1978 annual meeting: call for participation

The 1978 CAA annual meeting will be held in New York City, where we can guarantee that the weather won't begin to compare with California, but considerable compensations do exist. The New York Hilton will serve as headquarters hotel.

In accordance with the new annual meeting program guidelines, sessions will be arranged on Wednesday evening, January 25, and run through Saturday morning, January 28. There will be no formal sessions during the traditional Thursday afternoon time-slot, which has been scheduled (or unscheduled) as "guilt-free time" to visit museums, chat with colleagues, shop at Saks, or what have you.

Art History Sessions for 1978 have been organized by Lucy Freeman Sandler, New York University. Studio Sessions have been organized by Irving Sandler, S.U.N.Y. Purchase. Since they were the first program chairmen to have to work within the new annual meeting guidelines, they are to be particularly complimented for their adaptability, intelligence, grace... and survival. The topics they have chosen are listed below. Those wishing to participate in any session should write to the chairman of that session before October 1, 1977.

Reminder: In accordance with the guidelines, no one may participate in more than one formal session. While it is perfectly "good form" to submit more than one paper or even to submit the same paper to more than one chairman, it would avoid considerable last-minute hassles if both chairmen were forewarned. In a further attempt to introduce "new faces," session chairmen have been encouraged not to accept a paper by anyone who has given a paper in the previous year or to accept as a panelist anyone who has been a panelist during the previous year.

ART HISTORY PROGRAM

FORMAL SESSIONS

Papers for formal art history sessions must be proposed in the form of a one-page abstract described on p. 3.

Ancient Art. Edith Porada, Dept. of Art History and Archaeology, Columbia University, New York City 10027.

Late Antique and Early Christian Art. Margaret Frazer, Metropolitan Museum of Art, 5th Avenue and 82nd Street, New York City 10021.

This session will include primarily papers that consider the concept of the exhibition at the Metropolitan Museum of Art, November 18, 1977-February 12, 1978, and the objects displayed in it. M.F.


Papers presenting innovative methods of research, especially those that study relations between media or those that apply the analytical skills of several disciplines to primary monuments, will be particularly welcome. I.H.F.


Papers on any of the arts c. 1900-1920 are invited, especially those with emphasis on relating assessment or reassessment of the concept of the International Style and its applicability in various regions of Europe. R.G.C.


Renaissance and Baroque Sculpture: Alternate Materials. Kathleen Weil-Garris, Institute of Fine Arts, New York University, 1 East 78th St., New York City 10021.

The study of Renaissance sculpture has emphasized monumental works executed in the most noble materials: bronze and marble. Yet, both well-known metropolitan artists and less familiar practitioners working in the popular tradition used softer, less precious substances such as stucco, terracotta, papier mâché, wood, or a combination of various media in individual pieces and for ensembles. This session will seek to reevaluate the significance of these alternate traditions in sculpture for the art of the period and for the following centuries. K.W.-G.


French Art 1700-1760. Donald Posner, Institute of Fine Arts, New York University, 1 East 78th Street, New York City 10021.

Papers may consider sculpture, architecture or the decorative arts as well as painting. D.P.

Nineteenth-Century Art. Gert Schiff, Institute of Fine Arts, New York University, 1 East 78th Street, New York City 10021.

Realism and Naturalism in the Nineteenth Century. Gabriel Weisberg, Cleveland Museum of Art, Cleveland, Ohio 44106.

Papers will be accepted on all aspects of Realism/Naturalism in Europe. Studies may concentrate on problems pertinent to a specific unexplored master, an aspect of a well-known artist who well exemplifies Realist trends, or thematic examinations of social and political content that would help in understanding developments in this movement. G.W.


Papers could focus either on American artists abroad or European artists in America during the years 1910-1925. Studies might also consider the impact of European modernism on American art as communicated through exhibitions, private collections and publications. The experience of study in Europe for American artists, what America represented for the European avant-garde artist and the various exchanges between European and American artists are possible subjects. G.L.

