

CAA newsletter

Volume 1, Number 3

November 1976

annual business meeting Feb. 3

CAA members will have the opportunity to vote for Association Officers and six new Directors, for the Nominating Committee for 1977, and for (or against) two proposed By-Laws changes at the annual members business meeting, which will be held on Thursday, Feb. 4, at 4:30 PM at the Los Angeles Hilton Hotel.

In accordance with the By-Laws, the Board of Directors proposes the following slate of candidates for election as Officers for 1977: George Sadek, President; Marilyn Stokstad, Vice-President; Joshua C. Taylor, Secretary. Additional candidates for Officers may be nominated by written petition of (a) twenty or more members entitled to vote, filed with the Secretary at least twenty days before the annual meeting, or (b) forty or more members filed with the Secretary at the start of the annual meeting.

New Directors

Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. In accordance with the By-Laws, there is no provision for electing as a Director anyone not proposed by the Nominating Committee. Those nominated to serve as Directors until 1981 are: Benny Andrews, New York City; Beatrice Farwell, University of California,

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1977 ANNUAL MEETING LOS ANGELES

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

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

PRELIMINARY PROGRAM—including Sessions Registration and Hotel Reservation forms—mailed separately first class, end of November.

GROUP FLIGHT RESERVATION FORMS—for New York, Chicago, Washington, Philadelphia, Boston and Dallas—mailed by American Airlines, early December.

ANNUAL MEETING POSITION LISTING. Will be mailed first class, Jan. 3. To assure receipt of this listing, your 1977 dues payment should be mailed by Dec. 15.

Millard Meiss fund grants

The Millard Meiss Publication Fund Committee met on October 15 to consider the first group of applications for subsidies from the Fund and is pleased to announce that the following grants were awarded:

\$4,000 to **Luba Eleen**, Erindale College, University of Toronto, for *The Illustration of the Pauline Epistles* (Oxford University Press).

\$10,000 to **Rosalie Green**, Princeton University, for *The Hortus Deliciarum of Herrad of Hohenburg* (The Warburg Institute).

\$12,000 to **Ann Sutherland Harris** for *Andrea Sacchi* (Phaidon Press).

This happy occasion seems an appropriate time to review the guidelines established by the Committee as well as to attempt to clarify certain questions that have been raised since the establishment of the Fund was announced.

Applications for publication subsidies will be considered only from authors whose book-length scholarly manuscripts have been accepted by a publisher on their merit but cannot be published without a subsidy. Supporting materials required are a written statement from the publisher giving technical specifications of a proposed publication and stating the amount of subsidy required, as well as all reviews of the manuscript that have been submitted to the publisher. The author must agree to relinquish all claims to royalties until such earnings have reached the amount of the subsidy. In considering applications, the Committee reserves the right to consult other publishers if in its judgment the amount of the subsidy requested seems excessive. Applicants must be members of the Association in good standing.

As may be seen from some of the grants announced, awards are not restricted to scholars of any nation. Commercial as well as university presses are eligible. While all periods and all areas of art history may be considered, eligibility does not embrace museum catalogs or excavation reports. Finally, "subsidy" is interpreted to mean less than the total costs of production, that is, a substantial portion of production costs must be met by the publisher or from other sources.

The Millard Meiss Publication Fund Committee consists of H. W. Janson, New York University, Chairman; Walter Cahn, Yale University; Anne Coffin Hanson, Yale University; David Huntington, University of Michigan; Irvin Lavin, The Institute for Advanced Study; and John R. Martin, Princeton University.

The next meeting of the Committee will take place in late April. Applications to be considered at that meeting must be received by the office of the College Art Association no later than March 1. Application forms are available from the Association office.

Additional Gifts Received

The Millard Meiss Publication Fund is a very substantial gift, which eventually may amount to as much as half a million dollars, that is coming to the CAA from the M&M Foundation, funded by the late Millard Meiss, the Meiss family, and other generous donors. The gift is in the form of an endowment, income from which is to be used for supporting the publication of scholarly books in the history of art.

In addition, the Association has received a number of direct gifts from friends and admirers of the late Millard Meiss who wished to honor his memory in this way. These gifts, which to date have amounted to \$25,655, are not part of the endowment but are immediately available for disbursement.

On behalf of the Meiss family and of the College Art Association, the Committee wishes to thank the following:

Mr. Elmer A. Beller, Princeton, N.J.; Mrs. Edith Bry Benjamin, New York City; Mr. & Mrs. Peter A. Cohn, New York City; Mrs. Whitney Coletti, Princeton, N.J.; Prof. Dario A. Covi, Louisville, Ky.; Miss Helen M. Franc, New York City; Mr. & Mrs. Leo S. Friedman, Cincinnati, Ohio; Miss Carmen Gomez-Morano, New York City; Dr. & Mrs. Emanuel Gordon, Lennox, Mass.; Mrs. William S. Kilborne, Princeton, N.J.; Mrs. Murray A. Lampert, Princeton, N.J.; Prof. & Mrs. Lewis Lockwood, Princeton, N.J.; Louchheim Philanthropic Fund, Los Angeles, Calif.; Mr. & Mrs. Theodore Low, New York City; Mr. Michael Mallory, New York City; Mrs. Frank E. Manuel, New York City; Mr. Vincent Marin, New York City; Mr. & Mrs. David H. McAlpin, Princeton, N.J.; Mr. & Mrs. J. Seymour Montgomery, Monmouth Junction, N.J.; Mr. Lionel I. Pincus, New York City; Mr. & Mrs. Frederick Rauh, Cincinnati, Ohio; Mr. & Mrs. Morris Seidman, Newportville, Pa.; Mrs. Elinor Meiss Siner, Cambridge, Mass.; Mr. Frank E. Taplin, Princeton, N.J.; Mr. & Mrs. Arthur Van Raalte, New York City.

H. W. Janson ■

Millard Meiss Publication Fund Committee

report of the committee on MFA standards

The chair takes this opportunity to thank the committee and the numerous CAA members throughout the country who have written extensively on any number of important points under the committee's consideration. The geographic range of committee members has necessitated an interchange of ideas by mail rather than a give-and-take across a conference table.

This preliminary draft, designed to serve as a basis for committee hearings during the CAA annual meeting in Los Angeles, attempts to reflect those ideas in a "somewhat" organized form in order to provide the membership with a "standing" (printed) rather than a "moving" (words spoken in haste or in passion) target. It should be pointed out that, without exception, members' comments and suggestions have reflected an uncompromising belief in educational excellence, tough standards, and a loud and clear voice in favor of reform. MFA faculties are hereby requested to react in writing or at the hearing in Los Angeles before the final draft goes to the CAA Board for a vote.

Definition and Purpose of the Master of Fine Arts (Visual Arts) Degree

The MFA degree, unlike most master degrees, is used as a *guarantee* of an acceptable level of professional competence in the field. It is also looked upon as an indication that the recipient has reached the end of his or her formal education, that is to say, it is a *terminal* degree. As a terminal degree, the MFA opens some possibilities for the recipient which might not be available otherwise. The most common of these is teaching at the college or university level, but it also includes eligibility for certain grants and other programs in the arts. Last but not least, the profession demands from the degree recipient a proficiency and ability to make art.

The terminal degree of professional proficiency in various areas of the visual arts may but does not necessarily imply an ability to teach this proficiency to others. If the MFA has been concentrated in a particular medium, there should be complete professional mastery of that medium. The need for training the hand and the eye, as well as the mind, is self-evident and is dealt with in the degree requirements below.

MFA Degree Requirements

The minimal MFA degree requirement is 60 semester credit hours (90 quarter hours), *i.e.*, the equivalent of the Ph.D. without the dissertation. While credits are units of measure, reflecting work and time, the very definition of the MFA degree as a terminal one demands an individual interpretation of the element of time. Since the higher education establishment takes cognizance of the fact of life that students age during their captive years, it is recommended that two years be considered an absolute minimum, while three years would serve as a recom-

mended practice. The length of time it takes a student to complete the requirements is less of an issue than the fact that the requirements must be met.

It is not the intention of the CAA to provide curriculum outlines, and thus undermine the valid principle of diversity in higher education. At the same time, there are certain minimal requirements and standards which should be considered by member schools.

1. CONCENTRATION. A specific area of professional competence.

2. A STRONG MINOR IN ART HISTORY. A practicing artist should know his heritage. In the case of MFA candidates, advanced lecture courses, rather than seminars, are strongly recommended. Seminars are recommended only in the area of connoisseurship, where an MFA candidate should have much to contribute, and to learn. Art criticism, which is developed 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 an artist who is superior in regard to "talent" or "insight," but it should be able to produce one who is educated.) Self-criticism and external comparison are the methods by which an artist evaluates and develops ideas and objects, and these skills cannot be left entirely to intuition or informally grasped connoisseurship. A large part of criticism, of self or otherwise, is verbal—as is often part of the artwork itself—and so verbal skills cannot be ignored. The need for continued writing: criticism, self-explication, and thesis, in the career of most artists is self-evident. At the same time, it is only fair to state that the true innovator shall survive and prosper without the benefit of these guidelines.

3. COGNATE AREAS. The graduate program, *i.e.*, the university, should provide educational resources in *other* disciplines. Scholarship and search for learning cannot be limited. There should be room within the credit requirements to allow and to encourage the student to pursue learning in *terra incognita*.

