

# CAA newsletter

Volume I, Number I

May 1976

## why we're here

We like standing forests and empty wastepaper baskets as well as the next one. And another publication for the sake of another publication isn't the point.

It's just that we've grown: in membership (up 28% over the past two years), in the professions we embrace (two years ago we didn't even know what a museologist was; we're not sure we do yet), in the number of things we're doing and the number of things you want us to do. (We know, we know, but we *can't* just create jobs.)

One of our members put it much better than we can: In response to the recent letter from CAA President George Sadek, Mary Lee Thompson of Manhattanville College wrote: "Thank you for your letter. As a laborer in the fields I very much appreciate the insight into the operations of my organization . . . from the perspective of a member, the directors always seemed a remote inner club. I hope that your proposal for a newsletter meets with approval."

It did; so here we are. Quarterly to begin with, on a somewhat irregular basis (the next issue will appear in September, and we'll play it by ear from there); and open to most reasonable (and not too costly) suggestions.

Rose Weil ■

Editor, CAA newsletter  
Executive Secretary, CAA  
Chief, Complaint Department

### AVAILABLE FROM CAA OFFICE

**Survey of Ph.D. Programs in Art History, 1975.** \$1.00 to CAA members; \$3.00 to non-members.

**Abstracts of Papers Delivered in Art History Sessions, 1976 Annual Meeting.** \$3.00.

**Slide Buyer's Guide, 3rd ed., 1976,** Nancy DeLaurier, ed., \$5.00.

**Women's Studies in Art and Art History,** compiled by Athena Tacha Spear, \$1.50.

All charges include postage. Payment in advance required.

## 1977 annual meeting sessions

Art history and studio sessions of the 1977 annual meeting will be held Thursday through Saturday, Feb. 3 through Feb. 5, at the Los Angeles Hilton Hotel. Registration will begin one day earlier, on Feb. 2. Placement will start two days before regular sessions, on Tuesday, Feb. 1, and will run through Thursday, Feb. 3 (see story, page 2). We will be meeting jointly with the Society of Architectural Historians, which will be headquartered in the nearby Biltmore Hotel. Those registered for the CAA annual meeting may attend SAH sessions, and vice versa.

Program coordinator for art history sessions is Beatrice Farwell, University of California, Santa Barbara 93106. Program coordinator for studio sessions is Moira Roth, University of California, San Diego (La Jolla 92093). Below are the topics planned for these sessions. If you wish to participate in any of the programs, write directly to the person chairing the appropriate session *before Oct. 1, 1976*. Art historical papers must be proposed in the form of a one-page abstract described at the end of the listing of art history sessions.

### ART HISTORY SESSIONS

*Ancient Art*, Blanche R. Brown, New York Univ., 10003; *Far Eastern Art*, Harry Vanderstappen, Univ. Chicago, 60637; *Western and Central Asian Art from Seleucid to Early Islamic Times*, Guitty Azarpay, Near Eastern Studies, Univ. California, Berkeley, 94704; *Mosaics: Roman, Early Christian and Byzantine*, Caecilia Davis-Weyer, Tulane Univ., New Orleans, 70118; *Medieval Art*, Kathleen Morand, Queens Univ., Ontario K7L 3N6; *Early Gothic Painting, Sculpture, Metalwork: Interrelationships in Media*, Carmen Gomez-Moreno, Metropolitan Museum of Art, 10028; *Renaissance in Italy*, two joint sessions with the Society of Architectural Historians, one session chaired for CAA by Marilyn Aronberg Lavin, 56 Maxwell Lane, Princeton, N.J. 08540 and the other chaired for SAH by Carol H. Krinsky, New York Univ., 10003; *Art in Northern Europe, 1380-1580*, Colin Eisler, Institute of Fine Arts, New York Univ., 10021; *Drawings, 15th to 17th Century*, Agnes Mongan, Univ. of Louisville, 40208; *The 17th Century*, Richard Spear, Oberlin College, 44074; *Art and Patronage in the 18th Century*, Corlette Rossiter Walker, Univ. California, Santa Barbara 93106; *Interface: Europe and the Arts of Africa, Oceania and Native America*, Arnold Rubin, Univ. California, Los Angeles 90024; *Modern Art (19th and 20th Centuries)*, two sessions, Herschel Chipp, Univ. California, Berkeley, 94722; *19th-Century Photography: Forms and Contents*, Robert Sobieszek, International Museum of Photography, Rochester, N.Y. 14607; *Rodin and His Times*, Albert El-

sen, Stanford Univ., 94305; *Meaning in Abstract and Non-Objective Art, 1910 to the New York School*, Alan Birnholz, S.U.N.Y., Buffalo, 14222; *Hollywood and the Visual Arts*, Bernard Hanson, Hartford Art School, Univ. Hartford, 06511; *Tradition and Innovation in the Work of Women Artists*, Eleanor Tufts, Southern Methodist Univ., Dallas 75275; *Marxism and Art History*, Otto Karl Werckmeister, Univ. California, Los Angeles 90024; *Homosexuality and Art: Classical to Modern Times*, Alessandra Comini, Southern Methodist Univ., Dallas 75275.

### Informal Sessions.

A limited number of rooms will be reserved for individuals or groups wishing to discuss a topic in a more informal manner. The rooms, large enough to accommodate 50 people, will be equipped with two projectors and will be assigned for 2½-hour periods. Beginning in November, the art history sessions coordinator will make room assignments and the informal sessions will be announced in the preliminary program, but the organization of these meetings will be left entirely to the individuals. Abstracts will not be printed for informal sessions.

