

CAA newsletter

Volume 2, Number 2

May 1977

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 start 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.*

Medieval Art. Ilene H. Forsyth, Dept. of Art History, University of Michigan, Ann Arbor, Mich. 48109.

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.*

The International Style. Robert G. Calkins, Dept. of Art History, Cornell University, Ithaca, N.Y. 14850.

Papers on any of the arts c. 1380-1420 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.*

The Renaissance in Europe. Jurgen Schulz, Dept. of Art History, Brown University, Providence, R.I. 02912.

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. The 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.*

Seventeenth-Century Art in the North. J. Richard Judson, Dept. of Art, University of North Carolina, Chapel Hill, N.C. 27514.

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 unstudied 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.*

Twentieth-Century Art. John Elderfield, Museum of Modern Art, 11 West 53rd Street, New York City 10019.

Interaction of European and American Art, 1910-1925. Gale Levin, Whitney Museum of American Art, 945 Madison Avenue, New York City 10021.

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 2009, New Haven, Conn. 06520.

Continued on p. 2, col. 1

STUDIO PROGRAM

FORMAL SESSIONS

The Content of Abstract Art. Paul Brach, Division of the Arts, Fordham University, Lincoln Center Campus, New York City 10023.

The Conceptualization of Realism. Philip Pearlstein (Brooklyn College), 163 West 88th St., New York City 10024.

Painterly Painting Today. Susan Crile (Sarah Lawrence College), 168 West 86th St., New York City 10024.

Projects: Temporary Art/Permanent Art History. Patrick Ireland, 15 West 67th St., New York City 10023.

Minimalism and the Art of the Seventies. Jennifer Licht (Columbia University), c/o College Art Association, 16 East 52nd St., New York City 10022.

Presentation of the Self: Autobiography in Art Today. Ira Licht (National Endowment for the Arts), 1921 Kalorama Road N.W., Washington, D.C. 20009.

Image-Making Concerns in Photography since 1970. Peter C. Bunnell, Art Museum, Princeton University, Princeton, N.J. 08540.

The Impact of Photography on the Visual Arts in the Seventies. Rosalind Krauss (Hunter College), 12 Greene St., New York City 10013.

New York—London: Capital Cities and Art Centers. Andrew Forge, Yale University School of Art, New Haven, Conn. 06520.

Surrealist Spirit in Art Now. Ellen Lanyon, c/o College Art Association, 16 East 52nd St., New York City 10022.

Robert Motherwell: A Conversation with Dore Ashton. Introduction by George Sadek, The Cooper Union, New York City 10003.

Women/Nature. Michelle Stuart (Fordham University), 152 Wooster St., New York City 10012.

INFORMAL SESSIONS

Artistic Programs in Late Roman Art. Mary Lee Thompson, Dept. of Art, Manhattanville College, Purchase, N.Y. 10577 and Joseph Gutmann, Dept. of Art and Art History, Wayne State University, Detroit, Mich. 48202.

The iconography of Roman art extends beyond the limits of the isolated composition. Research on programs of domestic and religious wall paintings, mosaics, state reliefs and funerary sculpture indicates widespread use of traditional and novel subject matter to exemplify ideas larger than the individual scene and its literal meaning. Within the chronological framework of the second to the fourth century A.D., the session may include numismatics, state reliefs, the art of the capital and the provinces. Of particular interest would be the adaptation of programs for the new religious forms (Mithraic, Christian, Dionysiac). *M.L.T.* and *J.G.*

Insular Art. Charles Little, Metropolitan Museum of Art, 5th Ave. and 82nd St., New York City 10021.

French Sculpture, 1130-1170. William Clark, Dept. of Art, Queens College, Flushing, N.Y. 11367.

New discoveries, new interpretations, iconographic and stylistic innovations in French sculpture between 1130 and 1170. The focus will be on connections, influences and issues relative to both Romanesque and early Gothic sculpture in northern France. Findings on all types of sculpture, from portals and cloisters to tombs and furnishings, may be included. Related topics, such as influences from other geographic areas and different media, are invited. *W.C.*

Recent Research in Italian Art, 1200-1450. Bruce Cole, Dept. of Fine Arts, Indiana University, Bloomington, Ind. 47401.

The Future of Studies in Native North American Art. Zena Mathews, 58 Van Horn St., Demarest, N.J. 07627.

Origins of Indian Painting. Deborah Levine, Dept. of Art, University of Michigan, Dearborn, Mich. 48128.

Papers should examine specific problems in the origins of the Mughal and Rajasthani traditions of Indian painting, as well as the effects of their interaction. *D.L.*

The Women's Caucus for Art will hold three program sessions in conjunction with the 1978 CAA annual meeting. These sessions are described in *notes for the women's caucus*, p. 15.

The 1978 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the end of November.



board and committee news

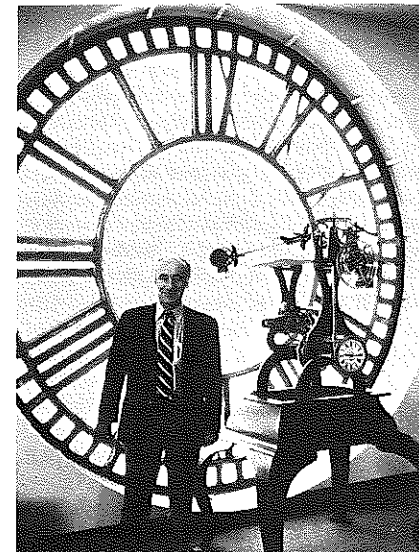


Photo: Richard Ravenscroft

TIME OUT from Board business as CAA President George Sadek proudly poses in front of the 19th-century clock in the renovated Peter Cooper Suite at The Cooper Union.

Resolution Concerning the Composition of Museum Boards

Adopted at the February 2, 1977 meeting of the Board of Directors.

"The College Art Association recommends that artists, as well as other art professionals such as art historians, critics and curators, be represented on the Boards of Trustees of art museums."

Resolution on Juried Shows

Adopted at the April 16, 1977 meeting of the Board of Directors

"The College Art Association recommends that institutions that organize juried shows should insure all accepted works for the duration of the exhibition. No entry fees should be charged; and only such handling charges made are absolutely necessary. Qualified jurors should be appointed on a rotating basis and, when feasible, should include a representation from outside the community."

Porter Prize

As previously reported, Porter Prize requirements have been changed so that not only those who were under the age of 35 but also those who, if they had an earned doctorate, had earned it less than 10 years prior to the time their articles were accepted for *The Art Bulletin* are now eligible. This being the first year in which the new rule is in effect, we thought you might be interested in what seem to us some very significant statistics: The number of eligible authors was doubled: 14 were under 35 years of age; an additional 14 either had not yet earned the doctorate or had earned it within the past 10 years. In the first group (under the age of 35) there were 10 men and 4 women; in the second group the figures were exactly reversed: 10 women and 4 men.

Placement Committee

Regular readers of the letters column will have noted—as who has not—that how hiring is carried out under the auspices of the Association is a matter of considerable and probably growing concern. Whether the CAA can establish placement guidelines and, more important, put some teeth in them, is a question to which we do not yet know the answer, but the Board of Directors has authorized the establishment of an ad hoc Placement Committee and given it the mandate to try. The committee is chaired by CAA President George Sadek, who invites all constructive suggestions and offers of assistance. Address correspondence to CAA office.

Artists Committee

With the beginning if not necessarily the bulk of the Code of Ethics for Artists and Guidelines for the Professional Practice of Studio Art adopted by the Board (see p. 12), the Committee on Professional Practices for Artists has been disbanded and its responsibilities absorbed by the Artists Committee, which is comprised of all artist members of the Board of Directors. New chairman of that committee is **Rudy Pozzatti**, Indiana University.

Mather Committee

Alfred Frankenstein, *San Francisco Chronicle*, has been named to the Frank Jewett Mather Award Committee. **Elizabeth Baker**, *Art in America*, is the new chairman of that committee, replacing Irving Sandler, who was wearing so many CAA hats he felt he just had to take one off.

Morey Committee

Johns Hopkins's **Egon Verheyen** has been appointed to the Charles Rufus Morey Book Award Committee. He will complete the unexpired term of **Marvin Trachtenberg**, New York University, who will be travelling in Italy on sabbatical this year.

Board Bulletins

IT'S A BOY—Neil William Orlando Sutherland Harris, born on May 2. Congratulations and best wishes from all . . . CAA Secretary **Joshua C. Taylor's** *America as Art* (Smithsonian Institution Press, 1976) was named one of the five finalists in the history category for the annual National Book Awards . . . **Lucy Freeman Sandler** received an NEH Fellowship for Independent Study and Research. Her project: to complete a volume, *Gothic Manuscripts 1285-1385*, part of the series *A Survey of Manuscripts Illuminated in the British Isles* . . . **Boticelli**, co-authored by Board member **Leopold D. Ettlinger** and his wife, Helen, has been published by Oxford University Press (1977). ■

annual meeting addenda

About Abstracts

Abstracts for formal art history sessions will be duplicated in the form in which they are received. Submit clean copy in original, typed on one, single-spaced, 8 1/2 X 11 inch page, pica type, on bond paper. Do not fold, spindle, mutilate, or stain with coffee. Leave 1/2 inch margin at top; no less than 1 inch margin at the left and 3/4 inch margins at the bottom and right. Type session title, chairperson and his or her institution in the upper right corner. Type 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 October 1 cannot be considered.

Travel Funds

Adopted by CAA Board of Directors as addition to Annual Meeting Program Guidelines, April 16, 1977

"Annual meeting travel funds are limited and are intended to assist those participants who otherwise would be unable to attend or who could do so only with undue financial hardship. Anyone requesting travel funds must provide evidence that his or her institution is unable to do so. (A letter certifying that the recipient is a bona fide participant will be provided by the CAA to each speaker, panelist and session chairman.)"

Film Showings

In response to numerous requests, arrangements are being made so that films for sale or for rental may be shown at the 1978 annual meeting. The charge for each showing will be \$25.00 for films up to one-half hour; \$10.00 for each additional 10 minutes or portion thereof. Films will be accepted on a first-come, first-served basis. All reasonable efforts will be made to schedule films so that they do not conflict with related program sessions. Those interested may write to CAA office for contract forms in August.

Placement

As last year, placement activities will begin in advance of everything else, allowing both interviewers and applicants to attend some program sessions if they wish to do so. The Placement Bureau will be in operation from Tuesday, January 24 through Thursday, January 26, from 9:00 A.M. to 5:00 P.M. daily. ■

"Every museum teaches the lesson that there is no substitute for the real thing....In a world where so much is artificial, museums have the authority of the genuine." — Joan Mondale, addressing the trustees conference of the American Association of Museums.



