new curator, assisted by Adelheid M. Gealt as associate curator and Janice T. Driesbach as assistant curator. Linda Baden is the new registrar at the Bloomington Museum.

The Bowdoin College Museum of Art recently appointed Margaret Burke Clunie to the position of assistant curator. Ms Clunie received her M.A. in Early American Culture from the Winterthur Museum and the University of Delaware, where she is also currently a doctoral candidate.

E.S.R. ■

Correction. We report with regret that we omitted the names of Mr. and Mrs. Alan M. Stroock, New York City, from the previous listing of contributors to The Millard Meiss Publication Fund.

R.R.W. ■

CAA committees

Ars Longa

At long last the CAA has formed a Preservation Committee, complimentary to the long-standing SAH Committee on Architectural Preservation, but concerning itself with works of art other than architecture. We are in the process of assembling a national committee that will be aided by local and regional liaisons. Please contact any member of the present committee if you have suggestions, information, or services that might prove helpful:

Shirley Blum, Chairman, c/o CAA Office
Albert Elsen, Stanford University
Alfred Frazer, Columbia University
Philip Pearlstein, Brooklyn College
Jules Prown, Yale University
Joshua Taylor, National Collection of Fine Arts
Ex-officio
Irving Lavin, Institute for Advanced Study, Princeton
Gilbert Edelson, Honorary Counsel, CAA

Professional Practices for Artists

The Feb. 2, 1977 meeting of the Board of Directors ushered in the beginnings of a *Code of Ethics and Guidelines for the Professional Practice of Studio Art* with the adoption of two *Code* articles (concerning Instruction on the Safe Use of Art Materials and Equipment and Recommended Use of Copyright Notice) and two *Guidelines* sections (concerning Contracts with Dealers and Contracts for Public Commissions. Usual space limitations lead to the usual postponement of publication of this fairly extensive material to the next issue. Related resolutions — one concerning juried shows and one concerning representation on museum boards — will also appear in the next issue.

Artists' Moral Rights

At its October 16, 1976 meeting the Board authorized the establishment of an ad hoc committee to continue study and research on the issue of artists' moral rights. Albert Elsen, Stanford University, has been appointed to chair this committee. Other members are Carl Baldwin, Lehman College; Gilbert Edelson, Honorary Counsel, CAA; Henry T. Hopkins, San Francisco Museum of Art; and John H. Merryman, Stanford Law School.

Library of Congress Liaison Committee

In response to a request from the Library of Congress that the disciplinary societies assist it in determining how it could best serve their constituencies, the CAA has appointed a committee to act as liaison with the Library's Task Force on Goals, Organization and Planning. Chair of the committee is CAA president George Sadek, The Cooper Union. Other members are Van Deren Coke, University of New Mexico Art Museum; David C. Huntington, University of Michigan; Martha Kehde, Watson Library, University of Kansas; George Kubler, Yale University; Rudy Pozzatti, Indiana University; and Don Robertson, Tulane University. ■

shows by artist members

A listing of solo exhibitions by artists who are members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include a copy of your current membership card. **Note:** Because of space limitations, we can include only shows which have occurred or will occur since the deadline for the previous issue. The next newsletter, therefore, will list only shows taking place after March 1.

ALICE BABER. A. M. Sachs Gallery, N.Y.C. Feb. 5-24. Paintings.

JUNE BLUM. Women for Art, Brooklyn, N.Y. Jan. 1-June 30. "Conceptual Documentations," books.

MARCIA BRICKER. Midtown "Y" Gallery, N.Y.C. March 2-27. Photographs.

LEIF BRUSH and GLORIA DE FILIPPS-BRUSH. Midway, University of Chicago. Feb. 22-24. "Imported Sources," performance.

DIANE BURKO. Marian Locks Gallery, Philadelphia, Nov. 1-24, 1976; Arizona State University, Tempe, April 4-22; both acrylic paintings, litho drawings and silk screen.

CLARK CROLIUS. Goucher College, Towson, Md. Jan. 3-28. Sculpture.

