1979 annual meeting report

 Approximately 4,500 of us descended upon Washington January 31–February 3 for our annual tribal rite. The gods were kind, our festivities occurring during the week after the first snowstorm partially immobilized the city and the week before the second snowstorm, subsequent floods, and angry farmers immobilized it even further. Coming as it did the year after our quadrennial extravaganza in the Big Apple, the Washington meeting seemed less frantic and less frenzied; there was perhaps less of a sense of excitement but more of a sense of ease. Everyone we spoke to was having a relaxed and a good time; it's possible, of course, that the others just didn't speak to us.

In keeping with the more human scale of the Washington meeting, Jean Sutherland Boggs, in her Convocation Address, called upon art historians to practice their discipline with "more spontaneity and joy" and with "a more sensitive response to humanity—the artists', the public's, and their own. (Excerpts from Dr. Boggs' address appear on page 3.)

Program

Sessions, somewhat fewer than last year, were all well attended. In the art history program, organized by Alan Fern of The Library of Congress, there was a greater-than-usual emphasis upon national, as contrasted with period, sessions. Other specialized sessions tended to emphasize theoretical and socio-political, rather than stylistic, approaches. The studio program, organized by Jane Livingston of the Corcoran Gallery of Art, reflected our location at the seat of government (and all those funding agencies!) by relatively heavy reliance on museum directors, critics, administrators and lawyers and relatively light participation by working artists.

Receptions, coordinated by Abram Lerner of the Hirshhorn Museum and Sculpture Garden, were gala and numerous, with four different museums—the Corcoran, N.C.F.A., and the Hirshhorn, N.C.F.A.—holding receptions and limousines waiting to whisk us away to gala events of every sort. The Corcoran and the Hirshhorn were two of the three establishments chosen for the experiment, called "U.N.Y. PretàPresent, Prepackaged"Cartons", of postpaid shipper, which introduced exhibition proposals and over thirty photographers and their works to the audience at the Convocation.

The Association's newest award, established in 1977, for Distinguished Teaching of Art History, was presented to H. W. Janson, Professor of Art at Queens College, N.Y.U. The CAA's major award for art historical scholarship, the Charles Rufus Morey Book Award for 1977, was presented to Anne Coffin Hanson, Yale University, for her monograph Monet and the Modern Tradition. The Frank Jewett Mather Award for Distinction in Art and Architectural Criticism went to John Russell, art critic for The New York Times. The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1977 in The Art Bulletin was awarded to David Summers, University of Pittsburgh, for "Contrapposto: Style and Meaning in Renaissance Art."

The citations read as follows:

Distinguished Teaching of Art History Award

With felicity, the Oxford Dictionary defines the verb "to teach" as "to enable by instruction" and that has certainly been the

CAA awards

Awards for excellence in art historical scholarship and criticism and in the teaching of fine arts and art history were presented at the Convocation ceremonies of the 67th Annual Meeting of the College Art Association, held in the Auditorium of the National Air and Space Museum in Washington, D.C., on Friday evening, February 2, 1979.

The Association's newest award, established in 1977, for Distinguished Teaching of Art History, was presented to H. W. Janson, New York University. The Distinguished Teaching of Art Award went to Louis Finkstein, Professor of Art at Queens College, N.Y.U. The CAA's major award for art historical scholarship, the Charles Rufus Morey Book Award for 1977, was presented to Anne Coffin Hanson, Yale University, for her monograph Monet and the Modern Tradition. The Frank Jewett Mather Award for Distinction in Art and Architectural Criticism went to John Russell, art critic for The New York Times. The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1977 in The Art Bulletin was awarded to David Summers, University of Pittsburgh, for "Contrapposto: Style and Meaning in Renaissance Art."

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studio safety guide soon available

The long-awaited manual, Safe Practices in the Arts & Crafts: A Studio Guide, is now at the bindery and should be available for distribution by the end of April.

This 72-page handbook, published by the CAA, is an unusual—one might well say inspiring—example of good works brought to reality by a wide constituency of people and organizations that care about artists: the CAA; government (through a grant from the National Endowment for the Arts); higher education (the University of Illinois Chicago Campuses and Cooper Union); corporations (York Typesetting Co., Inc. and Champion Papers) that donated or drastically cut costs on goods or services; and Local No. 1 of the Amalgamated Lithographers of America, which donated lithography.

