

# CAA newsletter

Volume 2, Number 4

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## NEA grant for studio safety guide

The CAA has been awarded a grant of \$5,000 by the National Endowment for the Arts for publication and distribution of a manual tentatively entitled *Studio Guide to Safe Practice of the Arts & Crafts*.

The need for such a publication is clear: The rapid advance of technology combined with the natural tendency of the artist to experiment with the new makes the issue of health hazards to artists one of critical importance. Research must be constant and never-ending; however, a great deal of information on dangerous and deadly processes and materials is already known but presently remains tucked away in arcane medical and biochemical journals that are less-than-likely to be read by active or aspiring artists.

The purpose of the CAA manual is to communicate this information with visual and verbal clarity to the people it directly affects: teachers, students, and practicing artists. The manual will be about 72 pages, with at least 6 poster charts designed to be pulled out for classroom use.

Negotiations are underway for production of the manual by a commercial publisher, with an initial print run of 50,000 copies. Anticipated price is \$2.00 per copy.

Director of the project is Ann Goodfellow, Assistant Dean, College of Architecture & Art, University of Illinois at Chicago Circle, who serves as chair of the CAA Committee for Studio Health Practices. The manuscript has been prepared by Gail D. Barzani.

The CAA has made an outright grant of \$3,100 to the project for writer's and designer's fees and to cover the anticipated deficit. Other institutions contributing to the project are the University of Illinois' Arts Study Collections, Chicago Campuses; The School of Public Health/Occupational and Environmental Medicine, University of Illinois Medical Center; and the Art Department, University of Illinois, Chicago Circle Campus. The NEA grant will be used for an initial free distribution to art departments, community art centers, local medical/arts groups, etc. ■

## standards for professional placement

Adopted unanimously by CAA Board of Directors, October 22, 1977

*The College Art Association of America is a national learned society and professional association made up of individuals and institutions concerned with the advancement of scholarship and excellence in the teaching and practice of art history and the fine arts.*

*In addition to its other legitimate functions the CAA has, particularly in recent years, become a central and effective link between those seeking and those offering teaching, curatorial, and administrative positions within the disciplines it encompasses. In order to protect the interests both of applicants and of hiring institutions and to allow both to know their separate responsibilities during the placement process, the following standards for professional placement have been formulated.*

### I. CAA POSITIONS LISTINGS.

**A. Listing of ALL Positions.** CAA Positions Listings are mailed five times annually to more than 6,000 individual members of the Association. They are thus a central, national, and effective means of announcing job openings to the profession. The vast majority of positions listed with the CAA are at the Instructor/Assistant Professor level; the usual means for identifying candidates for positions at higher ranks is by personal inquiry to individuals or institutions known to those responsible for the search. In order to insure maximum communication, this procedure should properly be supplemented by listing senior positions, as well, with the CAA. Clear specification of the qualifications and requirements of the position should eliminate the feared "flood" of applicants and might well turn up a superior candidate.

**B. Non-Discriminatory Listings.** The CAA will not accept position listings that include qualifications held to be discriminatory under applicable law.

**C. Right to Privacy.** The CAA holds that hiring should be based on professional qualifications only, and reaffirms the "Resolution Concerning Personal Information," adopted November 1, 1975. (See end of article.)

**D. Accuracy of Listings.** In recent years, institutions that have listed positions with the CAA have reported a median of 150 applicants for each studio position and 35 for each art history position. In many instances, applicants did not have the qualifications required by the institutions. In part, this problem results from failure on the part of the candidates to read thoroughly the printed job descriptions. It also results from listing positions without specifying precisely the required qualifications.

While institutions have a legitimate interest in retaining their options, they help neither themselves nor the candidates when they list as "open"

entry-level positions, fail to indicate preferred areas of specialization where such preferences do exist, or exaggerate their expectations ("five-years teaching experience," "Ph.D. required," etc.) where neither the salary being offered nor the present practices of the institution warrant such requirements.

