

CAA newsletter

Volume 1, Number 2

September 1976

CAA board nominations

The 1976 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1977-1981. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting in Los Angeles on February 3. To guide the Committee in making its final selection, all individual members of the CAA may vote on the preferential ballot (page 11). Joint members are entitled to two votes. A brief curriculum vitae of each candidate is given below.

This being a Presidential Election as well as a Bicentennial year, we trust that other editorialists have been sufficiently effective so that all those entitled to vote will exercise their franchise without further proselytizing on our part. *Note:* A list of present Board members appears at the end of the listing of candidates.

Benny Andrews

Artist

New York City

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

Ruth Butler

Art Historian

University of Massachusetts, Boston

PhD Inst Fine Arts, 66. Positions: presently prof & chr, Univ Massachusetts, Boston; taught also Univ Maryland; Stanford Univ,

Florence; Boston Univ; summer seminars Florence; Natl Gall Art, Washington, D.C. Publications: *Western Sculpture: Definitions of Man*, 75; *French Nineteenth Century Sculpture: Monuments for the Middle Class* (catalog exhibition, J.B. Speed Mus), 71; section on modern sculpture in Germain Bazin, *History of World Sculpture*, 68; articles and reviews in *The Art Bulletin, Art News, Art and Politics*. Memberships: comm of examiners, Advanced Placement in the History of Art.

Beatrice Farwell

Art Historian

University of California, Santa Barbara

BA Knox Coll; MA Inst Fine Arts; PhD Univ California, Los Angeles. Positions: assoc prof, Univ California, Santa Barbara, 75-; lect, 67-75; visit lect, 66-67; visit prof, Indiana Univ, 70; senior lect, Metropolitan Mus Art, 62-66; staff lect, 43-62. Publications: contrib auth, *Encyclopedia of Painting*, 55; *Eugene Delacroix*, 55; articles in *The Art Bulletin; Apollo; Art Journal; Metropolitan Mus Art Journal; Gazette des Beaux-Arts; Newsweek; The Burlington Magazine*; educ advisor and contrib script writer for films *The Rise of Greek Art, The Rise of Gothic Art, Dürer and the Renaissance, Caravaggio and the Baroque*, all 62; in preparation, book on Manet and the nude in the 19th century. CAA activities: Art History Sessions Coordinator, 77 annual meeting.

Mary DuBose Garrard

Art Historian

The American University

BA Newcomb Coll, 58; MA Radcliffe Coll, 60; PhD, Johns Hopkins Univ, 70. Positions: assoc prof, American Univ, 71-; asst prof, 64-70; jr instr, Johns Hopkins Univ, 61-63; museum aide, Natl Gall Art, Washington,

monograph series endowment fund

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

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

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

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

**THE PREFERENTIAL BALLOT
IS ON PAGE 11.**

1977 ANNUAL MEETING, LOS ANGELES

PLACEMENT: Tuesday, Feb. 1-Thursday,
Feb. 3.

SESSIONS: Thursday, Feb. 3-Saturday,
Feb. 5.

The preliminary program and registration forms will be included in the November newsletter.

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D.C., 61. Publications: *Slides of Works by Women Artists: A Sourcebook*, 74; articles on 16th cent Italian art, 20th cent Amer art and women's studies in *Journal of the Warburg and Courtauld Institutes*; *Visual Dialog: Art Journal*; *Feminist Art Journal*; *Art Workers News*; others; in preparation, *Jacopo Sansovino and the Florentine High Renaissance*. Awards: Fulbright fellow; Johns Hopkins Univ fellow; Ann Radcliffe fellow. Memberships: pres, Women's Caucus for Art, 74-76; memb advisory bd and rep to CAA, 76-77; AAUP.

Robert H. Gray Artist, Administrator
S.U.N.Y. at Purchase

BFA Yale Univ, 59; MFA 61. Positions: dean, Div Visual Arts, SUNY, Purchase, 76-; chr, Pennsylvania State Univ, 72-76; dean, Silvermine Coll, 66-71; instr, 65-71; instr, Cooper Union, 60-66; asst instr, Yale Univ, 58-60; curriculum & program consultant, Hartford Art Sch; Hopkins Cntr, Dartmouth Coll; Union Coll; Kentucky Arts Comm; Louisville Sch Art; Harrisburg Area Community Coll; Chicago Circle Campus, Univ Illinois; Arts Management Program, Pennsylvania State Univ; Pennsylvania Council on the Arts. Awards: Outstanding Educator, 73. Memberships: acquisition comm, Neuberger Mus; bd directors, Empire Sch of New York; bd trustees, Central Pennsylvania Festival Arts; curriculum comm, Allegheny Educational Broadcast Council.

Ellen H. Johnson Art Historian
Oberlin College

AB Oberlin Coll, 33; MA 35; post-graduate work Sorbonne, Harvard Univ, Uppsala Univ, Stockholm Univ. Positions: prof, Oberlin Coll, 64-; assoc prof, 58-64; asst prof, 50-58; instr, 45-50; art librarian and p/t instr, 39-45; visit lect, Uppsala Univ, 60-61; visit prof, Univ Wisconsin, Madison, 50-51; libr and educ dept staff, Toledo Mus Art, 36-39. Publications: *Modern Art and the Object*, 76; *Claes Oldenburg*, 71; *Cézanne*, 67; numerous articles on modern art in major art journals and exhibition catalogs. Exhibitions arranged: "Expression in Fiber: The Art of Eleanor Merrill," *Allen Art Mus*, 75; "India Triennale of Contemporary World Art, American Collection," New Delhi, 68; "Three Young Americans," *Allen Art Mus*, 63, 65, 68. Awards: honorary curator modern art, *Allen Art Mus*, 73-; Guggenheim fellow; Natl Endow Humanities senior fellow; honorary fellow, American Scandinavian Foundation. CAA activities: museum editor, *College Art Journal*, 58-60.

Jay Richard Judson Art Historian
University of North Carolina, Chapel Hill
MA Inst Fine Arts, 53; PhD, Univ Utrecht, 56. Positions: prof & chr, Univ North Carolina, Chapel Hill, 74-; prof, Smith Coll, 67-74 (rotating chr, 67-69); assoc prof, 62-67; asst prof, 58-62; instr, 54-56. Publications:

Rubens's Book Illustrations and Title Pages, 76; *The Drawings of Jacob de Gheyn*, 73; *Dirck Barendsz, 1534-1592*, 70; *Rembrandt after 300 Years; An Exhibition of Rembrandt and His Followers* (catalog), 69; *Gerrit van Honthorst: A Discussion of His Position in Dutch Art*, 59; numerous articles and reviews; in preparation, *Rubens and Book Illustration; Catalogue of Dutch and Flemish Paintings in the North Carolina Museum of Art, Raleigh* (with six students). Awards: Fulbright fellow; Guggenheim fellow; Fulbright prize grant; Fulbright guest prof, Univ Utrecht; Am Council Learned Societies grant-in-aid.

Herbert L. Kessler Art Historian
The Johns Hopkins University

BA Univ Chicago, 61; MFA, Princeton Univ, 63; PhD, 65. Positions: prof & chr, Johns Hopkins Univ, 76-; prof & univ director fine arts, Univ Chicago, 75-76; prof & chr, 73-76; assoc prof, 68-75; asst prof, 65-68; asst to director, Byzantine Institute Amer, 63. Publications: *The Illustrated Bibles from Tours*, in press; ed, *Studies in Classical and Byzantine Manuscript Illumination by Kurt Weitzmann*, 71 (Haskins Medal, Medieval Academy Amer); *French and Flemish Illuminated Manuscripts from Chicago Collections* (exhibition catalog), 69; in preparation, *From Late Antiquity to Christianity: Art AD 200-700* (exhibition arrangement, catalog intro and entries for section on biblical narrative art for Metropolitan Mus Art 1977 exhibition); numerous articles and reviews. Awards: jr fellow, Dumbarton Oaks Cntr Byzantine Studies; Natl Endow Humanities fellow; Herodotus fellow, Institute Advanced Study; Guggenheim fellow. Memberships: bd directors, Internatl Cntr Medieval Art, 74-; program dir, 76 Byzantine Studies Conference. CAA activities: Art History Sessions Coordinator, 76 annual meeting; Porter Prize Comm, 74-; chr, 76-.