DOROTHY GILLESPIE. Jersey City Museum, Jan. 1-28; San Jose State University, Jan. 25-Feb. 24; Miller & King Gallery, Coconut Grove, Fla., March 11-30; all recent paperworks. Ft. Lauderdale Museum. March 8-27. Recent metalworks.

ORA LERMAN. Douglass Library, Rutgers University, New Brunswick, N.J. Feb. 21-March 9. "Women Artists-Year 6." (Discussion with the artist, March 1.) Prince Street Gallery, N.Y.C. March 11-30. New oils and watercolors.

LAWRENCE MCCABE. Fischbach Gallery, N.Y.C. Dec. 29-Jan. 20. Sculpture.

DAN MCCORMACK. County College of Morris, Dover, N.J. Jan. 15-30. "Landscapes 1971-1976," photography.

MARIE ZOE GREENE-MERCIER. Amerika Haus, West Berlin. April 5-30. Sculpture and collages.

KEN SHEN HUANG. National Bank of Commerce, Memphis, Tenn. Jan. 31-Feb. 18. Acrylic painting and design.

DANIEL KADISH. Lotus Gallery, N.Y.C. March 12-April 1. Paintings.

KYRA. Broward Community College, Ft. Lauderdale, Fla. March 5-25. Drawings. ■

PHILIP PEARLSTEIN. Allan Frumkin Gallery, N.Y.C. Jan. 29-Feb. 28. Watercolors and drawings. Gallery 210, University of Missouri-St. Louis. Feb. 22-March 16. "Philip Pearlstein: Prints in St. Louis Collections." (Lecture by the artist, St. Louis Art Museum, Feb. 22.)

JAMES RAVOIRA. Lynn Kottler Galleries, N.Y.C. Feb. 20-March 5. Acrylic paintings and sculpture.

YASUE SAKAOKA. Thomas Nelson Community College, Hampton, Va. Nov. 2-24, 1976. Recent prints, paintings and mixed media drawings.

ROBERT SCHECTER. Free Reading Room, Rye, N.Y. Feb. 14-March 10. Paintings, works on plexiglas, photographic collages.

HELMUT VON ERFFA. Municipal Building, Franklin, N.J. January 1977.

MARCIA G. WALLACE. Northlight Gallery, Arizona State University, Tempe. Nov. 29-Dec. 3. "Post-Visualization." ■

notes from the women's caucus

Material for Notes from the Women's Caucus should be sent to Ruth Fine Lehrer, Alverthorpe Gallery, Jenkintown, PA 19046. Deadline for the next issue is May 1.

Report from Los Angeles. Reports on the WCA sessions at the CAA annual meeting and a review of the exhibition *Contemporary Issues: Works on Paper by Women*, sponsored by the WCA, will be forthcoming in the Summer *Art Journal*. All sessions were taped. Copies of the tapes are available at cost of reproduction. Copies of the catalogue for the exhibition are also still available. For further information, write Ruth Lehrer.

Anti-Discrimination Laws. At the WCA business meeting great concern was expressed over the failure of affirmative action programs to improve the situation of women in academic and professional jobs. In response to this concern, the WCA has published a sheet on the anti-discrimination laws. Copies of the sheet are available through Mary Fifield, 2330 Cherry Hill Drive, Apt. B-6, Springfield, IL 62704. A fuller booklet on discrimination will be published this Spring.

Bibliographical Project. Plans for a comprehensive bibliography on women in art are underway. If interested in this venture, please contact Judith Stein, 2400 Waverly Street, Philadelphia, PA 19146. ■

letters

MORE ON PLACEMENT

To the Editor:

The "1-year appointment" positions listed are viewed by many of us as "not real." I personally know of several jobs listed with the CAA which were not real; there was no money to fund them, or people who were being strung along on 1-year contracts were going to be rehired. Much money was spent, though, to "interview" people for these non-existent jobs—complete with tours and dinners, etc. If this trend continues, prospective applicants will not support the CAA. We all know Affirmative Action requirements are part of this sordid little activity, but surely the CAA can make some efforts to determine if the jobs it lists are real or just perverse come ons.

