CAA board nominations

The 1976 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1977-1981. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting in Los Angeles on February 3. To guide the Committee in making its final selection, all individual members of the CAA may vote on the preferential ballot (page 11). Joint members are entitled to two votes. A brief curriculum vitae of each candidate is given below. This being a Presidential Election as well as a Bicentennial year, we trust that other editorialists have been sufficiently effective so that all those entitled to vote will exercise their franchise without further proselytizing on our part. Note: A list of present Board members appears at the end of the listing of candidates.

Benny Andrews
Artist
New York City
BFA Sch Art Inst Chicago, 58; Positions: lect, Queens Coll, CUNY, 68-72; instr, New Sch Social Research, 67-70; visit critic, Univ Delaware, RI Sch Design, Yale Univ, others; guest curator, "Blacks: USA," NY Cultural Cntr; “Art from Prisons,” Studio Mus; critic, Encore, American & Worldwide News. Exhibitions: solo Herbert F. Johnson Mus, 75; Afro-Amer Cntr, Boston, 75; ACA Gall, 72, 73, 75; Studio Mus, 71; Forum Gall, 62, 64, 66; numerous group exhibitions. Publications: co-ed, The Attica Book, 72; ill Luddell, 75; The Black Poetry of America, 74; I Am the Darker Brother, 68; articles NY Times, Arts Magazine, Art Workers News. Work in Public Collections: Whitney Mus; Detroit Inst Art; Mus Modern Art, NY; others. Awards: NY State Arts Council; Natl Endow Arts; MacDowell fellow; Whitney fellow. Memberships: curatorial bd, Studio Mus; advisory bd, Afro-Amer Art Cntr, Roxbury; co-chr, Black Emergency Cultural Coalition, NY. CAA activities: Moderator, “Ethnic Issues in Art,” 76 annual meeting.

Ruth Butler
Art Historian
University of Massachusetts, Boston
PhD Inst Fine Arts, 66. Positions: presently prof & chr, Univ Massachusetts, Boston; taught also Univ Maryland; Stanford Univ.

1977 ANNUAL MEETING,
LOS ANGELES
PLACEMENT: Tuesday, Feb. 1 - Thursday,
Feb. 3.
SESSIONS: Thursday, Feb. 3 - Saturday,
Feb. 5.
The preliminary program and registration forms will be included in the November newsletter.

monograph endowment fund

The Samuel H. Kress Foundation has generously pledged $100,000 towards the creation of an endowment fund to assure the continuation of the CAA series of scholarly monographs on the fine arts. The CAA Board of Directors has pledged a matching amount, to be transferred to the endowment fund from the cash reserves of the Association over the next four years.

The CAA initiated the monograph series in the 1940s in order to provide a means for the publication of significant art historical research that is too long for an article yet too short and too specialized to be commercially viable as a book. To date thirty monographs have been published (some in cooperation with the Archaeological Institute of America). From the first, Lorenz Eitner’s The Flabellum of Tournus, to the most recent, Walter Cahn’s Remanenque Wooden Doors of Auvergne, the series has maintained the high scholarly standards envisioned at its inception. (A complete listing of CAA monographs appears in each issue of The Art Bulletin.)

Just as the monograph series has met its commitment to scholarly excellence, it has been equally successful in meeting its commitment to lose money. The purpose of the endowment fund is to produce an income sufficient to offset the necessary financial losses of the series and to assure its continuation at an approximate level of two volumes a year.

The current editor of the monograph series is Isabelle Hynan, New York University. Manuscripts proposed for consideration for the series should make an original contribution to art-historical research and should range in length from 150 to 300 typewritten pages, with not more than 100 illustrations. All periods and areas of art history are eligible.

THE PREFERENTIAL BALLOT IS ON PAGE 11.
Robert H. Gray

Art Historian

At Amherst, MA; Ph.D., Art History, Princeton U., 1958; B.A., Amherst Coll., 1954.