Ellen Lanyon Artist
Chicago

BFA Sch Art Inst Chicago, 48; MFA State Univ Iowa, 50; Courtauld Inst, 51. Positions: visit artist, Oxbow Summer Sch; Sch Art Inst Chicago; Philadelphia Coll Art; Stanford Univ; Univ California, Davis; Stephens Coll; Pennsylvania State Univ; Iowa State Univ; Boston Univ; SUNY, Purchase; Sch Visual Arts. Exhibitions: 31 solo, incl Fort Wayne Art Mus; Richard Gray Gall; Natl Coll Fine Arts; Stephens Coll; Pennsylvania State Univ; Gall Odyssea, Rome; numerous group exhibitions. Work in Public Collections: Art Inst Chicago; Denver Art Mus; Library Congress; Illinois Wesleyan Univ; Brooklyn Mus; Natl Coll Fine Arts; others. Memberships: art advisory panel, Illinois Arts Council; Adult Educ Council, Chicago; bd of dir, Oxbow Summer Sch; founder, Chicago Graphic Workshop. CAA activities: Moderator, "Chicago: The Gold Lady," 76 annual meeting.

Jessie Poesch Art Historian
Newcomb College, Tulane University
BA Antioch Coll; MA Winterthur Program, Univ Delaware; MA & PhD, Univ Pennsylvania. Positions: prof & chr, Newcomb Coll, Tulane Univ, 72-; asst-full prof, 63-; guest lecturer, Univ Vermont, 69; curatorial asst, Winterthur Mus, 56-59. Publications: *Titian Ramsay Peale, 1799-1885*, 61; articles on American and Northern Renaissance art in *Antiques*, *The Art Bulletin*, *Journal of the Warburg and Courtauld Institutes*, *D.H. Lawrence Review*, others. Awards: Natl Endow Humanities fellow; Fulbright scholar; Penrose Fund; Amer Philosophical Soc. Memberships: local comm, Soc Arch Historians annual meeting, 74; Natl Sculpture Conference, 76.

Theodore Reff Art Historian
Columbia University

BA Columbia Univ, 52; MA Harvard Univ, 53; PhD 58. Positions: asst-full prof, Columbia Univ, 57-; visiting prof, Princeton Univ, Johns Hopkins Univ, Michigan Univ, Pennsylvania State Univ, New York Univ, City Univ New York; visit member, Institute Advanced Study, 63. Publications: *Manet: Olympia*, 76; *Degas: The Artist's Mind*, 76; *The Notebooks of Edgar Degas*, 76; consult ed, volumes on Manet, Cézanne and Whistler, Time-Life Library of Art, 68-70; one of eds, *Unpublished Correspondence of Toulouse-Lautrec*, 69; ed, *Cézanne Watercolors* (exhibition catalog), 63; numerous articles 19th and 20th century art and literature. Exhibitions arranged: exhibition on Degas, Metropolitan Mus Art, 1977, in preparation; exhibition on Cézanne, Mus Mod Art, New York, 1977, in preparation. Awards: Guggenheim fellow, Amer Council Learned Soc fellow; others.

William D. Wixom Curator
The Cleveland Museum of Art

BA Haverford Coll, 51; MA Inst Fine Arts, 63. Positions: curator medieval and renaissance decorative arts, Cleveland Mus Art, 67-; adjunct assoc prof, Case Western Reserve Univ, 67-; assoc curator decorative arts, Cleveland Mus Art, 61-67; asst curator, 58-60; student fellow, Metropolitan Mus Art, 57-58. Publications: *Renaissance Bronzes from Ohio Collections* (exhibition catalog), 75; *Treasures from Medieval France* (exhibition catalog), 67; numerous articles *Cleveland Museum of Art Bulletin*, *Art Quarterly*, *The Art Bulletin*, *Burlington Magazine*, *Connoisseur*, *Gesta*, others. Awards: Natl Endow Arts museum professional fellow; American Educational Foundation fellow. Memberships: pres, Internatl Cntr Medieval Art, 71-74; bd directors, 74-.

Current CAA Board of Directors

(* indicates that term expires in 1977)

OFFICERS: *President*, George Sadek, Cooper Union; *Vice-President*, Marilyn Stokstad, Univ Kansas, Lawrence; *Secretary*, Joshua C. Taylor, Natl Collection Fine Arts; *Treas-*

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urer, Richard S. Ravenscroft, Philadelphia Natl Bank; *Counsel*, Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen. DIRECTORS: Carol Z. Antreasian, Univ New Mexico; Dore Ashton, Cooper Union; Shirley Blum, Dobbs Ferry, N.Y.; Peter C. Bunnell, Art Mus, Princeton Univ; *Van Deren Coke, Univ Art Mus, Univ New Mexico; Bernice Davidson, Frick Collection; Lorenz Eitner, Stanford Univ; Leopold D. Ettlinger, Univ California, Berkeley; *Alfred Frazer, Columbia Univ; Ann Sutherland Harris, SUNY, Albany; Judith A. Hoffberg, Glendale, Calif; H. W. Janson, New York Univ; Irving Lavin, Institute Advanced Study; Sherman E. Lee, Cleveland Mus Art; *Beth Mandelbaum, Yale Cntr British Art & British Studies; Sheila McNally, Univ Minnesota; *Barbara Novak, Barnard Coll; Philip Pearlstein, Brooklyn Coll; Rudy Pozzati, Indiana Univ; Jules D. Prown, Yale Univ; Lucy Freeman Sandler, New York Univ; Miriam Schapiro, New York City; *Alan Shestak, Yale Univ Art Gallery; *Athena Tacha Spear, Oberlin Coll.

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1977 PROGRAM CHANGES ART HISTORY SESSIONS

The following program changes have been made in art history sessions announced for 1977: *Mosaics: Ancient, Medieval, Byzantine*, Caecelia Davis-Weyer, Tulane Univ., New Orleans, 70118 (formerly *Mosaics: Roman, Early Christian and Byzantine*); *Cultural Confluence: Europe, the Orient and the Arts of Africa, Oceania and Native America*, Arnold Rubin, Univ. California, Los Angeles 90024 (formerly *Interface: Europe and the Arts of Africa, Oceania and Native America*); *Rodin and His Times*, Ruth Butler, Univ. Massachusetts, Boston 02125 (formerly chaired by Albert Elsen). Note: The correct zip code for session chairman Alan Birnholz, S.U.N.Y., Buffalo, is 14261.

1978 ANNUAL MEETING PROGRAM COORDINATORS

Program coordinators have been designated for the 1978 CAA annual meeting, which will be held in New York City, Jan. 25-28, with the New York Hilton serving as headquarters hotel.

Art history sessions will be chaired by Lucy Freeman Sandler, New York University. Studio sessions will be chaired by Irving Sandler, S.U.N.Y., Purchase. Lisa Taylor, Cooper-Hewitt Museum of Design, will act as local coordinator. Since formal sessions are determined well in advance of the annual meeting, those wishing to propose topics for 1978 are urged to do so as early as possible.

Millard Meiss

A memorial service for Millard Meiss was held in the Princeton University Chapel on November 8, 1975. Excerpts from some of the tributes offered by senior scholars at the service were reprinted in the Spring 1976 issue of *Art Journal*. However, since the CAA is constantly growing and since many new members join us relatively early in their professional careers, we thought it appropriate to reprint here the memorial comments of a younger colleague, Angelica Zander Rudenstine.

I have been asked to say a few words about Millard the man, not the art historian, a difficult task only because the two were in so many essential ways inseparable. The work will endure as a monument to the man, long after all who knew and loved Millard are gone. But for those who shared in the rich experience of his friendship, the work will be forever entwined with the greatness of the person.

I came to know Millard only in the last seven years of his life. I had recently begun research for a catalogue of the paintings in the Guggenheim Museum, and we both sat reading in the Visiting Scholars' room of Marquand Library. Typically, it was Millard who took the initiative and with characteristic modesty introduced himself. He asked many questions about my project, about the kind of catalogue I hoped to produce, and about the problems I expected to encounter. I felt then—as on so many later occasions—how easily and reassuringly he reached across to others; how natural it seemed for him to seek contact with and give so generously of himself to new, often much younger, friends, even when their fields and immediate interests were different from his own.

The impressions of Millard which I gained in that first encounter were only strengthened by subsequent meetings when his rich complexity, as well as his deep simplicity, made themselves felt more and more. His receptiveness and his openness of spirit came with a certain reticence; but the diffidence was in turn combined with a formidable commitment to everything that engaged his interest. Behind the marvelously gentle and restrained manner one always felt the presence of those immense reserves of intellectual intensity and rigor. His patient, probing, sometimes perplexed attitudes, his occasionally quizzical and even sceptical responses were enriched by humor, by a sharp (though always charitable) wit, by his feeling for the gaiety of life and its occasions.