Name Withheld

To the Editor:

As one of the many readers of the *newsletter* I would personally like to thank you and your staff for your careful assessment of the 1975-1976 placement situation. As a doctoral candidate from Emory and a participant in the CAA "meat" market, first at the horrendous scene in D.C. two years ago and again at the much better organized set-up in Chicago (both without success) I have found the effort of the CAA to publicize the employment situation of great use. Among other things, it has, I firmly believe, helped me to keep my sanity, because through the figures and the analysis provided I have had concrete evidence that in fact my circumstance was not unique and that I was not being shunned for some farfetched reason that only an anxious and despairing brain can devise.

Hence, as well as thanking you for your information, I wish to suggest a couple of points which, perhaps, will be welcome. . . . Under your section entitled "Employment Status of Applicants" I feel that a clearer definition of "Employment" would make your assessment more useful. When you say that 70% of those art historians with earned doctorates are employed full time, are we to assume that they are employed in teaching, scholarship, and curatorial functions, or are some of them selling encyclopedias and making beads?

The entire issue of salary negotiation, is, I think, thorny and especially confusing to the novice who is perhaps interviewing for the first time. Consider the dilemma of the candidate who knows he has many competitors for a position and who doesn't want to ruin his chances. Does he bid high and ask what he thinks his graduate labors and future potential are truly worth, or does he bid low and try to secure the job, thus resigning himself to penury? . . .

Christopher R. Shultz
Federal Way, Wash.

Editor's Note: Both the question and the report on employment were poorly phrased, but our impression is that those who answered "yes" were professionally employed. Those selling

/1977 annual meeting report

tend only one or two sessions, we are looking into the possibility of establishing a single-session admission rate by 1978 for those who want it.

The informal sessions, now in their second year, seem an unqualified success, allowing latitude for discussion of everything from the Kailastha Temple at Ellora to the transcription and publication of documents for the history of art and architecture without having to run projected topics up the popularity poll.

Another unqualified success was moving placement one day earlier so that there was only one day of overlap between interviewing and sessions. We actually spoke to several interviewers who had managed to listen to one or two papers *without guilt*. Even for those totally exhausted or still interviewing by the end of the "official" placement period on Friday, the one-day lead time with no major competing activities seemed to enable things to get off to a smoother start and a less strained finish. From a staff viewpoint, it enabled us to clear one major hurdle before having to tackle the second.

The hotel telephone system, as mentioned above, was an almost-total disaster, but both candidates and interviewers seemed to get around that fairly well by leaving messages at the placement message center or under hotel room doors. Some interviewers, we noted, thoughtfully tacked large envelopes to the doors of their rooms. One interviewer told us she had no difficulty and no complaints in contacting

candidates by telephoning them before 7:00 A.M. But we suspect that system works well in only one direction!

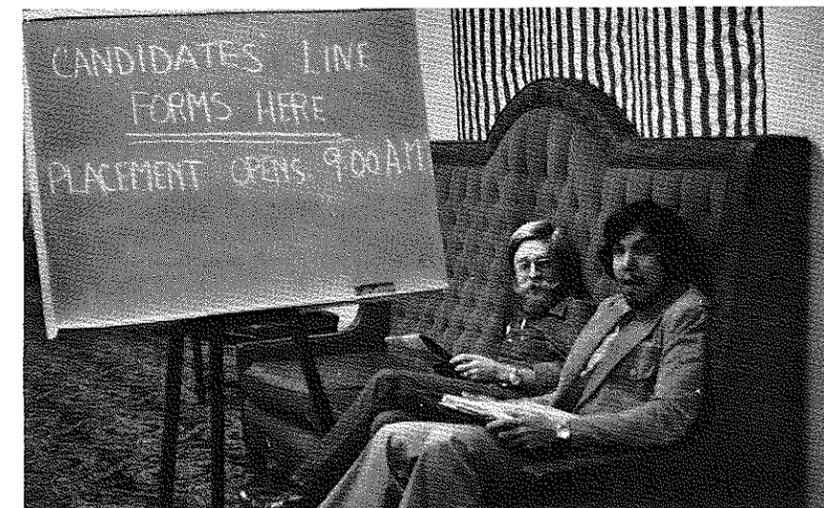
Three small public rooms in the hotel were set aside for those who do not find beds, particularly unmade beds, a setting conducive to interviewing. The arrangement seemed to work fairly well and to the extent possible shall be continued at future annual meetings.