### About Abstracts.

Please edit your submission carefully and present it in clean copy since the abstracts will be duplicated in the form in which they are received and will not be retyped. Type one, single-spaced, 8½ x 11 inch page, pica type, on bond paper. Leave ½ inch margin

*Continued on p. 2, col. 1*

## 1977 annual meeting sessions

at top; no less than 1 inch margin at the left and 3/4 inch margins at the bottom and right. Indicate the session title, chairperson, and his or her institution in the upper right corner. Indicate the title of your paper, your name, and your institutional affiliation in the upper left corner. If you wish confirmation that your abstract has been received, please enclose a stamped self-addressed postcard. Proposals for papers not conforming to the above specifications and those received after Oct. 1 cannot be considered.

### ARTIST SESSIONS

*Women's Communal Art*, Sheila de Bretteville, Women's Bldg., 1727 North Spring Street, Los Angeles 90012; *Uses of Video*, David Ross, Long Beach Museum of Art, Calif. 90803; *Goals and Structures of Studio Programs*, Jim Melchert, Univ. California, Berkeley 94722; *Women Artists in Los Angeles*, Ruth Iskin, Women's Bldg., 1727 North Spring Street, Los Angeles 90012; *Decorative Painting*, Joyce Kozloff, 153 Wooster St., New York City 10012; *Goals of Criticism*, David Antin, Univ. California, San Diego (La Jolla 92093); *Social Meaning in Photography*, Alan Sekula, 2490 Carmel Valley Rd., Del Mar, Calif. 92014; *On Performance*, Lynn Hershman, 3007 Jackson Street, San Francisco 94115; *Art Legislation since 1966: Local, State and National*, Hamish Sandison, Bay Area Lawyers for the Arts, 2446 Durant Ave., Berkeley 94704.

### SPECIAL SESSIONS

Two *Museum Sessions* are being planned by Henry Hopkins, San Francisco Museum of Art, 94102. The joint CAA/ARLIS *Art Libraries Session* (on Wednesday, Feb. 2) is being organized by J. M. Edelstein, National Gallery of Art, Washington, D.C. 20565. *Visual Resources Sessions* coordinator is Dawn Donaldson, S.U.N.Y., Albany 12222. There will be a Board-sponsored hearing on *Standards for the M.F.A. Degree*, chaired by George Sadek, Cooper Union, New York City 10012. The *Women's Caucus for Art* is planning several sessions; contact Judith Brodsky, 59 Castle Howard Court, Princeton, N.J. 08640. The *American Committee for South Asian Art* session is being organized by Frederick Asher, Univ. Minnesota, Minneapolis, 55455.

### SOCIAL EVENTS

Local Chairman is Kenneth Donahue, Los Angeles County Museum of Art, 90036. The *Convocation* and an open house will be held at the Los Angeles County Museum on Friday evening, Feb. 4. The CAA-sponsored *Exhibition of Drawings by M.F.A. Candidates* will be held at the Otis Art Institute, with an opening reception on Wednesday evening, Feb. 2. Tours and receptions at various other museums and academic institutions are being planned. ■

## comes the resolution...

### A report on Board and Business meetings

#### MATERNITY BENEFITS

The Committee on the Status of Women in the Profession has for some time been concerned with the extension of the CAA hospital insurance program to cover maternity benefits. At the April 24 Board meeting, the Committee introduced the following resolution, which was adopted by the Board:

**RESOLVED**, That the CAA take such action as may be appropriate to attempt to make available to members group insurance coverage which provides for full payment of medical and hospital expenses in cases of pregnancy and related conditions.

We are in the process of exploring with our insurance company the cost of such additional benefits. Since the CAA is part of an insurance group that includes several other learned societies, it will probably be necessary for all the constituent associations to agree to any increase in costs.

#### ANNUAL BUSINESS MEETING

Approximately 100 members attended the 64th Annual Business Meeting, which was held on Monday, February 2, at the Conrad Hilton Hotel. There are approximately 6,000 individual members of the CAA. These statistics are submitted without further comment for all those concerned with participatory democracy.

President Albert Elsen opened the meeting by reviewing some of the highlights of Board and Association accomplishments during 1975. Since these were itemized in George Sadek's letter to the membership, we shall forego repeating them here. The same may be said of Publications Committee Chairman H. W. Janson's very happy report about the establishment of The Millard Meiss Publications Fund. Marilyn Stokstad presented the *Guidelines for Part-Time Employment*, which are covered elsewhere in this issue.

Continued on p. 5, col. 3

## 1977 placement

Placement at the 1977 annual meeting will start two days before regular program sessions and will overlap them by one day. Placement will be in operation Tuesday through Thursday, February 1 through February 3. Art history and artist program sessions will begin on Thursday, February 3 and will run through Saturday, February 5.

By way of explanation: after the 1976 annual meeting we polled the some 2,000 institutions from which we solicit positions listings to see how they felt about separating placement from the annual meeting and holding a special placement meeting later in the Spring. We received 284 replies, 174 of them from institutions that had sent interviewers to the annual meeting in either 1974, 1975, or 1976. For obvious reasons, in evaluating results we weighed those responses more heavily.

There was a clear division between institutions that had and those that had not sent interviewers. The "hads" opposed separating the two functions. The major reason was budgetary. They said they could not afford to send faculty or staff to more than one meeting. Also, many said that a meeting later in the Spring would be too late for hiring, that a meeting devoted solely to placement would be deadly dull, and that hearing papers or panel presentations by potential candidates was an essential aspect of interviewing.

The "had nots" tended to think separation was a wonderful idea. They pointed to a smaller, more orderly meeting, a return to scholarly and professional concerns as primary (getting out of the slave market and back into the marketplace of ideas, as one person put it), and the impossibility of both interviewing and attending sessions at the same time.