4. GRADUATE EXHIBITION (thesis). Successful MFA candidates should be required to mount a substantial exhibit prior to receiving their degree. A slide portfolio of the exhibit should be required and kept for the record. Institutional resources should be able to purchase one example of work for permanent collection. A written thesis or statement on art theory or philosophy is not essential, but a critical statement by the graduate should be required. Art history exams, whether oral or written, should not be required. High standards in the coursework itself are required to assure good working knowledge of the heritage of art. It is recommended that the sum total of undergraduate and graduate art history courses in each individual case

provide good knowledge in range as well as in depth.

Credit distribution must be left up to individual programs in the belief that they shall use their strengths and minimize their weaknesses in order to educate competent and informed MFAs.

Civility and compassion demand a concern for humane treatment of MFA degree hopefuls who do not meet the requirements of the *terminal* degree. A 30 credit M.A. or M.A.T. are the possible alternatives. It should be stressed that these degrees can be of significant help to community art workshops, teaching below college level, as well as professional careers. The need for alternate goals is obvious to give the graduate faculties a civilized option to maintain the highest possible standards in the *terminal* degree (MFA) programs, as well as a reasonable safety valve to compensate for the unpredictability of the admissions process.

5. ADMISSIONS. Budgetary "numbers games" are not to be tolerated. Large numbers of MFA candidates are to be frowned upon and to serve as a provocation to an acute case of academic embarrassment.

One of the admissions criteria to be considered is that of the *quality* as well as nature of the undergraduate degree, including the number and quality of studio, art history, and other academic credits. There is an obvious difference between the BFAs, BAs, or BSs. While the admission is based on a promise and a prayer, each of the groups above needs additional work in one area or another. Make-up course work, be it in art history, studio, or English 101 should not be counted within the 60-credit MFA degree requirement. This consideration makes a three-year residency an obvious solution to academic standards in most cases. A terminal degree program cannot condone educational short cuts.

Last, but certainly not the least, a portfolio review of art work is an absolute necessity within the admissions process.

6. GRADUATE FACULTY. It is axiomatic that MFA programs should have excellent teachers who are well qualified. While quality of teaching is of primary importance, professional recognition of individual faculty members is also desirable. While not every good teacher needs to be a star, recent MFAs should wait a few years before elevation to graduate faculty status.

A faculty needs to be large enough so that each student can receive the amount of instruction he or she needs and deserves, and diverse enough in its areas of expertise to cover thoroughly all the fields offered. It is not necessary for every institution to offer everything. The program should make clear to the public what it does and does not cover. Truth in advertising should certainly be of concern to academe, since it happens to be the major point of the principle of accreditation.

Too often graduate students merely mim-

/MFA standards

ic the resident star or work independently with *Artforum* as their guide while they are being exploited as teaching assistants. Perhaps, few schools can provide the intense interaction and ongoing dialogue between artists and students which is the core of effective graduate work.

Visiting artists and visiting lecturers can provide inspiration and broadened horizons for any student body (and faculty)—multiplying points of view mentioned above. Full benefits from such outside authorities, however, usually require more extended contact than that afforded by a one-hour lecture to the students and a cocktail party with the faculty. It can take several days to transmit a coherent and more or less complete notion of what a visitor can offer, so as not to leave a student with fragmentary, superficial generalities.

7. FACILITIES. While facilities can never take the place of gifted teachers, the better they are, the more the students benefit. Specialized equipment is an absolute necessity in some areas, of course; students must work with it and come to know it so as not to be technologically incompetent. Private studios for graduate students are a near-necessity; however, they should not be so private—so segregated—that they prevent healthy contact and interchange with their fellows. Individual studios should be provided where feasible, supplemented by readily available access to all shops, labs and general studios. MFA programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology, or decent spaces for the poets.

8. EDUCATIONAL RESOURCES. One cannot forget the library, museum resources and exhibits. In the case of the library, the need for access at all hours, within reason, is clear. More important, however, is the need to teach graduate students in the studio arts how to use the library. Perhaps a course is not necessary; however, more than a casual orientation is in order.

9. FINANCIAL SUPPORT. Considering the unfortunate and regrettable absence of University Fellowships in the Visual Arts, it is necessary to deal with the practice of Teaching and Working Assistantships.

Assistantship programs have had a checkered history but are an essential and vital part of graduate programs. Obviously TAs have been used as cheap labor at various times and often undergraduate, particularly freshman, programs have suffered considerably. Each MFA program must set a definite TA policy that would introduce the prospective TA to various approaches to the teaching of freshman, in particular. A required seminar (not credited towards the MFA degree) taught by the entire faculty emphasizing their approaches to teaching undergraduates should be part of the MFA student's first-year experience. Bibliographies, concerns of history and contemporary attitudes must be examined, thoughts

about the perceptual and conceptual worlds, etc. should be part of this introduction.

With the exception of very unusual cases, the teaching assistantship should be awarded to second-year students only, following the faculty program outlined above. All TAs should also be directly responsible to a faculty supervisor. In this manner TAs would not be faced with trying to give the entire art experience to an 18-year-old freshman in a Basic Design course—a responsibility many TAs take upon themselves if some supervision is not part of the general structure. TAs should literally *assist* in an undergraduate program rather than be responsible for it. Graduate Faculties must consider the relation of time requirements between assistantship duties and graduate course work. The quality of graduate education should not be compromised by administrative policies and budgetary limitations of undergraduate programs. While budgetary considerations may be overwhelming, there is a time to stand up and remind comptrollers about child labor laws, and about the one and only reason for the existence of a university—pursuit of knowledge.

Respondents and Committee Members ■

George Sadek, The Cooper Union, Chairman
Jane Abrams, University of New Mexico
Paul Arnold, Oberlin College
William Bailey, Yale University
Alma Eikerman, Indiana University
Roger Gilmore, Art Institute of Chicago
Trudy Kawami, Columbia University
Leonard Lehrer, University of Texas, San Antonio
Jerrold Maddox, Kansas State University
Virginia Maksymowicz, University of California, San Diego
John Rogers, University of North Dakota
Jason Seley, Cornell University
Jerry Uelsman, University of Florida

CAA ENDORSES ARTS/HUMANITIES CHECK-OFF

Congressman Fred Richmond has introduced a Bill (HR 8274) that calls for a check-off box on the Federal Income Tax form wherein the taxpayer may make a tax-deductible donation to the National Endowment for the Arts or the National Endowment for the Humanities. These monies would be used for programs eligible for Endowment funding, and would be supplemental funds over and above Congressional appropriations. On behalf of the Association, CAA President George Sadek wrote to Rep. Richmond endorsing the Bill. We received the following reply from the Congressman:

"Thank you for your letter of endorsement for the Arts and Humanities Bill and please extend my gratitude to each and every member of the College Art Association. I am both pleased and proud to have the support of such a prestigious organization."

/business meeting

Santa Barbara; Mary DuBose Garrard, The American University; Ellen Johnson, Oberlin College; Ellen Lanyon, Chicago; and Theodore Reff, Columbia University.

1977 Nominating Committee

In selecting the Nominating Committee, important considerations are professional and geographic distribution, so that the diverse constituencies of the CAA may be represented in the nomination of Directors. Pursuant to the By-Laws, the Board proposes the following candidates for the Nominating Committee for 1977: Irving Sandler, S.U.N.Y., Purchase, Chair; Eleanor Dodge Barton, Hartford University; Charles Eldridge, University of Kansas Museum of Art; Philip Pearlstein, Brooklyn College, C.U.N.Y.; Jessie Poesch, Tulane University; and Peter Walch, University of New Mexico.

Twenty or more members entitled to vote may place candidates in nomination for the Nominating Committee by filing a petition with the Secretary at least thirty days before the annual meeting. Other nominations for the Nominating Committee may be made from the floor at the annual meeting.

Proposed By-Laws Changes

Two By-Laws changes have been proposed by the Board of Directors, both having to do with dues. The first is the establishment of the category of Individual Sustaining Member. An Individual Sustaining Member shall have all the privileges of active membership and shall pay \$100 or more annually in dues. This is really a "courtesy" or "gratitude" measure. Every year we receive voluntary contributions from individual members in excess of their income-based dues. The creation of this new category of membership, which shall be published in the *newsletter*, seems an appropriate way of acknowledging (and perhaps encouraging) these voluntary contributions.

The second proposed By-Laws change is to increase Life Membership dues from \$500 to \$1,000, payable, if desired, in four equal installments over four consecutive years. It's not that we don't love our Life Members (we have 41 of them), or that we don't appreciate the expression of loyalty to and confidence in the Association. And it's not even that we don't want to be a bargain. It's just that with individual membership dues at a current top of \$40.00, \$500 equals just a little more than twelve years of membership payments. And since most Life Members join us while they're young and hearty . . . All present Life Members shall, of course, retain their life membership privileges, at whatever price they were purchased (and way back when, it was only \$250!). ■

ADDRESS CHANGES

If you have filed a c.v. form with us, please include your primary area of specialization when notifying us of any change of address so that we can also make the change on the form.

announcements

African Art Symposium

The Fourth Triennial Symposium on Traditional African Art, sponsored by the Museum of African Art, Washington, D.C., and the Center for African and African-American Studies, Atlanta University, will be held in Washington, April 13-16. Those interested in presenting papers should contact Frederick Lamp, Dept. of Higher Education, Museum of African Art, 318 A Street, N.E., Washington, D.C. 20002.

Art and Religion Programs

John W. Cook, Associate Professor of Religion and the Arts at Yale University, is seeking information concerning any programs in higher education that relate the studies of art and religion. Contact: Box 9, Yale Divinity School, 409 Prospect Street, New Haven, Conn. 06510.