The list of involved individuals is even longer. It begins with former CAA president George Sadek, Dean of the School of Art at Cooper Union, and Ed Colker, Director of Art and Design at the University of Illinois, Chicago Circle, who jointly first realized the need for this publication, began the project, and never let the ball drop. It includes a hardworking author, Gail Coningsby Barazani, a never-say-die project director, Ann Goodfellow, and a host of other people who concerned themselves with the issue of artist's health long before and throughout the process of this publication.

The purpose of the Guide is clearly stated by Ann Goodfellow in her Foreword: "We

continued on p. 4, col. 1

continued on p. 12, col. 1

continued on p. 2, col. 1
towards a more humane art history

Excerpts from the Convocation Address delivered at the 67th Annual Meeting of the College Art Association of America, February 2, 1979.

One of the virtues in the reincorporated College Art Association is that we are a fraternity of free men. Our humanistic endeavor is in the same spirits as the artists themselves. There have been periods when artists have calculatedly tried to erase their personalities from works of art — and this has been so at times for very good artistic reasons. But at the moment many minds thrust themselves upon us through video, performance, or the reproductions of their own faces. We cannot escape the essential humanity of works by Vito Acconci, Laurie Anderson, or Chuck Chase. The knowledge of their works and the presence of artists all around us at the meetings, as well as their studio visits, prepares us to look for the man or woman, even when he or she seems to retreat in works as austere as Donald Judd’s.

We acknowledge that it is important for art historians to have some direct knowledge of the active artist. We have for long been interested in many college curricula by having studio classes or making use of resident artists. Some may do what I did this past semester at Harvard — give a seminar on contemporary art in which each student studies the work of an individual artist. The students were able to talk intimately with the artists on whom they worked, waste papers of great feeling and immediacy. In so doing, I believe we will also be reaching a broader public, partly by doing new things but also in doing much of what we now do with a greater grace and a sense of humanity (the artists, the reader, and our own). The grace never condescends. It is rooted in the most serious academicism, in the most demanding of academicism. Our art historians are the moderators between the work of art and the public. We are pleased and proud to announce our Individual Sustaining Members for 1979. I have been pleased to receive the support of our sustaining members and friends.

There probably also needs to be more self-criticism if we are going to be speaking humanely to the public. I realize that I am beginning to tread on dangerous ground. Perhaps I need to restate that I agree with the concept of elitism expressed by Shennan Lee at the address last year, that I believe in the acquisitions and exhibitions of the finest if otherwise useless works of art. In the same way I support the most rigorous scholarship as an end in itself. I realize that just as there are courses there are publications for the specialized art historian. And I believe we will also be reaching a broader public, partly by doing new things but also in doing much of what we now do with a greater grace and a sense of humanity (the artists, the reader, and our own). The grace never condescends. It is rooted in the most serious academicism, in the most demanding of academicism. Our art historians are the moderators between the work of art and the public. We are pleased and proud to announce our Individual Sustaining Members for 1979. I have been pleased to receive the support of our sustaining members and friends.

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affiliated societies

As a busy reader of the 1979 Annual Meeting Program you will note, a considerable number of sub-disciplinary and other special interests groups have formed or are in the process of formation. Whether this represents a healthy extension of interest or a potentially dangerous spilling of the vessel—the practical fact of proliferation has made it necessary for the CAA to adopt a more formal procedure than we have had in the past with respect to groups that regularly request annual meeting program time or other services of the organization. The following policy was unanimously adopted by the CAA Board of Directors at its meeting on January 31, 1979.

RELATIONS WITH AFFILIATED SOCIETIES

I. To be recognized by the CAA as an affiliated society, a group must have a name and function in scope and purpose present evidence that:

A. It is committed to the serious study, presentation, and practice of the visual arts and/or the history of art.

B. It possesses a formal organization structure, i.e., elected officers, an identifiable membership, and such signs of going activity as a regular newsletter, a periodical, a record of exhibitions, or other documentation.

C. Applications for affiliated society status will be screened by a standing committee of the CAA composed of the Vice President (as chair), the Executive Secretary, and two other members of the Board of Directors—representing the interests of art historians and one representing studio artists. The committee’s rulings may be appealed to the CAA Board.

The committee should report annually to the CAA Board and review the status of affiliated societies every five years.

II. The CAA will publish in its newsletter an annual directory of affiliated societies including the following information provided by the societies: name, date of founding, size of membership, annual dues, if any, and address of president and/or corresponding secretary, and a statement of 25-50 words on the society’s nature and purpose.

comes the resolution...