Another placement innovation was the file of slides by artist candidates, available at the Interviewers Center. Interviewers were thus able to search the curriculum vitae files for suitable candidates and then, if they wished, could view the four slides which each had submitted.

As for the nitty gritty: how many jobs? how many candidates? in what fields? All that takes more time to get together than we have before deadline, so it will have to wait for the next issue. In the interim, we offer only the relatively peaceful scene photographed below. It was, honesty compels us to add, taken at 7:30 A.M.

Assorted addenda: There were more alumni reunions (13 of them) than ever, and all were well attended. The Annual Members Business Meeting played to its usual less-than-packed house. And for the obligatory Lost & Found: one silver deershead pin; about 40 assorted slides; a copy of *Ottomische Buchmalerei* by Peter Metz with a draft of a paper on Reichenau problems; and one yellow memo book with addresses and notes. All will be returned upon request.

R.R.W. ■



PLACEMENT. The beginning of the line.

encyclopedias or what-have-you generally told us so, and we tallied them as professionally unemployed. On salary negotiation: we can't tell you what to do but we can assure you that all the information on the back of the CAA c.v. form—including "minimum salary requirement"—is held confidential. It simply enables us to avoid sending the curriculum vitae of a candidate seeking a position in the Northeast at \$15,000 to a West Coast institution offering \$10,000. ■

Reminder: Artists who submitted slides for the CAA placement file and who want the slides returned now that the annual meeting is over should send us a stamped (24¢) return envelope. Please specify area of specialization.

Even after blinking rapidly to induce double vision, the observer could count only some 70-odd members present at the 65th Annual Members Business Meeting, held on Thursday, February 3, 1977 at the Los Angeles Hilton Hotel. As empowered by the By-Laws, this small band conducted or ratified the major business of the Association. (End of annual lecture on participatory democracy.)

Elections. Honorary Counsel Gilbert Edelson presented the slates proposed by the Board, all of which were elected. *Directors (to serve until 1981):* Benny Andrews, New York City; Beatrice Farwell, University of California, Santa Barbara; Mary DuBose Garrard, The American University; Ellen Johnson, Oberlin College; Ellen Lanyon, Chicago; and Theodore Reff, Columbia University. *Officers, 1977:* President: George Sadek, The Cooper Union; Vice-President: Marilyn Stokstad, University of Kansas, Lawrence; Secretary: Joshua C. Taylor, National Collection of Fine Arts. *Nominating Committee, 1977:* Irving Sandler, S.U.N.Y., Purchase, Chair; Eleanor Dodge Barton, Hartford University; Charles Eldridge, University of Kansas Museum of Art; Philip Pearlstein, Brooklyn College, C.U.N.Y.; Jessie Poesch, Tulane University; and Peter Walch, University of New Mexico.

By-Laws Changes. The two By-Laws changes proposed by the Board of Directors, one establishing the category of Individual Sustaining Member and one raising Life Membership dues from \$500 to \$1,000 (see newsletter, November 1976) were both unanimously adopted.

Finances. The Financial Statement (reprinted right) was presented. Although the condition of the Association is still eminently sound, it was noted that in view of projected decreases on the population of both graduate and undergraduate departments we cannot reasonably expect a continuation of the growth rate we have experienced and that, therefore, all-too-tempting increases in membership services and projects must be kept in line with long-term anticipated income.

Miscellaneous. Since the newsletter now provides a means of keeping the membership posted on Association activities, President George Sadek omitted the usual President's Report and instead — after graciously introducing several resolutions of thanks to Board Members whose terms had expired and to CAA staff (all of which were graciously and unanimously adopted, with appropriate applause) — asked those present to report their comments, suggestions, etc.