American Art. Milton Brown, Dept. of Art History, Graduate Center, City University of New York, 33 West 42nd Street, New York City 10017.

Art of the South Pacific. George Corbin, Dept. of Art, Lehman College, 2 Van Cortlandt Avenue East, Bronx, N.Y. 10468.

The Union of Word and Image in Far Eastern Art. Penelope Mason, Dept. of the History of Art, Yale University, Box 2909, New Haven, Conn. 06520.

Continued on p. 2, col. 1
Prints as Documents for the Visual Arts. Caroline Karpluski, 3515 S. California Ave., Chicago, Ill. 60637. An interdisciplinary session is planned for short papers (10 to 12 minutes) that will present a sampling of Archaic revivals—from the Ancient to Modern times. These sessions will address decorative arts, chiefly or pointedly in terms of prints. It is, therefore, taken for granted that drawings are central to evidence for illuminating the unfolding and solution of pictorial problems. This session would apply to point of view to the study of prints.

 board and committee news

placement committee

Regular orders of the bylaws column will be noted—as usual—that how hiring is carried out under the auspices of the Association is a matter of concern to many, and growing concern. Whether the CAA can establish placement guidelines and, if more important, put some teeth in them, is a question to which we should all have some interest, since the Board of Directors has authorized the establishment of an ad hoc Placement Committee and gone on to emphasize that all nominees are to be required to be certified by CAA President George Sadik, who has already had the opportunity to ask the Committee to continue to carry out under the auspices of the upper left corner. They would like to extend a warm welcome to the Committee on educational affiliations in the upper left corner. If you wish confirmation that your abstract has been received, please email self-addressed postcards. Proposals for papers not conforming to the above specifications and those received after October 1 cannot be considered.

board meeting announcements

About Abstracts

Abstracts for formal art history sessions will be double-blind to the participants and will be submitted in a blinded format. Submissions will occur via a secure online portal, which will be available by a scheduled date. The abstracts will undergo a peer review process by a group of CAA members. Final notification of acceptance and submission will occur by a scheduled date. The final version of the abstracts will be due by a scheduled date. The abstracts will be published in a proceedings, which will be available to all CAA members and non-members.

board meeting announcements

Placement

As last year, placement activities will focus on a variety of things, allowing both interviews to appear and to concur in the interview. Placement will be in operation from Tuesday, March 30, 2010, to Friday, April 2, 2010. Placement interviews will be scheduled in consultation with the interviewee. Placement interviews will be conducted by a group of CAA members, including faculty, postdocs, and other interested parties. Placement interviews will be held in consultation with the interviewee. Placement interviews will be in New York City and will be scheduled for Tuesday, March 30, 2010, to Friday, April 2, 2010.

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Kathleen Weil-Garris

In keeping with the policy of honoring notables, Kathleen Weil-Garris, New York University, has been named the new Editor of The Art Bulletin, to succeed Mary deCourcy Hume, who has held that position since 1975. Kathleen Weil-Garris was born in England and educated in the United States. She has her B.A. from Vassar College, studied at a Fulbright grant at the University of Bonn and took her Ph.D. at Harvard. A member of Phi Beta Kappa, she won the Lindle Foundation Scholarship in 1967, and she has received fellowships from the National Endowment for the Humanities and from the Folks, Kora and other foundations. This year she is a visitor at The Institute for Advanced Study, Princeton, while on a Guggenheim grant.

The Leonardo and Central Italian Art was published by New York University Press in 1974 and she has published articles on the painting, sculpture and architecture of the Italian Renaissance in The Art Quarterly, The Burlington Magazine and Gesta, among others. Currently she is working on a study of the sculptor Benedetto da Maiano and on the 16th Century Italian Sculpture volume of the series, together with Howard Hibbard. Weil-Garris will be two sessions with formal papers on art history; one session of each of the sessions will be held in Manhattan and the other in Washington, D.C. Additional information and applications for the 1975-76 Fellows are due by December 1, 1974.