As a compromise, we have decided to experiment with the overlap. It may or may not turn out to be the best of all possible worlds, but it does, at the moment, seem like the most constructive means of coping with a difficult situation.

Our hope is that in this way those coming solely for placement will be able to come solely for placement, those coming solely for sessions will be able to come solely for sessions, and those interested in both functions will be able to attend both, at a somewhat less hectic pace and with only a slight increase in hotel costs. ■

#### SHOWS BY ARTIST MEMBERS

In future issues we plan to list solo exhibitions by artists who are members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium. Since this service is available only to CAA members, please include a copy of your current membership card.

## guidelines for part-time employment

Adopted by CAA Board of Directors,  
February 1, 1976

### Definition of Part-Time Salaried Employment in Educational Institutions and Museums

Colleges, universities, art institutes, art museums and galleries — all have employed and will continue to employ part-time professional staff members. Part-time salaried employment generally falls into four categories:

1. Adjunct professors, consultants and guest curators who add lustre to an institution and provide expertise in a limited area.
2. Regular faculty members or museum persons who may, for personal or professional reasons, work for a period of time with a reduced load (for example, persons with temporarily heavy family responsibilities — maternity, young children, illness — and persons whose primary dedication is to studio work).
3. Persons, not on the regular staff, who may be hired on an irregular basis to meet special needs of the institution (for example, shifts in enrollment or special exhibition).
4. Graduate students (teaching or research assistants) and interns who may also be hired as part-time employees while they complete their studies.

In the first group are the "stars" of the profession — highly paid specialists; in the fourth group are those serving their apprenticeship in the discipline and completing their own studies as rapidly as possible in order to qualify for full-time positions. The problem of graduate students as part-time employees needs to be taken up separately by a re-constituted committee with additional graduate student representation.

The second and third categories include people who may raise special problems. These people are often tied to a geographical location by family responsibilities, over-educated for the jobs available to them, and glad to find work at the last minute and at the convenience of the institutions. In a few large metropolitan areas this group is enlarged by artists who are willing to teach a course to supplement an irregular income and by others who prefer only part-time work appointments. It is to those persons in categories 2 and 3 that the CAA study and guidelines are addressed. (Part-time employment on an hourly basis is not considered in this report)

### Advantages and Disadvantages of Part-Time Positions

Part-time positions can be both bane and blessing for both institutions and employees.

**Advantages:** The employee may want part-time work because his or her "life style" requires it for professional or personal reasons. The institution may need a part-time person to provide expertise in a limited area that would not warrant the employment of a full-time person or, in times of rapidly shifting

enrollment patterns, to provide the maximum budgetary flexibility.

Institutional self-interest often dictates the increased use of part-timers. In a memorandum to departments at Princeton, February 10, 1970, Richard Lester wrote, "It may be of advantage to the University to make a part-time appointment because of a priority need in a specialized area that does not require a full-time person, or because a person of considerable distinction is only available on a part-time basis, or because two persons on half-time would bring more strength and distinction to the department than a single full-time appointment."

**Disadvantages:** If the part-time arrangement extends over a period of several years and is essentially at the convenience of the institution, grave abuses can occur. For example, a faculty member may be asked to teach a heavy load at a low salary or a small fee for each course without appointment security, fringe benefits such as health insurance, or the guarantee of freedom of speech and association.

The employer, on the other hand, often finds that the part-timer is unreliable and fails to do his or her fair share of work in the institution (for example, failure to participate on committees and in student advising is an area of special concern and complaint in higher education).

Guidelines for equity in employment may help alleviate some of the problems arising on both sides.

### GUIDELINES FOR THE EMPLOYMENT OF SALARIED PROFESSIONAL PERSONNEL IN THE ARTS

**Regular Appointments at Reduced Load** (including temporary reduction in the load of a regular faculty member)

1. Titles of part-time professional staff members should be equivalent to those held by full-time staff with comparable qualifications in the institution.
2. Salary should be prorated on the basis of load or percentage of appointment.
3. Fringe benefits and privileges awarded on the basis of seniority (including, for example, retirement and group health insurance, grants in support of scholarship and travel, access to library funds) should be prorated on the basis of percentage of appointment. (In many institutions prorating of these benefits is impossible under current regulations; these guidelines represent an ideal to be sought.)
4. Part-time employment on an academic faculty should make a person eligible, on a prorated basis, for sabbatical leaves or research leaves.
5. An individual holding an appointment of half-time or more should have full voting privileges in his or her unit.
6. An individual holding an appointment of half-time or more should have the opportu-

nity of serving on committees and in elective offices. He or she should not, however, expect released time for such activities prorated on the basis of teaching load.

7. The part-time faculty member should keep regular office hours and participate in student advising and other departmental responsibilities, prorated on the basis of load.

8. A contract should spell out duties, responsibilities and benefits. The person should be eligible for some form of appointment security.

9. Standards of performance and scholarly quality should be the same for part-time and full-time personnel.

### Visiting or Guest Appointments (category 3)

1. Special consideration needs to be given to the person hired to teach an occasional course or organize a single exhibition. If this occasional hiring recurs on a regular basis, the person should have the option to choose to be moved to a regular appointment at reduced load (see above) unless the person is over the retirement age and is teaching under special circumstances.

2. The visitor should be paid the prorated amount for a full-time person of equal experience and qualifications holding the position. Guest appointments should not carry the expectation of tenure or sabbatical accrual even when such benefits exist for full-time personnel; however, if possible, some form of health insurance should be made available to a visitor.

3. A written contract including all duties, not an informal verbal agreement, should be provided.

4. If the position is dependent on external factors (for example, if the offering of a course is dependent on a minimum number of enrolled students) the person should be so informed before he or she accepts the position.