Newberry Library Renaissance Conference

The 1977 annual conference, devoted to "Art and Society in Renaissance Florence," will be held April 8-9, and will include sessions on urban history, scribal and artistic workshops, and art and economy. Anthony Molho is chairman. Address inquiries to Conference, c/o Newberry Library, 60 W. Walton Street, Chicago, Ill. 60610.

Medieval Symposium

The Art Department of Mount Holyoke College will hold a Medieval Week March 6-12. Tentative plans include an interdisciplinary symposium on "Monsters, Gargoyles, and Dragons: Animals in the Middle Ages." Abstracts are invited. Address to Joan Esch, Art Dept., Mount Holyoke College, South Hadley, Mass. 01075.

Japan Foundation Programs

A Fellowship Program and an Institutional Project Support Program are available for 1977-78. For further information: The Japan Foundation, Suite 430, Watergate Office Building, 600 New Hampshire Ave., N.W., Washington, D.C. 20037.

Tamarind Technical Papers

Beginning with its Winter 1976-77 issue, *Tamarind Technical Papers* will include a column of short items, suggestions from readers, reports on new materials, answers to questions, etc. Full-length articles as well as items for publication in the new column are welcome. Payment is in copies of the *Papers* (4 for articles, 2 for items). Address: Clinton Adams, Director, Tamarind Institute, 108 Cornell Ave. S.E., Albuquerque, N.M. 87106.

Income under \$8,000?

We have received several notices from the Internal Revenue Service stating that "earned income credit can put money in your pocket." The notices go on to say: "If you had less than \$8,000 in income in 1976, and meet certain other requirements, you may qualify. To find out, contact the IRS." We don't know what it all means, but we do know that many CAA members had incomes under \$8,000.

American Antiquarian Society Fellowships

Two categories of fellowships are available to enable scholars to use the research facilities of the Society. NEH fellowships, up to \$15,000, provide for nine to twelve months' residence at the Society and are not available to degree candidates. Fred Harris Daniels fellowships provide for up to \$1,800 for one to three months and are open to those working on doctoral dissertations. For application forms: Director, American Antiquarian Society, 185 Salisbury Street, Worcester, Mass. 01609. *Application deadline Feb. 1.*

Humanities Fellowships at Columbia

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows for 1977-1978. New fellows must have received the Ph.D. between Jan. 1, 1975 and July 1, 1977. Stipend \$12,000; one half for independent research and one half for interdepartmental teaching, with modest additional grants. Apply: Director, Room 803, International Affairs Building, Columbia University, N.Y.C. 10027.

Fellowships for Venetian Research

The Gladys Kriebel Delmas Foundation announces a program of predoctoral and postdoctoral fellowships for research in Venice. Applicants must be U.S. citizens and have some experience in advanced independent research. Individual award maximum \$10,000; small grants to complete comprehensive studies having a Venetian component also available. Additional funds for aid in publication of selected studies resulting from research made possible by these grants. For information: The Gladys Kriebel Delmas Foundation, 20 Broad Street, N.Y.C. 10005. *Application deadline Jan. 15.*

Reports on Teaching

Way back last winter we ran an announcement in the *Art Journal* about a program of undergraduate teaching recognition sponsored by *Change Magazine* and supported by a grant from the Fund for the Improvement of Postsecondary Education. Being sought were descriptions of innovative programs in art and art history, to be evaluated by a committee of the CAA for publication. Response to date has been weak (a "distinction" we share with most other humanistic disciplines), but the project is still very much alive. For full details, see *Art Journal*, Winter 1975/76, p. 140.

NEH Summer Seminars

The National Endowment for the Humanities will offer approximately 75 eight-week seminars in various humanistic disciplines during the summer of 1977. Each seminar is open to twelve college teachers. Stipend \$2,000 for two months, plus housing and travel allowance. Detailed information available early in December from Division of Fellowships, NEH, 806 15th Street, N.W., Washington, D.C. 20560. *Application deadline March 15.*

Photographic Index to

Jewish Monuments

Several scholars are interested in compiling a photographic index to Jewish monuments in Central Europe, now in danger of total disappearance for reasons that should be obvious. An organizational meeting will be held during the CAA annual conference in Los Angeles. If interested, contact Philipp Fehl, University of Illinois, Champaign, or Carol H. Krinsky, New York University.

We'll Sign

The Whitney Museum of American Art offers a \$5.00 artists pass which entitles the holder to unlimited admissions for one year. Artists must have their applications countersigned by a professional organization to which they belong. We don't know how widespread this practice is, but we'll be glad to sign for any CAA member. Our Business Manager, Minerva Navarrete, is even a notary public.

International Award in Art History

The International Confederation of Art Dealers (C.I.N.O.A.) has established an annual award to encourage the study of the history of art in countries in which it is represented. The award, which is intended to assist in the publication of a thesis of university level or comparable importance, includes a grant of \$5,000. For information: Gerald G. Stiebel, Cino Award, 32 East 57 Street, N.Y.C. 10022.

Symposium on Victorian Furniture

To be held in Philadelphia, Oct. 26-29, 1978, under the sponsorship of the Victorian Society in America and the Decorative Arts Chapter of SAH. The program committee would like to hear from those at work on any aspect of Victorian furniture, including manufacturers, style, use, regional characteristics, or any other facet. Contact Kenneth Ames, Winterthur Museum, Winterthur, Del. 19375.

Huntington Library Procedures

Karen Weitze kindly alerted us to the fact that The Huntington Library is concerned that CAA members planning to attend the annual meeting in Los Angeles might wish to use their facilities without proper advance preparation. Any doctoral candidate will need two letters of recommendation evaluated by the Huntington before a reader's card can be issued. For complete information on the Library's requirements and resources, write for *Readers' Guide to the Huntington Library* (San Marino, Calif. 91108).

Job-Hunting Costs Deductible

Those seeking a new position in a field in which they are presently employed may now claim job-hunting costs as a tax deduction, regardless of whether or not they actually get the job. Formerly, IRS said it was necessary to get the new position in order to claim the deduction. Applicant Registration Cards, to be filled out at the Candidates Center, will serve as our record of those seeking employment in Los Angeles.

all you ever really wanted to know about CAA members that we weren't afraid to ask

The 1976 statistical surveys—those irritating yellow forms—have come in, been counted, and some attempt has been made to make sense of them. We received a 76% reply to our survey, which our Madison Avenue neighbors tell us is sensational. Our sincere thanks to everyone who cooperated.

Composite. 49.5% of CAA members are male, 50.5% female. Art historians comprise 60% of the membership, artists 40%. We're relatively young: 38% under 30, 31% aged 31-40, 17% aged 41-50, 9% aged 51-60 and 3% aged 61 or over. And not only the Establishment but also most of the rest of us are from the East: 45% Northeast, 11% Southeast, 28% Midwest and 13% West.

Employment status. 51% of members are employed full time, 23% part time and 19% are unemployed (this last figure includes students, who comprise 33% of the membership). 3640 of those who replied are employed in academic institutions. Their rank breakdown is as follows: 20% graduate assistant, 28% instructor, 22% assistant professor, 11% associate professor, 11% full professor and 7% chair or dean. 446 are employed in museums: 36% at a rank below full curator, 30% as full curators and 34% as museum directors or administrators.

And now for the nitty gritty: 36% earn (or don't earn) less than \$6,000, 12% earn \$6,000-\$9,999, 29% earn \$10,000-\$14,999, 13% earn \$15,000-\$19,999 and 11% earn \$20,000 or more.

Areas of Specialization. We assume that everyone else is as dizzy as we are from looking at numbers in paragraph form so we'll try this as a list:

ART HISTORIANS	
19 & 20 C. European	568
Renaissance	475
E. Christian & Medieval	421
American	302
Baroque	242
Architectural History	162
Ancient & Classical	159
East Asian	101
Prints & Drawings	68
Primitive	50
Pre-Columbian	41
Photography & Film	33
Islamic	19
ARTISTS	
Painting	779
Sculpture	291
Printmaking	252
Drawing	138
Photography	108
Ceramics	106
Graphic Design	30
Film/Video	29
Jewelry/Metalsmithing	27
Weaving/Textile Design	23
3-D Design	12
ART & SLIDE LIBRARIANS	119
CURATORS & CONSERVATORS	68
ART EDUCATORS	68

Art Historians. Of the 2632 art historians replying, 61% are female and 39% male. The highest degrees earned: bachelors 17%, masters 50%, doctorate 34%. Of those with earned doctorates, 55% are male and 45% female.

The following information is given for those with earned doctorates only, since that is the terminal degree in the field:

Employment. 84% of those with earned doctorates are employed full time, 8% part time and 6% are unemployed. For males the breakdown is 92% full time, 4% part time and 4% unemployed. For females it's 75% full time, 14% part time and 11% unemployed. It probably comes as no surprise that only 52% of the positions held are tenured. 63% of males and 38% of females hold tenured positions.

Age. Female art historians are younger than males. The median age for females is 31-40, for males it's 41-50. Sorry, but our computer dating service does not allow for a more detailed breakdown.

Salaries. The median salary for females is \$10,000-\$14,999, for males it's \$15,000-\$19,999. However, more than half the female Ph.D.s were earned since 1970; almost half the male Ph.D.s were earned before 1966.