ACLS TRAVEL GRANTS

The ACLS Travel Grants for 1974-75 will be awarded to those applicants who, in the opinion of the advisory committee, are the most likely to make significant contributions to their field.

The next ACLS Travel Grant application deadline is July 1, 1974.

COCOGENEUM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation has awarded grants totaling $200,000 to 315 persons in its 53rd annual competition. The fellows were selected from among 3,600 applicants. Among them are artists and architects.

Art History/Cognate Areas

Blanche B. Brown, New York University, Art of the Etruscan Period and Contexts. Mrs. Brown, who is Director of the Boston Museum of Fine Arts, will continue her study of the art of the Etruscans in Italy and in the Roman Empire.

Southeastern College Art Conference

The 1975 Conference, the 22nd biennial meeting of the Southeastern College Art Conference, will be held at Virginia Polytechnic Institute and State University in Blacksburg, Virginia. The conference, which will be held from the evening of October 20, will be preceded by a one-day program of workshops and seminars in the area of studio art with special emphasis on current trends in studio art.

The 1975 Conference will be co-sponsored by the National Endowment for the Arts and the American Institute of Architects. For additional information contact: Prof. Dean D. Carter, Head, Dept. of Art, VPI & SU, Blacksburg, Va., 24061.

1975 MAH Meeting

The 1975 meeting of the Society of Architectural Historians will be held in San Antonio, Texas, April 5-9. Adolf R. Ploetz, Columbia University, will be general chairman. Special sessions will be devoted to the following: Neoclassical Architecture and Interiors; Tocqueville, Dennis Sullivan, University of Texas; and Postmodern Architecture, University of Wisconsin, Madison. Those wishing to submit proposals for the 1975 meeting should send them to the Secretary, Southeast, 44 S. McHenry, Wis. 53703. Additional information and application forms will be available after October 1, 1974.

1975 NEH Summer Stipend Program

$5,000 for two consecutive months of full-time study or research on the humanities. Applicants must have finished their professional training by October 1, 1974. The deadline for application is February 1, 1975.

Wilson Center Fellowships

Residential programs for advanced scholars. Research fellowships are available for those who are engaged in the study of art history and art historical studies. Applications must be on post-doctoral or equivalent level, residency normally four months to a year, with travel costs reimbursable. Stipends for fellows are $6,000. Additional information and application material will be available after February 1, 1975.

Marvin Woman Fellowships

Fellowships are for those who have completed, at the time of application, the Ph.D. and at least two years of post-doctoral work on the college or university level. Timed projects are eligible. One-year appointments with teaching assistantships are available. Three years are available for the 1975-76 academic year.

Cullman Fellowships

Applications are due to the NEH, 521 Fifth Street, NW, Washington, D.C. 20506.

Placement Service for N.C. Artists

The North Carolina Department of Employment of the state of North Carolina is now in charge of the Placement Service for N.C. Artists. The service will be directed by Charles Mosteller, who was formerly the Placement Officer at the Princeton University, and his office is at the Department of Employment of the state of North Carolina.

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people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugene B. Robbins, Material for inclusion in the newsletter is contributed by the staff of the R.F.D. No. 2, Post Road, Rye, N.Y. 10580 by August 2.

SPECIAL EVENTS

The 1974 Andrew W. Mellon Lectures in the History of Art, sponsored by the National Endowment for the Arts and The Andrew W. Mellon Foundation, were given this spring by Pietro Leopoldo Galli da Cortona at the National Gallery of Art in Washington, D.C. The lectures were given on Mondays through Thursdays with a special lecture on Thursday, April 26, at the National Academy of Design in New York City. The lectures were concurrently published in the spring issue of the journal of the National Gallery of Art, "The Bulletin." The lectures are also scheduled to be published in book form.

The Pennsylvania Academy of the Fine Arts in Philadelphia announced this week that it intends to open a new exhibition hall for the installation of the permanent collection in 1977. The new hall, which will be located in the former Print Room of the Academy, will provide additional space for the display of the Academy's extensive collection of American art.