Photo: H.W. Janson

Kathleen Weil-Garris

In keeping with the policy of rotating editorships, Kathleen Weil-Garris, New York University, has been named the new Editor of *The Art Bulletin*. She replaces Howard Hibbard, Columbia University, who has held that position since 1974.

Kathleen Weil-Garris was born in England and educated in the United States. She has her B.A. from Vassar College, studied on a Fulbright grant at the University of Bonn and took her Ph.D. at Harvard. A member of Phi Beta Kappa, she won the Lindback Foundation Award for Distinguished Teaching in 1967. She has received fellowships from the National Endowment for the Humanities and from the Fels, Kress and other foundations. This year she is a visitor at The Institute for Advanced Study, Princeton, while on a Guggenheim grant.

Her *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 Bandinelli and on the 16th-Century Italian Sculpture volume of the Pelican series, together with Howard Hibbard.

Prof. Garris's TV appearances include a course on Michelangelo taught on WCBS-TV. The film "Looking for Renaissance Rome," which James Ackerman and she made while she was art historian in residence at the American Academy last year, has just been released.

A member of *The Art Bulletin* Editorial Board since 1975, Prof. Garris is also a director of the Friends of the Vassar Art Gallery. She served as art history program chairman for the 1973 CAA annual meeting and completed an unexpired term on the CAA Board of Directors in 1973-74. She is Professor of Fine Arts at New York University, where she has taught at Washington Square College since 1963 and at the Institute of Fine Arts since 1966.

MILLARD MEISS FUND GRANTS

The Millard Meiss Publication Fund Committee met on April 15 to consider the second group of applications for subsidies from the Fund. The following grants were awarded:

Norman Goldberg, St. Petersburg, Fla., for *John Crome the Elder*, New York University Press, \$7,000.

Susan L. Huntington, Ohio State University, for *Pala and Sena Period Sculpture of India*, E. J. Brill, \$6,000.

Meredith Parsons Lillich, Syracuse University, for *The Stained Glass of Saint-Pere de Chartres*, Wesleyan University Press, \$5,300.

The Millard Meiss Publication Fund Committee will next meet in October. The deadline for applications to be considered at that time is September 1. Additional information and application forms available from CAA, 16 East 52 Street, N.Y.C. 10022.

ACLS TRAVEL GRANTS

ACLS Travel Grants to attend international conferences during the period July through October, 1977, were awarded to three applicants recommended by the CAA: **Anthony Cutler**, Pennsylvania State University, Seventh World Congress of Jewish Studies, Jerusalem, \$470 (from Paris); **Roger W. Lipsey**, University of Texas, Austin, Conference on Image and Iconography East and West, Lancaster, England, \$587; **Wendy D. O'Flaherty**, Graduate Theological Union, Berkeley, Conference on Image and Iconography, \$755.

The next ACLS Travel Grant application deadline is July 1, for conferences scheduled November 1977-February 1978.

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundations has awarded fellowship grants totaling \$4,602,000 to 313 persons in its 53rd annual competition. The fellows were selected from among 3,050 applicants. Among the recipients:

Art History/Cognate Areas

Blanche R. Brown, New York Univ.: Art of the early Hellenistic period; **Samuel Y. Edgerton, Jr.**, Boston Univ.: The influence of Renaissance art on the scientific revolution; **Robert D. Harbison**, London: Studies in 19th-century literary criticism and art history; **Diane Lain Johnson**, Univ. California at Davis (English): A critical biography of John Ruskin; **E. D. H. Johnson**, Princeton Univ. (Belles-Lettres): British subject painting from Hogarth to Sick-

ert; **Inga Karetnikova**, Philadelphia: The relationship between painting and the cinematic image; **Robert E. Kaske**, Cornell Univ. (Humanities): Sources and methodology for the interpretation of medieval imagery; **Donald B. Kuspit**, Univ. North Carolina at Chapel Hill: The social and ethical purpose of modern art; **Barbara Miller Lane**, Bryn Mawr College (History): The role of historicism in the history of modern architecture; **Joseph Masheck**, Barnard College: An iconography of recent American art; **Thomas F. Mathews**, New York Univ.: An iconographical and exegetical study of a 14th-century Armenian Gospel; **Charles W. Moore**, Univ. California at Los Angeles: Water as symbol and formal element in architectural design; **Daniel Robbins**, Yale Univ.: An interpretive study of the Cubist movement; **Mary Elizabeth Smith**, Univ. New Mexico: The pictorial manuscripts of the valley of Nochixlan; **David Woodward**, Newberry Library: The Italian map trade in the late Renaissance.

Artists

Claudia Andujar, São Paulo: Photography; **Charles Arnoldi**, Venice, Calif.: Painting; **Frances Barth**, Princeton Univ.: Painting; **Stan Brakhage**, School of the Art Institute of Chicago: Filmmaking; **Joan Brown**, Univ. California at Berkeley: Painting; **James W. Buchman**, Winoski, Vt.: Sculpture; **John Chamberlin**, New York City: Sculpture; **Jerry Dantzig**, Long Island Univ.: Panoramic photography; **Nassos Daphnis**, New York City: Painting; **Daniel Edge**, New York City: Sculpture; **Linda Feferman**, Bard College: Filmmaking; **Llyn Foulkes**, Los Angeles: Painting; **Lee Friedlander**, New York City: Photography; **Henry Gabay**, New York City: Filmmaking; **Mark Goodman**, Brookline, Mass.: Photography; **George Griffin**, New York City: Filmmaking; **John Gutmann**, San Francisco State Univ. (emeritus): Photography; **Gordon Hart**, New York City: Painting; **Mary Heilmann**, New York City: Painting; **Robert Hudson**, San Francisco Art Institute: Sculpture; **Sandy Hume**, Univ. Colorado: Photography; **Miyoko Ito**, Chicago: Painting; **Aristodimos Kaldis**, Ossining, N.Y.: Painting; **Gordon Matta-Clark**, New York City: Environmental sculpture; **Jonas Mekas**, Anthology Film Archives: Filmmaking; **Phil Niblock**, College of Staten Island, C.U.N.Y.: Filmmaking; **Nam June Paik**, WNET-TV: Video art; **Tod Papageorge**, New York City: Photography; **Sylvia Plachy**, New York City: Photography; **Mark Pret**, Montreal: Environmental sculpture; **Edward Ranney**, Santa Fe, N.M.: Photography; **Omar Rayo**, New York City: Printmaking; **Richard P. Rogers**, S.U.N.Y. College at Purchase: Filmmaking; **M. Jonathan Rubin**, Massachusetts Institute of Technology: Filmmaking; **Ira Schneider**, Univ. California at San Diego: Video art; **Jerry L. Thompson**, Yale Univ.: Photography; **Marlene Scott Venezia**, Rochester Institute of Technology: Sculpture; **Susan Weil**, New York City: Painting.

Southeastern College Art Conference

The 1977 Southeastern College Art Conference will be held at Virginia Polytechnic Institute and State University in Blacksburg, Va., October 20-22. Guest speaker for the opening meeting, on the evening of October 20, will be Clement Greenberg. The program will include workshops and seminars in the area of studio as well as art history, plus panel discussions on New Realism, Women in Art and other topics. For additional information: Prof. Dean D. Carter, Head, Dept. of Art, VPI & SU, Blacksburg, Va., 24061.

1978 SAH Meeting

The 1978 annual meeting of the Society of Architectural Historians will be held in San Antonio, Texas, April 5-10. Adolf K. Placzek, Columbia University, will be general chairman. Special sessions are being organized on the following topics: *Neo-Classical Architecture and Decoration*, Damie Stillman, Univ. Wisconsin, Milwaukee; *The Architecture of the Southwest*, Eric S. McReady, Univ. Wisconsin, Madison; *19th-Century French and American Architecture*, David T. Van Zanten, Univ. Pennsylvania; *The Decorative Arts*, Kenneth L. Ames, Winterthur Museum; *Eastern European Architecture*, Anatole Senkevitch, Jr., Univ. Maryland (contact at SAH office); *The Renaissance*, Kurt W. Forster, Stanford University and Catherine Wilkinson, Brown University (presently Institute Advanced Studies); *Architecture and Sculpture in America*, Richard Stapleford, Hunter College; *Conservation and Preservation in Texas*, Eugene George, 1224 American Bank Tower, Austin, Tex.; and *Town Planning and Landscape Architecture in the Southwest*, John S. Garner, Texas A&M Univ. Those wishing to submit proposals for papers should do so directly to the session chairman and, according to the *SAH Newsletter*, should do so soon.

Harvard Mellon Faculty Fellowships

For promising junior faculty who have completed, at the time of appointment, the Ph.D. and at least two years of post-doctoral teaching on the college or university level. Tenured professors not eligible. One-year appointments with limited teaching responsibilities, departmental affiliation, opportunity to broaden and demonstrate scholarly potential. The awards pay \$13,500 annually. At present, recruitment in art history is undersubscribed. For additional information: Richard M. Hunt, Program Director, HMFF, Lamont Library 202, Cambridge, Mass. 02138. Application deadline: November 1.

Prize for Manuscript on Early America

The Institute of Early American History and Culture is offering the Jamestown Prize of \$1,500 for a manuscript on any aspect of early American history and culture. Additional information: IEAHC, Box 220, Williamsburg, Va. Submission dates: April 15-November 15.

Fulbright-Hays Fellowships

Opportunities to attend a summer seminar or to teach abroad for the 1978-79 academic year. Requirements: U.S. citizenship; bachelor's degree; three years of teaching experience for one-year positions and two years of teaching experience for seminars. Since most of the positions are on an interchange basis, applicants must be currently employed. 1978 seminars include one for teachers of art. Write in September for brochure and application forms: Teacher Exchange Section, Division of International Education, U. S. Office of Education, Washington, D.C. 20202. Application deadline: November 1.

NEH Summer Stipend Program

\$2,500 for two consecutive months of full-time study or research in the humanities. Applicants must have finished their professional training by October 17, 1977, the deadline for applications. Those employed by colleges or universities must be nominated by a designated officer of their institution. Those whose appointments are terminating, or who are not employed by a college or university, may apply directly to the Endowment without nomination. Further information and application forms: Division of Fellowships, NEH, 806 15th Street, NW, Washington, D.C. 20505.

Wilson Center Fellowships

Residential program for advanced scholarly research. Proposals for studies in the creative arts as well as art history may be submitted to the Division of Historical and Cultural Studies. Applicants must be on post-doctoral or equivalent level; residency normally four months to one year, with minimum of four months; stipends (less sabbatical salary, other funding, etc.) generally equal to previous year's income. Additional information and application materials: Woodrow Wilson International Center for Scholars, Smithsonian Institution Building, Room 321, Washington, D. C. 20560. Application deadline: October 1.