Hiring institutions are urged to make their listings as accurate and specific as possible and to state clearly the nature of the credentials required. Further, while "tentative listings are encouraged in order to maximize publicity, institutions are required to state clearly that such positions are subject to budgetary or other contingencies.

**E. Application Deadlines.** Hiring institutions are reminded of both the legal and moral imperatives of keeping positions open until the stated deadline has passed, no matter how many applications are received. Deadlines must allow reasonable time for announcements to reach applicants and for them to prepare and submit their applications.

**F. Charade Listings.** Affirmative Action procedures require that all positions be given wide publicity through channels designed to reach the broadest spectrum of potential candidates. In some instances, listings are published where the successful candidate is known in advance, simply to conform with Affirmative Action regulations. The CAA firmly states its disapproval of this violation of the spirit of the law.

**G. Screenings and Notification.** Screenings should be conducted as expeditiously as possible. It is the obligation of all hiring institutions to inform all applicants promptly and courteously as soon as they have been eliminated from serious consideration. Those being seriously considered should be notified, as soon as possible after the application deadline, of the status of their candidacy and of the expected schedule of departmental action.

*Continued on p. 3, col. 2*

# how to survive CAA placement by knowing how to try

The author is a member of the Ad Hoc Committee on Placement Standards and a survivor of two years of job-seeking at CAA annual meetings.

You have all heard the horror stories about trying to get a job at the College Art Association annual meeting. Massive lines at the house telephones, equally formidable lines outside interviewers' doors (if you get that far), telephone systems which cease to function—every job-seeker has his own nightmare to communicate to friends about the impossible task of getting anywhere at the convention.

But it does not have to be that way. There is a way to survive the ordeal of interviewing; one can even thrive in the challenging, high-energy atmosphere which all the activity of the CAA generates. Learning the system depends on common sense, asking questions all the time of other seemingly confused souls, and talking to someone who has lived to tell about it.

It takes at least a day to learn the ropes, but that first day can be so terrifying that qualified applicants, badly in need of jobs, often flee (Malibu and Disneyland were favorite retreats at the last convention, along with countless museums and galleries) and by the time they return, settle down and begin to decipher the rules, most interviewers are booked up, and most of the stalwart candidates are moving knowledgeable through the placement maze.

The suggestions that follow do not guarantee a job, nor do they guarantee that you will love your brush with the curious world of CAA placement. But they may make it possible for you to function normally. If you can concentrate on presenting yourself well in interviews, rather than focusing all your attention on figuring out how to get interviews, you will be more relaxed, less frazzled, and will feel more an equal in a decidedly unequal relationship.

Remember, too, that the good wishes of the placement people are genuine; they try to serve you and they succeed, once you can penetrate the way in which the whole complex arrangement works.

## Accommodations and Arrival

Even though the headquarters hotel is more expensive than other hotels nearby, it is essential that, as a candidate, you stay there. There are several reasons for this. First, if you are a guest in the hotel, you will have a phone in your room. While dozens of people are lined up at the house phones, sometimes for hours, you can retreat to your room and make calls. Second, your room can be a convenient haven for you; if you have several interviews, you will have a comfortable, private place to wait. Third, your availability is increased; sometimes an interviewer has an unexpected free half-hour and will agree to see you. If all you have to do is walk down a few flights of stairs, you will be more composed. Fourth, if an interviewer cannot reach you by phone, he may come to your room to leave a message for you.

If you can afford a single room, you are guaranteed total command of the phone. Sharing a room with someone who is there for the sessions (rather than placement) is also good. If two (or three or four) job-seekers are sharing a room, the

logistics of using the space become complicated.

Arrive early enough so that you have some time to unwind. Arriving the day placement activities begin, or even later in the week, will cut into valuable adjustment time. Also, if you arrive early and have any previously arranged interviews, you can try to find out the interviewer's phone number. Once the candidates center opens the phones will be a problem; it is a good idea to use your arrival evening to try to get this preliminary work done.