The Williams College Museum of Art in Williamstown, Mass., has been awarded a grant of $50,000 by the Andrew W. Mellon Foundation in support of the training program for conservators at the museum. The grant, which will run for a three-year period beginning this summer, is designed to enable the museum to continue its operation both under its student enrollment and in its facilities. It is expected that the training of staff and graduate students will cease to priced by 1979.

The Yale University Graduate School of Art in New Haven, Conn., has announced that it will offer a new graduate program in Renaissance and Baroque studies for the 1977-78 academic year. The program will be open to students who have completed their undergraduate studies.

The University of Illinois, Urbana-Champaign, has announced that it will offer a new undergraduate program in the history of art and design for the 1977-78 academic year. The program will be open to students who have completed their undergraduate studies.

The Chicago Art Institute was announced this spring by the Art Institute of Chicago that it will receive a grant of $100,000 from the Illinois Arts Council. The grant will be used to support the operation of the Institute's permanent collection and to assist in the acquisition of new works of art.

The Cleveland Museum of Art in Cleveland, Ohio, has received a grant of $50,000 from the Ohio Arts Council to support the acquisition of new works of art for the permanent collection.
**DEGREE REQUIREMENTS**

**Definition of Credit**

A unit of credit signifies the amount of work done over a period of time, that is, a specific educational assignment that involves a given instruction and a given discipline. The number of hours of work per credit must be determined by the institution and a given discipline. The ratio of three hours of work per credit must be maintained.

**Credit Requirements**

The minimum requirements for the MFA are 40 semester credits or course work at the graduate level (30 quarter credits). These should reflect abilities in the visual arts, and include instruction in art history and cognate areas of study. These required credits may not include any study that is considered as make-up for undergraduate deficiencies.

*Standards for Studio Faculty: A Resolution*

By the Committee on General Education, as adopted by the American Association of University Professors, May 1977

These recommendations are not absolute standards, but do provide reasonable guidelines for faculties concerned with maintaining the standards of the profession. The CAA, in addition to the required number of credits, which are necessary, demands a level of maturity that can develop only from study over an extended period of time. It is recommended that two years be considered an absolute minimum, with three years preferable and advisable.

Studio Curriculum

There are a number of options that can be taken to provide curricular outlines and thus underwrite the total principal of diversity in higher education. Credit distribution must be left to individual programs in the belief that they will capitalize on their respective strengths and minimize their weaknesses in order to provide the widest educational possible. At the same time, there are certain required subjects in the curriculum that are essential to every program of study. While the committee does not recommend the responsibility of structuring courses and course sequences in the manner of the typical classroom or working professional, this goal may be met through combinations in any one specified discipline for the purpose of making up for undergraduate deficiencies. Studio graduates can be trained as these needs exist, and will require remedial make-up work.

Other disciplines of educational value to the student should be considered, where relevant. In addition to helping students to train for professional careers, the committee considers all the students' individual needs and exams graduates to take full advantage of the existing specialization areas both in and outside the visual arts which are available in their undergraduate programs. In the area of art history, some cognate areas as well as the total study of courses and training should be received.

Thesis and Comprehensive Examinations

A written thesis on art history or theory should be submitted by each student. Completion of a written thesis is a requirement for graduation. It is not necessary for every institution to require the presentation of a terminal thesis. However, the MFA candidate should be required to mount a terminal exhibition of his/her work. Since the program demands from MFA graduates an understanding of their own field, it is essential that the program be structured in such a way as to ensure that the candidates would be expected to have achieved a high standard of professionalism in their own disciplines.
FINANCIAL SUPPORT FOR CANDIDATE APPROPRIATIONS

It is not appropriate, within the limits of this document, to deal at length with the important subject of graduate assistance and the various forms of financial assistance. At the same time, CAA wishes to bring out the wide differences in the nature and amount of aid which students have been able to secure. The major factors conditioning the amount and kind of aid have been: (1) the student’s own financial resources and the ability of his family to contribute; (2) the source of funds which have been available to the student’s institution; and (3) the financial needs of the student himself.