The last meeting of the CAA Board of Directors—1979, at the Washington Hilton Hotel. Some highlights:

Policy on Affiliated Societies. The CAA supports the American Association of University Affiliated Societies every five years.

Faculty Status for Librarians. The Board unanimously endorsed the following resolution:

"The College Art Association, through its Board of Directors, recognizes in its debt to art librarians and depends—both for academics and for students—upon their professional skills. Accordingly, it is resolved that the CAA endorses the Joint Statement on Faculty Status of College and University Librarians, and for students-upon their professional skills, and for students-upon their professional skills, and for students-upon their professional skills. The Board also voted to establish an ad hoc committee to articulate those concerns and, if desirable, to develop supplementary guidelines."

Standards for B.A. and B.F.A. Degrees in Studio Art. With a spirit to which we would like to become accustomed, the Committee on Standards for the Undergraduate Art Degree, co-chaired by Paul Arnold and George Sadek and appointed on January 9, 1979, was ready to submit its final report just one year later. The Standards, unanimously adopted, appear on pages 13 and 14.

The American Association of University Affiliated Societies was established to facilitate collaboration among members of this organization and their counterparts in other countries. The College Art Association endorses the resolutions of the Joint National Committee for Languages (approved Oct. 7, 1978). The added understanding that similar recommendations should be made for Latin, Greek, and other non-English languages of relevance in the continuation of humanistic studies.

Some Fun! Low-rent-hearers members begin to think that all CAA Directors ever get to do is to sit in a smoke-filled room with nothing but a cracker and coffee as a reward for their efforts, we hasten to report that the Board meeting was followed by a delightful reception at the Vice President’s house, graciously hosted by Joan Mindle. The company, the house, the art, and the food were a genuine pleasure. And not a single resolution was passed.

Editor’s Note: Copies of the Joint Statement on Faculty Status of College and University Librarians and the Resolutions on Language in American Education may be obtained from the CAA office.
**Call for Papers:**

**NEH Fellowships**

The National Endowment for the Humanities is offering fellowships for 1980-81 in three major fields of study: History, English, and Art History. Fellows may choose to conduct research in the humanities and the arts, particularly in the study of mid-twentieth-century art and architecture. Fellows will be provided with allowances of up to $20,000 per year for direct research expenses, including travel, room and board, and living expenses. The deadline for applications is May 15, 1980.

**Visiting Artists and Scholars Program**

The Visiting Artists and Scholars Program is designed to bring artists and scholars to American universities and colleges for a period of one to six months. The program provides financial support, including living expenses, travel, and research materials. Applicants should be scholars or artists with a distinguished record of achievement in their field. The deadline for applications is March 1, 1980.

**Conferences and Symposia**

- **The Carter and Italian Art c. 1600**
  - To be held on Saturday, April 7, in conjunction with the exhibition "Prisms and Retained Directions: The Art of the Balinese" at the National Gallery of Art, Participators will include Carl Gustafson, Katherine Johnston, Stephen Gamm, and others.

- **Goodson Symposium on American Art**
  - The second annual USA will be held at the Whitney Museum of American Art on Monday, May 25. This year's focus is on women artists from the 19th and 20th centuries. For information: Joyce Pellerano, c/o Whitney Museum of American Art, 750 Madison Avenue, New York, N.Y. 10021.

- **SEGAC Conference**
  - The Southeastern Graduate Conference will be held at the University of Kentucky on March 30-31, 1980. The theme of the conference is "The Atlantic World: From the Seventeenth Century to the Twenty-First Century." For information: Dr. A. W. Young, Department of History, University of Kentucky, Lexington, KY 40506.

- **New Directions in Native American Art**
  - A symposium will be held at the University of New Mexico, Albuquerque, September 24-26, 1979. The theme of the conference is "New Directions in Native American Art." For information: Dr. Robert P. Janzen, University of New Mexico, Albuquerque, NM 87106.

- **19th-Century Studies Conference**
  - The 19th-Century Studies Conference will be held at the University of Oregon, Eugene, September 27-29, 1980. The theme of the conference is "The Victorian Mind." For information: Dr. James M. Proctor, Department of History, University of Oregon, Eugene, OR 97403.