5. Just as the institution is bound to fulfill a contract, so the individual has contractual obligations and should realize that he or she has a responsibility to perform the designated duties (in the case of a faculty member to prepare for the class with care, meet the class, hold conferences with students and evaluate student performance).

### Committee on Part-time Employment of the CAA

Marilyn Stokstad, Chair, University of Kansas  
Eleanor Barton, University of Hartford  
Tom L. Freudenheim, The Baltimore Museum of Art  
Therese Heymen, The Oakland Museum  
Sheila McNally, University of Minnesota  
Philip Pearlstein, Brooklyn College  
Sara Jane Pearman, Cleveland Museum of Art  
Carl Sheppard, University of Minnesota  
Jean Tucker, University of Missouri, St. Louis

### Consultants

Fred Badalamenti, Brooklyn College  
Charles Eldredge, University of Kansas  
Alfred Frazer, Columbia University  
Emily Taylor, American Council on Education

# annual meeting placement, 1976

We present herewith what has turned out to be one of the most carefully scrutinized if not one of the cheeriest of our regular reports. It should be emphasized that this report refers only to the applicants who registered at the annual meeting and to the positions that were included in the Annual Meeting Listing mailed in January and the Supplementary Listings distributed in Chicago. A more detailed report on all CAA members who are looking for positions (i.e., all who have filed Keysort Curriculum Vitae forms with us) and an analysis of the hiring reports we receive will appear in the next issue.

Before getting on with statistics, we are happy to report that this year's Listings, despite typos, did not include a blooper like last year's "baroque specialist with 200 years of experience." Things are grim, but not quite that grim.

## POSITIONS LISTED, 1975 AND 1976

	1975	1976
Artists	214	229
Art Historians	128	107
Art Educators	14	28
Museum Positions	14	29
Librarians	9	7
Chair/Dean/Directors	7	7
Arts Administrators	0	2
Artist/Art Historians	0	9
Editor/Writers	0	16 (15 P/T)
	387	434

*Comments:* Although there is a not insignificant increase in the number of positions listed (10%, even if one excludes the 15 part-time editors), that probably reflects the fact that we are casting our net more widely in getting listings, rather than any improvement in the job market. The reduction in openings for art historians is consistent with reports from the grapevine. The slight increase in openings for artists seems to mean that except in "advanced" cultural centers such as New York City, studio programs are not being cut as significantly.

## OVERVIEW: APPLICANTS AND OPENINGS

	Number Applicants	Number Openings
Artists	934	229
Art Historians	311	107
Artist/Art Historians	—	9
Art Educators	8	28
Museum Positions	35	29
Librarians (Art & Slide)	10	7
Administrator/Chair/Dean	5	9
Editor/Writer	—	16
	1303	434

*Comments:* Everyone else can do the same calculations we did: the ratio of openings to applicants for artists is approximately 1:4, for art historians, approximately 1:2.5.

## POSITIONS

### Artists (229 total)

Rank*	
Open	86
Instr.	86
Asst.	49
Assoc.	3
Full/Chair	10

### Short-term Listings

More than 1 year	9
1 year	32
1 semester or less	10

### Part-Time Listings

	2
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### Areas of Specialization

Unspecified or Broad	36
Painting	37
Sculpture	38
Printmaking	23
Ceramics	20
Drawing	15
Design	22
Weaving	7
Photography	25
Video/Film/Multi-media	6
Commercial Art/Illustration	4
Jewelry/Metalwork	2
Glassblowing	4

### Qualifications

MFA or Equivalent	52
MFA with experience	93
Experience	17
Other/Unspecified	52

### Additional Requirements

With art history	8
With criticism	2
With administration	6
With museum/gallery	2
With art education	7

### Art Historians (107 total)

Rank*	
Open	44
Instr.	16
Asst.	42
Assoc.	5
Full/Chair	2

### Short-term Listings

More than 1 year	6
1 year	7
1 semester or less	5

### Part-Time Listings

	3
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### Areas of Specialization

Unspecified or Broad	35
Ancient/Classical	4
Medieval	8
Renaissance—18th C.	13
Modern European	16
American	9
Oriental/Near Eastern	15
Architectural History	2
Pre-Columbian/Primitive	7
Prints	1
Photography/Film	1
Museology	1

## Qualifications

PhD with experience	16
PhD	88
ABD	20
Masters	12
Unspecified	21

## Museum Positions (29 total)

Types of positions	
Educational	2
Curatorial	7
Internships	7
Conservator	1
Registrar	2
Administrative	6
Mixed	4

\*Where range was given, i.e., instructor/asst. prof., the lower rank is used.

*Comments:* We haven't given salary figures because the going rate is "open" (almost two-thirds of the listings) and the salary range, when given, is usually too broad to be meaningful. One new feature in this year's listings is the number of positions, especially for artists, that require experience. Of 214 artists openings listed, 110 had this requirement. It seems unnecessary to comment on "how are people going to get experience if . . ." Another new factor is the number of positions that require competence in a second field. For artists there were 26 such positions; for art historians 18. That's in addition to the nine crossover artists/art historian positions listed.

*Continued on p. 5, col. 1*

## PUBLICATIONS

Sources of nitty-gritty information: how to stay alive, how to stay solvent, etc.

*Craftsmen in Business: A Guide to Financial Management and Taxes*, Howard W. Connaughton, C.P.A., \$6.50, American Crafts Council, 44 West 53 Street, New York, N.Y. 10019.

*Fear of Filing*, Bill Holcomb and Ted Strigles, \$1.00, Volunteer Lawyers for the Arts, 36 West 44 Street, New York, N.Y. 10036. A handbook for artists on recordkeeping and federal taxes.

*Health Hazards in the Arts and Crafts*, free pamphlet, Chicago Lung Association, 1440 W. Washington Blvd., Chicago, Ill. 60607.