1. Federal and institutional aid. Federal and institutional aid is calculated on the basis of family need. Awards are made to students who have serious financial need. Other aid is awarded on the basis of merit, as determined by the institution. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

2. Private scholarships. Private scholarships are awarded on the basis of merit. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

3. Fellowships. Fellowships are awarded to students who have demonstrated excellence in their field of study. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

4. Loans. Loans are awarded to students who have demonstrated financial need. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

5. Other forms of aid. Other forms of aid include grants, internships, and work-study programs. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

6. Other considerations. Other considerations in determining the amount of aid include the student’s academic performance, the student’s progress toward graduation, and the student’s future earnings potential.

NATIONAL ARTS SUPPORT FOR MFA STUDENTS

The National Association of Schools of Arts is the arm of the National Endowment for the Arts charged with the responsibility of providing financial support to MFA students. In order to qualify for financial support, MFA students must meet the following criteria:

1. Must be enrolled in a full-time graduate program in the arts.
2. Must have a minimum grade point average of 3.0.
3. Must have a minimum of two years of full-time academic experience in the arts.
4. Must be a U.S. citizen or permanent resident.

The National Association of Schools of Arts provides financial support to MFA students through the following means:

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2. GRANTS: Grants are awarded to students who have demonstrated financial need. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

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4. SCHOLARSHIPS: Scholarships are awarded to students who have demonstrated financial need. The amount of aid is determined by the institution and is limited to the amount necessary to cover the student’s tuition, fees, and living expenses.

5. OTHER FORMS OF AID: Other forms of aid include internships, work-study programs, and other forms of financial assistance.

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A CODE OF ETHICS FOR ARTISTS

A. Instruct the Normal Use of Materials

PRELIMINARY

In recent years the profession has been much more aware of the way in which materials are used by artists. This awareness has resulted in a greater understanding of the artist as a professional, and in the development of a more responsible attitude toward the use of materials.

The previous Code of Ethics on Artists and Materials has been replaced by a new Code of Ethics on Artists and Materials, which comprehensively addresses the issues of materials use.

The new Code of Ethics is designed to clarify the responsibilities of artists and materials users in the development of a more responsible and professional approach to the use of materials. It is hoped that the new Code will be widely adopted by artists and materials users as a guide to responsible materials use.

GUIDELINES FOR THE PROFESSIONAL PRACTICE OF STUDIO ART

1. Instructions on the Safe Use of Materials

The use of materials is an essential aspect of the artist's practice. The safe use of materials is a fundamental aspect of the artist's practice. It is important that artists be aware of the potential hazards associated with the use of materials.

The following guidelines are intended to help artists use materials safely and responsibly:

- Follow all safety regulations and guidelines issued by the appropriate authorities.
- Use only materials that are appropriate for the intended use.
- Always follow the manufacturer's instructions for the use of materials.
- Use proper ventilation and disposal methods for materials.
- Keep materials away from sources of ignition.
- Store materials in a safe and secure location.

2. Commissions and Dealer Agreements

The artist should carefully review and negotiate commissions and dealer agreements to ensure that the artist's rights and interests are protected.

The following guidelines are intended to help artists negotiate commissions and dealer agreements:

- The artist should clearly define the scope of the work and the responsibilities of the parties.
- The artist should negotiate compensation and payment terms.
- The artist should negotiate the rights to the work, including the right to reproduce and distribute the work.
- The artist should negotiate the terms of the agreement for the return of the work.

3. Contractual Agreements

The artist should carefully review and negotiate contractual agreements to ensure that the artist's rights and interests are protected.

The following guidelines are intended to help artists negotiate contractual agreements:

- The artist should clearly define the scope of the work and the responsibilities of the parties.
- The artist should negotiate compensation and payment terms.
- The artist should negotiate the rights to the work, including the right to reproduce and distribute the work.
- The artist should negotiate the terms of the agreement for the return of the work.