Placement Service for N.Y.C. Artists

Art Work, a project funded by the New York City Department of Employment with federal monies allocated under CETA (Comprehensive Employment and Training Act), offers free counseling and placement services to visual and performing artists who are residents of New York City. Applicants must meet one of the following eligibility requirements: (1) unemployed for five consecutive working days; or (2) receiving some form of public assistance; or (3) underemployed and "economically disadvantaged," i.e., having a yearly income which falls below the current federal poverty-level criteria. Those interested may call for appointment: (212) 689-6187, weekdays between 2:30 P.M. and 5:00 P.M.

Private-Collection Catalogue Program

A project of the International Archive of Art Ltd. to establish an illustrated archive of works of art in private hands. Catalogues of private collections will be produced by IAA for collectors, who will donate 900 copies to a central educational institution (in the U.S., the Art Libraries Society of North America) for distribution to art libraries in museums, universities, public libraries, etc. Minor, decorative and fine arts are included. The Board of Advisors for the project includes American scholars Milton W. Brown, Kenneth Donahue, Sam Hunter, H.W. Janson, and James Johnson Sweeney. For additional information: Mr. Marshall Lee, President, International Archive of Art, 1 West 58 Street, New York, N.Y. 10019.

Canadian Art Historians

The 1978 annual meeting of the Universities Art Association of Canada will be held in Victoria, British Columbia, February 23-25. There will be two sessions with formal papers on art history topics; one session each of either formal papers or panels on the methodology of art history, the art of the region (Victoria) and native or primitive art; and panel discussions on contemporary art and issues in art criticism. Suggestions and proposals are invited by the program chairman, Prof. Alan Gowans, Dept. of the History of Art, University of Victoria, Victoria, B.C.

Crafts Conference

The eighth National Conference of the American Crafts Council will be held in Winston-Salem, N.C., June 7-11. Conference presentations will focus on Craft Contributions of Winston-Salem's Moravian Community; Early Settlement Schools; The Black and Indian Heritage; and Early Southeastern Folk Potteries. There will be numerous special exhibitions and tours. For additional information: American Crafts Council, 44 West 53 Street, N.Y.C. 10019.

"I've been watching graduate students for a great many years now, standing up there forever giving a miserable presentation of their material, and I wonder what we're doing here at Princeton—educating people, but what are they going to do when they go out? What kind of teachers or speakers are they going to be if they mumble and seesaw back and forth on one foot and the other? I think I should tell you that I know that I myself am the worst speaker on the Princeton faculty and it's partly due to the fact that when I gave a talk years ago at the College Art [Association] at the end of the talk we asked for questions and someone said, 'Well, we couldn't hear what you were mumbling about.' Everybody laughed and I thought it was funny and I never did anything about it. I'd like you to go and find out what's wrong with our graduate students as far as presentation of material is concerned."—Charles Rufus Morey, quoted by Harry Grier in an interview with Paul Cummings, *Archives of American Art Journal*, Vol. 16, No. 3, 1976.

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

SPECIAL EVENTS

The 1977 Andrew W. Mellon Lectures in the Fine Arts were delivered this year by Professor **André Chastel** of the Collège de France, the University of Paris, and member of the Institut de France. Held at the National Gallery of Art, Washington, Chastel's lectures, scheduled for six consecutive Sundays, centered on "The Sack of Rome: 1527."

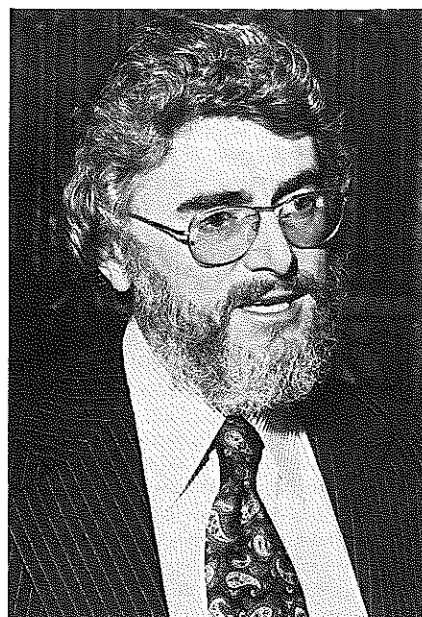
TEACHING

New appointments at Princeton will be **John Plummer**, from the Morgan Library, as senior mediavist; **Amanda Claridge**, University of London, to teach Roman art; **Christine Kanda**, University of Kansas, to teach Japanese art; and **Thomas Kauffman**, Harvard, to teach Baroque art. Professor **Nobuo** of Tohoku University, Japan, will be visiting professor during the fall term; and **Marilyn Lavin** will be visiting professor for the year to teach Italian Renaissance art. Recent publications include **Felton Gibbons'** two-volume *Catalogue of Italian Drawings in the Art Museum, Princeton University*, and **Kurt Weitzmann's** *Monastery of St. Catherine at Mt. Sinai*.

Visiting professor in the art department at the University of Connecticut next fall will be **Kurt Lob**, figurative artist and teacher from Holland. Solo shows were held this year by **Paul Zelanski**, at the Manwaring Gallery, Connecticut College; and by **Siegfried Halus**, at the New Britain Museum. Art historian **Jean Keith** is currently in Egypt on a University research grant; and **Joyce Brodsky** received a grant to participate in the Summer Institute of Aesthetics at the University of Colorado this June. The Connecticut department is also pleased that the state has released a long-awaited new art building for bidding. The rapid growth of the School of Fine Arts has evidently made new facilities essential.

Herman Maril of the University of Maryland was honored with a late winter exhibition of his works on the occasion of his retirement. Books recently published by Maryland faculty include **James E. Farquhar**, *Creation and Imitation: The Work of a Fifteenth-Century Manuscript Illuminator* (Ft. Lauderdale, Fla.: Nova/N.Y.I.T. University Press, 1976) and **Frank DiFederico**, *Francesco Trevisani* (Decatur House Press, 1977). Maryland department chairman **George Levitine** has been appointed Fellow at the Institute for Advanced Study at Princeton.

Craig Dennis, printmaker, and **Edward Epping**, painter, have been appointed to the department at Williams College. The Robert Sterling Clark Professor at Williams for the fall term will be **Daniel Robbins** and for the spring will be **Eve Borsook**. **Gillette Griffin** will be in Williams-town during January as the Clark Lecturer.



Roy Slade, Cranbrook Academy

Following an intensive search, the Cranbrook Academy of Art has announced the appointment of **Roy Slade** as its new president, effective July 1st this year. Slade, a painter, educator, administrator and lecturer, comes to Cranbrook from the Corcoran Gallery of Art and the Corcoran School of Art in Washington, D.C., where he served as dean of the school and, since 1972, as director of the gallery. He succeeds **Wallace Mitchell**, president of Cranbrook since 1970, who died earlier this year but had announced his intention to retire in June.

At Duke University, **S.D. Markman** is acting chairman of the department during the search for a new chairman. His book, *Colonial Central America: A Bibliography*, is currently on press at Arizona State University Press. **Frank Smulin** of the Duke faculty held a solo show of his wood sculpture at Appalachian State University in February.

Michael Meister will join the faculty of the University of Pennsylvania this fall as assistant professor to teach Indian art. **Lawrence Gowing**, director of the Slade School of Art in London, will come to the university as visiting professor during the spring term. **Malcom Campbell's** *Pietro da Cortona at the Pitti Palace* was published this spring by the Princeton University Press.

The University of North Carolina, Chapel Hill adds two new faces to its art history faculty this fall. **Mary Sturgeon** will come from Oberlin to teach ancient art and **Edson Armi** comes from the University of Chicago to teach Medieval art. Visiting faculty this year included **Mary A. Dean**, medievalist, and **Isabel Levitt**, to teach ceramic sculpture. Visitors this summer will be **Judith Lyczko**, from Bates, for modern art history; and **Charles R. Mack**, from the University of South Carolina, for Renaissance art. **Donald B. Kuspit**, also of the Chapel Hill

faculty, received a Guggenheim Foundation Award for the coming year, and chairman **J. Richard Judson** wrote the catalogue for the Antwerp exhibition *Rubens as a Book Illustrator*. Plans are afoot for a new Art Lab building for sculpture studios and classrooms.

From the University of Vermont comes news that **Richard Janson** is stepping down as chairman of the department to devote himself to full-time teaching at the end of the current year and a spring-term sabbatical in England. A successor will be appointed for fall 1977. **Hideo Okino** will be on leave for the coming year to study ceramics in Japan; and **Dan Higgins**, lecturer in photography, will be on sabbatical leave in British Honduras. This summer, **Ruth Lehrer**, curator of the Alverthorpe Gallery, will teach a workshop seminar in the connoisseurship of the print. A grant from the National Museum Act will fund a graduate fellowship internship in museology and American Cultural History for the next academic year. **Bill Davison**, faculty artist, has a traveling exhibition of experimental prints funded by a grant from the NEA.

New department chairpersons at the San Francisco Art Institute were announced this spring. **Sam Tchakalian** will head the painting department, while **Jim Pomeroy** will serve as chairman of the sculpture department. Printmaking chairman will be **Gordon Kluge**. The film department goes to **Gunvor Nelson**, and **Harry Bowers** will fill the role in the photography department. **Robert Hudson**, a teaching sculptor at the Institute, received a Guggenheim Fellowship for the coming year.

The new Dean of the School of the Pennsylvania Academy of the Fine Arts will be **Ephraim Weinberg** after July 1st this year. Weinberg comes to Philadelphia from the School of the Art Institute of Chicago, where he is currently chairman of the department of teacher education. He is not a stranger to Philadelphia, however, having previously taught at the Philadelphia College of Art, at Moore College of Art, at Bucks County Community College, and at the Philadelphia High School for Girls. A painter and writer on art education, Weinberg was educated at the Philadelphia College of Art and the University of Pennsylvania.

Although Middlebury has no new appointments to announce, two faculty members have recently published books. **Robert F. Reiff's** *A Stylistic Analysis of Arshile Gorky's Art from 1943-1948* is scheduled to be published in May; and **John Hunisak's** *The Sculptor Jules Dalou - Studies in his Style and Imagery* was recently published.

Lorna Ritz, in the studio arts department of the University of Minnesota, Minneapolis, was honored this spring with a solo exhibition of her paintings and drawings at the University Gallery there.

Mary Shaffer, who currently teaches sculpture at the University of Rhode Island, had a one-artist show of her recent work at the O. K.

Harris Gallery in New York in early spring. This, her third New York show, included glass work, a wall piece, and a small room environment.