- **British Studies Conference**
  - The British Studies Conference will be held at the University of Colorado, Boulder, October 26-27, 1979. The theme of the conference is "The British and the World." For information: Dr. Donald McCallum, Department of History, University of Colorado, Boulder, CO 80302.

- **ARLS/IAI**
  - The national art librarians association, which has decided to move separately from the CAA to become a separate organization, is seeking new leadership. For information: Richard H. Green, c/o American Association for the Advancement of Science, 1515 Massachusetts Avenue, N.W., Washington, D.C. 20005.

- **Announcements**

  - **NEH Fellowships**
    - The deadline for applications is May 15, 1980.
    - Applications will be accepted for research in the fields of History, English, and Art History.
    - Fellows will receive an annual stipend of $20,000.
    - Applications should be submitted to the National Endowment for the Humanities, 800 N. Capitol Street, N.W., Washington, D.C. 20506.

  - **Visiting Artists and Scholars Program**
    - The deadline for applications is March 1, 1980.
    - Fellows will receive an annual stipend of $20,000.
    - Applications should be submitted to the American Council of Learned Societies, 810 N. Capitol Street, N.W., Washington, D.C. 20001.

  - **CAA Travel Grants to Bologna**
    - The need for travel grants to Bologna was made known by CAA members during the General Session at the Annual Meeting of the American Association for the Advancement of Science.
    - Applications should be submitted to the CAA, 50 W. 43rd Street, New York, N.Y. 10018.

**CAA Newsletter**

- **new CAA monograph**

- **Outside a small group of Yugoslav art historians,** the name of Nicola di Giovanni Fiorenzo is virtually unknown. Yet Niccolò was a major figure in the history of figurative sculpture in the first half of the 16th century. His most famous works are the bronze statue of Dante Alighieri on the Duomo in Florence and his sculpture of the friar, Sancho di Segni, in the cloister of the Scrovegni Chapel in Padua. Since the early 19th century, his importance has been acknowledged, and a large body of literature has been dedicated to his work. However, there has been little research into the life and career of this important artist.

  - The aim of this study is to provide a comprehensive analysis of Nicola di Giovanni Fiorenzo's life and work, focusing on his artistic production, his professional relationships, and his impact on the development of 16th-century Italian sculpture. The study is based on a detailed examination of the artist's surviving works, as well as on the analysis of contemporary sources, such as letters, accounts, and inscriptions.

  - The study is divided into two parts. The first part, "Nicola di Giovanni Fiorenzo's Life," provides a biography of the artist, based on the available documentation. The second part, "Nicola di Giovanni Fiorenzo's Art," examines the artist's oeuvre, focusing on his major works and their significance within the context of 16th-century Italian sculpture.

  - The study is intended for scholars and students of Italian art, as well as for art lovers and enthusiasts of Italian art. It will be of particular interest to those interested in the development of 16th-century Italian sculpture, and to those interested in the history of art in general.

  - The book will be published by the University of California Press, 2140 Laurel Way, Berkeley, Ca. 94704, in 1980. The price will be $45.00, and the publication date is October 1, 1980.
In Memoriam

Andrew Carnduff Ritchie, director of the Yale University Art Gallery from 1957 until 1971 and director emeritus since his retirement, died late last summer. His tenure at the gallery coincided with major developments in the field: the rise of modernism; the role of art in the age of atomic war; and the role of art in international relations. Ritchie was a leader in the field, and his influence is evident in the Art Gallery's collections and exhibitions, as well as in his writing and teaching.

Ritchie was born in 1920 in New York City, the son of a Russian immigrant who worked as a printer. He grew up in a family of artists, and his father was an accomplished painter. Ritchie attended Yale University, where he studied art history under the legendary critic Alfred H. Barr Jr. He received his Ph.D. in 1942 and joined the faculty of the Art Gallery in 1945.

In 1957, Ritchie was appointed director of the Art Gallery, a position he held for 14 years. During his tenure, the gallery underwent a major transformation, with the addition of new galleries and the acquisition of numerous important works of art. Ritchie was particularly interested in modern and contemporary art, and he played a key role in establishing the gallery's reputation as a leader in the field.

Ritchie was also a prolific writer, and his work has had a lasting impact on the field of art history. He wrote several books on modern and contemporary art, and his essays and articles have appeared in numerous publications. Ritchie was a member of the American Academy of Arts and Sciences, and he was awarded the Order of the Rising Sun, Japan, in 1971.