I saw Millard for the last time this spring. My catalogue of the Guggenheim collection was ready to go to press. Millard, though extremely fragile, and unable to rise from his couch, insisted on looking through the proposed layout. He talked thoughtfully and animatedly about its logic, about technical details of design and printing, as well as about some pressing publication problems that still remained unresolved. He made our last meeting, though so deeply overshadowed by his illness, somehow as vital and as natural as our first. At a time when he was so painfully aware of the ebbing of his own life, he had room in his expansive heart to



Millard Meiss

1904-1975

think mainly of others, to ask of their plans and hopes for the future.

Millard's brilliantly shining eyes, penetrating, yet so warmly kind, always so deeply focused, remain an unforgettable embodiment of what he was. They gave eloquent expression to his mind, as well as to his profound humanity and grace. One remembers Shakespeare's lines:

His life was gentle, and the elements
So mix'd in him that Nature might
stand up
And say to all the world, "This was
a man."

Angelica Zander Rudenstine
Guggenheim Museum

INTERNATIONAL ACADEMY APPROVES RILA

The General Assembly of the Union académique internationale voted at its last meeting to accord its patronage to RILA. The academy, which has more than 30 affiliated countries, works to promote international cooperation through collective research in the humanities and social sciences. It has published scholarly works in various disciplines, among them *Corpus Vasorum Antiquorum*, *Corpus Vitrearum Medii Aevi*, and *Antiquités précolombiennes*. The meeting of the General Assembly, which was held in Brussels in June, was attended by Rensselaer Lee as delegate and Michael Rinehart, editor of RILA, as adjunct delegate. Note: the 1975 issue of RILA is now available at \$45 for institutions, \$20 for individuals. Make checks payable to CAA-RILA and send to RILA, Sterling and Francine Clark Art Institute Library, Williamstown, Mass. 01267.

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OVERVIEW: APPLICANTS AND OPENINGS

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

	Number Applicants	Number Openings
ARTISTS		
Painting	344	53
Sculpture	227	51
Printmaking	198	37
Photography	105	41
Ceramics	86	27
Drawing	66	22
Design	29	44
Weaving/Textile Design	30	6
Video/Film/Multi-media	57	6
Commercial Art/Illustration	6	13
Jewelry/Metalwork	17	6
Glassblowing	6	4
Studio Fundamentals	20	—
Unspecified or Broad	—	96
Total Artists	1191	406
ART HISTORIANS		
Pre-Columbian/Primitive/Latin American	24	4
Ancient/Classical	48	3
Early Christian/Byzantine/Medieval	108	7
Renaissance/Baroque	164	21
Modern European	155	22
American/Contemporary	111	9
Near and Far East	41	22
History of Film/Photography/Prints	28	3
Architectural History	41	4
Women's Studies	4	—
Iconography/Criticism/Theory	9	—
Art Appreciation/Survey	30	—
Unspecified or Broad	—	104
Total Art Historians	763	199
MUSEUM PROFESSIONALS	24	63
ART EDUCATORS	45	47
LIBRARIANS (ART & SLIDE)	39	18
ADMINISTRATORS (CHAIRS, DEANS, DIRECTORS)	36	53
EDITORS/Writers	—	16 (15 P/T)
Total	2098	798

Comments: If one looks at the total CAA pool, the ratio of openings to applicants is 1:2.6; for artists the ratio is 1:2.9; for art historians 1:3.8. The art historians pool, in particular, requires more careful scrutiny. Almost all art history teaching positions we receive require an earned Ph.D. or an ABD at the minimum. The pool of qualified applicants, therefore, consists only of doctoral candidates and those with earned doctorates. Consequently, of the 763 art historians, the total number of applicants qualified for teaching positions is only 502 (see chart on Applicants). The real ratio of openings to applicants, therefore, is 1:2.5. ■

HIRING REPORTS: FROM INSTITUTIONS

Despite gentle reminder #1 and more strongly worded reminder #2, we received reports on only 254 of the 798 positions that were listed with us. Of these, 29 reported cancellation or postponement. Hiring reports were filed for 111 artists (67 males, 42 females, 2 no indication); 62 art historians (30 males, 32 females); and 53 others (25 males, 28 females).

NUMBER OF APPLICATIONS. Figures confirm what we have all always known—that the number of applications is staggering. For artist openings, the median number of applications was 150, with several openings receiving more than 300 applications and one receiving 712. Art historians and others each had a median of 35 applications per opening.

NUMBER OF INTERVIEWS. The median number of interviews for each position was in the range of 6 through 10. This was true for all types of openings.

MALE/FEMALE RATIO. Based on the reports we received, it would seem that women are being both interviewed and hired in somewhat greater proportion than their repre-

sentation in the pool of applicants. For artist openings, women represented 28% of applicants; 37% of those interviewed; and 39% of those hired. For art historian openings, women represented 45% of the applicants; 47% of those interviewed; and 52% of those hired. For others, the representation was 38% of applicants; 61% of interviewees; and 53% of those hired.

SALARIES. The sample here is probably too small to be significant and we hope that the analysis of our 1976 statistical survey of membership, which will appear in the next issue of the *newsletter*, will provide more meaningful information. However, since this is a question we are frequently asked by institutions we pass along the following:

Artists. Of 72 usable reports, almost half the hiring (33 positions) was done at the instructor level. The salary range was \$7,500 to \$14,000, with the median at \$10,000. Thirty-one positions were filled at the level of assistant professor. The salary range was \$10,000 to \$15,000, with the median at \$12,500. Seven associate professorships ranged from \$14,000 to \$20,000 and there were two full professorships filled at \$20,000 and \$30,000.

Art Historians. Usable data for only 39 positions leaves us in even more of a lurch here. In the absence of hard information we provide the interesting sociological observation that while most hiring was done at the level of assistant professor (25 positions), the median salary for both assistant professor and instructor was exactly the same: \$12,500. The salary range for instructors (12 positions) was \$9,000 to \$13,500; for assistant professors \$10,000 to \$16,000. Two associate professorships were filled at \$15,000 and \$16,000.

Others. Since positions ranged from gallery assistant to museum director and salaries ranged from \$7,000 to \$28,000, we pass.

WHAT WORKED. Of 221 institutions that reported to us on how they had contacted their successful applicant, 97 had gotten their man or their woman through the CAA. Chief among other sources were announcements sent directly to schools (22); unsolicited contact by applicant (20); past or present employment at institution (17); and recommendations by colleagues (14). Other sources were national and local advertising, former students, and candidates who applied for different positions.

An extensive list of other sources approached indicates a wide-ranging effort to publicize available positions. Graduate and professional schools were notified in reference to 104 openings. Other professional organizations and publications (*Aviso*, *Anthropology Newsletter*, Association for Asian Studies, etc.) were tapped, as were numerous minority and women's organizations. National advertising was limited and was concentrated in *The New York Times* and *The Chronicle of Higher Education*, but a number of institutions, citing budgetary reasons, advertised locally. ■

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APPLICANTS

ARTISTS	Earned Masters		Masters Candidates		Others		Total	
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
Painting	169	24	78	48	14	11	261	83
Sculpture	123	36	54	7	5	2	182	45
Printmaking	74	59	27	28	6	4	107	91
Photography	41	12	25	21	5	1	71	34
Ceramics	40	17	14	12	1	2	55	31
Drawing	31	21	6	5	0	3	37	29
Design	12	5	0	5	4	3	16	13
Weaving/Textile Design	0	17	1	10	0	2	1	29
Video/Film/Multi-Media	27	15	9	4	2	0	38	19
Commercial Art/Illustration	4	0	0	0	2	0	6	0
Jewelry/Metalwork	4	6	0	6	1	0	5	12
Glassblowing	2	1	3	0	0	0	5	1
Studio Fundamentals	11	4	0	2	1	2	12	8
Total Artists	538	217	217	148	41	30	796	395

ART HISTORIANS	Earned Doctorates		Doctoral Candidates		Others		Total	
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
Pre-Columbian/Primitive/Latin American	2	2	5	8	2	5	9	15
Ancient/Classical	6	3	10	15	2	12	18	30
Early Christian/Byzantine/Medieval	12	14	18	43	4	17	34	74
Renaissance/Baroque	21	42	16	49	9	27	46	118
Modern Europe	10	17	22	49	13	44	45	110
American/Contemporary	15	13	12	25	11	35	38	73
Near and Far East	2	6	6	16	2	9	10	31
History of Film/Photography/Prints	0	0	3	1	6	18	9	19
Architectural History	10	5	10	4	4	8	24	17
Women's Studies	0	0	0	0	0	4	0	4
Iconography/Criticism/Theory	1	3	0	0	2	3	3	6
Art Appreciation/Survey	1	4	0	1	8	16	9	21
Total Art Historians	80	109	102	211	63	198	245	518
MUSEUM PROFESSIONALS							6	18
ART EDUCATORS							14	31
LIBRARIANS (ART & SLIDE)							9	30
ADMINISTRATORS							29	7
Total							1099	999

(Since terminal degrees in these fields vary, we have not given the breakdown for earned degrees, candidates, etc.)