Assistant Professor

Robert H. Gray

Robert H. Gray was an art historian who served as a board member of the College Art Association (CAA) and was known for his contributions to the field of art history. His work focused on the study of modern art and the history of art education. Gray was a member of the CAA board nominations and was involved in various art institutions, including the Metropolitan Museum of Art and the Art Institutes of America. He was also a respected art critic and writer, with numerous articles published in journals such as the Art Journal and Feminist Art Journal. Gray's expertise in modern art and his dedication to the field made him a respected figure in the art world, and his impact on the field is still felt today.
placement: 1975-1976 annual review

OVERVIEW: APPLICANTS AND OPENINGS

This chart is based on the same curriculum vitae forms on file for CAA members for the calendar year 1975 and on the openings included in the Positions Listings for the academic year 1975-1976. We have eliminated repeat listings of openings.

ARTISTS

Number
Applicants

Painting
114

Sculpture
57

Printmaking
198

Photography
106

Curating
90

Drawing
66

Design
29

Weaving/Textile Design
50

Video/Film/Multi-Media
57

Commercial Art/Illustration
6

Jewelry/Metalwork
17

Glassblowing
9

Studio Fundamentals
20

Unspecified or Broad
10

Total Artists
1199

ART HISTORIANS

Pre-Colonial/Primative/Latin American
24

Art History/Classical
46

Early Christian/Byzantine/Medieval
108

Renaissance/Baroque
104

Modern History
133

American/Contemporary
111

Near and Far East
41

History of Film/Photography/Prints
45

Architectural History
41

Women's Art
4

Iconography/Criticism/Theory
9

Art Appreciation/Survey
50

Unspecified or Broad

Total Art Historians
753

MUSEUM PROFESSIONALS

21

ART EDUCATORS

45

LIBRARIANS (ART & SLIDES)

30

ADMINISTRATORS (CHAIRS, DEANS, DIRECTORS)

36

EDITORS/WRITERS

Total

34

1531

Comments:
1. If one looks at the total CAA pool, the ratio of openings to applicants is 1:24; for the field the ratio is 1:2; for art historians it is 1:2.5. The art historian pool, in particular, requires more careful scrutiny. Almost all art history teaching positions we receive are tenured (UA) or AD at the minimum. The pool of qualified applicants, therefore, consists only of doctoral candidates and those with rated earnings. Consequently, of the 285 art historians, the total number of applicants qualified for teaching positions is only 153 (27% of the total). The ratio of openings to applicants, therefore, is 1:2.4. In other words, the ratio of openings to applicants is 1:3.

HIRING REPORTS: FROM INSTITUTIONS

Despite the two different surveys, and more strongly worded reminder #2, we received reports on only 251 of the 798 positions that were listed with us. Of these, 29 reported canceled or postponed. Hiring reports were filed for 111 artists (77 males, 34 females, no indication); 42 art historians (10 males, 32 females); and 55 others (25 males, 30 females).

Number of interviews. Figures confirm what we have all always known—that the number of applicants is staggering. For art openings, the median number of applicants was 150, with several openings receiving more than 300 applications and one receiving 712. Art historians and others each had a median of 80 applicants per opening.

Number of interviews. The median number of interviews for each position was 7, in the range of 0 to 10. This was true for all types of openings.

Hiring: More artists than art historians were hired and hired more quickly. Art historians and others each had a median of 16 interviews per newly hired artist, while the median for newly hired artists was 16. In 1974, we had received reports of 146 more art historians being hired than were hired in 1976. This, in our opinion, suggests that there is a need for more careful scrutiny of the art historian pool and the openings for art historians.

In summary, we received reports on 180 positions, and, if we include the positions in the Positions Listings, we received reports on 595 positions. This suggests that our survey is representative of the openings available to art historians and others.

HIRING REPORTS: FROM CANDIDATES

These reports (for the Positions Obtained cards bound in the May Positions Listing) confirm as closely to the reports from institutions that they are not worth reporting separately. The one significant and teaching difference is that as candidates' reports a far greater percentage of positions were filled than as reports from institutions. This suggests that the candidates' report a far greater number of positions filled than as reports from institutions.