*Health Hazards in the Arts and Crafts*, Bertam Carnow, M.D., \$2.00, Hazards in the Arts, 5340 N. Magnolia, Chicago, Ill. 60640.

*Health Hazards Manual*, Michael McCann, Ph.D., \$2.00, Art Hazards Resource Center, National Art Workers Community, 220 Fifth Avenue, New York, N.Y. 10001.

*Tax Record-Keeping for Artists and Arts Organizations*, Herrick K. Lidstone and Leonard R. Olsen, \$1.00, Volunteer Lawyers for the Arts, 36 West 44 Street, New York, N.Y. 10036.

# annual meeting placement, 1976

## APPLICANTS

### ARTISTS

	Male	Female	Total
Painting	229	99	328
Drawing	34	20	54
Sculpture	136	40	176
Printmaking	71	57	128
Graphic Design	10	13	23
3-D Design	5	0	5
Jewelry/Metalwork	4	10	14
Photography	69	22	91
Film/Video	12	5	17
Mixed Media & Conceptual	6	4	10
Weaving/Textiles	1	17	18
Glassblowing	4	0	4
Ceramics	45	21	66
Total Artists	626	308	934

### ART HISTORIANS

Prehistoric, Primitive Pre-Columbian	2	2	4
Ancient & Classical	11	14	25
E. Christian & Byzantine, & Medieval	22	29	51
Renaissance	18	31	49
Baroque	6	6	12
19th & 20th Century European	33	53	86
American & Contemporary	11	15	26
Islam & Near East	0	7	7
Far East	9	5	14
Prints & Drawings	3	2	5
History of Film/Photography	1	2	3
Architectural History	7	3	10
Afro-American	2	3	5
Art Appreciation/Survey/Miscellaneous	7	7	14
Total Art Historians	132	179	311
ART EDUCATORS	3	5	8
MUSEUM POSITIONS	13	22	35
LIBRARIANS (ART & SLIDE)	3	7	10
ADMINISTRATION (CHAIRS, DEANS, ETC.)	5	0	5
Total Applicants	782	521	1303

*Comments:* It's interesting to note that percentages of male and female applicants are almost exactly the same as those reported last year, e.g., two-thirds of artist applicants are male, 60 percent of art historian applicants are female. ■

## ODE TO THE RETRENCHMENT OF ART HISTORY AT SUNYA

*Occasioned by the decision to eliminate the B.A. and M.A. programs in art history at S.U.N.Y., Albany*

Let's dump art history, let's get it out of here.  
I never could stand the paintings of that man Vermeer.  
Retrench Raphael, retrench Rubens, retrench Rembrandt too.  
Who needs old masters at SUNYA Philistine U!  
Down with Poussin, down with Piero, down with Picasso!  
At times of budget crisis, such frivolities must go.  
Dutch illusions, Surrealist dreams, Cubists and *trompe l'oeil*,  
the lithographs of Kollwitz, the engravings of Nanteuil,  
Leonardo's *Last Supper*, the Sistine Ceiling too,  
we simply can't afford this stuff at SUNYA Philistine U.  
Mad Italian sculptors whose names I can't pronounce,  
impractical cathedrals in the distant Ile de France,  
Daumier's ugly peasants, the lovers of Watteau,  
they don't fit on computers; they've clearly got to go.  
The mosaics of Ravenna, Goya and Van Loo  
are obviously not central to SUNYA Philistine U.  
For courses on the horses of Bonheur there is no call,  
when you've seen one Velazquez, you've really seen them all.  
St. Peter's? Monticello? St. Germain-des-Prés?  
Just give me Central Avenue on a pleasant, sunny day.  
Get rid of Braque, Matisse, Rodin and throw in Monet too.  
We do not want art history at SUNYA Philistine U. ■

Ann Sutherland Harris  
S.U.N.Y., Albany

# comes the resolution...

The financial statement for the year ending December 31, 1975 was distributed, amidst murmurs of satisfaction about the fiscal well-being of the Association. **Note:** Copies of the 1975 Financial Report and/or the 1976 Budget may be obtained upon request from the CAA office.

Honorary Counsel Gilbert Edelson explained the procedure whereby candidates are nominated to serve as Officers, Directors, and on the Nominating Committee of the CAA. He then presented the slates proposed by the Board, all of which were elected:

## Nominating Committee, 1976:

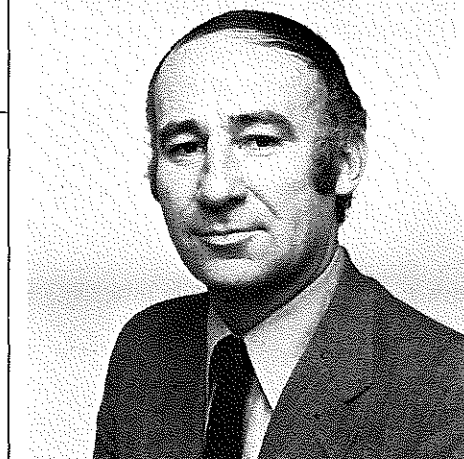
Wanda Corn, Mills College, Chair; Howard Hibbard, Columbia University; Irving Sandler, State University of New York, Purchase; Joseph Sloane, University of North Carolina; Eleanor Tufts, Southern Methodist University.

## Directors (to serve until 1980):

Garo Antreasian, University of New Mexico; Shirley Blum, Dobbs Ferry, N.Y.; Lorenz Eitner, Stanford University; H.W. Janson, New York University; Irving Lavin, The Institute for Advanced Study; and Lucy Freeman Sandler, New York University.