Joseph Schwarz has been appointed professor of art and head of the department of art of Auburn University at Montgomery, Alabama. Schwarz comes to Alabama from the School of the Arts of Virginia Commonwealth University, where he was professor of art and director of graduate studies.

Joelynn Snyder-Ott, a 1962 graduate of Moore College of Art and currently on the faculty of Pennsylvania State University, held a one-woman exhibition of her drawings at Moore this spring.

Warren Sanderson, formerly of Florida State University, is now a member of the faculty of the art history group at the Université Concordia in Montreal. This summer, he also holds a visiting appointment at the University of Trier.

Additions to the faculty at Virginia Polytechnic Institute and State University for the 1977-78 academic year include **Ray Kass** in the area of watercolor, **Lyn Yeatts** in the area of jewelry, and **Karen Kingsley** in the area of art history/humanities.

Philipp Fehl, artist and art historian at the University of Illinois, Champaign-Urbana, saw an exhibition of his drawings mounted at the College of William and Mary in Williamsburg. Titled "New Capricci: Being an Exhibition of Nonsense Drawings that make Sense," the show was accompanied by a brochure written by William and Mary department chairman **Miles Chappell**.



Detail, "The tale of woe that only birds will understand," from Philipp Fehl's capricci.

PROGRAMS: NEW AND EXPANDED

The **Institute of Fine Arts, N.Y.U.**, has received a grant of \$300,000 from the Andrew W. Mellon Foundation in support of the training program at its **Conservation Center**, now in its seventeenth year of operation. The grant, which will extend over a three-year period beginning this July, is designed to enable the center to expand both its student enrollment and its faculty. It is expected that the number of matriculated students will rise to 32 by 1979.

The **Yale University** Graduate School will launch a new Ph.D. program in **Renaissance Studies** in the fall of this year. **Claude V. Palisca**, professor of the history of music, has been named chairman and director of graduate studies for the program. Although other centers for Renaissance and Medieval studies exist elsewhere, it is believed that Yales' new program is the first devoted exclusively to the Renaissance that leads to a doctorate. Each student will take half the required course work in a single area of concentration and, in addition to a core seminar in Renaissance studies, will take the remaining courses in fields related to individual interests. The dissertation will normally be in a departmental area, but will be expected to exploit the student's interdisciplinary training. The Renaissance studies program was developed by a committee appointed in 1975 by Provost **Hanna H. Gray**, herself a Renaissance historian. **Thomas M. Greene**, chairman of the department of comparative literature, was chairman of the committee.

The **University of California, Berkeley**, is inaugurating a new **Concurrent Master's Degree Program in the History of Art and Librarianship**. The aim of the program, which leads to the degrees of M.L.S. and M.A. in the History of Art, is to provide students with the best possible preparation for a career in art librarianship. Interested students apply to the concurrent program, but are expected to meet the admission requirements and undergo competitive screening in each department. For History of Art, priority in admissions will be given to students with a B.A. in art history and demonstrated progress towards reading ability in two languages: German, and either French or Italian. The School of Librarianship applies its customary admissions criteria, details of which are given in its annual Announcement. For additional information: Dept. History of Art, University of California, Berkeley, Cal. 94720. For admission in the fall of 1978, application deadline is Dec. 1, 1977.

MUSEUM STAFF NOTES

David S. Brooke, director of the Currier Gallery of Art in Manchester, N.H., has been appointed director of the Sterling and Francine Clark Art Institute in Williamstown, Mass. Brooke succeeds **George Heard Hamilton**, who will retire in June but will continue to teach in the graduate program. Brooke, who has been at the Currier since 1968, was born in England and holds an A.B. and an M.A. from Harvard. Before going to the Currier, he held positions at the Art Gallery of Ontario and at the Smith College Museum of Art.

The **Williams College** Museum of Art is also seeing some changes under its new faculty director, **Franklin Robinson**. An addition to the museum, with two new galleries, print room, storage and workroom, has reached the design stage. **Stephen Edidin** has joined the staff as museum assistant and **George Aitken** has been appointed museum superintendent. The museum has also acquired two major bequests: nineteenth-century paintings from Governor and Mrs. **Herbert H. Lehman** and twentieth-century paintings and sculpture from the collection of **Lawrence H. Bloedel**.

The **Georgia Museum of Art** at the University of Georgia recently appointed **Richard S. Schneiderman** (Ph.D. SUNY, Binghamton) as curator of graphic arts. **Ron Lukasiewicz** (MFA U. of Georgia) was appointed as preparator. Before coming to the museum, he was supervisor of the Cultural Activities, Athens Recreational and Parks Department.

At the still-new University Gallery of the University of Massachusetts, Amherst, **Elizabeth Youdin** has been appointed registrar, and **Peter J. Bena** is the new preparator.

The **Danforth Museum** of Framingham State College, which opened in May 1974, recently announced the resignation of its first director, **Hedy B. Landman**, who is moving to Chicago. No replacement has been announced.

New staff at the **Smith College** Museum are **Elizabeth R. Mankin**, registrar, and **David Dempsey**, preparator. The museum recently received three grants from the NEA Museum programs. One is the familiar matching-funds purchase award, this is to be used for photographs. The other two are in the area of conservation: one for a survey of the museum's sculpture collection and its condition; the other for conservation of three of the museum's major French paintings.

The **Galleries of the Claremont Colleges** recently announced the appointment of **David Rubin** (Harvard) as assistant director.

From the **University Art Museum, Berkeley**, comes news of the appointment of **Robert H. McDonald** as administrative assistant and secretary to the director. McDonald was formerly director of the **Daniel Weinberg Gallery**. He holds an M.A. from Berkeley.

At the **Museum of Art, Rhode Island School of Design**, **Valerie Ayer Hayden** has been appointed assistant curator of decorative arts. In addition, **Carla Mathes Woodward** is the new assistant curator of education, coming to Rhode Island from a post as assistant to the director of the **Wellesley College** Museum.

The new director of the **Bowdoin College** Art Museum is **Katherine J. Watson**. Watson comes to the Brunswick Campus from Oberlin College, where she was a lecturer at the college and a curator at the **Allen Memorial Art Museum**.

BUILDING BULLETINS

The **Montgomery Gallery** of **Pomona College** is currently being doubled in size, scheduled to reopen in September 1977. The **University of Kansas Museum** will be completely closed to allow the transfer of the collections to a new building scheduled to open in January 1978.

E.S.R. ■

standards for the MFA degree (visual arts)

Adopted unanimously by CAA Board of Directors, April 16, 1977

In 1970, after a thorough study of graduate education in the visual arts and recommendation by the Midwest College Art Conference, the College Art Association of America declared its official recognition of the Master of Fine Arts as the terminal degree in studio art (see Resolution reprinted below). Now that this recognition has been accepted throughout the nation, it is the responsibility of the Association to reinforce the validity of its declaration by publishing the following standards for the degree. The various requirements and guidelines cited represent a logical minimum to insure quality in MFA programs, which should, where possible, be surpassed, in order to advance the standards of the profession.

DEFINITION AND PURPOSE

The MFA, unlike most masters degrees, is used as a *guarantee* of a high level of professional competence in the visual arts. It is also accepted as an indication that the recipient has reached the end of the *formal* aspects of his/her education in the making of art, that is to say, it is a *terminal* degree.

First, and foremost, the profession demands from the recipient of the MFA a certifiable level of technical proficiency and the ability to make art. Having earned the degree does not necessarily, however, guarantee an ability to teach this proficiency to others. If work toward the MFA has been concentrated in a particular medium, there should be complete professional mastery of that medium. The generalist, whose preparation has been broader and less specialized, must still meet the critical demands of the profession by demonstrating convincingly his/her expertise and knowledge in a number of areas. The need for thorough training of the mind, the eye, and the hand is self-evident. The remainder of this document outlines specific standards and requirements for the MFA which are approved and endorsed by the CAA Board.

DEGREE REQUIREMENTS

Definition of Credit

Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed, in order to reconcile the variety of academic record-keeping arrangements that exist throughout the nation. The Association recognizes a standard in which one semester credit represents three hours of work per week over a semester of at least 15 weeks (one quarter credit is the equivalent of 66% of a semester credit.) Work toward credit may take place in formal classes, critiques, technical workshops, or in independent studio activity. While the distribution of time spent between formal and independent options is a decision that must be made by the faculty, who determine specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per credit must be met.

Credit Requirements

The minimum requirement for the MFA is 60 semester credits of course work at the graduate level (or 90 quarter credits), including courses in art history and cognate areas of study. These required credits may not include any study that is required as make-up for undergraduate deficiencies.

Undergraduate degrees (BA, BFA, BS, BED)

differ in disciplinary credit distribution and educational emphasis. In order to compensate for these differences in the studies (undergraduate and graduate) leading ultimately to the MFA degree, the following combined (undergraduate *plus* graduate) semester credit totals in areas, listed here, are recommended: Art Studio 100 semester credits; History of Art 24 semester credits. These recommendations are not absolute minimum requirements, but do provide reasonable guidelines for faculties concerned with maintaining the standards of the profession.

As a terminal degree, the MFA, in addition to the required number of credits, which are essential, 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

It is not the intention of CAA to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. Credit distribution must be left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses in order to provide the soundest education possible. At the same time, there are certain requirements and standards which should be considered in every program of study.

Graduate faculties have the responsibility of structuring courses and course sequences in studio disciplines to lead to the achievement of professional competence. This goal may be met through concentration in any one specific discipline (painting, sculpture, ceramics, graphic design, etc.) and/or by intelligently designed interdisciplinary programs of study. For the

plies that artists will not be expected to provide professional services other than those directly relating to their teaching without proper additional compensation or reduction in teaching load.

5. The full-time teaching assignment of artists shall not exceed eighteen contact hours per week.

6. The number of students in individual studio classes should not exceed thirty except where appropriate teaching assistance is provided. It should be noted however that thirty students are far too many for optimum teaching effectiveness.

7. When graduate students are assigned teaching duties they should not be given exclusive responsibility for a class until after at least one year of graduate study, including experience as teaching assistants, and they should be closely supervised by members of the regular teaching staff. In no case should graduate students be given teaching assignments in excess of one half the normal teaching load. ■

/MFA standards

latter, it should be stressed that the range of diversity must, of necessity, be limited in order to guarantee the depth of involvement demanded by graduate standards in each discipline. Each student deserves from the staff careful consideration of individual needs and conscientious direction in planning an appropriate course of study.