Comments: Among artist applicants, there were 21 black males and 5 black females; 22 other minority males and 13 other minority females. Among art historian applicants there were 1 black male and 3 black females; 5 other minority males and 8 other minority females.

HIRING REPORTS: FROM CANDIDATES

These reports (the Positions Obtained cards bound in the May Positions Listing) conform so closely to the reports from institutions that they are not worth reporting separately. The one significant and touching difference is that in the candidates' reports a far greater proportion of successful applicants (81 out of 120) got their jobs through the CAA.

While we can well understand why those of you whom we were able to help love us more, we do hope that all those who have secured positions will report to us. If you have lost or burned the Positions Obtained card, please drop us a note with the following information: your name, primary specialization, institution at which hired, rank, salary, whether full-time, whether tenure-track, and whether or not you learned of this position through the CAA (if not, please specify other source). ■

YEAR DEGREES EARNED

For whatever it may mean, and we'd like to think it means "diligence is rewarded," "perseverance pays," and everything else one is taught in childhood, there is a definite drop in the number of applicants as one moves away from the year in which the terminal degree was earned:

Year MFA Earned	Applicants
1974-75	337
1971-73	210
1966-70	156
1961-65	43
1951-60	23
pre 1951	6
Year PhD Earned	Applicants
1974-75	85
1971-73	44
1966-70	41
1961-65	12
1951-60	6
pre 1951	2

EMPLOYMENT STATUS OF APPLICANTS

An analysis of those applicants who are *not presently students* shows the following:

ARTISTS: Of those with earned masters degrees, 422 (50%) are employed full time; 248 (30%) are employed part time; and 166 (20%) are unemployed. Of those who do not have a masters degree, 24 (39%) are employed full time; 17 (26%) are employed part time; and 21 (34%) are unemployed.

ART HISTORIANS: Of those with earned doctorates, 129 (70%) are employed full time; 24 (13%) are employed part time; and 30 (27%) are unemployed. Of those who do not have doctoral degrees, 68 (42%) are employed full time; 45 (28%) are employed part time; and 49 (30%) are unemployed. ■

THE PREFERENTIAL BALLOT IS ON PAGE 11.

people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion should be sent to her at R.F.D. #2, Pelh Road, Randolph, Vt. 05060. It should not be sent—as in some cases it still is—to Patricia Elsen, who last edited similar material for the Art Journal more than five years ago.

SPECIAL EVENTS

On October 15-16th a two-day symposium titled *Titian: His World and His Legacy* will be held at the Casa Italiana, COLUMBIA UNIVERSITY. Sponsored by the department of art history and archaeology in association with the committee on General Education and the Casa Italiana, the program includes papers on Titian and his art, his Venetian contemporaries, 16th century Venetian culture, and Titian's role in shaping the subsequent history of Western painting. These papers, comprising the Bampton Lectures in America for 1976-1977, will be delivered by JAMES ACKERMAN, JULIUS HELD, PATRICIA LABALME, DOUGLAS LEWIS, EDWARD LOWINSKY, THEODORE REFF, DAVID ROSAND and JUERGEN SCHULZ. In addition to the symposium, Columbia's festival commemorating the quadricentennial of the death of Titian will include a concert of Venetian music of the Renaissance and performances of scenes from the comedies of Pietro Aretino.

The 1976 meeting of the SOUTHEASTERN COLLEGE ART ASSOCIATION is scheduled for November 4th, 5th and 6th at the College of Charleston. Jointly sponsored by the College of Charleston and the University of South Carolina, the conference welcomes faculty participation from fourteen southeastern states. This year's president is CHARLES R. MACK of the University of South Carolina, with DIANA JOHNSON of the College of Charleston serving as vice-president. Last year's sessions were attended by approximately 200 southeastern artists and historians.

MOUNT HOLYOKE COLLEGE has already begun plans for a Medieval week to be held March 6-12, 1977, in conjunction with the spring semester residence of visiting art historian WILLIBALD SAUERLÄNDER of the Zentralinstitut für Kunstgeschichte, Munich. Tentative plans include various dramatic and musical events, an exhibition, and an interdisciplinary symposium on the theme "Monsters, Gargoyles, and Dragons: Animals in the Middle Ages," scheduled for March 11-12th. Sauerländer will be teaching a course in Western European Romanesque and Gothic art and a seminar in French Gothic architecture from Suger's Saint-Denis to Sainte Chapelle. This fall, Mount Holyoke sponsors a symposium in connection with the College's bicentennial

exhibition "Collegiate Collections 1776-1876." Focusing on "Intellectuals and the Fine Arts in America, Then and Now," the symposium is scheduled for October 8th and 9th.

NEW YORK UNIVERSITY'S 5TH ANNUAL ART CRITICS-IN-RESIDENCE PROGRAM is currently underway, featuring a series of free public lectures at the university's Education Auditorium at 35 West 4th Street, near Washington Square. Sponsored by the NEA, the NYU program is aimed at the improvement of art criticism in the mass media as well as in educational art programs of both secondary and college level. The remainder of the schedule is as follows: GENE THORNTON, Sept. 23; THOMAS B. HESS, Oct. 7; BARBARA ROSE, Oct. 19; ROBERT HUGHES, Nov. 1; LUCY LIP-PARD, Nov. 11; NICHOLAS CALAS, Nov. 18; ROSE SLIVKA, Dec. 2; and STEPHEN PROKOPOFF, Dec. 16.

In the most recent *Art Journal* we mentioned that an unusual—and practically unbudgeted—symposium of MINI-CONVERSATIONS IN ART HISTORY had been successfully held by the two SUNY departments at BINGHAMTON and BUFFALO. Since then, we have received a more detailed report of the conference, which included some seventy participants, and abstracts of the papers delivered. Although the conference was supported by grants that totalled a mere \$225, the interest, stimulation and evident goodwill of all the participants resulted in so successful a program that plans are underway for a second Mini-Conversation to be held at SUNY Buffalo on Mar. 25-27, 1977. It is hoped that several additional SUNY art departments will participate. The mimeographed report, brief but complete enough to include details of the cheerful social events that can add so much to meetings of this sort, was sent to us by Alan C. Birnholz of the Buffalo campus and should be of considerable interest to any other pair or regional group of institutions contemplating an exchange of ideas. One of the major benefits of the conference was seen to be the exposure of faculty and students to art-historical approaches quite different from those emphasized at their home institutions through discussion of research in progress or recently completed.

TEACHING

Perhaps the most significant faculty appointment, of importance to both university and museum worlds, is the recent news that JEAN SUTHERLAND BOGGS has resigned as director of the National Gallery of Canada and has accepted an appointment as professor of fine arts at HARVARD. Miss Boggs, who is well known as a distinguished scholar of Degas, will be largely responsible for the teaching



Jean Sutherland Boggs,
Harvard University

of 19th and 20th century art at Harvard and for directing the increasing number of Fogg graduate students working in the field of modern art. Harvard's gain, however, is Canada's loss; and once the Canadian government has brushed away the fog of the summer Olympics, the all-but-absurd preliminary architectural choice of competitors to design a new national gallery (in which Canada's only leading international architectural firm, Moshe Safdie and Associates, was eliminated), and the bi-cultural strains of Ottawa-Quebec political life, Miss Boggs' astute leadership will be sorely missed. Although her duties at Harvard will be purely professorial, it is expected that she will do much to strengthen the Fogg's once-strong museum training program. Other Harvard news is the completion of JOHN ROSENFELD's term as department chairman. JOHN COOLIDGE fills the post as acting chairman this year, to be succeeded by OLEG GRABAR, who begins a four-year term as chairman in 1977.