Frederick Hartt, University of Virginia, proposed that the CAA look into the possibility of establishing an inexpensive-format periodical for the publication of newly discovered and authenticated archival material. This proposal, which grew out of the Informal Session on Documentation, will be considered by the Publications Committee. **R.R.W.** ■

REVENUES	1975	1976
Membership Dues		
Individual	\$179,884	\$185,240
Institutional	112,407	(note) 92,115
Total Dues	\$292,291	\$277,355
Other Income		
Sale of back issues, miscellaneous publications, etc.	8,555	10,724
Book Service Income (net)	3,068	1,242
Interest and Dividends	26,089	26,188
Slide Buyers Guide (net)	210	-0-
Annual Meeting (net)	30,560	22,868
Art Bulletin Subventions	37,325	37,835
Sale of Securities	(2,307)	13,449
Total Other Income	\$103,500	\$112,306
Other Funds		
Kress Special Salary Subsidy re Executive Secretary	5,000	-0-
Total Revenues	\$400,791	\$389,661
EXPENDITURES		
Administrative Costs		
Salaries (excluding Placement and Book Services Staff)	\$ 65,429	\$ 70,169
Fringe Benefits and Payroll Taxes	8,768	11,013
Rent and Housekeeping	14,929	16,207
Printing, Postage, Stationery and miscellaneous office expenses	14,147	15,273
Telephone	2,247	2,555
Computer Services (net)	315	2,956
Accounting Fees	3,250	1,500
President's Expenses	2,319	316
Insurance	584	1,072
Administrative Travel and Expenses	989	734
Total Administrative Costs	\$112,977	\$121,795
Other Costs		
Art Bulletin	\$117,477	\$118,508
Art Journal (net)	23,491	35,193
Newsletter	-0-	5,001
Placement Service	11,320	17,200
Board Travel and Expenses	3,235	5,732
Committee Expenses	2,648	1,389
Dues	575	756
Awards	1,112	1,387
Membership Promotion	710	-0-
Furniture and Fixtures	408	144
Office Equipment	1,675	784
Appropriation for Art Bulletin Index Fund	10,000	-0-
Grant to RILA Project	10,000	-0-
Loan to RILA Project	-0-	800
MFA Programs Listing	-0-	3,180
Slide Buyer's Guide	-0-	360
Health Hazards Booklet	-0-	500
Grant to Monographs Endowment Fund	-0-	50,000
Miscellaneous	1,464	586
Total Other Costs	\$184,115	\$241,520
Depreciation	849	1,043
Total Expenditures	\$297,941	\$364,358
Excess of Revenues over Expenses	\$102,850	\$ 25,303

NOTE: The higher income figure for 1975 was due to late payment of 1975 dues and early payment of 1976 dues. Now that institutional membership bills are mailed early to allow time for bureaucratic paperwork, the 1976 figure will remain fairly constant, varying only as the number of institutional members increases or decreases.

Reduced Rate Subscriptions.

We suspect that by now members who take advantage of these special rates will have caught the typographical error on the *Art in America* coupon. However, we wish to record the correction here. Having indicated that the members' rate was \$12.95, we then indicated that the full amount of \$17.95 should be enclosed with the order. Not so — we have it on good authority that *Art in America* will gladly accept all subscriptions from CAA members at the \$12.95 rate, which they had generously offered.

Another correction to be noted is the institutional rate for *The Feminist Art Journal*. The regular rate is \$14.00 and the special rate to CAA institutional members is \$10.00.

The Burlington Magazine has raised its rates for 1977 subscriptions. They are now \$52.00 for 12 issues, a reduction of \$6.00, and \$26.00 for 6 issues on the special introductory offer.

We are pleased to announce that the publications listed below have agreed to allow CAA members special discounts. If you are interested in subscribing, please send your check directly to the publisher, identifying yourself as a CAA member.

Photograph, 210 Fifth Avenue, New York, N.Y. 10010, attention Courtia Worth. Regular rate, \$7.50 (10 issues); members' rate, \$6.75.

History of Photography, Light Impressions Corp., Box 3012, Rochester, N.Y. 14614. Regular rate, \$24.00 (4 issues); members rate, \$21.00.

CAA Publications.