Requirements in Art History, Art Criticism and Other Cognate Areas

Much of a practicing artist's knowledge of his/her cultural heritage is gained through studying art history. Accordingly, formal courses in art history are considered to be an essential part of the MFA program (the CAA recommends a minimum combined undergraduate and graduate total of 24 semester credits). For MFA candidates, advanced courses on various historical periods, styles, and themes are strongly recommended. Seminars are favored only in the areas of connoisseurship, where these students should have much to contribute and learn. Art criticism, which develops from and in some respects cannot be separated from art history, is another crucial part of the informed artist's education ("informed" is the key word; the educational establishment cannot claim to produce, consistently, artists who are superior in regard to "talent" or "insight," but it should be able to produce artists who are educated.) Self-criticism and external comparison are means by which artists evaluate and develop their ideas and the objects they make; these skills cannot be left entirely to intuition or casually grasped assumptions. A large part of criticism of self and others is verbal (also, a major component of a work of art can often be verbal); therefore, verbal skills must not be ignored. The need for continual writing, criticism, and self-explication in the careers of most artists is self-evident.

Other disciplines of educational value to the student should be considered and encouraged, where relevant. In addition to helping students to design their programs of study, the faculty must consider all of their individual needs and counsel MFA candidates to take full advantage of all appropriate resources in areas both in and outside the visual arts which are available in the institution, guiding them to learning in such cognate areas as will flesh out the total educational experience.

Thesis and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required; however, a critical statement, in writing, on the student's work and development and its cultural and historical references should be insisted on as a logical alternative.

Comprehensive, out-of-class art history examinations, whether oral or written, should not be required. High-quality performance in course work itself can be counted on as assurance of the student's having a good working knowledge of his/her heritage.

Graduate Exhibition

As a final step prior to receiving the degree, each MFA candidate should be required to mount a substantial exhibition of his/her work. Some schools face a difficult problem of providing

satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on- or off-campus. Since the profession demands from MFA degree recipients an ability "to make art," a faculty, institutional, and public review of the final product is absolutely necessary.

Slide Portfolio and Retention of Student Work

A slide portfolio of the MFA exhibit should be required and kept for the record. In addition, institutional resources should, if possible, be used to purchase one or more examples of work for the school's permanent collection. The CAA, in its resolution of April 29, 1972, has discouraged the all-too-prevalent past practice of institutions' *demanding*, without compensation, examples of student work.

ADMISSIONS

Quality of Pre-Admission Preparation and Means of Dealing with Deficiencies

Admission to MFA programs should be based on the nature, extent, and quality of undergraduate preparation, including courses in studio, art history, and other academic subjects. Quality of studio preparation can best be judged on the basis of careful evaluation of work done at the undergraduate level; therefore, a portfolio review is regarded as an absolute necessity in the admissions process.

While many institutions consider the BFA to be the standard qualifying degree, the fact that the applicant has attended a BA- or BS-granting institution does not necessarily rule out acceptance in most MFA programs. Whatever the undergraduate degree, most entering graduate students tend not to be completely prepared in one or more of the areas cited above and will require remedial make-up work.

Prior to the admission of a successful applicant, the graduate faculty should determine the individual's deficiencies in studio, art history, and general studies and inform him/her of its findings. The prospective student should also be given a clear indication of the prerequisite make-up the institution will require and emphasize that no studies to compensate for gaps in undergraduate preparation can be counted as contributing to the minimum number of credits required for the MFA degree.

Advising on Degree Requirements

Admission committees are also urged to inform each potential student clearly of the institution's MFA requirements and other relevant matters concerning the specific makeup of the degree program, pointing out the various guidelines previously outlined in this document, including the minimum of 60 graduate credits, and other curricular requirements.

The MA as a Qualifying Prerequisite

Some institutions use the MA degree (30 credits) as a qualifying prerequisite for final acceptance into MFA candidacy, allowing the student to apply the earned credits toward the higher degree. This practice is legitimate only if the quality of work toward the MA is acceptable within the terminal degree standards and total degree requirements are ultimately met.

GRADUATE FACULTY

It is axiomatic that MFA programs should have excellent and well-qualified teachers. While quality of teaching is of primary importance, professional recognition of individual faculty members is also most desirable. Not every good teacher needs to be a recognized star, but the CAA is concerned that all graduate faculty members be fully competent professionally. This standard does not necessarily imply the imposition of age and experience standards. Some very young artist/teachers are as well-qualified as many faculty members who have taught for a number of years. Each individual must be judged on his own strengths and weaknesses.

A faculty needs to be large enough so that each student can receive the amount of instruction he/she deserves, and diverse enough in its areas of expertise to cover thoroughly all fields offered. It is not necessary for every institution to offer everything; however, the disciplines which it does and does not offer should be made clear to all applicants. It is of critical importance, to guarantee graduate programs of quality, that schools or university departments offer fields of study only when excellent instructional resources are available in a specific discipline or within an interdisciplinary range.

Visiting artists and visiting lecturers can provide inspiration and broadened horizons for any student body (and faculty), multiplying diversity of points of view, from which all can benefit. Full value from such outside authorities, however, usually demands more extended contact than that afforded by a one-hour lecture, which can leave students with only fragmentary, superficial impressions of what they have heard and seen. Visits of several days' duration are recommended.

FACILITIES

MFA programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for the students. While facilities can never take the place of gifted teachers, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only become technically competent in its use, but should also understand fully safe shop and studio practices and procedures.

Private studios for graduate students are a near-necessity, though they should not be so private—so segregated—that they prevent healthy contact and interchange. Independent studios should be supplemented by readily available access to all shops, labs, and general studios.

No MFA program can exist without adequate library, museum, and exhibition resources. In the case of the library, the need for access at all hours, within reason, is clear. MFA students must have reasonable access to master works of the past and have continuous contact with the art of the present.

Continued on p. 10, col. 3

FINANCIAL SUPPORT FOR
MFA CANDIDATES

It is not appropriate, within the limits of this document, to deal at length with the important subject of graduate assistantships and other forms of financial assistance. At the same time, CAA wishes to enunciate two principles that have direct bearing on the question of standards in MFA programs:

1. No graduate academic credit should be given for teaching or other assistantship work for which pay is received.

2. The foregoing requirements and guidelines define clearly the amount of time and commitment necessary to justify the granting of the MFA. As graduate faculties distribute assistantship assignments, they must consider with care the hours of the week needed by their students to complete the academic obligations expected of them. Undue interference with the right of students to apply themselves to their primary mission in graduate school is both unfair and unwise.

NASA SUPPORTS MFA STANDARDS

The National Association of Schools of Art, at its Board meeting on April 23, adopted two motions in support of the CAA Statement on Standards for the MFA Degree. The first motion states: "The NASA Board of Directors supports the principles embodied in the CAA statement on recommended MFA standards dated April 16, 1977."

The second is a more substantive motion that distinguishes between *standards* and *accreditation criteria* and states their hope that the CAA will join NASA in further study of the MFA. It reads as follows:

"The NASA Board recognizes that the CAA document of April 16, 1977 reflects *recommended* guidelines for the development of evaluation of MFA programs, and that its language is, therefore, not entirely appropriate for use as an *accreditation* standard.

"Since the NASA has a pre-existing standard for the accreditation of curricula leading to the MFA degree, and since the CAA recommendations substantially reflect that standard, the NASA Board of Directors enthusiastically invites the CAA to establish an *ad hoc* committee to consult with the NASA Commission on Accreditation and Membership toward making further refinements of the language outlining the CAA recommendations concerning the MFA degree.

"The NASA Board also invites the CAA *ad hoc* Committee to provide consultation as appropriate to the NASA Commission on Accreditation and Membership in the ongoing refinement of NASA curricular standards and to address other issues of mutual concern to both associations."

letters

MUSEUM TRAINING, PROPER

To the Editor:

In the well-attended session on Museum Training (CAA Annual Meeting, Los Angeles), the major factor brought out was the irrelevance of much of it. The positive factor was that thoroughly well-trained art historians are more beneficial to museums than any other sort of training. It was brought out that a person whose research, for example, had been in Siena on Bartolomeo Bulgarini, would most likely not see anything comparable but instead be working on Boardman Robinson and Jon Corbino. But the training of really looking at details of paintings or architecture as well as the training resulting from extended research are the valuable aspects of the art history graduate program. Research also means people, as well as archives; and people are a factor in the museum profession. And getting the research paper done on time! There are many deadlines in the museum, most important the exhibition deadline. Having done a thesis or dissertation with a less harrowing deadline than an exhibition, such a person should have acquired that type of organizational knowledge. As does the writer of scholarly research, the curator also has to know the exhibition in depth, in order to make decisions on what to include and to exclude.

In a recent article in December *Change*, Bard College President Botstein supported the view that a liberal arts education per se was really worth it. In concurring I feel that in-depth cultural knowledge should be available everywhere. We should look for strong art history faculty in departments of education so that these people who then go on to teaching in public schools have some knowledge of what art is, and can support the "art teacher" in his/her efforts to develop a truly creative program. This goes for supervisory personnel as well. Such a program of education would reflect in more knowledgeable boards of education as well as boards of directors of museums, historical societies, archaeological societies and even library boards.

N. Sherrill Foster
East Hampton, N.Y.

PLACEMENT PROBLEMS

To the Editor:

I am writing about what I consider to be a serious problem facing the Association. I believe that we have inadvertently been guilty of dishonesty towards an important segment of our membership, those seeking work, in our occasional publication listing jobs. The matter of these listings needs immediate review.

The problem arises from the fact that college and university administrations faced with the demands of affirmative action insist that departments seeking to make ongoing appointments (as opposed to some temporary jobs) must advertise such positions nationally. This relatively new development is to be welcomed in the sense that it benefits both institutions and individuals involved in job-seeking by providing a wider range of candidates and jobs for consideration. However, there is also an unfor-

tunate side effect. In many instances jobs are advertised for which there are no openings. The listing is made to set up a competition to determine whether an incumbent should be retained.

I believe that applicants should be informed of the nature of the listings. One possibility would be to require that the listings mention whether there is an incumbent. It might also be desirable to provide some sense of the status of the incumbent in such terms as degrees earned, teaching experience, publications and areas of teaching experience. This might help members to decide if it was worth their while to enter a competition. At the very minimum the mention of an incumbency would make the listings less misleading than they are at the present time.

Guy Walton
New York University

To the Editor:

Congratulations to Prof. Szeitz on his well-written and important letter which recently appeared under the heading "Placement Standards Proposed."

Most art departments hire in a haphazard fashion, often relying on the old-school-tie network that meets in elevators or in bars. Very few art departments show an inclination or aptitude for conducting an organized, courteous, methodic search such as he described in relation to the efforts of his department to fill positions.