Professor FLORENTINE MUTERICH returns to COLUMBIA UNIVERSITY as visiting professor of Medieval Art in 1977. Columbia's other news is mostly about absences this year: HOWARD HIBBARD will be Slade Professor at Oxford during the spring; ALLEN STALEY is on leave while he works on Benjamin West, supported by an NEH grant; and GEORGE COLLINS, who receives an honorary doctorate from the University of Barcelona this October, will be on leave to work on modern visionary architecture with the support of a Rockefeller grant. THEODORE REFF expects to have three books published this year: *Manet's Olympia* (Art and Context Series), an edition of Degas' notebook (O.U.P.), and *Degas Studies* (Metropolitan Museum), the last in conjunction with a special Degas exhibition. JAMES BECK's *Raphael* (Abrams) has already appeared.

/people and programs

From the department at the UNIVERSITY OF COLORADO, BOULDER, comes news of four new appointments: VERNON H. MINOR, art history; ELIZABETH A. WOODMAN, ceramics; MORIO SHINODA, visiting sculptor fall term; and ROSEMARIE CASTORO, visiting sculptor spring term. Department chairman is GEORGE E. WOODMAN. ALBERT ALHADEFF received an NEH grant to work on George Minne, and JOSEPH B. GLOWER has a faculty fellowship for the current year.

At EMORY, JOHN HOWETT rotates off, replaced by THOMAS LYMAN as chairman of the department of the history of art. LINDA HYMAN has joined the Emory department as a specialist in American art and architecture, replacing BRUCE CHAMBERS who is joining the staff of the ROCHESTER MEMORIAL ART GALLERY; and MICHAEL LESY will work with history of art students in photography and American culture while he is visiting lecturer in the Institute of Liberal Arts graduate program at the Atlanta campus.

MARION MILLER (B.A. Stanford, M.F.A. Indiana) has been appointed to the faculty at MOUNT HOLYOKE to teach courses in painting and drawing; and JOAN ESCH will serve as visiting assistant professor this year. JOHN VARRIANO, chairman, and RICHARD HSIAO are on leave from the South Hadley campus during the first semester; and JEAN HARRIS, currently acting chairman, will be on leave for the second semester. JOYCE WADDELL BAILEY, formerly assistant professor at Mount Holyoke, has been awarded a two-year Linker Post-Doctoral Fellowship at Harvard to study 19th and 20th century Mexican graphics.

Visiting lecturers for the coming year at YALE will be DANIEL P. BIEBUYCK and JOHN PAOLETTI during the fall term, and DANIEL ROBBINS and MARILYN LAVIN during the spring term. Recent Yale publications include THEODORE E. STIEBINS, JR., *American Master Drawings and Watercolors*, and ANNE COFFIN HANSON, *Manet and the Modern Tradition*, scheduled to come out this fall.

DELORES YONKER has been elected to a three-year term as chairperson of the art history department at CALIFORNIA STATE UNIVERSITY, NORTHRIDGE. She heads a department of eight full-time members, many of whom are actively involved in the publication of articles, exhibition catalogues or notes, and reviews. Northridge continues to develop its museum program in cooperation with the J. Paul Getty Museum, and will offer its course on restoration and conservation techniques this year for the second time.

Appointments at WRIGHT STATE UNIVERSITY'S art department in Dayton, Ohio include MARTHA DUNKELMAN in Renaissance art, and

NINA YANKOWITZ and SARA CANRIGHT as artists-in-residence. Wright State cooperated with the City of Dayton and the Dayton Art Institute in arranging for an outdoor rope piece by PATRICK IRELAND to be placed in the refurbished Courthouse Square in downtown Dayton.

Works by three UNIVERSITY OF MINNESOTA studio arts professors were featured in this year's 4th of July exhibition at the Minneapolis College of Art and Design Gallery. Represented by several works each, the three faculty were RAYMOND HENDLER, HERMAN SOMBERG, and HUGH KAPPEL. The remodeled Coffman Gallery at the university's Minneapolis campus reopened with a dual show featuring women: graphics by LOUISE NEVELSON and a retrospective of some 30 sculptures by KATHERINE NASH, the only full-time, permanent female member of the department since its formation in 1966. Nash recently held an exhibition of her works to celebrate the reopening of the university's newly remodelled Coffman Gallery.



Katherine Nash, University of Minnesota

The STEPHENS COLLEGE faculty, at Columbia, Missouri, will be joined by PETER SALTER (MFA Yale) and ROSALIND MOULTON (MFA SUNY, Buffalo). Salter, formerly of Meriden Gravure and Prentice-Hall and more recently of the Southeastern Massachusetts University faculty, joins the expanding design program to work in graphics and visual communication. Moulton joins the photography faculty, replacing DIANA HULICK, who has accepted a scholarship in Princeton's new Ph.D. program in the history of photography. BARBARA LISS (MFA Queens, CUNY) will teach in the Stephens studio program this year while CAROL ROSS is on leave in New Mexico, supported by a Wurlitzer Foundation fellowship. RUSSELL GREEN retired this year after more than 30 years, and was honored by a retrospective painting exhibition at the Davis Art Gallery. Also in Columbia, Missouri, Columbia College has announced the appointment of BEN CAMERON as chairman of the Arts Division.

NATHAN OLIVEIRA of the STANFORD art department has scheduled three one-artist shows this year: Gallery Smith Anderson, Palo Alto, February; University of Connecticut, September; and Dorsky Galleries, New York, November. With the assistance of a team of graduate students, JOHN MERRYMAN of the Stanford School of Law and AL ELSEN of the art department drafted a statement of principles and a proposed code of ethics for art museum curators for the ASSOCIATION OF ART MUSEUM DIRECTORS. The project was requested by AAMD president Ian White.

At the UNIVERSITY OF VIRGINIA, KEITH P.F. MOXEY is the new chairman of the art department, succeeding Fred Hart. At last report, the department was scheduled to add three new faculty, one for a chaired professorship.

The EDWARD WALES ROOT ART CENTER OF HAMILTON COLLEGE honored JAMES PENNEY with an exhibition of his recent paintings early this summer. Penney, the Margaret Bundy Scott Professor of Art at Hamilton, retired this year after twenty-eight years at the college. Last autumn he was elected a member of the National Academy of Design, after several years as an associate. In addition to teaching at Hamilton, Penney has also taught at Vassar, Bennington, Hunter, the University of Kansas, the California College of Arts and Crafts and at Kansas State University.

Although CRANBROOK has long been a name in the art world, sometimes our knowledge of an institution lags behind the changes that have taken place over the years. Thus, we were surprised to note that of 57 students graduating this year, 53 were recipients of the master of fine arts degree, with the remaining four divided equally between the degrees of master of architecture and bachelor of fine arts.

Among the recent season's honorary degree recipients, CLYFFORD STILL and MINOR WHITE were honored by the SAN FRANCISCO ART INSTITUTE. Minor White, whose degree was accepted by noted photographer Walter Chappell, died just a few weeks after the ceremony. Still recently made a gift of some twenty-eight paintings to the permanent collection of the San Francisco Museum of Modern Art. Both of the honored men had previously been associated with the San Francisco school. The Institute also honored outgoing board chairman MRS. ROSELYNE SWIG with an honorary Masters degree. The new chairman of the board is C. DAVID ROBINSON; but the school, which was swept without dissension earlier this year, is still without a president due to the resignation of ARNOLD HERSTAND.

Continued on p. 8, col. 1



Dorothy Gillespie. Portrait by Alice Neel.

CALDWELL COLLEGE conferred an honorary doctorate on DOROTHY GILLESPIE, co-ordinator of the Women's Interart Center (which recently established a cooperative program with Caldwell) because "of her inspiration to women and her contribution to the arts."

MOORE COLLEGE OF ART, Philadelphia, conferred honorary doctorates on JACK BOOK-BINDER, director of art education for the Philadelphia Public School system, and on ELIZABETH C. BAKER, editor of *Art in America*. Four faculty members from Moore were included in the Philadelphia Museum's bicentennial show "Philadelphia: Three Centuries of American Art." They were TOM CHIMES, CHARLES FAHLEN, PHIL SIMKIN, and LEIF SKOOGFORS.

JACK STEWART this fall assumes the duties of first provost at the RHODE ISLAND SCHOOL OF DESIGN. Stewart received his BA from Yale in 1951, going on to study architecture at Columbia University, to earn a master's degree from N.Y.U. He is currently completing his Ph.D. in art education from N.Y.U. From 1971 to 1974 he was chairman of the department of painting and drawing of the Cooper Union School.