## Officers, 1976:

President: George Sadek, The Cooper Union; Vice-President: Marilyn Stokstad, University of Kansas, Lawrence; Secretary: Joshua C. Taylor, National Collection of Fine Arts.



CAA President George Sadek

The final item on the agenda was the Board's nomination of Henry R. Hope for election as an Honorary Director. Al Elsen reviewed, as briefly as possible, Henry Hope's contributions to the Association, especially his twenty-five years as Editor of the *Art Journal*. His election was unanimous.

In conclusion, Peter Bunnell moved a resolution of commendation and thanks to retiring President Albert Elsen. The resolution passed unanimously, with loud and enthusiastic acclaim! ■



## CAA awards

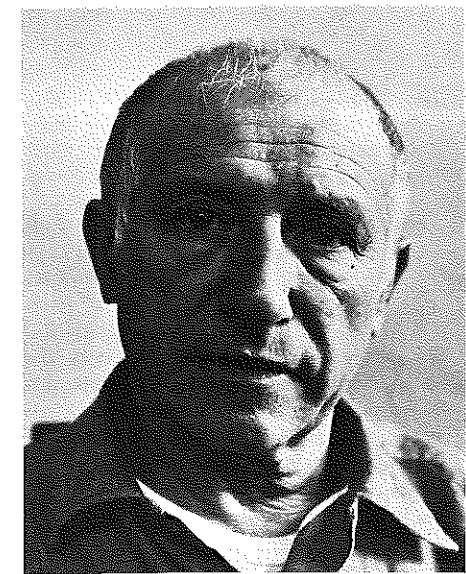
Awards for excellence in art historical scholarship and criticism and in the teaching of art were presented at the Convocation ceremonies of the 64th Annual Meeting of the College Art Association of America held at the Conrad Hilton Hotel in Chicago on February 3. The citations read as follows:

### The Distinguished Teaching Art Award

Jack Tworikov's work emerged forcefully during the critical years after the Second World War and has commanded international attention ever since. His ardor, his ability to change and grow, and his unflagging faith in the art of painting have inspired many generations during his more than fifty years as a practising painter. Although Tworikov's reputation as a teacher was crowned by his five-year tenure as Chairman of the Art Department at Yale University, where his students included among others Nancy Graves, Robert Mangold, Stephen Posen, Gary Hudson and Howardena Pindell, his art as a teacher was known to many others less formally. His knowledge, solicitude and criticism were sought by many. His home was open to serious students and young artists for whom he and his wife Wally were always a source of encouragement. As Miriam Schapiro has said, "He showed us that one could be human and professional at the same time."

It is for Jack Tworikov's eminence both as a sympathetic human being — a true teacher — and as an artist that the College Art Association presents its Distinguished Teaching of Art Award.

*Committee:* Rudy Pozzatti, Chair; Dore Ashton; William Bailey; Miriam Schapiro



Jack Tworikov. "He showed us that one could be human and professional at the same time."

### Charles Rufus Morey Book Award

The Committee felt that the late Millard Meiss' book *The Limbourges and Their Contemporaries* is a superb achievement by one of the masters of our discipline and that a special tribute was more than appropriate to the memory of the author. The Committee also decided to give an award to Alessandra Comini's *Egon Schiele's Portraits* for its perceptive interpretation of a strange personality in early 20th-century art and for its weaving of biographical, art historical, and psychological methods without succumbing to the jargon of any of them.

*Committee:* Oleg Grabar, Chair; James Cahill; Egbert Haverkamp-Begemann

### The Arthur Kingsley Porter Prize

"Anglo-Saxon Art after Alfred,"

*The Art Bulletin*, June 1975.

An especially thorough investigation of an important group of English manuscripts, Robert Deshman's essay examines their complex network of sources, their characteristics of patronage, their function, meaning, and style. By correlating tenth-century English art to a changing Byzantine tradition the author deals with this well-studied period of manuscripts in an original and fruitful way. "Chance and Coincidence in Titian's Diana and Actaeon," *The Art Bulletin*, December 1975.

Marie Tanner's essay is a sensitive characterization of the gestures, poses, and descriptive details in this painting by Titian, coordinated with the incisive reading of relevant ancient and renaissance literary sources. The author thereby arrives at a new interpretation for this well-known picture which reveals it to be central to contemporary speculation about the human condition.

*Committee:* Andrée Hayum, Chair; Carl Baldwin; Herbert Kessler

### The Frank Jewett Mather Award

Two outstanding women art historians wrote to our all-man jury as follows: "We would like to recommend Lucy Lippard to your committee for the Mather Award. We believe she is worthy of this honor not only for the quality of the art critical writing which she has produced over the last ten years, but also for the extraordinary range of her contribution. She is one of the rare critics with flexible, open mind and the capacity to grow. Ms Lippard has written with equal sensitivity on a variety of artistic attitudes — Surrealism, Abstract Expressionism, Pop Art, Minimal, Earth Works, Conceptual Art — and she has always done so with deep sympathy and respect for the artist."

The letter is signed by Ellen H. Johnson and Athena Tacha Spear, both of Oberlin. Your committee agrees, pausing only to add its respects for Lippard's gallant fight in the cause of the new feminism, which also has widened her concepts of art and of art institutions.

*Committee:* Thomas B. Hess, Chair; Wayne V. Andersen; Irving Sandler. ■

## grants, awards, etc.

### ACLS TRAVEL GRANTS

ACLS Travel Grants to attend international art historical conferences during the period June through September, 1976, were awarded to three applicants endorsed by the CAA:

JUDSON J. EMERICK, Pomona College, to attend the 15th International Congress of Byzantine Studies, Athens, \$250 (round-trip, Rome and Athens).

DAVID ROSAND, Columbia University, to attend an international symposium, "Tiziano e Venezia," celebrating the quadricentennial death of Titian, Venice, \$650.