In addition to the *Listing of MFA Programs*, the following may be ordered from the CAA office, prepaid (postage included). *Abstracts of Papers Delivered in Art History Sessions, 1977 Annual Meeting*, \$3.00; the *1976 Abstracts* are still available at \$3.00. *Slide Buyer's Guide*, 3rd ed., 1976, \$5.00. *Survey of Ph.D. Programs in Art History, 1975*, \$1.00; \$3.00 to non-members.

The first edition of *Women's Studies in Art and Art History* has been sold out. The second edition is available for \$2.00 prepaid from Lola B. Gellman, 14 Lakeside Drive, New Rochelle, N.Y. 10801.

Address Changes and Claims.

To avoid loss of CAA publications and announcements, members are requested to notify this office immediately of permanent address changes. Do not rely on the local post offices to let us know. If and when they do, the notifications are too late for the next mailings and very often the changes reported are inaccurate. Temporary address changes cannot be handled; make arrangements to have your mail held or forwarded.

Reasonable claims for non-receipt of publications will be honored, but please do not wait three months or more—as some have done—to let us know you are not receiving publications and expect that replacements will be available. Your cooperation will contribute to the reduction of wasted funds spent on additional postage, etc.

Minerva Navarrete ■
Business Manager

museum training programs

During the past few years there has been a proliferation of programs training individuals for the museum profession. These offerings have often been uncoordinated in their contents, unsupervised in their quality and unevaluated in their results.

In an attempt to provide a basic framework for future developments, the National Museum Act sponsored a conference on Museum Training which was held at the Smithsonian Institution's Belmont Conference Center from April 11-13, 1976, to which were invited representatives of major training organizations and consumers of trainees throughout the country.

One outcome of this initial conference was a draft of proposed guidelines for museum training programs, intended not as a final document but to stimulate discussion of museum programs and their criteria that might lead to the establishment of norms which, in turn might be enforced through some accrediting mechanism.

The proposed guidelines were discussed at a session devoted to Museum Studies Programs at the last meeting of the American Association of Museums held in May 1976 and at a session entitled "Museum Training: Academic Programs and Fulfilling Responsibilities to the Profession," chaired by Constance W. Glenn at the CAA annual meeting in February.

In order to inform CAA members and involve them as fully as possible in the definition of the problem and in the search for solutions, the proposed guidelines are published below. Comments are invited and should be addressed to Bernice Davidson, Chair, CAA Museum Committee, The Frick Collection, 1 East 70 Street, New York, N.Y. 10021.

GUIDELINES FOR MUSEUM TRAINING PROGRAMS PROPOSED AT BELMONT CONFERENCE**Museum Training—Graduate Level**

A program in museum studies designed to prepare persons for professional museum careers should be a graduate program taught in concert by an accredited university and one or more accredited museums.

Such a program must be based on a relevant academic discipline such as American studies, anthropology, archaeology, art history, astronomy, botany, folk life studies, geology, history, history of technology or zoology.

The program should include course work in such a discipline and the equivalent of no less than six semester hours of museum theory, practice and history. The graduate degree may be awarded either in the academic subject or in museum studies.

Such a program ordinarily will require a period equivalent to not less than four academic terms and should include a supervised museum internship or supervised full-time work experience of not less than two months. Ideally the full-time internship or work experience will be six months or more in length. The internship or supervised work experience must be designed to benefit the student. While the student may do work valuable to the museum, this contribution should not be the touchstone of the program.

The curriculum should include instruction in the following areas:

A. The ethics of the museum profession, public accountability and the history, philosophy and purposes of representative kinds of museums.

B. The collection, care, handling, preservation and conservation of museum objects; the management of collections including registration and cataloging.

C. Research and the study of objects as sources of aesthetic experience.

D. Education and interpretation.

E. Exhibitions and experimental studies of how museum visitors learn from and respond to museum programs.

F. Museum administration, which may include: trustee-director-staff relations; relations with governmental agencies; legal problems; fund-raising, budgeting and accounting; the museum audience and community relations; personnel and labor relations; administrative planning and evaluation; physical facilities.

Internships

The museum's main functions are collecting, preserving, studying, exhibiting, and interpreting objects. Museum professionals are those museum staff members who have primary responsibility for carrying out those functions.