Two women in the department of the UNIVERSITY OF MISSOURI, COLUMBIA, are visibly active these days. TRACY MONTMINY, muralist, will be teaching a course in large-scale mural painting this fall. BROOKE CAMERON who spent a recent sabbatical producing a series of large ink and wash drawings entitled "The Great American Heroine," in-

augurated a summer session course called the History of Women in the Visual Arts. The "Heroine" series, which is available as a small traveling show, is concerned with women who have succeeded in many different areas.

An unusual collection of some 25,000 items was recently donated to the WISCONSIN STATE HISTORICAL SOCIETY by graduate student J. WESLEY MILLER. The collection, apparently accumulated from 1966 to 1972, is an inclusive group of modern street, protest and underground literature and graphics of the mid-west activists.

For the first time in its 99-year history, the RHODE ISLAND SCHOOL OF DESIGN conferred honorary doctorates in conjunction with its commencement exercises, which for the first time in 6 years resumed a somewhat traditional academic format. Recipients were MRS. MURRAY S. DANFORTH, SR., a former president and current chairman emerita; ROMAN VISHNIAC, biologist and psychologist, and RUDOLPH ARNHEIM, educator and psychologist, who will actually receive his honor this fall. Also from the Providence campus came the national news of sculptor GIL FRANKLIN's memorial statue of Harry S. Truman, unveiled and dedicated this spring at Independence, Missouri. Although he has frequently taught in a visiting sculptor capacity at many institutions, Franklin has been connected with R.I.S.D. since 1942.

This spring WESTERN MICHIGAN UNIVERSITY announced that it had matched its \$50,000 Ford Foundation grant, largely with the help of private funds, mostly from individuals, assisted by the Herrick Foundation. The \$100,000 thus gained will be used for studio enrichment. ROBERT P. JOHNSTON caused more than the usual excitement in the Western Michigan foundry with his recent commission for the Olson Hockey Arena in Marquette. Cast in an alloy of nickel silver, from a clay original, the gasses built up literally exploded, but the piece and the foundry survived.

This year ILENE FORSYTH will be on leave from the department of the UNIVERSITY OF MICHIGAN to be a member of the Institute for Advanced Studies at Princeton. Last spring, the departmental lectureship in the history of art was held by Ellen Johnson, who recently retired from the Oberlin College faculty.

NEW DEGREE PROGRAMS

A new double-masters degree program is now offered at CASE WESTERN RESERVE UNIVERSITY by the School of Library Science and the department of art. The combined curriculum, leading to a degree in art history and library science, is designed to prepare individuals for careers in museum, public,

or academic libraries or libraries specializing in pictures, slides, prints and other visual materials. At the same time, the curriculum is also designed for a participant who wishes to continue toward a doctorate in either art history or library science. The program will utilize resources of the Cleveland Museum, the Cleveland Institute of Art, and the fine arts department of the Mayfield Regional Library as well as the academic resources of the two departments at Case. Requiring a minimum of 42 credit hours, it will be possible for course requirements to be met in a minimum of four regular semesters, or three semesters and two summer sessions. Further information may be obtained from Case Western Reserve University, Cleveland, Ohio 44106.

The degree of master of arts in art therapy is now being offered by NEW YORK UNIVERSITY. The degree will be awarded by the department of art and art education of the School of Education, Health, Nursing, and Arts Professions.

MUSEUM STAFF NOTES

The ALLEN MEMORIAL ART GALLERY, which is scheduled to reopen in January, will host a symposium dealing with the artist and old age. The speakers will be IRVING LAVIN, CHRISTOPHER WHITE, JEAN BOGGS, and ROBERT ROSENBLUM. A new member of the Allen's curatorial staff is STEPHEN MCGOUGH, who comes as a half-time curator of modern art.

CHRISTOPHER MONKHOUSE has been appointed curator of European and American Decorative Arts at the MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN. A 1969 graduate of the University of Pennsylvania, with an M.A. from the Courtauld, Monkhouse is finishing his doctoral thesis under Pevsner at the University of London. He has lectured at several British institutions and, most recently, in the art department of Brown University. At R.I.S.D., Monkhouse will be responsible for Pendleton House, the "American Wing," as well as for the collections of furniture, porcelains, silver, glass, objects, and textiles.

Assistant professor GRANT HOLCOMB of the MOUNT HOLYOKE COLLEGE department of art has been appointed director of the college Art Museum.

ROBERT HENNING, JR., has resigned from the staff of the MEMORIAL ART GALLERY of the University of Rochester to become curator of the MUSEUM OF FINE ARTS, SPRINGFIELD, Mass. He is succeeded by BRUCE W. CHAMBERS, who joined the Rochester museum staff this August as assistant director for curatorial services. Chambers (Yale B.A., Rochester M.A., and University of Pennsylvania Ph.D.) has been assistant professor of art history at Emory University for the past two years and specializes in American painting.

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board bulletins



CAA SECRETARY JOSHUA C. TAYLOR, director of the National Collection of Fine Arts, recently received a special award from S. Dillon Ripley, Secretary of the Smithsonian Institution, "in official recognition and appreciation of exceptional services rendered in the performance of duty." This year, he was also honored with the 150th Anniversary Medal by the National Academy of Design in New York. It was given in recognition of, and appreciation for, the scholarly excellence of NCA's "Academy: The Academic Tradition in American Art" exhibition and its accompanying publication.

RUDY POZZATTI, on sabbatical from Indiana University, will be giving several workshops around the country and will have a major show at the Johnson-Whitty Gallery in New Orleans opening in November. He will also be working on a suite of 14 lithographs at Landfall Press in Chicago.

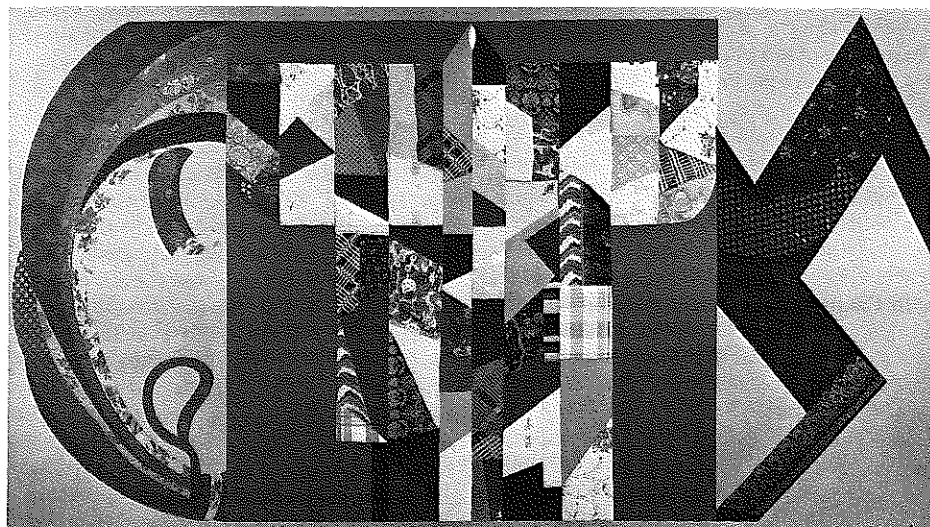
H. W. JANSON (New York University) will be visiting professor at Tulane University for the Fall 1976 semester.



CAA VICE-PRESIDENT MARILYN STORSTAD (University of Kansas, Lawrence) will be a fellow at the National Humanities Institute at Yale University during the 1976-77 academic year. The Institute, funded by the National Endowment for the Humanities and now in its second year of operation, brings together scholars in the humanities and the humanistically oriented social sciences for the purpose of developing new interdisciplinary courses on the undergraduate level. The focus of this year's Institute will be "Values and Goals: Their Social and Individual Realization."

ATHENA TACHA SPEAR's (Oberlin College) Brancusi's Birds, published as a CAA monograph in 1969, has now been published in Rumanian (Bucharest, Editura Meridiane, 1976).

DORE ASHTON (The Cooper Union) author of YES, BUT . . . A Critical Study of Philip Guston, published by Viking in June.



MIRIAM SCHAPIRO will show fabric paintings at André Emmerich Downtown, New York City, September 18 through October 12. Above, Anatomy of a Kimono, 1976.

/people and programs

Hofstra University's EMILY LOWE GALLERY, which recently lost its director, ROBERT LITTMAN to N.Y.U., has announced the appointment of MEG PERLMAN as assistant director of the Lowe Gallery. Also moving from Hofstra to the GRAY GALLERY is HELEN CARR, who will continue to coordinate information on exhibitions, catalogues, and gallery programs under Littman's direction.