Ritchie is survived by his wife, Lois, and his children, Andrew, John, and Jane. He will be remembered for his dedication to the Art Gallery and for his contributions to the field of art history.

Eugenia S. Robbins, who has compiled and edited various works on art, has passed away. Her contributions to the field have been significant, and she will be remembered for her dedication to the study of art and its history.

New Faculty at the University of Pennsylvania

In January, Smith College hosted a conference and exhibition on "Contemporary Women in the Visual Arts." Organized by Debra Goldstein and Donald Kray, the day-long event was part of Smith's interdepartmental program on Women in the Arts. Participants included Judie Kain, Mary造型, Susan Shiff, and dealer Paula Cooper.

To receive notice of all CAA publications and announcements, please be sure to complete and inform your current address.

March 1979

CAA newsletter

/people and programs

The University of Michigan's old Bulletin of the Museum of Art has been replaced by a new quarterly publication, the Bulletin of the Museums of Art and Archaeology. Jointly sponsored by the Kelsey Museum of Archaeology, the Museum of Art, and the department of the history of art, the new publication is edited by Marvin Eisen­berg and Jacqueline She. In addition to scholarly articles relating to works in the collections, the new publication will also feature regular reports on museum activities.

Southern Methodist University has an­nounced an endowed annual Al­ger H. Meadows Award, in honor of the arts patron who was a central figure in the development of the Dallas arts sector. The award will be made to a faculty member who has made significant contributions to the field of art history.

The Friends of the Newberry Museum, Chicago, have received a grant from the New York State Council on the Arts to establish an intern program in museum education. The program will provide that one graduate student, on the master's level, will be selected to work at the museum during the summer months.
MUSEUM STAFF NOTES

Tom L. Fenelonvehem, NEA Museum Program.

After eight years as director, Tom L. Fenelonvehem has left the Baltimore Museum of Art to become director of the Museum Program at NEA. Under his leadership, the Baltimore Museum opened its innovative Downtown Gallery, established an extensive traveling exhibition program, institutionalized a major plan for renovation and physical development, and made significant additions to its collections.

Helen Williams Druitt has been appointed gallery director at the Moore College of Art in Philadelphia, the only women's college of art in the U.S. Druitt, who has been on the Moore faculty since 1976 and taught at the Philadelphia College of Art before that, has also directed her own gallery in the city. A specialist in graphic crafts fields, she assumes the position left vacant by Diane Vanderlip Perry last year.

The art department of the University of North Carolina, Chapel Hill, also has a new director: Evan Turner, who resigned as director of the Pennsylvania Museum of Art, that is, mid-way through 1977, Turner is replacing Joseph Strauss, who retired earlier this year.

The new curator at the Indianapolis Museum of Art is Anthony F. Janson (Ph.D. Harvard), who most recently taught at the University of Michigan Museum of Art.

The new director of the University of Iowa Museum of Art is Harold Wineman.

grants and awards

NEH TRANSLATIONS PROGRAM


MMA FELLOWSHIPS

The recipients of Metropolitan Museum of Art fellowships (their research topics) for 1979-80 were: David Alexander, The sword in Islam from the time of the Prophet to the 18th century; Peter Galanti, Early paintings of Corot; George Krieger, The Palace of New York City; Walker Lunde, Dutch genre painting; Julia Murray, Chinese paintings and prints; H. Chisholm, and the illustration of the "Msi Stahk." Kathleen Nolan, Early Gothic sculpture in the collections of MMA; Robert Simms, Gothic ivory carvings of the Passion dignity group; Robert T. Schreib, Tomb furnishings of the imperal China; Emily Emberger, MMA's Aztec sculptures; Marcia B. Wallace, the work of Alexander Roslin in America: the influence of J. M. W. Turner, paintings of Elizabeth Jean Walsers, Art's gift to that which represents work in the dress of Isis (dissertation); Roger Weich, Illustrations of manuscripts copies of Ludolphus de Saxonia's Piae Christi and to compare MMA's manuscript holdings.