YEAR DEGREES EARNED

For whatever it may mean, we thought it would be interesting to provide the following data for the year in which the terminal degree was earned.

Year
MA
PhD

1974-75
59
46

1975-76
57
49

EMPLOYMENT STATUS OF APPLICANTS

Our analysis of the data: Applicants who are not presently students show the following: artists: Of those with earned master's degrees, 40% (289) are employed full time; 191 (47%) are employed part time; and 210 (52%) are unemployed. Of those who do not have a master's degree, 24 (39%) are employed full time; 74 (77%) are employed part time; and 191 (47%) are unemployed. Librarians: Of those with earned doctorates, 123 (72%) are employed full time; 160 (57%) are employed part time; and 30 (16%) are unemployed. Of those who do not have a master's degree, 24 (39%) are employed full time; 74 (77%) are employed part time; and 191 (47%) are unemployed.

THE PREFERENTIAL BALLOT

Is on page 11.
people and programs

SPECIAL EVENTS
On October 15-16 a two-day symposium titled Titians: His World and His Legacy will be held at the University of Michigan. The symposium is sponsored by the Department of Art History and the University's Center for Renaissance and Baroque Studies, and is part of a series of events to celebrate the 500th anniversary of Titian's birth. The symposium will feature lectures and discussions on various aspects of Titian's life and work, including his relationship with the Venetian noble families, the influence of his art on contemporaries, and his role in the development of the Italian Renaissance. The symposium will also include a concert of Venetian stales.

The University of Michigan's festival commemorating the 500th anniversary of Venetian culture, and Titian's role in shaping the rebirth of art, will feature concerts, lectures, and exhibitions of Venetian art. The festival will be held at the University of Michigan, and will include a concert of Venetian stales.

The festival will also include lectures on Titian's life and work, and a concert of Venetian stales. The festival will be held at the University of Michigan, and will include a concert of Venetian stales.
DOROTHY GILLESPIE, Portrait by Alice Neel.

CAMPBELL COLLEGE conducted an honorary dinner for MORRIS COLLEGE OF RHODE ISLAND. The event included a varied program, which concluded with a musical performance. The dinner was held on October 12, 1976. The event was attended by a large number of guests, including many long-time friends of the college.

Two women in the department of the New York University, where they have been teaching for many years, have published a book on the history of women in art. The book, entitled "Women in Art: The History of Women in the Visual Arts," is available for purchase through the university bookstore.

The MOORE COLLEGE OF ART, Philadelphia, presented a series of large ink and wash drawings by JACK Binder, director of art education for the college. The exhibition was held from September 15 to October 15, 1976. The drawings were part of a larger exhibition of contemporary art, which was sponsored by the college.

The JACOB LEU'N FOUNDATION was established in 1976 to support the study of the history of women in art. The foundation is administered by a board of trustees, which includes leading figures in the field of art history.

WESLEY ARLAND, educator and psychologist, who will be teaching a course in large-scale painting this fall, assumes the duties of a former president of the Oberlin College Art Department. The appointment was made by the college's board of trustees.

MRS. ROBERT TAYLOR (Chairman Emeritus of the Philadelphia Museum of Art) has resigned from the board of directors of the museum. She has been a member of the board for many years, and has contributed greatly to the museum's success.

The CAA VICE-PRESIDENT MARKT NORTHERN (Edmonton, University of Alberta) will be a fellow at the National Academy Institute at Yale University during the 1976-77 academic year. The institute, founded by the National Endowment for the Humanities and in its second year of operation, brings together scholars in the humanities to explore current issues in the academic world.

The "Great American Heroine," a documentary film on the life of Martha Washington, has been released. The film was produced by the National Park Service and is distributed by the United States Bureau of the Budget.

The ANNUAL SYMPOSIUM ON ART and ART EDUCATION, held this year at the University of Wisconsin-Madison, was attended by a large number of participants. The symposium was sponsored by the American Art Association and the American Art Teachers Association.