ATHENA TACHA SPEAR, Oberlin College, to attend an international symposium on Brancusi, celebrating the 100th anniversary of his birth, Bucharest, \$850.

In addition, ACLS was able to make a grant of \$652 from a special fund to enable MICHAEL RINEHART, Editor of RILA, to attend the annual meeting of the Union Académique Internationale in Brussels.

Please consider this reminder #349 or thereabouts that applications for ACLS Travel Grants must be made through the CAA office and must be submitted by October 15 for conferences scheduled February through May; by February 15 for conferences scheduled June through September; and by June 15 for conferences scheduled October through January. Forms are available from the CAA office.

### PRIZE FOR EAST EUROPEAN DISSERTATION

The Joint Committee on Eastern Europe of the American Council of Learned Societies and the Social Science Research Council, wishing to give special encouragement to disciplines which are underdeveloped in its field of interest, announces a prize, in the form of a partial subvention, for the best doctoral dissertation in Art History dealing with Eastern Europe (including modern Greece but excluding Finland and the U.S.S.R.).

Application must be made by the full faculty dissertation committee and should speak to the quality of the recommended dissertation vis-a-vis others written in the United States and Canada in recent years. Recommendations and a copy of the dissertation should be sent by October 1 to the Chairman, Joint Committee on Eastern Europe, American Council of Learned Societies, 345 East 46th Street, New York, N.Y. 10017.

## towards visual illiteracy

This letter was written to the Op Ed page of The New York Times and has been accepted for publication. It was occasioned by the proposal of drastic cuts in arts programs in City and State universities.

The distance of history is the ultimate judge of human values.

We all know the name of the Duke of Milan who brought about the commission to "what's his name" to paint the *Last Supper* on the municipal wall of the day.

It goes without saying that all of us can identify the Czar or Czarina who reigned, or, more accurately, ruled over Mother Russia when "whoever it was" published his *Crime and Punishment*.

Of course, no one will find any difficulty in making the correct selection in the following multiple choice quiz:

When *Don Giovanni*, an opera by an unknown composer, had its premiere, the mayor of the city of Prague was:

1. Clifford Irving
2. John V. Lindsay
3. Albert Shanker
4. Patty Hearst
5. None of the above

May I invite all those who passed the test with flying colors to read on.

It seems that the arts are being considered as expendable, a frill, a haven for the mal-adjusted, whenever fiscal Reality with a capital R is forced to deal with human problems.

Programs of study in art, anthropology, art history, poetry, music and the performing arts are being decimated within the educational system, be it in high schools of our city, or the city and state universities. It is difficult to defend one's disciplinary preference in an age when evaluation is brought down to the basic choice between an artist, professor, or fireman. All of us are faced with an impossible choice, forced upon us by a belated "final solution" to budgetary problems, — a human as well as cultural outrage without historical precedent in civilized societies.

All of us agree that Jane and Johnny ought to be able to read, to write a complete sentence, and to count up to 10, a figure representing the average interest rate. At the same time, we should not accept their future visual and cultural illiteracy as a condition of the only very recent accuracy in book-keeping.

In an age of participatory democracy, pressure groups, voices loud and clear, may I join in an Edvard Munch scream.

During my so called "formative" years in Prague my high school teacher (in fact, a Charles University professor "on leave" while the Nazis closed the University for the duration of the New Law and Order) taught me about Michelangelo Buonarroti, his sonnets, his ideas and art, his backaches when painting the Sistine Chapel ceilings, and his pain in other parts of the human anatomy when dealing with the fiscal problems of Vatican City.

At this point, may I offer a make up test for all those who flunked my *Don Giovanni* quiz and read on, disregarding the rules.

The comptroller of Vatican City, who at the time of Michelangelo "knew the lira" was:

1. Michael Corleone
2. Bernard Bergman
3. Roy Cohn
4. Benito Mussolini
5. All of the above

My own encounter with Michelangelo came about at a time when leaders of men (the women, with the exception of Elsa Koch, may be excused) brought civilization to a terminal state of disease. The very idea of visual expression, its study and practice, provided a desperately needed sense of reality, cultural heritage, and a hope as well as a degree of confidence in the remote possibilities of recovery for the human spirit in a world gone mad.

Consequent years have reaffirmed this belief in the subversive integrity of the human mind and soul.

Attacks on art and its study continue, be these by storm troopers elsewhere in this world, or by more subtle means in its publicized Art Center. Once more I am reminded of Kafka's perceptions and understanding of society's retrogressions. As a native of Kafka's Prague, where, as if by irony, his predictions come true with inevitable regularity, I feel apprehensive whenever the modes of expression and their study are threatened. Storm troopers change only the color of their shirts. They are always there, waiting in formation in the gutter as well as in society's temples of power.

It is inconceivable to think of education without the visual arts. While art is about art, the very meaning of humanity depends on it. Life and art are indivisible.

Future generations will study the Albany Mall dig. They will wonder about the megalomania of their predecessors and, specifically, their pharaohs. Of course, their understanding will be limited because the inevitable deficit of that very megalomania resulted in the phasing out of anthropology, art history as well as studio arts as disciplines of study back there in 1976, as the carbon readings will undoubtedly determine.

Those future generations of Americans, (or Russians), (or Chinese), will discover that the 1976 vintage was very flat indeed. In fact, they will wonder about a time and place when disciplines of infinite curiosity about human nature were not considered part of the educational process of the City and the State of New York. The linguists and philosophers will try to decipher and analyze the original meaning of that ancient term "liberal arts." It will be a difficult task, because at the time of the term's usage, there was no "art" in the programs of study, and

the term "liberal" may have referred to the fiscal largess in building pyramids and air-raid shelters.