Artists. Of the 1192 artists replying, 47% are female and 53% male. Only 18% had not earned at least a masters degree, which is the terminal degree in the field. *Figures given below are for those with earned masters degrees:*

Employment. Only 58% of those with earned masters degrees are employed full time, 24% are employed part time and 18% are unemployed. For males the breakdown is 62% full time, 21% part time and 11% unemployed; for females it's 50% full time, 30% part time and 20% unemployed. Only 28% of all artist positions are tenured. Tenured positions are held by 30% of the males and 22% of the females.

Age. Artists are younger, and female artists are younger still. 45% of artist members are under 30 and only 18% are over 40. 45% of male artists and 50% of female artists are under 30.

Salaries. Artists are also poorer. The median salary for all artists is in the \$10,000-\$14,999 range, but just barely. Male artists are more solidly within that range; for female artists the median is \$6,000-\$9,999. There is not the same discrepancy between males and females as to when degrees were earned as there is for art historians. 61% of all artist members earned their degrees since 1970; that percentage is the same for men and women.

Location. We ran a correlation of regions and salaries through the computer just to see if anything would happen. Not much did. For every salary range except one, regional percentages were within one

or two points of that region's percentage in the CAA pool (*i.e.*, the Northeast, which comprises 45% of the pool, comprises 45% of those earning below \$6,000, 44% of those earning \$6,000-\$9,999, etc.). The one exception is the top range, \$20,000 and over, where the Northeast is 8% above its level in the pool, the West 2% above, the Midwest 6% below and the Southeast 4% below.

That may not be "everything," but it's a good deal more than we knew before. All the above raises a great many questions. What are the causes and what is the proper response to the discrepancy between men and women in employment rate, salary and tenure? What are the responsibilities of institutions training artists and art historians in the face of a job market that can't absorb them? Can the CAA retain its character as a learned society devoted to standards of excellence while meeting the pressing professional needs of its primarily youthful constituency? Clearly, there is room for much subsequent study. *The Joy of the CAA*, anyone?

R.R.W. ■

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional (sale of libraries, summer rental or exchange of homes, etc.) nature. The charge is 50c 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 Feb. 15.

RENT-A-MENTOR. Make your students' group trip to New York really meaningful. Individualized tours of museums, architecture, SOHO and uptown galleries. Rent-a-mentor, 163 W. 88 St., N.Y.C. 10024, (212) 595-4295.

ARCHAEOLOGICAL / ARCHITECTURAL SLIDES. Am photographing such sites in Naples area March 1977 (Pompeii, Paestum, Pozzuoli, Cuma, Velia, etc.). State your custom needs. Can supply originals or first generation copies color slides. Harvey Mortimer, 109 Alexander Ave., Upper Montclair, N.J. 07043. Phone (201) 744-1049.

"Everyone is tearing their hair out but unfortunately tearing your hair out doesn't get the microphones to work."—An audio technician during the first Ford-Carter television debate.

"That man knows too much about the Vikings to start rocking the boat."—A comment on the appointment of David Wilson as director of the British Museum.

people and programs

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 February 1, 1977.

SPECIAL EVENTS

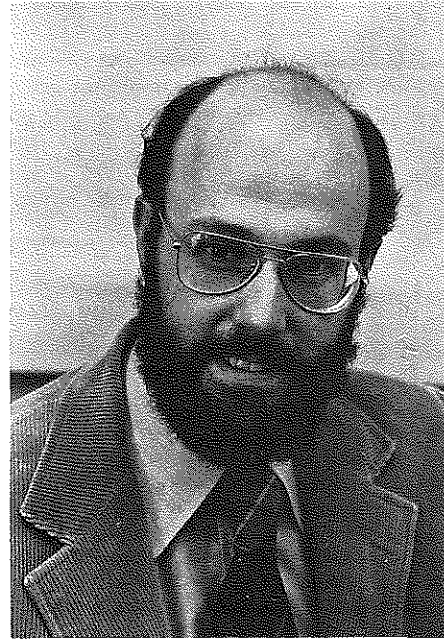
In conjunction with an exhibition of Murillo drawings, Princeton has scheduled an afternoon symposium on *Spanish Baroque Drawings* to be held on Sunday, December 12th. Principal speakers will be Alfonso E. Pérez Sánchez, Subdirector of the Prado, Priscilla Muller, Hispanic Society of America, and Jonathan Brown, Institute of Fine Arts and director of the Murillo exhibition, which will open the previous evening. Those wishing to attend should contact the Art Museum at Princeton for further information. There will be no charge, and there will be a private viewing of the show following the symposium.

The University of Iowa has organized a symposium on *Ancient Mosaics*, scheduled for November 19th and 20th, in conjunction with the exhibition *Tunisian Mosaics: Carthage and the Roman Era*. The opening address will be given by Professor Henri Stern, C.N.R.S., and sessions will be conducted by Margaret Alexander of Iowa and Irving Lavin of Princeton. Papers will be delivered by: Noel Duval, Paris-Sorbonne; Elizabeth Rosenbaum-Alfoldi, Toronto; Katherine Dunbabin, Michigan; Victorine Clairmont von Gonzenbach, Princeton; John R. Clark, Yale; and Marie Spiro, Maryland. Other participants will include Ernst Kitzinger and David Parish. The exhibition, which was prepared by the National Institute of Art and Archeology of Tunisia and is circulated by the Smithsonian, will remain in Iowa through Dec. 19th.

TEACHING

Moore College of Art recently appointed a new president, its third: **Herbert J. Burgart**. Dr. Burgart, who was educated at California State University at Long Beach and Pennsylvania State University, was dean of the school of the arts at Virginia Commonwealth University from 1966 to the present. A productive artist, Burgart is also author of *Creative Art: The Child and the School*. Another new face at Moore this year belongs to **Gabriele Windeck**, who has joined the interior design department.

Important additions to the department at the University of Virginia have been made this year, chief among them being the appointments of **Donald Posner** as William Kenan Professor of Art History and **Jonathan Best** (Ph.D. Harvard) to teach Far Eastern Art. Best's appointment is Virginia's first venture beyond the confines of Western Europe and Posner's fills a newly established chair.



Herbert Kessler
The Johns Hopkins University

Herbert L. Kessler is the new department chairman at Johns Hopkins, replacing **Egon Verheyen**, who remains on the Baltimore faculty as a professor. **Russell Sale** has been appointed Mellon Scholar for three years. Assisted by an NEA grant, **Sandra Hindman** has begun work on the department's 1977 symposium and exhibition scheduled for next fall on the theme *100 Years of Illustrated Book Production, ca. 1420-1520*. **James D. Farquhar** of the University of Maryland is co-organizer of the projects.

New at SUNY Buffalo are **Grace Vlam** (Ph.D. Michigan), who will temporarily replace **Harry Rand** while he enjoys his Mellon Post-Doctoral grant at CUNY, and **Dawn Donaldson** (M.A. American University), who has been appointed curator of the slide collection. **Donald Robertson** has resumed the reins of chairman after his sabbatical, and **Charles H. Carman** has succeeded **Dorothy Glass** as vice-chairman for art history.

Irene Winter (Queens College) and **Michael Meister** (Texas, Austin) have joined the faculty at the University of Pennsylvania to teach ancient art and Indian art, respectively. Acting chairman of the Pennsylvania department this year is **Paul F. Watson**.

At the University of North Carolina, Chapel Hill, new faculty appointments are **Michael A. Cindric** (MFA Alfred) in ceramic sculpture and **Mary A. Dean** (doctoral candidate Berkeley) in art history. New sculpture studios are currently under construction. The department's newest publication is **Jaroslav T. Folda's** *Crusader Manuscript Illumination at Saint-Jean d'Arc 1275-1291*, just out from Princeton University Press.

New instructors at the Carpenter Center, Harvard's studio facility, are **Nick Browne**, film; **William Curtis**, visual environment; **Ben Lifson**, photography; **Michael Mazur**, monotype; **Mary Beams Phillips**, film animation; **Bill Rothman**, film; and **Ted Spagna**, filmmaking.

Faculty appointments in the department at the University of California, Santa Barbara, include two in art history: **Burr Wallen** (Ph.D. NYU-IFA) in Northern Renaissance and **Fikret Yegül** (Ph.D. Harvard) in Roman art and architecture. Summer activities of the regular studio faculty included **Conway Pierson's** visit to Japan for the opening of his exhibition in Kagoshima and **Gary Brown's** residency at New Harmony, Indiana, in conjunction with his one-artist show there.

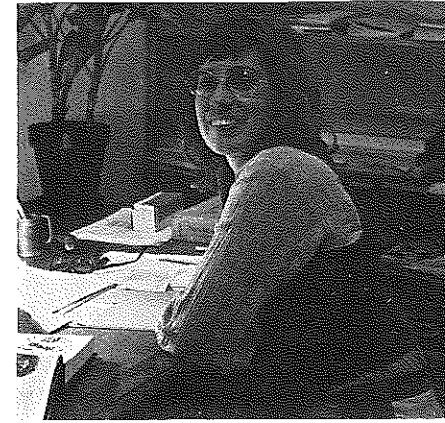
Former CAA President **S. Lane Faison, Jr.**, has retired as director of the Williams College Museum of Art, but will continue to teach in the graduate program. The new director of the college museum is **Franklin W. Robinson**. Williams has initiated a new artist-in-residence program, which began with **Jim Dine** this October. Dine worked on campus, making prints, and held an exhibition at the Williams Museum, with the show traveling on to the Hayden Gallery at M.I.T. and the Israel Museum in Jerusalem. **Lauren Ewing** had a one-artist show at Artists' Space in New York, and last year saw publication of **E. J. Johnson's** monograph, *S. Andrea in Mantua-The Building History*, by the Pennsylvania State University Press. New faculty at Williams include **Patricia Krouse**, **Kathleen Foster** and **Sheila Somers Rinehart**.