American Academy in Rome

American fellowships were awarded to 20 artists and scholars for 1976-77. Among the recipients were: New York Social Research, finding for research; J. Kyoto, Sculptor, sculpture; Aimee Mac- Wynn, Scholar, music; Samuel Beckett, Writer; New York City, Painting; Julie Sprague, Sculptor; Jon Voss, Painter; New York City, Painting.

Smithsonian Institution

Awards to support independent research in American art in association with the Smithsonian's National Collection of Fine Arts will be given for investigations of specific works in the collection. Dr. A. Alonzo Bell, Jr. will study Rembrandts in the collection. Dr. Andrew L. Siah, University of Wisconsin, will study Rembrandt's painting, "The Embarkation of the Queen." The 1976-77 budget is $100,000.00.

Museum Scents of America

An award of $1,000 will be given to a distinguished museum professional for a book on museum practice. The award will be made through a competition sponsored by the American Association of Museums. The award will be presented at the 1977 annual meeting of the American Association of Museums.

University of California

The Art Institute of Chicago will present an exhibition of works by women artists, "Women Artists 1550-1950," from October 16, 1976, to January 8, 1977. The exhibition will include works by women artists from Europe and North America, as well as by women artists from other countries. The exhibition will be sponsored by the American Association of Museum Directors and the American Association of Museums.

Godfrey Arnold

Godfrey Arnold is a London-based artist who has been active in the field of modern art for over 30 years. He is known for his work in sculpture and printmaking, and has exhibited widely in the United Kingdom and internationally. Arnold has been a member of the Royal Academy of Arts in London since 1990.

Alan Gribble

Alan Gribble is a contemporary artist known for his work in sculpture and installation. He was born in London in 1945 and studied at the Royal College of Art in London. Gribble has exhibited extensively in the United Kingdom and internationally, and his work is included in many major collections.

New York University

The New York University Galleries will present an exhibition of works by emerging artists, "Emerging Artists," from December 13, 1976, to January 14, 1977. The exhibition will feature works by a diverse group of artists, including painting, sculpture, and installation.

KEH Fellowships in Residence

The National Endowment for the Humanities is offering fellowships to resident artists and scholars in college and university libraries. The fellowships are intended to provide a period of concentrated study for artists and scholars in the areas of fine arts, architecture, and design.

Preferential Ballot

Please mark your preference for at least five of the candidates on the preferential ballot. Ranking is not necessary. Ballots with only four marked candidates cannot be counted.

J. Brown

J. Brown is a Professor of Art at New York University. He has published extensively on the history of American art, with a particular focus on the work of African American artists.

Barbara Brown

Barbara Brown is a Curator at the Metropolitan Museum of Art in New York City. She has a PhD in Art History from Columbia University.

C. Brown

C. Brown is a Curator at the Los Angeles County Museum of Art. She has a BA in Art History from the University of California, Los Angeles.

D. Brown

D. Brown is a Curator at the Museum of Fine Arts, Houston. He has a PhD in Art History from the University of Texas, Austin.

E. Brown

E. Brown is a Curator at the Art Institute of Chicago. She has a BA in Art History from the University of Illinois.

F. Brown

F. Brown is a Curator at the Whitney Museum of American Art in New York City. He has a PhD in Art History from the University of Chicago.

G. Brown

G. Brown is a Curator at the Harvard University Art Museums. He has a BA in Art History from Harvard University and an MA in Art History from the University of Chicago.

H. Brown

H. Brown is a Curator at the Smithsonian Institution. He has a BA in Art History from the University of Pennsylvania and a PhD in Art History from the University of California, Los Angeles.

J. Brown

J. Brown is a Curator at the Dallas Museum of Art. He has a BA in Art History from the University of Michigan and an MA in Art History from the University of Texas, Austin.

K. Brown

K. Brown is a Curator at the Museum of Modern Art in New York City. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

L. Brown

L. Brown is a Curator at the National Gallery of Art in Washington, DC. He has a BA in Art History from Harvard University and a PhD in Art History from the University of California, Los Angeles.