SECCA FELLOWSHIPS

Two $2,000 awards, jointly sponsored by the Southeastern Center for Contemporary Art and the National Endowment for the Arts, with matching funds provided by the Cliburn Corporation, are for the purpose of "enabling southeastern artists, of exceptional talent, to set aside time and/or purchase materials and generally enable them to advance their careers as they see fit." Recipients for 1979-80: J. S. Morin, photography; Jim Crable, Virginia, painting; Susan Gage, Georgia, sculpture; Commode, Virginia, photography; Suzanne Gang Cofrside, Florida, photography; Patricia ....... (text continues)

NOTES FROM THE WOMEN'S CAUCUS FOR ART

On January 30, President Carter presented the Women's Caucus for Art First Annual Awards for Outstanding Achievement in the Visual Arts to five women artists, all of whom are more than seventy-five years of age.

The five—Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe (in absentia)—were honored by President Carter at a private ceremony in the Oval Office and later at a public ceremony and reception in which Joan Mondale, Honorary Chair of the Federal Council on the Arts, and Mary Ann Tigges, Deputy Chair of the National Endowment for the Arts, participated. In conjunction with the awards, Midwest Lane Gallery in Washington mounted an exhibition which preserved the works of these distinguished five.

The highlight event of the WCA 8th Annual Meeting, the award ceremony marked the first time that women in the visual arts have been recognized on a national level, in the White House, for their accomplishments.

An artist's wonderful gift in art was reported in a previous issue. Also, received a grant for 1978-79 from the American Association of University Women's Educational Foundation for an iconographic study of the paintings of Artemisia Gentileschi.

A post-doctoral fellowship for research on the early program of arts in the new government was awarded to David L. Simon, S.U.N.Y., Center for Educational and Cultural Affairs. He will be at the University of Zaragosa through August.

Zena Peerhouse Mathews, on leave from the Parsons School of Design, has received a grant from the National Endowment for the Arts in American Forsyth Piggy Pipes of the 16th and 17th centuries.
show by artist members


Judith Brodsky. Associated American Artists, New York, Feb. 10-Mar. 6. "Dia grammatica," a uniform innovation in which the work of a field that was to be developed.


Robert Schecter. Soho Center for the Visual Arts, N.Y.C. April 4-May 5. Two sec ons of an "Indian Paint Brush." painting (painting and sculpture) plus oil paintings.


The Guide, there, is a survival painter not a call to panic. It presents, in easily readable form: (1) hazards of materials and processes to the various art media; (2) measures for avoidance or minimization of risks; (3) descriptions of physical symptoms and means of recovery; (4) sources of emergency and life-saving treatments; and (5) long-term help to remedy damage already done. (5) references to more detailed in- formation about both curetive and preventive practices. The bulk of the Guide - 45 pages - deals with materials and processes of specific media in alphabetical order, from ceramic to woodworking and in physical media such as photography and use in work areas.

Information on ordering the Guide is given on page 45. It will be distributed no later than July 1979. It will be best to be prepared.

March 1979

preservation news

Adopted unanimously by CAA Board of Directors, January 31, 1979

After a thorough study of graduate education in the visual arts, the Board of Directors of the College Art Association, on April 12, 1977, officially adopted the Statement of Standards for M.F.A. Degree in Art. It is stated that:

The Board of Directors has adopted the report as the official formulation of the Association's policy regarding the M.F.A. and B.F.A. Much of the report is common to standards published in its Handbook by the National Association of Schools of Art, as criteria for accreditation of member institutions.

The Board has adopted these standards on the understanding that they form the basis for the development of the visual arts in the future. These standards are the result of an ongoing effort to improve the quality of undergraduate studies in art and were developed to ensure that students will receive an education in the fine and creative arts.

The primary objectives of the program are to enable students to develop the skills necessary for entry into a career in the arts, to provide a general education in art, and to foster creativity and critical thinking. The standards are intended to provide a common foundation for all students in the visual arts.

The standards are divided into two sections: the first focuses on the requirements for the M.F.A. degree, and the second focuses on the requirements for the B.F.A. degree.

The M.F.A. degree requirements are based on the assumption that students will have a strong foundation in the arts and are prepared to undertake advanced study. The degree requires a minimum of 120 semester hours of study, including a minimum of 30 hours of studio work, and a minimum of 15 hours of coursework in art history. In addition, students are required to complete a thesis or project, which must be approved by the department.

The B.F.A. degree requirements are based on the assumption that students will have a strong foundation in the arts and are prepared to undertake advanced study. The degree requires a minimum of 120 semester hours of study, including a minimum of 30 hours of studio work, and a minimum of 15 hours of coursework in art history. In addition, students are required to complete a thesis or project, which must be approved by the department.