4. Termination

The artist should carefully review and negotiate termination provisions to ensure that the artist's rights and interests are protected.

The following guidelines are intended to help artists negotiate termination provisions:

- The artist should carefully review the termination provisions and ensure that they are fair and reasonable.
- The artist should negotiate compensation and payment terms in the event of termination.
- The artist should negotiate the rights to the work, including the right to reproduce and distribute the work.
- The artist should negotiate the terms of the agreement for the return of the work.

These guidelines are intended to provide a framework for artists to negotiate commissions and dealer agreements and contractual agreements in a fair and reasonable manner.

Adopted by CAA Board of Directors, February 2, 1977.
alternative jobs for art historians

Primary and Secondary Education. Fifteen private, mostly secular; primary and secondary schools in the United States and Canada have programs for the study of art and art history in their curricula. Responses indicate that the status of both subjects has increased in the past five years to a degree that is more than of the school's philosophy. A school with 90 or more students is more likely to have an art teacher; some have the op-portunity for a full-time art teacher in their schools, whereas some high schools, at least, have a teacher in the arts. A school of 1200 students, on the other hand, may have as many as four art teachers, pre-school through 12th grade; and might require an art history course in the curriculum. Specific in-terests or experiences that reflect the discipline of art history may be offered, but little or no art history might be included in it. This writer feels, if approached with enthusiasm and diligence, the prospective teacher would be responsible for obtaining training for such courses. In most cases, it is available from the school's advisor, for, if possible, for the potential teacher.

Conservation. There is a critical shortage of qualified conservators. According to a letter sent to AIC's Conservation Committee, 54% of 1821 museums recently surveyed by AIC indicated that they possess few or no conservation facilities, but only half that number actually consider them adequate. There is a severe shortage of experienced teachers, labora-tory supervisors, program organizers and re-searchers, as well as a need for conserva-tional training institutions and archival collections, of archaeology and ethnography; and, perhaps of most importance, of architectural, of monuments. Funded limited and expensive equipment is another problem and more could make conservation professionals. The prospective teacher would be responsible for obtaining training for such courses. In most cases, it is available from the school's advisor, for, if possible, for the potential teacher.

CLGNA. The 1976 Award of the International Confederation of Conservationists of Decorative Arts (CLGNA) will go to Phebe Evans of Great Britain for his paper, "The Role of the Conservator," presented at the Twelfth to the Fourteenth Century." The prize, which consists of a $5000 publica-tion of Conservation News, is awarded in accordance with the General Assembly's rules in January 1977.

WCA/ARLIS SESSIONS

Plates for WCA/ARLIS sessions call for a moder-nifer four-month-figure, minute, two discussions, and open discussion from the floor. Please submit the December 1976 meeting minutes and an abstract of paper proposals on the topics of interest to the committee. The abstracts must be received no later than March 1, 1977.

Shows by artist members

A listing of solo exhibitions by artists who are members of the CAA. Listings should include the names of the artists, show dates, city, dates of exhibition and medium. If this service is available in the next CAA newsletter we receive, please include a copy of your current membership card note. Because of space limitations, we can include only shows which have opened or are about to open before the next deadline. We will consider the deadline for the next submission is May 1.

ALBERT ALWAY. Atlantic Monthly Gallery, Boston. May 1-June 3. Prints (etchings, woodcuts, color woodcuts), drawings and mixed media installations.


LEO BROWN. Gallery, University of Maryland, Baltimore Center. May 11-25, "Terror Insane and Titer Clusters."


ROBERT COOK. Huntington Beach Library, Huntington Beach. April 15-30. "The Notion Series."


TANI INABA. Anthropology Film Archives, N.Y.C. May 17, 19 and 20. Films. June 4 and 5, talks.


The Committee on Graduate Education is currently addressing itself to what is surely one of the most pressing problems for recent and prospective M.A. and Ph.D. in art history: the shortage of graduate students. With just beginning to acknowledge the potential job market in non-traditional areas, the primary immediate objective of this report is to open discussion and solicit feedback which may be helpful in CAA members.