New at Emory University this fall is **Linda Hyman** (doctoral candidate CUNY), who will be responsible for courses in American art for students in the department and in the interdisciplinary Institute of Liberal Arts. At Wright State University, **Martha Dunkleman** has been appointed to teach Renaissance art history.

Brown University's **Ed Koren** has just had his *New Yorker* cartoons published by Pantheon under the title *Do You Want To Talk About It?*, and a show of his drawings was mounted at the Terry Dintenfass Gallery in New York. **Marvin Brown's** drawings have gone even farther afield—to a one-man winter and spring show at the Victorian College of the Arts in Melbourne, Australia. Acting chairman of the Brown department this year is **William Jordy**. **Kermit Champa**, modern art, is enjoying a Guggenheim.

At Harvard, **Robert Bergman** (Ph.D. Princeton) has been appointed to fill the western medieval vacancy created by the departure of **Henry Maguire**, who will join the research staff at Dumbarton Oaks this winter. **Pramod Chandra** will be the first George P. Bickford Visiting Professor this spring, the fruits of a fund established to ultimately provide an endowed professorship in Indian, Central Asian, and South Asian art.

/people and programs



Sara Lynn Henry, Drew University

Drew University has appointed an art historian and an artist to its faculty. **Sara Lynn Henry** (doctoral candidate Berkeley), a Klee specialist, has taught previously at Carnegie-Mellon, Ohio State, and Goucher. **Livio M. Saganic** (M.F.A. Yale), is a printmaker, painter, and sculptor.

Charles E. Cohen (Ph.D. Harvard) has been appointed department chairman at the University of Chicago, where **Robert C. Peters** (MFA Santa Barbara) has joined the studio faculty at the Midway Studios.

The College of the San Francisco Art Institute this fall announced several new appointments to its faculty: painter **Robert Colescott**; painter/sculptor **Robert Hudson**; filmmaker **George Landow**; film historian, **Edith Kramer**; photographer **Marilyn Laatsch**; painter **Judith Linhares**; photographer **Reagan Louie**; art historian and critic **Nicholas Pogany**; and painter/sculptor **Nancy Rubin**. Critic **Jan Butterfield** will be coordinator for the visiting artists and extension programs at the Institute.

Joining the faculty at the University of Miami, Coral Gables, is **David John Vertacnik** (MFA Alfred), who will teach ceramics. At Augusta College, Georgia, **Richard Frank** will be teaching painting. Incidentally, Augusta College held its Second Annual Invitational, featuring prominent artists of the Southeast, most of them faculty in the region.

During the late spring Bennington formally opened its new arts palace (apparently known as VAPA, for Visual and Performing Arts Center), officially named after **Paul Feeley**, painter and chairman of Bennington's art department for more than twenty years. The events of the three-day dedication were treated with more than the usual fanfare due to the presence on campus of a devoted former summer student: **Betty Ford**. Faculty artist **Richard Haas** had one-artist show during the year at Delahunty Gallery, Dallas, and Marion Locks Gallery, Philadelphia. Painter **Pat Adams** has received an NEA grant for the current year.

NEW ACTIVITIES

M.I.T.'s new doctoral program in history, theory, and criticism has begun its second year with twelve candidates selected from sixty applicants. Unique features of the program, housed in the department of architecture, include the possibility of cross-registration at both Harvard and Wellesley. Emphasis is on studies in 19th and 20th century art and architectural history and theory, as well as the history of urban planning. The department also comprises programs in film, photography, environmental design, visual design and environmental art. Entering candidates are expected to hold an MA or its equivalent in advanced standing. For further information, contact either **Stanford Anderson** or **Wayne Andersen**, Department of Architecture, M.I.T., Cambridge, Mass. 02139.

Another program just entering its second year is the **Rutgers NCAS-Newark Museum Training Program**, currently funded with the aid of the NEA. The two-year program, designed to provide training in museum work as well as to suggest professional possibilities in other career areas, may be included in work for a B.A. or may be taken as a post-graduate program culminating in a certificate. Further information may be obtained from **Hildreth York**, Art Dept., Rutgers (Newark College of Arts and Sciences), Newark, N.J. 07102, or **Sally Townsend**, The Newark Museum, 49 Washington St., Newark, N.J. 07102.

An "Art Education Curriculum Center" is being established at the **University of Georgia** to honor Professor **Frank Wachowiak**, who has retired as acting head of the art education department. Anyone desiring to contribute to the Center is requested to mail art education books, curriculum guides, and periodicals to: The Wachowiak Curriculum Center, attention of **W. Robert Nix**, Visual Arts Building, University of Georgia, Athens, Ga. 30602.

PRESERVATION NOTES

Urban art institutions often face special problems that don't afflict their country cousins. One of these has been the frequently antithetical needs of expansion and aesthetic presentation. Earlier this year, the **Pennsylvania Academy** reopened its gorgeously restored **Furness** building.

Then **St. Louis University's** art department acquired the 1890 Cupples Mansion, a handsome Richardsonian granite building designed by **Thomas Annan** (see *Art Journal*, Spring 1974), which it has now fully restored and opened for a variety of uses. The rooms on the first and second floors, decorated with fine wood paneling and carving and wrought iron, are being furnished with period furniture and hung with older works from the University collection. These rooms are frequently used for university receptions and

community affairs, especially chamber music concerts in the acoustically perfect hallway. Art department offices are located on the third floor, thus assuring a certain amount of casual museum use. The large basement area has been transformed into modern galleries, which are used for temporary exhibitions as well as display of the university's more modern collections and two permanent installations of its extensive pre-Columbian, African and Spanish colonial sculpture holdings. As **M. B. McNamee**, director of Cupples House, has written: "a fine old historic mansion has been saved from the headache ball, and St. Louis University and the community at large have gained an impressive art center that is becoming more and more active."

The latest in this expansion-through-preservation solution is a recent announcement by the **Rhode Island School of Design** that it has acquired an historic 1848 waterfront warehouse in Providence. The brick structure, with Greek Revival details, will be renovated to house the school's division of architectural studies. Although the renovation is expected to cost something in excess of \$1 million (\$100,000 of which has already come in the form of a grant from the Kresge Foundation), the school expects that the additional space will be acquired at about one-third of the cost of new construction.

MUSEUM STAFF NOTES

The Yale Center for British Art and British Studies, scheduled to open this spring, has announced two major curatorial appointments: **Malcolm Cormack** as curator of paintings and **Andrew Wilton** as curator of prints and drawings. Both scholars have been lured to New Haven from England and are already in New Haven preparing the Center for its public debut. Cormack, a graduate of the Courtauld and of Cambridge University, has served as a keeper of paintings and drawings at the Fitzwilliam Museum, University of Cambridge, for the past fourteen years, except for a brief leave to Brown University and the Museum of Art, Rhode Island School of Design in 1971. As head of the painting department, he will supervise the installation and cataloguing of the center's permanent collection in addition to developing a program of scholarly exhibitions on British art and history. Also a graduate of the University of Cambridge, Wilton comes to Yale following nine years as a keeper of prints and drawings at the British Museum. He is particularly noted for his publications on Turner and Blake. In addition to cataloguing the center's prints and drawings collection, he will be responsible for establishing a graphics reading room and for organizing about four special exhibitions a year. The director of the center is **Edmund Pillsbury**, appointed last year.

Continued on p. 8, col. 1

/people and programs

Arthur Blumenthal (doctoral candidate NYU-IFA) has been appointed curator of art at the Dartmouth College Galleries and Collections. He comes to Hanover following six years as curator of the University of Wisconsin's Elvehjem Art Center. His curatorial duties will parallel those of **Tamara Northern**, curator of anthropology for the College Museum, both of whom assist director **Jan van der Marck**.

The new curator of collections at the University Art Museum, Berkeley, is **Mark Rosenthal**, who was formerly associate curator at the Wadsworth Atheneum, Hartford. A specialist in 19th and 20th century art, as well as art of the Italian Renaissance, Rosenthal is a doctoral candidate from the University of Iowa. Another new face at Berkeley belongs to **Gretchen Taylor Glicksman**, who became registrar in August. Ms Glicksman most recently served as treasurer of the board of directors of the Los Angeles Institute of Contemporary Art.

From Cornell's Johnson Museum comes news of the appointment of **Robert C. Hobbs** as adjunct curator of contemporary art. In addition to working on the museum's permanent collection catalogue and organizing exhibitions, he will be teaching in the art history department.

Richard Wickstrom has joined the art department of New Mexico State University as curator of the University Art Gallery. A graduate of Grinnell and the University of Iowa, Wickstrom formerly served as associate curator of prints and photography at the Iowa University Museum. Meanwhile, at the Iowa Museum, **Joann Moser** has been appointed curator of collections. A specialist in modern art and the history of printmaking, Moser is a recent Wisconsin Ph.D. and organizer of an Atelier 17 retrospective currently installed at the Elvehjem Art Center. Other recent appointments at Iowa are **Hugo Ruiz-Avila** as registrar and **Antonia Hamilton** as program coordinator.

Even though the new University of Kentucky museum, scheduled to open in 1978, is not yet under construction, director **Priscilla Colt** has been joined by **Lynn Stowell** as administrative secretary and **Jacqueline Gordon** as registrar. Ms Stowell comes from the Smart Gallery at the University of Chicago, while Ms Gordon most recently served as slide librarian at the University of Illinois.