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In many institutions, admission to the major in art is open to all students enrolled in the institution, who are at liberty to declare their intention to specialize after electing a number of introductory-level courses. In other departments, often as a means of limiting the number of majors and to insure an acceptable level of performance, courses are designed which have as their objective the determination of whether there are deficiencies in prior training or experience toward professional competence are being achieved. In either of the above circumstances, it is the obligation of the faculty members to consult with faculty members regarding course choices that will compensate for possible weaknesses and to help develop logical programs of study to fit particular needs.

Facilities and Resources

B.A. and B.F.A. programs should be offered only by those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for students. While facilities can never take the place of gifted teachers, 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 technically competent in its use but should also be trained to understand fully and practice safe shop and studio procedures. In addition, student should be thoroughly informed of the many hazards to which they may be exposed, such as fire, electrocution, toxic materials, inadequate ventilation, etc., and means of protecting themselves from such hazards.

In the area of material culture past or present, it is of utmost importance to provide opportunities for students to visit neighboring centers, where they can become familiar with masterworks of the past and have continuing contact with the art of the present. Departments, especially those that are remote from cultural centers, should consider establishing data banks of videos and film documentation on contemporary art and artists, in order to broaden students contact with and awareness of major trends in the arts today.

Announcements

Winterson Portfolio Seeks Authors and Reviewers

Two to three fellowships are available for 1979-80 support postdoctoral research for six to eleven months in fields appropriate to art history and library collections, namely Anglo-American social and cultural history. Experienced museum professionals, art historians, writers, editors, and graduate students with a Ph.D. or equivalent are encouraged. Those interested in his case are asked to write to: Anne Webster, Division of Education, Winterson Museum, Winterson, Winterson, 1979. Deadline: April 15.
AAMD GUIDELINES FOR REPRODUCTIONS OF WORKS OF ART

Endorsed by CAA Board of Directors, January 31, 1979.

Art museum directors are responsible for maintaining a climate of artistic integrity. Such integrity should therefore characterize all museum operations, including sales activities. In recent years, increasing enthusiasm for the arts has nurtured a growing market for items that go beyond those traditionally sold to complement the collections and exhibitions. These changing conditions must not compromise professional standards.

Income has been generated by art museums through the sale of such educational materials as catalogues, books, postcards, and reproductions. Recently, however, a proliferation of "art-derived" materials, coupled with the marketing of copies of original works, have created such widespread confusion as to require clarification if ethical standards of art museums are to be maintained.

To offer reproductions to the public as an adjunct to the work of art is one thing; to offer a surrogate for original works of art is quite another, and could lead to confusion in the public mind as to what constitutes originality in a work of art.

We endorse the educational role that reproductions can play as reminders of the original works. It is recognized that reproductions of decorative arts serving functional purposes may pose special problems, but the fact that they are reproductions should be clearly indicated.

3. The so-called investment value sometimes touted in advertising is deplorable since the object or work being offered for purchase is not original and the resale value is highly in doubt. The retail pricing of reproductions should be in accord with cost-effective and standard marketing practices.

4. When advertising these reproductions in public media, museums should not use language implying that there is any identity of quality between the copy and the original, or lead the potential buyer to believe that, by purchasing any such reproduction, he or she is in effect acquiring an original work of art.

1. Museums, when producing and/or selling reproductions, should through the use of integral markings on the object as well as signs, labels and advertising, clearly indicate that it is a reproduction. Signatures, print edition numbers, and printers' symbols or titles should not appear in the reproduction if in the original they occur outside the borders of the image; Similarly, signatures, edition numbers and/or foundry marks on sculpture should not appear on the reproduction.

2. Museums, when producing and/or selling reproductions of paintings and sculpture, should offer them in materials and/or size other than those used by the artist in the original work of art. It is recognized that reproductions of decorative arts serving functional purposes may pose special problems, but the fact that they are reproductions should be clearly indicated.

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.


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Arts and Human Values— 125 slides, accompanying humanities text; masterpieces from the museum's collections. Send $150.00 to ARIC, Minneapolis Institute of Arts, 2400 3rd Avenue South, Mpls., MN 55404 or call 612/870-3190 for more information.

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

DATEBOOK. 31 March deadline submission of topic proposals for 1980 annual meeting . . . 20 April deadline submission of positions for May listing . . . 15 May deadline applications for CAA travel grants to Bologna . . . 1 July deadline ACLS travel grant applications (conferences November-February).

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