A program setting out specifically to prepare museum professionals should adhere to the minimal standards set forth here. It is recognized that museum studies programs — as described in this document — are not and should not be the only routes into the museum profession. Examples of possible forms of preparation include full-time internships, outside of academic course work.

Workshops, Seminars, Institutes for Museum Professionals

Ongoing training for museum professionals is vitally important for sharpening technical and professional skills and for developing an understanding of broad museum concerns.

The profession should examine such programs, and a separate study group should be assigned to the task of establishing criteria.

Careful consideration should be given to:

1. the sponsor's ability to undertake such institutes;
2. the participants to be invited;
3. identification of topics of major concern to prospective participants;
4. the faculty, organization, logistics, budget and evaluation procedures for such institutes.

Museum Training at Other Levels

While museum studies programs exist for the education of curatorial, administrative, and interpretative staff, training for other museum staff levels has been largely ignored.

Workshops and seminars provide only a partial solution to the training of these individuals. While formal academic degree programs are probably inappropriate, some organized, continuous training program is needed: A combination of instruction and apprenticeships of varying lengths could be implemented in regional centers established in appropriate museums for such vital support personnel as technical assistants, preparators, and others. ■

art journal report

Unlike *The Art Bulletin*, which has the single purpose of publishing art historical research of significance and merit, the *Art Journal* attempts to address a diversity of other interests of the CAA membership: contemporary art, criticism, teaching, political and social issues, as well as a broad range of cross-disciplinary interests which, while they affect and are affected by the discipline of art history, do not necessarily lend themselves to the methodology of scholarly research. In the three-and-a-half years since I assumed editorship of the *Art Journal* certain directions for achieving these ends have clearly defined themselves; others exist merely in outline and the details remain to be filled in.

For example, I found that a particularly useful way of organizing manuscripts was the creation of thematic issues dealing with such topics as photography, sculpture, artists' rights, women in the arts, modernist Russian art, etc. Consequently, more than half the issues I have edited reflect my view that the *Art Journal* can make a more effective contribution to the history, criticism, teaching and practice of art when it addresses specific issues through a range of informed views.

More recently the *Art Journal* published three exhibition reviews, pointing towards our intention of making regular reviews a more vital part of the magazine. The need for such expanded coverage seems unarguable: *The New York Times*, for example, has cut its exhibition reviews by 50%, and most art periodicals have similarly reduced the number of artists' exhibitions that receive critical attention. However, the expansion and the very feasibility of a review section depends not only on the quality of exhibitions but also on our ability to develop a core of dependable local correspondents on a nationwide basis.

Another need which the *Art Journal* feels, though it has not filled, is that of dealing with the area of education, both in the fields of

studio and art history. Although a vast majority of CAA members, either as professors or as museum professionals, are directly engaged in education, only a small percentage of the manuscripts submitted deal with teaching and, even more unfortunately, most of the manuscripts that have been submitted were simply not of high enough quality to warrant publication.

The initial concern when I assumed editorship of the *Art Journal* was the development of a visual format that would be both attractive and flexible enough to accommodate articles, regular news features, listings of college museum acquisitions, Association activities, news of individual members, and a wealth of material that was often difficult to categorize. The creation of the *newsletter* last year has alleviated some of the organizational problems and has afforded us an opportunity to focus on feature articles as well as to develop new areas of editorial interest.

This, therefore, seems an appropriate time for creation of a Board of Advisors drawn equally from the history and studio areas of our membership to help chart future directions. In addition to communicating their own views and those of their colleagues to the Editor, they would serve as readers and as active solicitors of articles in their areas of interest. In my view, the very existence of such a Board would serve notice not only that the *Art Journal* wishes to reaffirm its diversified constituency, but also that it aspires to a more rigorous commitment to excellence as well as to responsiveness.

With the creation of such a Board in prospect, this also seems an appropriate time to repeat the standing invitation to all CAA members to contribute their individual reactions, suggestions, and proposals so that their publication may better serve their interests and needs.

Diane Kelder ■
Art Journal Editor

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50c per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue May 1.

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