Those of us engaged in communicating and teaching the arts, especially those of us in universities, make our salary—in effect—by sending out a new crop of job-seekers every year. It is a grave injustice to train them, send them out looking, and slam the doors shut when they arrive. We cannot create more jobs than the economy will sustain. We can turn away applicants with courtesy, friendship and a kind word...

Prof. Szeitz's standards, if brought into effect for the CAA, will make life better for many people... Proper courtesy in announcing and describing positions, conducting interviews, and in all other phases of placement are—as he properly suggests—minimum standards...

Kenneth S. Friedman
Institute for Advanced Studies
in Contemporary Art, San Diego

CORRECTION

To the Editor:

I am reading your report of the Annual Members Business Meeting at the CAA meeting in Los Angeles.

May I refresh your memory: Of the two By-Laws changes proposed only one was "unanimously adopted." The one raising Life Membership dues from \$500 to \$1,000 was firmly opposed by one member, namely myself. I stated at that time that I as an artist and lecturer am objecting to inflationary trends affecting my profession.

As a long-standing member of the CAA (almost twenty years), I insist that my voice be counted in more than one way! Please, print correction.

Bettina Brendel
Los Angeles

1977 annual meeting placement

Since this report is based solely on applicants registered at the annual meeting and positions included in the Annual Meeting Listing mailed in January and the Supplementary Listings distributed in Los Angeles, several caveats seem in order. (1) The increase over past years in the number of positions is practically meaningless, since we do not yet know whether there was an overall increase for the academic year or whether we simply received a greater proportion of the listings for the annual meeting. (2) Any comparison of applicants and positions listed is perhaps even more meaningless, since relatively few of those seeking jobs could afford the air fare to Los Angeles. More significant figures will be available when we review positions listed for the entire 1976-77 academic year and all candidates who filed Key-sort Curriculum Vitae forms with us. That review will appear in the next issue.

Nevertheless two trends do emerge, both so clearly that it is extremely doubtful that more complete statistics will contradict them. (1) The radical increase in the number of positions listed that are "unspecified or broad" (see chart on Overview). For artists, the proportion of such openings is 35% this year, compared with 16% in 1976. For art historians, the proportion has increased from 33% last year to 57% in 1977. (2) The increase in the number of positions requiring experience, with no significant increase in the entering rank at which positions are offered.

That both these trends are related to budgetary considerations and the need for cut-backs seems clear. It is not clear, however, that the Age of the Generalist Assistant Professor—to which these tendencies seem to point—is the best possible solution to present problems in academia. Comment is invited.

POSITIONS LISTED, 1975-1977

	1975	1976	1977
Artists	214	229	286
Art Historians	128	106	142
Museum Positions	14	30	47
Art Educators	14	28	21
Art & Slide Librarians	9	7	5
Administrators/Deans	7	9	5
Artist/Art Historians	0	9	0
Editors/Writers	0	16	0
	387	434	506

APPLICANTS

Like everything else at the Los Angeles annual meeting, registration at the Placement Bureau was smaller. There were only 895 applicants registered, compared with 1303 last year in Chicago. Proportions of artists and art historians were quite consistent: 71% artists and 24% art historians in Los Angeles; 72% artists and 24% art historians in Chicago. (The missing percentages are art educators, those seeking museum positions, etc.) 63% of artist applicants were male; 56% of art historian applicants were female. At last year's annual meeting two-thirds of artist applicants were male; 60% of art historian applicants were female.

OVERVIEW: APPLICANTS (1977) AND OPENINGS (1977 and 1976)

	Applicants 1977	Openings 1977	Openings 1976
Artists			
Unspecified or Broad	0	101	36
Painting and Drawing	257	40	52
Sculpture	112	16	38
Printmaking	85	14	23
Ceramics	61	23	20
Photography	42	18	25
Design	28	49	22
Weaving/Textiles	17	9	7
Video/Film	10	9	6
Conceptual Art/Mixed Media	12	0	0
Jewelry/Metalwork	8	3	2
Commercial Art	0	2	4
Glassblowing	0	2	4
	632	286	229
Art Historians			
Unspecified or Broad	1	79	35
Primitive/Pre-Columbian	11	3	7
Ancient/Classical	18	2	4
Early Christian/Byzantine/Medieval	31	1	8
Renaissance-18th Century	67	13	13
Modern European	18	5	16
American	40	15	9
Oriental/Near Eastern	20	11	15
Architectural History	11	6	2
History of Photography/Film	0	3	1
	217	138	106
Art Educators	0	21	28
Museum Positions	18	51	30
Art & Slide Librarians	2	5	7
Administrators/Deans	26	5	9
TOTALS	895	506	434

DESCRIPTION OF POSITIONS

Rank. As in the past, the overwhelming amount of hiring done through the CAA is done at the "open" through assistant professor level. In studio there were 103 open listings; 70 for instructor; 52 for assistant professor; 3 for associate professor; and 21 for full professor or chair. In art history the breakdown was 50 open, 26 instructor, 49 assistant professor, 7 associate professor, and 6 full professor or chair.

Salary. As usual, the going rate is "open"; we didn't even attempt to extrapolate meaningful figures.

Short-Term Listings. "Tenure-track" occurs less and less frequently, with a concomitant increase in the number of positions designated to last for two years or less. The greatest increase occurred in studio, with 98 short-term positions listed this year, compared with 53 such positions in 1976. In art history the increase was from 18 to 26.

Experience. A radical increase for art historians from 16 positions last year to 76 this year that required experience in addition to the Ph.D. degree. For artists, 156 positions this year compared with 110 in 1976 required experience.

LISTING OF MFA PROGRAMS

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

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Reminder: Please be sure to return the Positions Obtained card bound in the centerfold of the May Positions Listing when you have accepted an appointment. Thank you.

By way of background: An "Open Forum on Professional Practices for Artists" was held at the 1974 CAA annual meeting in Detroit. As Forum Chairman Louis Finkelstein noted in his invitation: "Historically the CAA has been an association of scholars, devoted to the dissemination of the results of scholarship, the exchange of ideas among artist-teachers and the facilitation of faculty placement. In recent years the Association has extended its role to address itself to a variety of issues affecting the profession of art as an academic discipline. It has been involved in questions of preservation of artistic monuments, various aspects of governmental policy in the arts, recommendations as to the sale and exchange of works of art by museums, the status of women in the arts, [and] the status and nature of the M.F.A. degree . . ."

"In the case of the CAA resolution supporting the M.F.A. as the terminal degree . . . experience has shown that the Association has been able to affect the practices of a number of institutions. In a like manner the Association could address itself to a wider range of issues affecting artists, such as the development of greater artist participation as experts or as advocates in the policies and practices of museums and other public bodies, recommendations and dissemination of standards of professional practices and legal safeguards in relations between artists and galleries, and the recommendation of particular practices with respect to the special problems of artists as members of faculty . . ."

Some of these issues have been addressed elsewhere (e.g., *Resolution on Juried Shows*; *Resolution on the Composition of Museum Boards*; *Guidelines for Part-Time Employment*; etc.). As a result of the 1974 Open Forum a Committee on Professional Practices for Artists was established and charged with the mandate of developing recommendations in those areas where ethical and professional guidance seemed particularly appropriate. The Committee has worked hard, and (obviously) long. The document below was discussed at several meetings of the CAA Board of Directors, and unanimously adopted on February 2, 1977. Like its predecessor Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (adopted by the CAA Board of Directors November 3, 1973), it is not intended as the "last word," but may be expanded as the need arises.

Adopted by CAA Board of Directors, February 2, 1977

A CODE OF ETHICS FOR ARTISTS

I. Instruction on the Safe Use of Materials and Equipment

PREAMBLE. In recent years the profession has become tragically aware of the dangers posed to artists by their equipment and materials. The previous absence or limited accessibility of information on health perils meant that many artists who taught as well as students worked in ignorance of these dangers. Whether or not an artist avails himself or herself of the information available concerning health risks is a matter of individual choice. Ethically, however, the CAA does not feel such a choice exists for teachers of art students.

RESOLUTION. A teacher of Art is ethically obligated to study and learn as part of his/her professional competence and preparation all relevant information concerning proper health and safety procedures in the use of equipment and materials of his or her discipline.

A teacher of Art is ethically obligated to teach, maintain, and enforce the highest professional standards of health and safety in the use of equipment and materials employed in the course.

II. Recommended Use of Copyright Notice

PREAMBLE. Most artists are unaware of certain rights available to them. For too long, and to their financial detriment, many artists have considered the use of copyright as demeaning of serious art because of its prevalence in commercial art. While it is not yet common practice, more and more serious artists are using copyright in order to retain a future financial interest in their work. It is the view of the CAA that there should be no stigma to the utilization by a serious artist of an important commercial right.

RESOLUTION. It shall be considered proper professional practice for an artist to place a

copyright notice on any and all works of art he or she shall create.

GUIDELINES FOR THE PROFESSIONAL PRACTICE OF STUDIO ART

I. Instruction on the Safe Use of Materials and Equipment

The art teacher should ascertain whether or not his institution carries liability insurance that protects the teacher in case of students suing for accidents which may occur during class time or execution of work and if not should urge that such coverage be obtained. (The most complete publication to date on this subject is: Michael McCann, *Health Hazards Manual for Artists*, New York, Foundation for the Community of Artists, 1975, 25 pp.)

II. Contracts with Art Dealers

Dealers may be classified as (i) vanity galleries, i.e. those who, for a fee, allow artists to use their premises for an exhibition, (ii) one-exhibition dealers, i.e. typically a small dealer who makes an arrangement with an artist for one exhibition, or, possibly for a single season, and (iii) the personal representative, i.e. an established dealer who enters into a long-term relationship with the artist and seeks to advance the artist's career through exhibitions, publicity, by bringing the artist's work to the attention of critics and curators, seeking to place the work in important private and museum collections and by developing a secondary market for the artist's work.

Although contracts will vary, a number of provisions are customary in contracts made with the personal representative type of dealer:

1. *Duration and Coverage.* Agreements are typically for a one- to three-year period, generally not longer than five years, and sometimes provide options for renewal or cancellation

prior to the end of the specified term. Normally all works created by the artist, with the possible exception of graphics, are included. The agreement may provide for dealer exclusivity within a defined geographical area. If the artist enters into an exclusive arrangement, the contract should ideally provide for approval by the artist of other dealers with whom the exclusive dealer may arrange exhibitions or consignments.

2. *Expenses.* It is important for the contract to spell out the expenses which are to be absorbed by the dealer and those which are to be absorbed by the artist. Expenses of promotion, advertising, catalogues, openings, announcements, transportation from the dealer to purchasers and insurance are frequently absorbed by dealers. Where the dealer does not pay insurance costs, the artist should consult with an insurance broker and obtain insurance to cover each consigned work during transportation, exhibition and storage. Valuation of each work should typically be at the amount actually to be received by the artist from the sale of the work.