Bruce W. Chambers has been appointed assistant director for curatorial services at the Memorial Art Gallery, University of Rochester, succeeding **Robert Henning**, who has become curator of the Museum of Fine Arts, Springfield, Mass. Most recently on the faculty of Emory University, Chambers is also a graduate of the museum administration course taught at the Memorial Art Gallery by its late director, **Harris K. Prior**.

This coming June, **George Heard Hamilton**, director of the Sterling and Francine Clark Art Institute in Williamstown for eleven years, will retire. Hamilton, who taught in the Yale

department for many years before going to Williamstown's new museum, was awarded the Wilbur L. Cross Medal earlier this year for "outstanding achievement." The honor was conferred at the Yale commencement.

Bonny Saulnier has been appointed staff assistant/curator at the Rose Art Museum of Brandeis University. A Brandeis graduate (MA U. Mass.), Saulnier will assist director **Carl Belz** in all aspects of museum operation. One of her first duties was to catalogue the museum's Oceanic art collection, which will be published this fall. This spring the museum mounted a retrospective of the work of **Mitchell Siporin**, founder of the Brandeis fine arts department. The show and its catalogue became memorials when the artist died tragically in the middle of June.

As museums all over the world have increasingly become the repositories and collectors of photographs, the problems of negative and print conservation have become increasingly evident. Last year a conservation laboratory expressly for the conservation of photographs was opened by the **International Museum of Photography** at George Eastman House, Rochester, the institution above all others suited to develop and refine the needed techniques. As it enters its second year, the new lab's services and advice should be of significant value to its sister institutions.

E.S.R. ■

publications

Artists in Schools: Like a humming in the air, Bennett Schiff. Report on artists-in-schools projects operating in Alabama, Minnesota, Wyoming, California, Nebraska and Rhode Island during the 1971-72 school year. Program Information/Mail Stop 550, NEA, Washington, D.C. 20506. Free.

Artists in the Classroom, Connecticut Commission on the Arts. A "how-to" book on the artists-in-schools program. CCA, 340 Capitol Avenue, Hartford, Conn. 06106. Free.

A Guide to Career Alternatives for Academics, Ana L. Zambrano and Alan D. Entine. Change Magazine Press, NBW Tower, New Rochelle, N.Y. 10901. Single copies \$1.95; ten or more copies \$1.50 each.

Improving College Teaching: An Annotated Bibliography. Robert Webber and the Staff of Change Magazine. Same address as above. Single copies 50c, ten or more copies 25c each.

Profile, The Alvarado School Art Workshop, National Endowment for the Arts. Report on a visual arts and crafts program in San Francisco. Education Program/Mail Stop 608, NEA, Washington, D.C. 20506. Free.

What Makes a Good Proposal?, F. Lee Jacquette and Barbara L. Jacquette. The Foundation Center, 888 Seventh Avenue, New York, N. Y. 10019. One to five copies free, for six or more request price.

What Will a Foundation Look for When You Submit a Grant Proposal?, Robert A. Mayer. Address and price same as above. ■

grants and awards



Lloyd Goodrich

Art Dealers Association of America

The 1977 ADAA Award for Excellence in Art History will go to Lloyd Goodrich, Director Emeritus of the Whitney Museum of American Art and distinguished scholar and author whose publications have included works on Eakins, Homer, Weber, Sloan, Ryder, Kuniyoshi, O'Keeffe, Hopper, Marsh and Raphael Soyer. The award, consisting of a grant of \$3,000 and a bronze replica of an iron stabile by Calder, will be presented on April 6.

Radcliffe Institute

A fellowship program that provides full-time appointments to women to pursue independent projects as members of an interdisciplinary community of scholars and artists. Most appointments are for one year and require residence in the Greater Boston area during the term of the fellowship. Maximum stipend \$12,000. Among recipients for 1976-77: Susan H. Bush, *Perspectives in Chinese Painting: Ku-K'ai-chin and Kuo Hsi*; Mary Mothersill, Barnard College, *Development of a general aesthetic theory*; Nancy Patterson Sevcenko, *Cycles of the life of St. Nicholas in Byzantine art*.

Ford Foundation Individual Grants

Grants in the field of programmatic concern of the Foundation intended to assist the recipients to achieve a specific objective. Among the 427 recent recipients: Linda C. Coe, formerly National Endowment for the Arts, *A study of policy and financing in the area of the arts and education*; Joan H. Simmons, formerly N.Y. State Office of Education, *A study of policy and financing in the area of the arts and education*; Achilles Droungas, painter and graphic artist, *To study graphic arts techniques in the U.S. and to observe the way in which graphic arts workshops in the U.S. are organized*. ■

making do

Joan Rubin

114 Mercer Street
New York, N.Y. 10012

B.F.A., Massachusetts College of Fine Arts, 1972

M.F.A., New York University, 1974

Ph.D. Candidate, New York University

Present Occupation: WAITRESS

ANIMAL ATTENDANT

CLERK TYPIST

Four years ago I left Boston in a U-Haul crammed tight with studio supplies, second-hand furniture and ten-foot paintings. I felt like Magneto Woman with super-charged iron filings in my teeth that could send out sonar pulses. In just weeks I had found a super loft, a job in a top 57th Street Gallery.

It became commonplace to meet and mingle in fashionable society with art-world biggies. I had never imagined how easy it would be, how accessible these people could be. In this atmosphere anything might happen! I learned, however, that in this fashionable, ego-charged environment one can lose sight of a crucial fact: there are hundreds of "us" at those parties, openings and lofts. New York is gutted with self-appointed geniuses on every level and each means to leave a mark. Most will go unnoticed. That terrified me and I withdrew abruptly into academia and hard, quiet studio work.

For me there was a gratification in academic excellence which I've found reinforcing and uncompromisingly fulfilling. Of course, I would teach, when the time came, but with the same energy and devotion that I keep for private work. No other scenario made sense. I felt that I had the advantage of knowing that every life, career, road is created anew. I still believe that.

The economics of my situation became something else. There is no money, really, in art research, nor is there patronage for the developing young artist. Grant money won't pay the rent for very long. There grows, then, an ingenuity about survival.

Two years ago I found myself with no loft, almost no money, worried sick about whether the fellowship and loan for my Ph.D. would ever materialize. I lived with a friend who was extremely kind about the space I occupied in his small apartment, in another friend's loft I painted large pictures and in still a third, works on paper.

I had to get my hands on money enough to strike out on my own again. That summer I found myself in the Hamptons pedaling around on my bike cleaning houses from six in the morning till six at night, washing up quickly in whichever house was last, and waiting on tables until dawn. During the course of the summer I accumulated enough to put together another loft and pay off some debts.

The money came through for my Ph.D., so that was covered but I still needed to find a job that would pay the rent and loft repairs and leave enough time to paint and study. I found a four-day-a-week job translating orders

for a therapeutic supplier. Still, not enough. So, I took a waitressing job three nights a week. The rent and repairs were taken care of but very little was left for personal supplies, books, studio gear and food. So I took a third job, working for an agency called "Animal Actors." Whenever there's a Broadway show with real animals in it, someone has to groom, feed, clean up after them and get them on and off stage on cue. That was me.

When I had spare time I interviewed other artists, wrote articles, maintained research on my doctoral study and painted for a future fall show that, sorrowfully, never materialized. I found commuting on subways, waiting in laundromats, check-out lines, grabbing quick bites perfect times for underscoring magazine articles and reading assignments. Lunch hours allowed just enough time to check out one or two gallery or museum shows.

There were evenings backstage at the Imperial theatre when it seemed I was living out a distorted design from an old myth. Holding a duck in my arms waiting for the cue I repeated again and again, in my brain, like some disturbed person . . .

Why should what is lovely

Fill the world with harness?

And the most deceived be

She who least suspects?

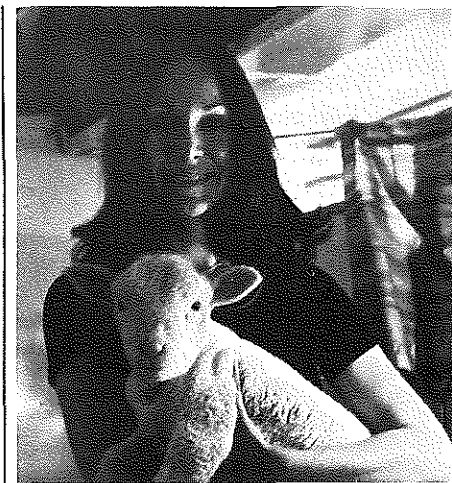
Leda and the swan . . . Joan and the duck. The duck and the lamb paid the groceries and some art supplies. The typing and waitressing paid the heavy-duty bills.

However difficult these survival stories are they are still within an individual's control and, therefore, are easier than hoping soon some unknown, outside force will release you with an opportunity to do something in your own field.

I especially remember an interview for a position in a Pennsylvania Medical School; the salary was \$15,000 a year. Dazzling, a fortune! The National Endowment for the Arts had funded this medical school to include humanities courses in its curriculum. They needed an art historian. I remember going to the hotel with a projector and slides to show them what I had in mind. They asked repeatedly, as though they hadn't seen it clearly on my resume, or heard my answer the first time, "Have you had any prior teaching experience?" "No, but, I've held grants, Yale fellowships, teaching fellowships, I've been awarded painting prizes. I have shown. I have worked. I have lived and experienced . . . I am qualified to fill this position. Look, at this . . . this presentation, it will take only twelve minutes out of our two hours together".