JENNIFER G. ASZLING has been appointed registrar of the JOHNSON MUSEUM at Cornell, replacing L. CAROL MURRAY, who has moved to the registrar's department of the BALTIMORE MUSEUM. Miss Aszling, a Skidmore graduate, has previously worked at the Indianapolis Museum and the Metropolitan.

SCOTT SCHAEFER, formerly of the Philadelphia Museum of Art, has joined the staff of HARVARD'S FOGG MUSEUM as assistant curator of prints. He replaces COLLES BAXTER, who is now assistant curator of prints at the SMITH COLLEGE MUSEUM OF ART. Also at the Smith Museum this year will be LINDA MUEHLIC and SARAH ULEM, two interns who are supported by an NEA matching grant. Both women have received Master's degrees from the University of Michigan.

ROLLINS COLLEGE, Winter Park, Florida, famous for its Tiffany collections, has announced the temporary closing of its Morse Gallery of Art during the remodeling and new construction of a \$1.2 million fine arts center. The new Cornell Fine Arts Center, named in honor of George D. and Harriet

W. Cornell, will provide facilities for the art department and its programs as well as for the college's exhibition galleries and collection storage.

AMERICAN ACADEMY OF ARTS AND SCIENCES

At its 196th annual meeting this spring, the Academy elected 122 new fellows, including one art historian—JAMES CAHILL, the Far Eastern specialist at Berkeley. Two other new fellows whose work is of interest and usefulness to art historians are RUDOLF ARNHEIM, professor emeritus of the psychology of art, Harvard, and GERHARD B. LADNER, professor emeritus of history at U.C.L.A.

Eugenia S. Robbins ■
Randolph, Vt.

grants and awards

ACLS

For Recent Ph.D. Recipients

Last year ACLS announced a new program of fellowships for postdoctoral research restricted to recent recipients of the Ph.D. degree. The first year brought nearly 400 applications; 32 fellowships were awarded. The average age of the recipients was 32. Among them: ANNEMARIE W. CARR, Southern Methodist Univ., *The Family 2400 of Byzantine Manuscripts*; HARRISON B. HALL, Univ. Delaware (Philosophy), *Phenomenology and the Philosophical Analysis of Perception*.

Fellowships

ACLS fellowship awards for periods of six months to one year were made to 97 scholars. Among the recipients: SAMUEL Y. EDGERTON, JR., Boston Univ., *Medieval "Visual Reality" and Picture-Making in the Italian Renaissance*; DAVID H. FRIEDMAN, Univ. Pennsylvania, *Florentine Town Foundations, 1299-1350*; RONA GOFFEN, Princeton Univ., *Changing Interpretations of the 14th-Century Representation of the Madonna and Child*; JOAN U. HALPERIN, St. Mary's Coll. of California (French), *Félix Féneón and the Language of Art Criticism*; DAVID LORTON, Baltimore, Md. (Egyptology), *Davies' Excavations of Theban Tombs*; JOHN P. OLESON, Florida State Univ. (Classics), *Non-Italian Influence on Late Etruscan Tomb Design*; ROSEMARY SHARP, Ripon Coll. (Anthropology), *Late Classic-Early Postclassic Art and Iconography of Pre-Columbian Mexico*; ALAN TORMEY, Univ. Maryland (Philosophy), *The Cognitive Status of Artworks*; MARTHA R. WIENCKE, Thetford Center, Vt. (Archaeology), *Art of the Aegean Early Bronze Age: Completion of Lerna VII*.

East European Studies Programs

Postdoctoral grants for research were awarded to nine scholars, among them KLEOFAS H. RUNDZJO, Orange Coast Coll., *East European Contributions to Modern Art*. The ACLS-SSRC Joint Committee on Eastern Europe awarded 23 grants for the study of East European languages. Among the recipients was ROBERT S. NELSON, graduate student in art history, New York Univ. (presently junior fellow, Dumbarton Oaks), for the study of modern Greek.

Information and application forms for all the above programs can be obtained from the Office of Fellowships and Grants, ACLS, 345 East 46 Street, New York City 10017.

ACLS Travel Grants

Applications for ACLS Travel Grants only should be obtained through and submitted to the CAA office. Deadlines have been changed to the following: JULY 1 for meetings November-February; NOVEMBER 1 for meetings March-June; MARCH 1 for meetings July-October.

1976 GUGGENHEIM FELLOWSHIPS

DAVID ANTIN, University of California, San Diego: Analytical studies in 20th-century modernism. DENNIS ASHBAUGH, Bronx Community College: Painting. LEWIS BALTZ, Saulalito: Photography. THOMAS G. BEVER, Columbia University (psychology): Studies in cognition and aesthetics. LES BLANK, Berkeley: Filmmaking. PETER BUSA, University of Minnesota: Painting. KERMIT SWILER CHAMPA, Brown University: The abstract geometrical paintings of Piet Mondrian. ANTHONY MORRIS CLARK, New York: A history of painting in Rome, 1700-1799. MARK COHEN, Wilkes-Barre: Photography. VIRGINIA CUPPAIDGE, New York: Painting. JUAN DOWNEY, Pratt Institute: Video art. JOHN DUBERSTEIN, Los Angeles: Filmmaking. PETER D. EISENMAN, Cooper Union: A theoretical study on contemporary architecture. RICHARD S. FIELD, Wesleyan University: The origins and early history of the woodcut, 1380-1440. LAURENCE FINK, Martins Creek, Pa.: Photography. JAMES MARSTON FITCH, Columbia University: The architecture of the American people, 1586-1976. ROBERT W. FLOYD, Stanford University (computer science): Architectural and design issues in computer programming. ROBERT GORDON, New York: Sculpture. CHAUNCEY HARE, Point Richmond, Calif.: Photography. JOHN E. HAUGSE, Santa Barbara: Filmmaking. BUDD HOPKINS, New York: Painting. ROBERT W. IRWIN, Los Angeles: Visual art. JOAN JONAS, New York: Filmmaking. EDWARD R. KIENHOLZ, Hope, Idaho: Sculpture. GEORGE KRAUSE, University of Houston: Photography. IRVING KRIESBERG, New York: Painting. ELEANOR WINSOR LEACH, Wesleyan University and Trinity College (classics): The development of landscapes in Roman poetry and Romano-Campanian mural painting. JEROME LIEBLING, Hampshire College: Photography. LORREN MACLIVER, New York: Painting. JOHN MCWILLIAMS, Georgia State University: Photography. DAVID GORDON MITTEN, Harvard University: A handbook of Greek, Etruscan, and Roman bronzes. PAUL MOGENSEN, New York: Painting. NICHOLAS NIXON, Massachusetts College of Art: Photography. BILL OWENS, Livermore, Calif.: Photography. DAVID N. PERKINS, Harvard University: (education): Studies of creativity in the arts. CARTER RATCLIFF, School of Visual Arts: A history of American art criticism. WILLIAM R. REARICK, University of Maryland, College Park: Studies of the drawings of Titian and his Venetian contemporaries. THOMAS F. REESE, University of Texas at Austin: Spanish architecture and reform politics, 1759-1788. PETER REGINATO, New York: Sculpture. FRED SANDBACK, New York: Sculpture. RAYMOND SAUNDERS, California State University, Hayward: Painting and drawing. MICHAEL SINGER, New York: Sculpture. HUBERT SMITH, Venice, Calif.: Filmmaking. STEINA VASULKA, Buffalo: Video art. JOHN WESLEY, New York: Painting. ROBERT WHITMAN, New York: Visual art. JACK WHITTEN, Cooper Union: Painting. JACK YOUNGERMAN, New York: Sculpture.

AMERICAN ACADEMY IN ROME

Rome prize fellowships were awarded to 20 artists and scholars for 1976-77. Among the recipients: SIMON DINNERSTEIN, New School for Social Research, painting; JEFFREY A. SCHIFF, Brown Univ., sculpture; JACK WARREN FREIBERG, New York Univ., art history; JUDITH SILVER, New York City, painting; VIRGINIA L. BUSH, Douglass Coll., art history; WELLINGTON WILLSON CUMMER III, classical archaeology.