It is a pleasure to know that people sleep, and hopefully make love, in a Max Ernst bed. It would be equally rewarding to see young people in a classroom, making art, and learning about the legacy and the very meaning of the human soul.

George Sadek ■

Graduate of Hunter College and  
Indiana University

Dean of The Cooper Union School of Art  
President, College Art Association of America

### VISUAL RESOURCES REPORT

This year's CAA Visual Resources Sessions began with a joint meeting of the CAA and ARLIS/NA Visual Resources Special Interest Groups. The purpose of this meeting was to inform the Visual Resources curators and librarians how the Special Interest Groups operate within the structure of their parent organizations and to discuss how these two groups can best serve individuals interested in Visual Resources.

A panel on *The Copyright Law: How Does It Affect the Visual Resources and Fine Arts Libraries?* was chaired by Ruth Philbrick, Curator of the Max Epstein Archive, University of Chicago. Lewis Flacks, attorney, U.S. Copyright Office, began the session by giving information on the current copyright law (which was passed in 1909) and the revision bill which is basically the same except for some technical amendments. The revision bill will slightly alter some of the existing regulations (e.g., changing the length of the copyright to the life of the author plus 50 years, eliminating common law copyrights and adding flexibility in allowing new types of work to be copyrighted). Scott Stapleton, University of Chicago, told the group of the problems from a library point of view. Photocopying is a clear infringement of the copyright law but libraries cannot really stop patrons from copying plates. Dennis Barrie, Archives of American Art, then discussed the "copyright" problems of oral history and literary property rights.

*Professional Status of Visual Resources Administrators* was chaired by Nancy DeLaurier, University of Missouri-Kansas City. This panel's discussion reflected two years of work by the Professional Status Committee. Major professional problems include low salaries and status and ranks ranging from clerical to professorial. The survey report has helped the cause of upgrading the status of slide and photograph curators, but it does not advocate across-the-board raises and upgrading of status level for those not qualified.

Dawn Donaldson, SUNY, Albany, was unanimously elected to serve as VRC President for the next two years. Linda Owen, University of Michigan, Ann Arbor, is chairing the VR program for 1977.

Alice T. Holcomb, VRC News Editor ■  
Northern Illinois University, De Kalb

## VISITING ARTISTS AND SCHOLARS

### At Institutions

CAA members with long memories and complete archives will recognize this column as Son of the *Registry of Visiting Artists and Scholars*, henceforth to appear regularly in the *newsletter*. Institutions are invited to send us listings, which should include name of the host institution, name of visiting scholar or artist, his or her regular institutional affiliation, area of specialization, and dates of visit. Since the purpose of this listing is to allow for spin-offs to nearby institutions, only visits of one week or longer will be included.

### At-Large

First cousin to the above, we shall also list foreign scholars or artists who plan an extended visit to this country and who would accept invitations to give occasional lectures while they are here. Listing should include name, dates of visit, area of specialization, and a mailing address in a country with an operating postal system.

HANNO W. KRUFF, Lehrstuhl für Kunstgeschichte, Technische Hochschule, Darmstadt, Germany. Fall 1976. Antonello Gagini and His Choir of Palermo Cathedral.

**FLIGHTS TO L.A.** Group flights to the 1977 annual meeting are planned from New York, Chicago and Washington, D.C. Full details will be sent in November.

Charter flights from New York at considerably lower rates can also be arranged. However, since CAA must contract for the planes six months in advance with a non-refundable deposit, we must have a firm commitment now from those members who will definitely use the charters. Two flights are being offered at a round-trip price of \$185, including transfers to and from the L.A. Hilton. This price is subject to change depending on the cost of the planes when the contract is signed.

Please return the coupon below to the CAA office by June 30 with your deposit of \$50 for each reservation. If we do not receive enough reservations to fill the planes, your deposit will be refunded or applied towards one of the group flights.

### 1977 CAA CHARTER FLIGHT RESERVATION

Name \_\_\_\_\_  
print

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please reserve \_\_\_\_\_ seat(s) on the following flight:

**Placement Charter.** Depart N.Y.C., Monday, January 31 — depart L.A., Friday, February 4.

**Sessions Charter.** Depart N.Y.C., Wednesday, February 2 — depart L.A., Sunday, February 6.

If my flight does not materialize, my deposit should be

refunded.  applied to group flight fare.

Check is enclosed for \$ \_\_\_\_\_.

signature \_\_\_\_\_

### ANNOUNCEMENTS

Second annual *Byzantine Studies Conference*, University of Wisconsin, Madison, November 12-14, 1976. Program inquiries should be sent to Herbert L. Kessler, Dept. of Art, University of Chicago, 5540 South Greenwood Ave., Chicago, Ill. 61637; inquiries regarding all other matters to John W. Barker, Dept. of History, University of Wisconsin, Madison, Wisc. 53706.

*Marietta College Crafts Directory, USA*, supported by a grant from the National Endowment for the Arts, will list all artist/craftspersons and crafts organizations in the

United States. For information on how to obtain free listing, contact Arthur Howard Winer, Director, Marietta College Crafts Directory, USA, Marietta College, Marietta, Ohio 45750.

The Northeast Victorian Studies Association plans to publish an interdisciplinary *Victorian Studies Bulletin*. Address inquiries, expressions of interest, and offers to serve as correspondent to Lynne F. Sacher, Editor, *Victorian Studies Bulletin*, Baruch College, CUNY, 17 Lexington Avenue, New York, N.Y. 10010.

### SUMMER ADDRESS CHANGES

Please do not send us temporary changes. By the time they are put on the computer, you will have returned to where you were. To avoid loss of your mail, please make arrangements to have it held for you or forwarded.

## CAA newsletter

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