The presentation was a sample of the kind of lecture I would have given had I been offered the position. I had developed an idea about landscape from the Hudson River School to Earthworks. The idea had to do with space, environments, boundaries, notions and use of visual space and their continuance and linkage art-historically. Midway through the presentation I noticed one man tapping his foot . . . he can't be bored I thought, maybe he has to use the bathroom. He was bored, they were both bored.

When it was over I was asked: "How can you convince a medical student that he should



Joan Rubin, Artist

not spend two additional hours on the human liver rather than come to your lecture on landscape art?"

I was dumb. I had never imagined that anyone could possibly ask that kind of question. And I realized that I had taken for granted something that is not so, namely, that art is valued by all educated people. I had no answer for his question. I muttered something about one has to know such things if one is to live in a civilized society and I knew it was a weak reply. There is no reason why a medical student should spend two hours listening to my lecture and not spend the same two hours studying and dissecting a liver. But, I don't want to teach art in the kind of institution where I have to value art works over livers.

Much later . . . 3:30 in the morning, I was counting my tips. My station partner, and friend, remarked that I looked beat. I felt, I said, as though I had been hitting sand since 8:00 that morning . . . my cats hadn't been fed; I hadn't been to the laundromat in a month; I had forgotten whether I had put the check in the mail for the phone bill and I needed to shower desperately. Still, she said, we had a good night. How much did you clear? Almost forty, I replied. We both agreed it was, it was a good night. In less than five hours my alarm would go off and the whole Sisyphusian experience would begin again.

I'm aware that no one made me come to New York or graduate school at gunpoint. Everything I have done I would do again. It is sad, though, that those of us who are involved are individuals who must come to terms with the fulfillment of their goals apart from one another, competing against one another for a show and the few jobs that are available.

At times when I really need a lift I pull out some letters from a painting teacher and lifelong friend. One is a beauty for all of us who find ourselves losing spirit. It's Ryder's admonishment to his friends:

"Remember art is long, life is short, resist the imprecations of your friends to hurry."

Joan Rubin ■

Contributions to making do are welcome. Articles should fill about one page of newsletter space and should be accompanied by no more than two pictures. The pay is zilch, but it may help to get it off your chest . . . and it may help others.

comes the resolution...

The last meeting of the CAA Board of Directors was held on Saturday, October 16, at the Whitney Museum of American Art. Some highlights:

Professional Status for Slide Curators

The Board voted unanimously to endorse in principle the "Statement on Professional Status for Slide Curators of Fine Arts Collections" submitted by the Sub-Committee on Professionalism of the CAA Visual Resources Committee. The general thrust of the Statement is towards the professionalization of slide curators, with concomitant rewards.

Porter Prize Eligibility

The Arthur Kingsley Porter Prize was established in 1957 for the encouragement of young scholars of any nationality in art-historical studies. It is awarded annually for an article published in *The Art Bulletin*. In recent years there has been some consciousness-raising re the absolute virtue of youthfulness, on grounds that age limitations discriminate against late starters—whether they be women who were delayed by having families, men who were delayed for economic reasons, etc. Expressing its "intent that the award be made to scholars at the beginning of their careers," the Board revised the criteria of eligibility to the following: That the author, at the time the article is accepted for publication, either (1) be less than 35 years of age, or (2) have earned his or her doctorate less than 10 years previously. These criteria shall apply beginning with the award for 1976.

Annual Meeting Program Guidelines

On the theory that unchecked inertia is an inadequate principle by which to govern the growth and direction of annual meetings, the Board of Directors had, at its previous meeting on April 24, approved the appointment of a Committee charged with the task of proposing guidelines for future annual meeting programs. The Committee was duly established (Shirley Blum, Chair; George Sadek and Rose Weil) and guidelines were adopted at the October 16 meeting. Since, however, the guidelines are long and *newsletter* space is limited, and since the guidelines don't apply until the 1978 annual meeting, their publication is being postponed until the next issue.

CHARTER FLIGHTS CANCELLED

The CAA charter flights never got off the ground. The reason is simple: we needed to fill 173 seats on each flight. By the end of October we had received only a maximum of 41 deposits for any one of the flights offered and a total of 93 deposits for all three flights. Since the airlines require a substantial non-refundable deposit, we could not contract for any of the planes.

Group flights are being arranged from New York, Washington, Chicago and other major cities. Information will be sent directly to all members by our official travel agent, Conferences and Conventions Co.

Preservation Committee Established

With a general consensus that "we should have done this a long time ago," the Board voted unanimously to establish a CAA Preservation Committee to investigate and recommend and/or take appropriate actions on reports of pending destruction, defacement, etc. of works of art. The Committee is chaired by Shirley Blum; its members are Albert Elsen, Alfred Frazer, Philip Pearlstein and Jules Prown, with Gilbert Edelson (as CAA Honorary Counsel) and Irving Lavin (as Chairman of the Art Historians Committee) serving ex-officio.

Equal Pension Benefits Endorsed

Most colleges and universities use TIAA/CREF or other private insurance retirement plans that require equal contributions for men and for women but pay lower monthly benefits to women. A motion sponsored by the CAA Committee on the Status of Women in the Profession and the Women's Caucus for Art proposed that "the College Art Association record its disapproval of any discriminatory policy in pensions plans . . . that the CAA express its disapproval to the appropriate governmental agencies, the private insurance companies, and its own member institutions and that the CAA endorse actions of the Committee on the Status of Women and the Women's Caucus for Art designed to study this serious problem and work towards a more equitable plan for the large number of our members adversely affected by the present policy." The motion passed unanimously.

Committee To Explore Grievance Procedures

Another motion jointly sponsored by the Committee on the Status of Women in the WCA urged the establishment of "an *ad hoc* committee to explore the feasibility of a grievance procedure through which members may seek CAA investigation and possible action" in situations in which they believe that their rights may have been violated. The motion passed unanimously. The Committee is comprised of Marilyn Stokstad, Chair; Paul Brach, Alfred Frazer, Mary Garrard and Jules Prown, with Gilbert Edelson (as CAA Honorary Counsel) serving ex-officio. ■

visiting artists and scholars

Amherst College (all full academic year)

Lloyd Rutherford Craighill. East Asian art history.

Thomas J. Haxo. Sculpture and 3-D design.

Richard Yarde. Painting and drawing.

Bennington College

Carol Haerer. Drawing. Fall.

Patricia Krouse. Art history. Fall.

David Grahame Shane. Architecture. 1977-77.

Brown University (all full academic year)

Marjorie Balge. Modern art.

Cornelia McSheehy. Printmaking.

University of California, Santa Barbara

Guy Williams. Painting. Fall.

Jack Tworokov. Painting. Winter.

Cynthia Kastan. Printmaking. 1976-77.

Carol Law. Printmaking. 1976-77.

Boris Grunewald. Sculpture. 1976-77.

Harvard University

Shujiro Shimada. Emeritus, Princeton. Painting of the T'ang period. Fall.

Ulku Bates. Hunter College. Ottoman art and architecture. Fall.

Pramod Chandra. University of Chicago. Indian art and architecture. Spring.

Eva Baer. Tel Aviv University. Islamic metalwork. Spring.

Edna R. Russman. Boston Museum. Egyptian sculpture. Spring.

National Gallery of Art, Washington

Wolfgang Lotz. Bibliotheca Hertziana, Rome.

Samuel H. Kress Professor, Oct.-Jan.

Ludwig Heinrich Heydenreich. Emeritus, Central Institute for Art History, Munich.

Samuel H. Kress Professor, Feb.-May.

New Mexico State University

Peter Voris. Sculpture. 1976-77.

University of Oregon, Eugene

J. Leroy Davidson, Emeritus, UCLA. Visiting Distinguished Maude I. Kerns Professor, Fall.

University of Pennsylvania

Lawrence Gowing. Slade School of Art. Adjunct professor. Spring.

Williams College

Creighton Gilbert. Queens College. Distinguished Visiting Clark Professor. Fall.

John Rosenfield. Harvard. Clark Professor. Winter.

George Heard Hamilton. Clark Art Institute. Clark Professor. Spring.

Regina Comwell. Clark Lecturer. January.

Robert Morris. Visiting artist. January.

Wright State University

Nina Yankowitz. Drawing. Fall quarter.

Jane Kaufman. Drawing. Fall quarter.

Sara Canright. Painting. Fall quarter.

Larry Bell. Sculpture. Spring quarter.

Athena Tacha. Printmaking. Spring quarter.

Michele Stuart. Printmaking. Spring quarter.

Peter Gorfaine. Printmaking. Spring quarter. ■

letters

PLACEMENT STANDARDS PROPOSED

To the Editor:

For some years, I have not had the opportunity to participate in College Art Association conferences, but have heard the recounting of "stories" about the scrambling for jobs and the bewildering interviews. Yet there was never anything but a positive reference toward the official "program" of the conference. The systematic and reliable availability of the listings of both jobs and job seekers has time and again reassured our notions about the College Art Association and its valuable service through which it is possible for both employees and employers to meet.

During last Fall we discovered that we were going to need at least one, maybe two replacements in our Art Department at Moorhead State University. We sent our vacancy notice to the CAA. From approximately 200 applications over 60 indicated their plans to go to Chicago in February. We set up a schedule from 8:00-12:00, 1:00-5:00, and 6:00-10:00 for almost three days. We assigned dates and exact 30-minute periods for each of those who, according to their resumes and other credentials, seemed to have the required qualifications. We then notified the 60 candidates about their appointments.