SMITHSONIAN INSTITUTION FELLOWSHIPS

Awards to support independent research in American art in association with the Smithsonian staff using Smithsonian museum collections and other facilities. 1976-77 recipients: *Postdoctoral*: RENA COEN, Univ. Minnesota; *Predoctoral*: L. BRUCE DARLING, Univ. Michigan; MITCHELL KAHAN, City Univ. New York; MARC KRUG, Univ. Chicago; MELINDA LORENZ, Univ. California, Santa Barbara; MIRANDA MCCLINTIC, Institute Fine Arts; HAROLD NELSON, State Univ. New York, Binghamton; PATRICK STEWART, Univ. Delaware; GILBERT VINCENT, Univ. Delaware; BARBARA WOLANIN, Univ. Wisconsin.

Deadline 1977-78 applications January 15. For further information: Office of Academic Studies, Smithsonian Institution, Room SI 356, Washington, D.C. 20560. ■

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, please include a copy of your current membership card.

RAY BURGRAF, Stetson University Art Gallery, De Land, Fla. Sept. 13-Oct. 1, 1976. Brushed acrylic paintings.

SIMON DINNERSTEIN, Institute of International Education, New York City. July 12, 1976-Jan. 31, 1977. "Tryptych," oil on wood panels.

DAN MCCORMACK, The Community Darkroom, Albany, N.Y. July 31-Aug. 27, 1976. Photography.

JAN MROZINSKI, Ten Arrow Gallery, Cambridge, Mass. Feb. 1977. Colored porcelain sculptures.

"Hell! They've got to eat just like other people."

Harry Hopkins' reply to the numerous complaints about providing work-relief for artists and writers with CWA funds (the forerunner of the WPA).

NOTES FROM THE WOMEN'S CAUCUS: 1977 CAA MEETING

Caucus activities are being expanded for the Los Angeles meeting in connection with the concurrent overall celebration in Los Angeles of women artists. The celebration has been planned to coincide with the exhibition at the Los Angeles County Museum, "Women Artists 1550-1950." Galleries and institutions throughout Los Angeles are joining together in a concerted effort to show the work of women artists and to hold programs on women's studies in art.

A full day of WCA panels and programs is being planned for Wednesday, February 2, one day in advance of CAA sessions. Additional WCA events will take place during the CAA sessions.

Panels will include Lucy Lippard answering questions from the audience; a session on artists as humanists with Audrey Flack, Philip Pearlstein, John Moore, Eleanor Antin and Cindy Nemer; and a discussion on feminist criticism with Miriam Schapiro, Alessandra Comini, Lucy Lippard, Ann Sutherland Harris and others. A bus tour of galleries in Los Angeles featuring exhibitions of work by women and of selected private collections is being planned. After the CAA Convocation at the Los Angeles County Museum on Friday evening, June Wayne is giving a reception for the WCA and its guests.

One of the highlights of the program will be an exhibition of works on paper by women sponsored by the Caucus and the Woman's Building. A curatorial panel of women critics, curators, and art historians from all regions of the country is selecting the exhibition.

Ruth Iskin and Arlene Raven are coordinating WCA activities. Correspondence may be addressed to them at the Woman's Building, 1727 North Spring, Los Angeles, CA 90012.

Ruth Fine Lehrer ■
Alverthorpe Gallery

VISITING ARTISTS AND SCHOLARS

A registry, explained by the title above. Listings should include name of host institution, name of visiting scholar or artist, his or her regular institutional affiliation, area of specialization and dates of visit. Since the purpose of this registry is to allow for spin-offs to nearby institutions, only visits of one week or longer will be included.

University of Colorado

JOEL SHAPIRO, Sculptor. Sept. 12-18, 1976.
OLIVIER STREBELLE, Sculptor. Sept. 19-25, 1976.
RITA MYERS, Performance. Sept. 26-Oct. 9, 1976.
PATTI WARASHINA, University of Washington. Ceramics. Oct. 17-23, 1976.
JOHN DAMER, University of Wisconsin. Printmaking. Oct. 24-30, 1976.
TOD PAPAGEORGE, Harvard University. Photography. Oct. 31-Nov. 13, 1976.

Allen R. Hite Art Institute

AGNES MONGAN, director emerita Fogg Art Museum. Visiting Bingham Professor. Fall 1976.

New York University

MOSHE BARASCH, Hebrew University, Jerusalem. Visiting professor, art history. Fall 1976.

NEH FELLOWSHIPS IN RESIDENCE

The National Endowment for the Humanities program of Fellowships in Residence for College Teachers will offer 16 seminars, covering different humanistic disciplines and located at universities throughout the country, during 1977-78. Between 6 and 12 college teachers (undergraduate and two-year) will be selected for each seminar. Maximum stipend \$14,500 plus moving and travel allowance. Detailed information available after Sept. 1 from Division of Fellowships, NEH, 806 15th Street, N.W., Washington, D.C. 20560. Application deadline Nov. 8.

PREFERENTIAL BALLOT

Please detach and mail to CAA, 16 East 52 Street, New York, N.Y. 10022. Must be post-marked no later than October 5, 1976.

— Benny Andrews

— Ruth Butler

— Beatrice Farwell

— Mary DuBose Garrard

— Robert H. Gray

— Ellen H. Johnson

Signature: _____

letters

To the Editor:

I like the newsletter very much and applaud your efforts in getting it out. One thing surprised me, namely, that until two years ago you didn't know what a museologist was! However, your lack of knowledge is fully redeemed by your admission that you are still not sure! Since museum work is more of an art than a science, I would say that there is no such thing as a museologist. I and the majority of my colleagues much prefer the term "museum professional." However, I suppose a museologist is a person who is essentially a teacher who tries to convey to graduate students what museum work is about. Usually, self-styled museologists have never worked in museums but have learned all they know from reading other museologists' books about museology. It is, I agree, extremely complicated. It would all be solved if the word were abandoned. Then, museum training could be done by museum professionals.

Alan Shestak
Yale University Art Gallery

FULBRIGHT-HAYS EXCHANGE PROGRAMS

Opportunities to attend summer seminars or to teach abroad, open to elementary and secondary teachers and to college teachers through the rank of assistant professor. Requirements: U.S. citizenship, bachelor's degree, three years of teaching experience for one-year programs and two years of experience for seminars. Since most positions are on interchange basis, applicants must be currently employed. Detailed information available in September from Teacher Exchange Section, Division of International Education, U.S. Office of Education, Washington, D.C. 20202. Applications by Nov. 1.

MID-AMERICA CAA

Noteworthy features of the 39th annual meeting of the Mid-America College Art Association held Oct. 29-Nov. 1, 1975 at the University of Missouri-Kansas City were the significant increase in participation by women and the emphasis upon visual presentations by artists of their own work.

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

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

Four art history programs included two general sessions, one of graduate student papers and one focusing on works exclusively in Midwest Museums. Other conference features included gallery and architectural tours.

Finally, Tom Wolfe expanded upon his views of *The Painted Word* and subjected them to the scrutiny of critics Judith Goldman and Franz Schulze, sculptor Michael Hall, and museum director James Demetrian. In the panel discussion organized and

NOT OFF TO FLYING START . . .

Response to the charter reservation form for the 1977 annual meeting has been less than overwhelming and we don't have nearly enough reservations to fill a plane. However, since the cost is approximately \$100 less than group rates, we thought it worth another try.

Three flights are now being offered from New York City at a round-trip price of \$185, including transfers to and from the L.A. Hilton. This price is subject to change (we doubt that it will go down!) depending on the cost of the planes when the contract is signed. Since the CAA must make a non-refundable deposit when and if we contract for the planes, we must require a deposit of \$50 with each reservation. If we do not receive enough reservations to fill the planes, your deposit will be refunded or applied towards one of the group flights.

GROUP FLIGHTS ARE PLANNED from New York City, Chicago and Washington, D.C. Full details will be sent by November.

1977 CAA CHARTER FLIGHT RESERVATION

Name _____
print

Address _____

City _____ State _____ Zip _____

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

- Placement Charter.** Depart N.Y.C., Monday, January 31 — depart L.A., Friday, February 4.
- Sessions Charter.** Depart N.Y.C., Wednesday, February 2 — depart L.A., Sunday, February 6.
- Placement/Sessions Charter.** Depart N.Y.C., Monday, January 31 — depart L.A., Sunday, February 6.

If my flight does not materialize, my deposit should be

- refunded. applied to group flight fare.

Check is enclosed for \$ _____ signature _____

moderated by Hollister Sturges, the gulf between the outsiders' perceptions and those of the insiders was never bridged as it became rapidly apparent that Wolfe was not very involved in contemporary art.

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

Lee Anne Miller ■
MA-CAA Secretary, 1975

ART BULLETIN INDEX EDITOR

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

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