Art Tours. Many groups such as college and uni-versity groups, art museums, business groups, and social clubs contact with pri-vate tour guides to arrange excursions to the many lo-dges and attractions for their members. A tour, conceived, organized, and presented with a certain amount of theART TOURS. Many groups such as college and uni-versity groups, art museums, business groups, and social clubs contact Art Tours. Many groups such as college and uni-versity groups, art museums, business groups, and social clubs contact with private tour guides to arrange excursions to the many lo-dges and attractions for their members. A tour, conceived, organized, and presented with a certain amount of local color, can be an important and profitable service. Best success, however, depends on the nature of the proposed itinerary and the care with which the program is organized and presented.

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art critics' association

In the interests of furthering international cooperation among art historical scholars and critics, the CAA Board of Directors has authorized the publication below of information concerning the aims, structure and membership of the Association Internationale des Critiques d'Art (International Association of Art Critics).

Aims of the Association
1. The purpose of the International Association of Art Critics (AICA) is to group all art critics who wish to develop international cooperation in the field of artistic culture.

2. Its aims are, notably:
a) to promote the work of criticism in the field of art and to help in ensuring its methodological bases.
b) to protect the moral and professional interests of art critics and collectively to uphold the rights of all its members.
c) to forge permanent links between its members by fostering international meetings.
d) to encourage and spread information and international exchanges in the field of plastic arts.
e) to contribute to the rapprochement and mutual understanding of different cultures.
f) to bring its collaboration to developing countries.
3. The Association may collaborate with any organization whose essential aims are cultural.

Structure
1. The administrative structure of the Association is composed of the union of the national Sections of the various countries, constituting so many sub-structures, to which is added a Free Section.

2. The national Sections establish their own rules, which must agree with the Statutes of AICA and be approved of by the Directing Committee. The Sections are administered according to the laws and customs of their several countries.

3. The Free Section is made up of members who, for valid reasons, do not wish or are unable to join a national Section. Its bureau is composed, ex officio, of the President of the Association, the Secretary General and the Treasurer General.

4. The official languages of the Association are French, English and Spanish.

Membership (Full Members)
1. Full Members enjoy full membership rights within the Association. They are admitted by decision of the Board of Directors acting on a majority of two thirds of its members present or represented following the recommendation of a Commission entrusted with the examination of candidates.

2. Candidates are presented by the presidents of the National Sections; candidates for the Free Section must be presented by two sponsors, members of the Board of Directors of AICA.

3. To be admitted as a Full Member, a candidate must give proof that he has been consistently active, separately or simultaneously in:
a) the daily or periodical Press, Radio or Television for the last three years at least
b) the publication of works on art history or criticism
c) teaching art history or aesthetics at a senior level
d) museum keepership and the organization of art exhibitions.

4. Every Full Member at the time of his admission has to pay an admission fee equal to the annual subscription.

*Because it is considerably in arrears of dues with no real possibility of ever catching up, the American Section, according to its president Rosalind Krauss, no longer functions as part of the international organisation. Long-time member Dore Ashton has, therefore, applied directly to the international organisation for membership in the Free Section, and advises anyone interested in affiliating with the international organisation to do the same. Association Internationale des Critiques d'Art, Rue Buerryet, Paris 8, France.

DATEBOOK. 5 July deadline submission of positions for July 15 Listing... 2 August deadline September newsletter... 1 September deadline Millard Meiss applications... 23 September deadline submission of positions for October 3 Listing... 1 October deadline annual meeting abstracts... 1 November deadline ACLS Travel Grant applications (conferences March-June)... 29-28 January 1978 CAA annual meeting, New York City (placement begins 24 January)... 31 January-3 February 1979 CAA annual meeting, Washington, D.C.

CAA newsletter
published by
College Art Association of America
16 East 52 Street, New York 10022
Editor: Rose R. Weil

Non-Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 4683