Arriving at the Chicago Hilton, we immediately noticed a rather uneasy, yet optimistic, atmosphere of anticipation. As we walked through the corridors, we also wondered if we were the only ones who were going to approach the task of hiring in any kind of organized manner. We posted the schedule on our door and loaded our carousals with 20 to 30 already-received slides per candidate. We prepared for eight candidates for each 4-hour session. During each interview, we viewed the slides, asking and answering questions. We spent close to 30 hours attempting to listen, take notes, and ask pertinent, supplementary questions.

In the meantime, we had an opportunity to acquire some idea of how others managed the interview process. We noticed the spirit of the young and old participants declining as the days and hours went by. We found ourselves also more and more depressed as we realized how many well-qualified individuals were grasping for so few positions, and how most of the other colleges and universities were attempting to make the selection. We saw long lines in front of doors, rows of people trying to get to a couple of individuals sitting by a table in a big room and holding up slide sheets to the dim lights of chandeliers. We saw others viewing slides against the lights of lobbies and in the bars in a "most informal atmosphere." The job seekers were eager to "offer the chance" to be judged on preparation and attitude just about under any imaginable condition. I have seen a group of about 30 people in a big room where university officials replied to a pertinent question asked by one of the interviewees with, "I don't have to sell The University of . . ." During an elevator ride,

an "elder statesman" of a university art department offered me off-the-cuff information about graduates or former colleagues. The result of overall impressions was devastating. I could only feel depressed to imagine being a candidate this year.

Returning home, we felt not only physically tired but also profoundly disappointed that under the sponsorship of an organization dedicated to high academic attainment such abuse of professional dignity and fair hiring could take place. We also realized that we should have had our own schedule reduced to about half in order to keep ourselves sufficiently alert and more able to retain details of the interviews.

Reflecting back to these experiences, in my opinion, it would be the obligation of the College Art Association, under whose umbrella all this has taken place, to set *minimum standards* of interviewing procedures which all institutions and individuals must practice in order to be permitted to conduct their interviews during the conference. Failure to observe these conditions should result in a published censuring of the institution's conduct and denying them use of and any further information regarding position and candidate listings for at least the following three years.

Among the standards, I suggest that the schedule of interview appointments should be posted on the door of the room where they take place. If possible, extra time slots should be indicated and made available to additional candidates. No interview should last less than 30 minutes. All available slides should be properly projected in an adequately darkened room for viewing with the candidate. All interviews with candidates should be followed up by a written notification to the candidate regarding the position as soon as a decision has been made. All job announcements should specifically state the criteria for qualification, and all candidates must be judged in relation to those professional criteria. All candidates should be offered adequate background information about the department, the institution, and living conditions prevailing in the geographical area. After the conference, all institutions and candidates participating in placement interviews should file with the College Art Association a questionnaire regarding the observance of the minimum standards and the actual practices during the interviews.

I hope that my account and suggestions will generate further ideas to improve the interviewing practices during future College Art Association Conferences. I am certain that the acceptance of fair practices will not inconvenience, but benefit both the departments and the candidates.

P. Richard Szeitz ■
Moorhead State University

Editors Note: We have received several letters concerning problems in the Association or in the profession that, for a variety of reasons, have been unsigned. While we will withhold names upon request, we cannot publish any letter that is not signed.

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 gallery notices that come our way, puh...leeze include a copy of your current membership card.

DAVID AHLSTED. SOHO Center for Visual Artists, N.Y.C. Sept. 23-Oct. 13. Paintings.

RALPH BANEY. Dundalk Community College, Baltimore. Nov. 1-23. Sculpture

JOAN BONAGURA. 80 Washington Square East Galleries, N.Y.C. Oct. 19-29. "Requiem for Nature."

LEIF BRUSH. State University of New York at Alfred Gallery. Dec. 5-18. "Terrain Instruments and Voltages from Nature."

EUNICE GOLDEN. SOHO 20, 99 Spring Street, N.Y.C. Dec. 4-Jan. 5. Films and photographic works. Arizona State University, Memorial Union Gallery, Tempe, Arizona. Jan 10-28. Paintings.

CHRISTINE GRIFFIN. Viridian Gallery, N.Y.C. Feb. 12-Mar. 3. Paintings and drawings.

KEN SHEN HUANG. Art Gallery, Main Memphis Public Library. Sept. 15-Oct. 6. Acrylic paintings.

MARY ANN JOHNS. Willamette University Art Gallery, Salem, Ore. Nov. 1-Dec. 12. Clay with photos.

MARGARET MILLER. 14 Sculptors Gallery, N.Y.C. Nov. 6-24. Wood, rope and branch sculptures.

JOE MILOSEVICH. Kansas State University, McCain Auditorium. Oct. 21-Nov. 12. Mixed media assemblages.

IRIS OSTERMAN. American University, Battele Memorial Library, Washington, D.C. Nov. 1-Dec. 5. Recent paintings.

NANCY RAPP. The Floating Wall, Santa Ana, Calif. Jan. 8-Feb. 1, 1977. "California Technics," three-dimensional canvas and cardboard landforms, drawings.

ROBERT SCHECHTER. Automation House, N.Y.C. Nov. 8-Dec. 3. Paintings, graphics. ■

notes from the women's caucus

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 February 10.

The WCA Placement Bureau has been taken on by Jerilyn Jurinek, 127 W. 20th Street, N.Y.C. 10011. Jerilyn has an MFA in painting and printmaking from Columbia.

Johnnie Johnson, 1837 S. Halsted, Chicago 60608, has taken over as WCA Membership Secretary. Johnnie teaches for the University of Illinois at Chicago Circle.

An exhibition, *Contemporary Issues: Works on Paper by Women*, jointly sponsored by WCA and The Woman's Building will open in Los Angeles at The Woman's Building on February 2 and continue through March 1, 1977. A show of approximately 150 works presenting a broad national overview of contemporary work by women is planned. The exhibitors have been selected by a curatorial panel of more than thirty professional women in the arts from all regions of the country, among them Stephanie Barron, Los Angeles County Museum of Art; Judith Booth, Tamarind Institute, University of New Mexico; Moira Marti Geoffrion, University of Notre Dame; Therese Heyman, Oakland Museum; Sandra L. Lamger, Florida International University; Ellen Lanyon, Chicago; Lucy Lip-pard, N.Y.C.; Martha Reesman, Union Gallery, University of Michigan; Miriam Schapiro, N.Y.C.; Alice C. Simkins, Marion Koogler McNay Art Institute; Athena Tacha, Oberlin College; and Rosemary Wright, Corcoran School of Fine Arts. Each panelist has suggested women from her own region with an attempt to include painters, printmakers, sculptors and conceptual artists all of whom tend, at times, to work on paper. A catalogue is planned. The exhibition is being coordinated nationally by Diane Burko and in Los

visual resources report

The Visual Resources Committee chairperson, Dawn Donaldson, is now at the State University of New York at Buffalo. Please note her change of address.

A *Workshop in Basic Training for Slide Curators* was given this summer by Nancy DeLaurier at the University of Missouri, Kansas City. This was a 6-day session which essentially condensed a 3-credit hour course she gives each winter in the art history program which covers slide mounting, cataloging, photography, circulation procedures, budgets, purchasing, and the administrative functions of the slide curator. Designed for new curators, the summer session was limited to 20 persons and included college teachers and graduate students as well as slide curators. It is hoped that this course will be offered again next June; more information concerning it may be obtained by writing to Ms. DeLaurier.

Ann Coates, University of Louisville, Kentucky, as a member of CAA sub-committee on Training and Credentials of Slide Curators, is seeking information on other training programs which have been given or are being planned for the future. These courses are essential for the training of professional slide

Angeles by Ruth Iskin and Arlene Raven.

During the February CAA meeting, the Caucus will maintain headquarters at the Los Angeles Hilton. Activities will include a continuous showing of slides of work by women from all fifty states drawn from national registries, including one formed by the Women's Interart Center for the International Women's Year Art Festival. Continuous also will be video tapes of conversations with women artists. The headquarters will serve as a distribution point for materials on women artists and women's studies in art programs as well as women's art journals.

Ruth Fine Lehrer ■

curators, and it is hoped that slide curators will attain through proper training the recognition accorded to others in highly specialized areas.

The University of Texas at San Antonio has a rapidly expanding program in art history and Erika Esau writes of the growing slide collection now housed in their new building. She is considering writing an article on the problems she had in developing and organizing a new collection from its beginnings to its present 32,000 slides!

The Museum of Fine Arts at Montreal is another collection which has moved from temporary quarters into beautiful new rooms. The move required the development of new systems and procedures and offered an opportunity for improvements. Slide librarian Anne Fenhagen developed a coding system she found to be most effective for the mass transfer, which she will be glad to share with anyone in need of such help.

Another rapidly growing collection is at Western Illinois University in Macomb. Julia Hainline, the full-time curator, has been busy re-classifying the collection using the Simmons-Tansey system.

Debra Boothby is the new slide librarian at Wesleyan University, replacing Judy Boothell, who is returning to school for advanced study. Bonita Everts, the slide librarian at the Walker Art Center, writes that her position is now full-time.

A classification system for African and other Third World peoples has just been completed by Chester Cowan at the University of Oklahoma, Norman. This should be an invaluable cataloging tool for curators dealing with materials of these areas. It is available from Mr. Cowan for a nominal charge.

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

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