3. *Exhibitions.* Some contracts provide for a specified number of exhibitions to be held during the term of the agreement. Participation by the artist in the installation of exhibitions is customary, whether or not provided in the agreement.

4. *Commissions.* Dealers are compensated for their efforts on behalf of the artist by the payment of a commission on works actually sold. The contract should set forth the rate of commission to be paid, which may vary from 33.3% to 50% depending upon such factors as the status and bargaining power of the artist and the dealer and the services provided by the dealer. Commissions may vary in cases of large sculpture, on sales from the artist's studio (where permitted), on works consigned to other dealers, on special commissions and on graphics.

5. *Sales, Advances and Accounting.* The artist has the right to set the sales prices of his works, and should do so in consultation with the dealer, who will be aware of the market for the artist's works. The contract should provide for a periodic review of prices, customarily at the end of six months or a year. The contract may also provide for advances to the artist against sales. In such event, there will also be a provision for repayment of any balance due to the dealer at some point, sometimes at the end of the contract term. In such cases, the contract may provide for repayment in works of the artist. The artist should consider whether this is more advantageous than repayment in cash. The contract should also provide for periodic accountings, not less frequent than twice each year, at which time all amounts due to the artist should be paid. The artist should, if possible, make a photographic record of all works consigned to dealers, obtain receipts for all works consigned and give receipts for all works returned. The artist is entitled to examine the dealer's records with respect to transactions involving works consigned to the dealer. The contract ideally should also specify whether and to what extent the artist or the dealer is responsible for credit risks, and when the artist be-

comes entitled to payment if a sale is made on an installment basis.

6. *Termination.* The artist should consider the desirability of a provision for termination of the agreement in the event of death of the artist or dealer, or insolvency or change of ownership of the gallery. The artist should also consider the possibility of the protection of consigned works and proceeds of sale from creditors of the dealer through the reservation of a security interest.

There are many other problems pertaining to contracts with dealers which are not covered here. It is emphasized that it is in the artist's best interest to consult a lawyer with respect to all contracts with dealers. Where the artist is unable to afford a lawyer, the local chapter, if any, of Volunteer Lawyers for the Arts should be consulted. (The most detailed and recent "Model Form of Artist-Gallery Agreement" has been composed by the Lawyers for the Arts Committee, Young Lawyers' Section, Philadelphia Bar Association, 423 City Hall Annex, Philadelphia, Pa. 19107. 14 mimeographed pages, free.)

Written by Gilbert Edelson, 1975.

III. Contracts for Public Commissions

Public commissions are works which are acquired for use or display in public places, other than museums or art galleries, and which are generally created by the artist especially for the purchaser, which may be a public agency or a private enterprise. Such commissions may enhance the quality of life of the community in which they are located and improve the visual character of the environment. The importance of such works has been amply demonstrated over the years: many of the great works of the history of art were created as public commissions. Such commissions should therefore be encouraged as a matter of public policy. A good example of such encouragement is the legislation which has been enacted by a number of states and municipalities providing for the expenditure of a specified proportion of the cost of a government building (usually 1%) for public commissions for that building. Widespread enactment of such legislation, as well as an expanded program of public commissions by private enterprise, is therefore highly desirable.

The method of payment by which an artist is compensated for the creation of a public commission varies from a predetermined sum paid to the artist (who is then responsible for materials and fabrication and possibly for transportation and installation) to an arrangement under which the artist receives a fee, sometimes in the form of a "prize," and the commissioning agency pays all other costs up to a stated maximum sum.

No matter how the artist is selected for a public commission it is both customary and advisable to enter into a written agreement with the commissioning agency prior to the execution of the work. In negotiating an agreement for a public commission it is advisable for an artist to obtain professional legal advice.

Among the provisions of such an agreement which are either customary or desirable are the following:

1. The contract should contain specific provisions for the total amount to be paid as well as for the terms of payment. Where the commission involves a substantial expenditure of time and for materials by the artist, installment payments should be provided in order to keep the artist's out-of-pocket disbursements to a minimum. Specific provision should also be made for the cost of transportation of the work to its designated site and for installation. The artist should be extremely careful in obtaining estimates from fabricators, shippers and installation contractors prior to negotiating a price for the commission in order to be certain that the work can be executed, transported and installed within the projected budget.

The artist should, moreover, attempt to obtain a clause assuring additional funds to cover possible increased cost of materials, labor and services incurred after the contract is signed.

2. The commissioning institution will generally wish to provide in the contract for a specified time for completion. The artist should include a provision covering failure to complete the work within the agreed upon time because of causes beyond the artist's control (illness, accidents, strikes, acts of God), or because of delays due to suppliers, fabricators, contractors, etc. The artist, therefore, should be granted extra time for completion of the work equal to the delays.

3. The site and the manner and position in which the work will be installed on the site should be specified in the contract and no changes permitted without the consent of the artist. Where an architect is retained by the commissioning institution, the artist should maintain close communication with the architect on such matters as environmental design, changes affecting the artist's work, building code provisions and applicable union contracts and practices. The contract should provide that installation of the work should be done under the artist's supervision and control. The artist should also be aware of the fact that, despite contractual agreement, local union contracts and practices may prevent the artist from controlling the installation of his/her work. It should therefore be ascertained early in the contract negotiations just what union practices prevail in a given community.

4. The artist should seek to provide that the work will be properly and adequately identified and maintained by the commissioning institution and to ensure his/her approval of all alterations and major repairs to the work made during the artist's lifetime. The artist may wish to consider a provision for disownment of the work in the event that major changes or alterations are made without the artist's consent. The artist may also wish, either in the agreement or by separate means, to provide a statement of intention and instructions for maintenance and preservation of the work after the artist's death.

5. The contract should also provide for reproduction rights which, ideally, should be reserved by the artist, subject to a royalty-

free license to the commissioning institution for non-commercial purposes. In order to preserve reproduction rights, a proper copyright notice should be placed on the work as well as on all drawings and maquettes.

6. The contract should state whether the artist, fabricator, or commissioning institution is responsible for insurance covering: workmen's compensation, damage to the work while in the artist's hands and injuries to persons and property during transportation and installation.

7. The contract (or at least a preliminary written agreement) should specify at what stages in a project the commissioning institution may reject the work and the consequences of such a negative decision, i.e. the contract should outline the stages and nature of submissions (drawings, models, budget, etc.); the client's obligation(s) at each stage; and the compensation due to the artist in the event the commission is cancelled at any stage which precedes the client's contractual obligation to have the work executed.

Written by Gilbert Edelson, Athena Tacha and Edward Wilson, 1976.

Committee on Professional Practices ■ for Artists

Athena Tacha, Oberlin College, Chair
Gilbert Edelson, Honorary Counsel, CAA
Albert Elsen, Stanford University
Philip Pearlstein, Brooklyn College, C.U.N.Y.
Edward Wilson, S.U.N.Y., Binghamton

visual resources report

At its annual business meeting held during the CAA conference, the committee was reorganized in order to achieve a more balanced geographical representation. Dawn Donaldson, S.U.N.Y., Buffalo, continues as chair. Other members are Norinne Cushman, Brown University; Nancy Pistorius, Eastern Carolina University; Jane Goldberg, University of Illinois, Champaign; Nancy Schuller, University of Texas, Austin; and Carol Ulrich, Stanford University.

Jane Goldberg will act as news editor. All items for inclusions in both the CAA and ARLIS newsletters should be submitted to her.

A new sub-committee on Standards for Slide and Photographic Facilities (e.g. what size collections are able to support B.A., M.A. and Ph.D. programs; minimum equipment needs for operating a slide collection; etc.) was established. Members are Margaret Nolan, Metropolitan Museum; Linda Wells, University of Michigan; and Stanley Hess, Cleveland Museum. A chair has not yet been designated. ■

alternative jobs for art historians

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.s and Ph.D.s in art history: the shortage of teaching and museum positions. Since the Committee has just begun its investigation of the potential job market in non-traditional areas, the primary immediate objective of this brief report is to open discussion and solicit feedback which may be helpful to CAA members.

Art Tours. Many groups such as college and university alumni and alumnae, "Y's", churches, synagogues and social clubs contract with private individuals to perform educational/cultural services for their members. A resume, combined with a letter outlining the objectives of the tours and a proposed series of exhibitions or other art events is usually the best approach to such groups. Selection of program is ultimately up to the group, but most have proven quite receptive to suggestions from the art historian. The time-tolerance of groups will vary, but most prefer tours that last between 1½ and 1¾ hours. Educational levels and expectations also vary, but an informative though not "academic" approach has proven most successful. Fees range from \$40 to \$60 per tour.

All-day tours to museums, sites, artists' studios, etc., can also be arranged. In fact, it is advisable to include such activities in the original proposal. Fees for a full-day trip range from \$60 to \$100.

Conventions can also provide an opportunity to offer tours to visiting conventioners and/or their families. City convention bureaus and chambers of commerce can supply information on scheduled conventions.

—Gail Harrison, Ph.D. candidate, Columbia

Primary and Secondary Education. Fifteen private, mostly secular, primary and secondary schools in New York City were polled on the status of art and art history in their curricula. Responses indicate that the status of both subjects is a function of the size of the student body more than of the school's philosophy. A school with 90-300 students, for example, will tend to have one art teacher; students will have the opportunity to take a little art and, in the high-school grades, one course in art history. A school of 1200 students, on the other hand, may offer art at all levels, pre-school through 12th grade, and might require an art history course in the junior or senior year. Most schools did not believe they would be expanding their art programs in the near future, but those that offer little or no art history might be persuaded to include it, this writer feels, if approached with a dynamic course outline. The prospective teacher would be responsible for obtaining slides for such courses (rental funds may be available from the school) and, possibly, for projectors as well.

Neither certification nor degrees beyond the B.A. are required of a new teacher, and the pay scale reflects this. Information on salary scales was not consistently gathered, but at the two top schools, they range from \$9200 to \$15,000. Data on part-time teachers' pay scales was not available. Although primary and secondary

schools may be impressed with applicants' academic and scholarly credentials, they will be particularly sensitive to one's ability to communicate the material to students at various specified levels.

—Margaret Betz, Ph.D. candidate, C.U.N.Y.

Adult Education. Such programs are sponsored by a variety of institutions, including public and private secondary schools. Although most programs are either clearly academic or clearly oriented towards arts-and-crafts, a telephone inquiry to organizations in New York City offering courses in arts-and-crafts showed that they, too, might be interested in an art history course. It is customary to submit a prospectus specifying the curriculum — a list of lecture topics should be sufficient. Most groups sponsoring adult-education courses are especially concerned that the prospective teacher understand the usually non-academic expectations and the widely-differing capabilities of the students.