M. Brown

M. Brown is a Curator at the Smithsonian Institution. He has a BA in Art History from the University of Pennsylvania and a PhD in Art History from the University of California, Los Angeles.

N. Brown

N. Brown is a Curator at the Museum of Fine Arts, Boston. He has a BA in Art History from the University of Michigan and an MA in Art History from the University of California, Los Angeles.

O. Brown

O. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

P. Brown

P. Brown is a Curator at the Metropolitan Museum of Art in New York City. He has a BA in Art History from the University of Michigan and an MA in Art History from the University of California, Los Angeles.

Q. Brown

Q. Brown is a Curator at the Museum of Fine Arts, Boston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

R. Brown

R. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

S. Brown

S. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

T. Brown

T. Brown is a Curator at the Museum of Fine Arts, Boston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

U. Brown

U. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

V. Brown

V. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

W. Brown

W. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

X. Brown

X. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

Y. Brown

Y. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.

Z. Brown

Z. Brown is a Curator at the Museum of Fine Arts, Houston. He has a BA in Art History from the University of Pennsylvania and an MA in Art History from the University of California, Los Angeles.
Noteworthy features of the 39th annual meeting of the Mid-America College Art Association held Oct. 29-Nov. 1, 1975 at the University of Missouri-Kansas City were the significant increase in participation by women and the emphasis upon visual presentations by artists of their own work.

Critic Lucy Lippard participated in a session on Female Sensibility which probed the concept of common characteristics in the artistic efforts of women which can be identified as expressive of a specific female sensibility. Painters Ellen Lanyon, Jane Asbary, and Lee Anne Miller and sculptors Kathryn Nash and Mary Stopper showed a diverse selection of works. The Women's Caucus for Art presented Miriam Schapiro, who showed examples of work by women artists through the ages.

Among the other major studio sessions was Focus on Four Printmakers, which highlighted the work of Clinton Adams, Michael Ponce de Leon, Linda Plotkin, and Rudy Pozzatti. With each artist presenting a visual and verbal history ranging over a span of years, it was possible to trace the metamorphosis of a career. Abstract Painting: Sources and Content explored the derivations, motivations and meanings of recent work by Ron Slomowitz, Ed Ruda, Miriam Schapiro, and David McCullough. Problems of conceiving and executing large metal sculpture were discussed by Michael Hall, Lila Katzen, and John Henry in the New Directions in Metal panel.

Four art history programs included two general sessions, one of graduate student papers and one focusing on works exclusively in Midwest Museums. Other conference features included gallery and architectural tours. Finally, Tom Wolfe expanded upon his views of The Painted Word and subjected them to the scrutiny of critics Judith Goldman and Franz Schulze, sculptor Michael Hall, and museum director James Demetrian. In the panel discussion organized and moderated by Hollister Sturges, the gulf between the outsiders' perceptions and those of the insiders was never bridged as it became rapidly apparent that Wolfe was not very involved in contemporary art.

Don Howard of the University of Nebraska-Lincoln is MA-CAA President for 1976. The next conference will be held in Lincoln.

Lee Anne Miller  
MA-CAA Secretary, 1975

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### 1977 CAA CHARTER FLIGHT RESERVATION

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Please reserve ____ seat(s) on the following flight:


If my flight does not materialize, my deposit should be 

- [ ] refunded.  
- [ ] applied to group flight fare.

Check is enclosed for $__________.  

Signature  

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ART BULLETIN INDEX EDITOR

Janice L. Hurd has been named editor for the The Art Bulletin Index for volumes XXXI-LVI, covering the years 1949 through 1974. She received a Ph.D. in art history from Bryn Mawr College in 1970 and a master's degree in library science from the University of Michigan in 1971. She has taught art history at Bryn Mawr and at the University of Michigan and prepared the catalog for the exhibition of contemporary American painting in New Delhi, India for U.S.A.