At this educational level, the teacher is responsible for his or her own slides and possibly for other equipment, such as projectors and screens. (In very rare instances, organizations or groups may have funds available for renting slides.) The usual payment is \$30-\$40 per hour. The term typically lasts from 8 to 14 weeks, and classes generally meet once a week, in most cases in the late afternoon or the evening.

—Anna Spiro, Ph.D. candidate, Columbia

Conservation. There is a critical shortage of skilled conservators and related personnel. (54% of 1821 museums recently canvassed by *Museums U.S.A.* indicated that they possessed conservation facilities, but only half that number considered them adequate.) There is also a severe shortage of experienced teachers, laboratory supervisors, program organizers and researchers, as well as a need for conservators of library and archival collections, of archaeological and ethnographic materials and, in particular, of architectural monuments. Limited funds and expensive equipment hinder conservation programs and also make it possible for only a small number of students to train each year. Expected changes in these conditions, however, brighten the job outlook.

"Conservation" involves three specific processes: examination, preservation and restoration. A "conservator" is a specialist with advanced training in the theoretical and practical aspects of conservation, capable of supervising the three areas of conservation. A "restorer" returns damaged objects as closely as possible to their original state. A "conservation techni-

cian" has considerable manual skill but limited theoretical training.

Formal training programs, hitherto optional, are now an important prerequisite for employment as a conservator. Conservation technicians, on the other hand, are often trained by "in-house" programs. At present, there are about thirty graduates per year in the four major programs combined (Cooperstown, Fogg, NYU/IFA, Winterthur). Job prospects for these graduates are excellent, both within museums or as private practitioners working for collectors or small museums with no conservation facilities of their own.

NEA has encouraged the development of new regional conservation centers through direct funding support, especially for laboratory and workshop equipment. With the establishment of more of these centers, a wide range of job opportunities will be available to both conservators and conservation technicians.

—Elaine Boudouris, M.A., Columbia
Please address comments, questions, and most important—additional suggestions for alternative jobs—to Gail Harrison, Chair, CAA Committee on Graduate Education, 260 West End Ave., New York, N.Y. 10023.

ART HISTORIANS TO VISIT CHINA

For the first time since China was closed to the United States in 1949, American humanities scholars, including a ten-member delegation of art historians, will be able to visit mainland China under an exchange program sponsored by CSCPRS (Committee on Scholarly Communication with the People's Republic of China) and funded by a grant from the National Endowment for the Humanities.

The art historian delegation will be the first to go, in May, and expects to remain for one month, visiting museums of the cities of Peking, Shanghai, Shenyang, Nanking, Suchou and Tientsin and possibly also a site influential to the history of ancient Chinese culture and painting such as Tunhuang, Huangshan or Lushan. The delegation is chaired by **James Cahill**, University of California, Berkeley. Deputy chairman is **Ellen Laing**, Wayne State University. Other members are **Susan Bush**, Radcliffe Institute; **Anne Clapp**, Wellesley College; **Jack L. Dull**, University of Washington; **Shen Fu**, Yale University; **Wai-Kam Ho**, Cleveland Museum of Art; **Robert A. Rorex**, University of Iowa; **Marc F. Wilson**, William Rockhill Nelson Gallery of Art; and **Nelson Wu**, Washington University.

C.I.N.O.A.

The 1976 Award of the International Confederation of Dealers in Works of Art (C.I.N.O.A.) will go to **Penelope Eames** of Great Britain for her thesis, "Furniture in France and England from the Twelfth to the Fifteenth Century." The prize, which consists of a \$5,000 publication subvention, will be presented at the Confederation's General Assembly in June.

notes from the women's caucus

The WCA program for 1978 in New York will be coordinated with both the CAA and ARLIS meetings and will run from Tuesday-Saturday, January 24-28. Sessions all day Tuesday and on Wednesday morning will be held at the Barbizon Plaza and co-sponsored with ARLIS. Programs from Wednesday afternoon through Saturday will be held at the New York Hilton in conjunction with the CAA. Naomi Boretz is serving as WCA program coordinator.

WCA/CAA SESSIONS

Questioning the Litany: Feminist Views of Art History. Mary D. Garrard, The American University, and H. Diane Russell, National Gallery of Art. The purpose of the session is to explore fresh perspectives on the discipline itself, re-evaluations prompted by feminism of traditional methods, value judgments, concepts of style or iconographic interpretations. One-page typewritten abstracts of proposed papers should be submitted by October 1 to H. Diane Russell, National Gallery of Art, Washington, D.C. 20565.

New Matronage: Women's Support for Women's Art. Deborah Marrow, 830 North Bambrey St., Philadelphia, Pa. 19130. Planned as an examination of the activities of women collectors, curators, dealers, art school and art department administrators and women in foundations, all of whom are in positions enabling them to support art by women. Have they particularly done this and, if so, how? How do they do so currently? How might they do so more effectively in the future? Should special efforts be made to augment and amplify women's places on both sides of the art world power structure?

Contemporary Women's Art: Iconography and Sensibility. Frima Hofrichter, 98A Cedar Lane, Highland Park, N.J. 08904. Planned as an examination of questions related to women's art as a genre. May images by contemporary women demonstrate self-conscious decisions to impress political premises onto aesthetic issues? Does the lesbian experience function as a particularized source of creative thought? Have traditional female life styles affected women's ideas about images, design principles, etc? Are women arriving at new art forms? Have women in particular found new uses for old materials and/or new contexts for old forms? Has the increasing number of female professionals had a substantive effect on the art world mainstream?

Plans for the latter two programs call for a moderator, four fifteen-minute papers, two discussants, and open discussion from the floor. Papers should be submitted by October 1 to the appropriate persons listed.

WCA/ARLIS SESSIONS

Plans for WCA/ARLIS sessions call for a moderator four fifteen-minute papers, two discuss-

sants and open discussion from the floor. Please submit names of possible participants to be contacted and/or one-page summaries of proposed papers to the appropriate persons as listed by October 1. **Women View The New York Art Scene.** Naomi Boretz, 15 Southern Way, Princeton, N.J. 08540. **Women and the Environment: Architecture and Design.** Naomi Boretz, address above. **Crafts: Beyond Painting and Sculpture.** Sigrid Weltge, 37 West Southampton Ave., Philadelphia, Pa. 19118. **Sex Discrimination in the Courts: A Legal Overview.** Mary Fifield (Caucus Affirmative Action Officer), 2336 Cherry Hill Drive, Apt. B6, Springfield, Ill. 62704.

SHOWS AND SYMPOSIA

The Contemporary Issues: Works on Paper by Women exhibition, extended through mid-April at the Woman's Building, Los Angeles, will be seen at the Art Gallery, University of Houston in November. The WCA exhibition will coincide with an International Woman's Year national conference, and is the only show of work by women artists planned. Attendance of 10,000 persons is anticipated for the conference.

The Kansas City, Missouri, chapter of the Woman's Caucus for Art organized **Women Artists '77**, a regional (300 mile radius of Kansas City) exhibition juried by Miriam Schapiro which ran from April 3-29, at the University of Missouri-Kansas City Fine Arts Gallery. Schapiro selected 118 pieces from approximately 800 submitted and awarded thirteen equal prizes. An illustrated catalogue with an "Introduction" by "Women Artists '77" project coordinator Lee Ann Miller, "Notes on Jurying" by Schapiro and an essay "In the Tradition of Women Artists" by Jeanne Stump was produced.

Coordinated with the exhibition was an all-day symposium, **A Collection of Opinions about Women's Art** which included "An Overview" presented by Lucy Lippard; "Sources and Content in Work by Women Artists," a panel moderated by Lee Ann Miller with Mary Fish, Ellen Coheen, Lucy Lippard and Athena Tacha; "Art Herstory," a slide presentation of women's heritage by Donna Bachman; "Self-Portraits," slide presentations by artists Susan Rogers, Colette Bangert, (symposium coordinator), Philomene Bennett, Joan Foth, Janet Kuemmerlein and Shirley Schnell; and "What Now? What Next? Why Not?" an open discussion moderated by Ann Tompkins with Jean Gillies, Jean Schiff, Athena Tacha, and Tracy Thomas. The exhibition and symposium were funded by a grant from the Missouri Arts Council and donations from other sources.

Material for notes from the women's caucus should be sent to Ruth Fine Lehrer, Alverthorpe Gallery, Jenkintown, Pa. 19046. Deadline for the next issue is August 2.

R.F.L. ■

shows by artist members

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

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

EDNA ANDRADE. Marian Locks Gallery, Philadelphia. May 2-28. Paintings and drawings.

JOHN BABCOCK. San Luis Obispo Art Center, Calif. April 8-May 8. "Faults & Fissures, Marks in Hand-Made Paper."

PAUL L. BARON. Photography Gallery, Orange Coast College, Costa Mesa, Calif. May 2-20.

JUNE BLUM. Union Gallery, S.U.N.Y., Stonybrook. April 12-29. Paintings.

LEIF BRUSH. Gallery, University of Maryland, Baltimore County. May 11-25. "Terrain Instruments and Tree Clusters."

JERRY CLAPSADDLE. Max Protetch Gallery, Washington, D.C. April 16-May 7. Paintings.

ROBERT DOWNING. Huntington Beach Library. April 15-May 31. "The Nothing Series," sculpture.

LESTER GOLDMAN. Houghton House Gallery, Hobart & William Smith Colleges, Geneva, N.Y. May 6-20. Drawings.

TAKA ILMURA. Anthology Film Archives, N.Y.C. May 17, 18 and 19, films; June 4 and 5, video.

JANICE KOENIG ROSS. Telfair Peet Theatre, Auburn University, Alabama. April 11-24. Paintings.

JUDITH RUDNICK. Hunter College Arts Gallery, New York City, May 16-30. Paintings.

NORINE SPURLING. DeLand Museum, Florida. May 9-June 3. Casein bichromate prints.

art critics' association

In the interests of furthering international co-operation 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 co-operation 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 organism 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 alone exercise 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 candidatures.

2. Candidatures 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.

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA. Classifieds will be accepted at the discretion of the Editor. Deadline for next issue August 15.

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AMERICAN ART HISTORY Ph.D. candidate working at British Museum every day is willing to undertake research. Kathy Kajander, 111 King Henry's Road, London NW3, England. ■

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 organization. Long-time member Dore Ashton has, therefore, applied directly to the international organization for membership in the Free Section, and advises anyone interested in affiliating with the international organization to do the same: Association Internationale des Critiques d'Art, Rue Buerryer, 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) . . . 25-28 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

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New York, N.Y.
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