## The Phones

The phones are the major lifeline of placement. Be prepared for the following:

1. Long lines awaiting use of lobby phones.
2. Hotel information giving out only three numbers at a time. (In other words, you may wait in line for forty-five minutes, get to a phone, then be given only three numbers. Or you might get a busy signal for another fifteen minutes before you are able to get your three numbers). Again, if you have your own room, you will be less aggravated by the phones. Or, at the very least, you won't have to stand in line.

3. A phone system that requires going through an operator to reach another hotel guest. Once you know the number, you may not be able to call the room directly; so after finally getting through to hotel information, you may have to wait half-an-hour to get through to a hotel operator who can connect you to the room.

4. Interviewers who take their phones off the hook while conducting interviews. If there is no one in the room to handle all the calls, it is unfair to a candidate being interviewed to have the session repeatedly interrupted. Thus, after finally finding out the number and getting the call placed, the number is apt to be busy.

5. Total breakdown of the system. In this case, no calls go through. You will have to reach people by note.

## The Candidates Center

The first rule for using the candidates center is **Always have your CAA membership card with you. Always.** You will not be given job lists, nor any other information, unless you can present your card. Even if you are just going down to the coffee shop for a snack, take your card. Chances are you will stop by the candidates center, and if a new list is out and you are card-less, you will not be able to get it. Waiting for an elevator to get you back to your floor so you can get your card so you can wait for another elevator so you can get back is a needless waste of time.

On the first day, before the candidates center opens, a long line tends to form. If the center is scheduled to open at 9:00, chances are it *will* open at 9:00. Or maybe later. Printing problems, for example, can delay the arrival of the lists. There is no point in getting up at the crack of dawn and going to stand in line. You will be tired and tense before the day begins. Stay in your room. Relax. You might wish to go to the center to check on when it is supposed to open. Then leave. Return at the designated opening time. There are really enough lists for everyone. You will not lose anything by arriving at 9:10 or 9:30 instead of 9:00. Even if you see

several hundred people waiting in line, do not assume they will get a jump on you because they have waited for hours. They won't. If you are hoping that waiting in line will assure you monopoly of the phones, it won't. The phone lines get tied up very quickly, and you will not be able to get many, if any, calls in before the phone lines are swamped. It is, therefore, not worth it to stand in line waiting for the center to open.

The people who run the center post the times when new lists are expected, and also post the pages which have been published. By stopping by often during the day, you will be able to accumulate all the information without difficulty.

## The Message Center

If you want to reach an interviewer, or if you have left word with an interviewer and hope to receive a message, the message center (located in the candidates center) is an important place for you to know. It is an active, viable avenue for communications between candidate and interviewer.

Find the large message board. If you find a card with your name on it, remove the card and take it to the table where clerks have filed the notes that have been left. **Be prepared to present your CAA membership card.** They will then dig out the message for you. Check the message board often (i.e., every few hours).

You can also *leave* notes—just notes, not vitae, slides, etc.—at the message center. For easy filing, the placement center asks that you write the notes on 4" x 6" sheets of paper, and submit them *unfolded*. Clearly *print* the name of the person you are trying to reach in the top left-hand corner, *last name first*. (You'd be surprised at how many John Pauls and how many Paul Johns there are, and how much confusion can and does result.)

Be sure to put your name, phone number, and room number on every message you leave.

## Leaving Vitae

Sometimes a prospective interviewer will ask you to leave your vita under his door so he can review it before scheduling an interview with you. You must, therefore, have a good supply of vitae with you. Be optimistic and bring along more than you hope to be able to distribute. (Blanket distribution—that is, putting one under every door in the hotel—is probably a waste).

Every time you leave a vita for someone, put your room number and phone number (if these two are different) on it. The interviewer will have neither the time nor the inclination to track you down. If, for some reason, you leave a second vita with someone, repeat the same information. Your first vita may have been misplaced.

Put your phone and room number on every communication you leave at someone's door or in someone's mailbox. (Incidentally, check your mailbox often; sometimes messages get left there as well as at the message center).

Since the vita is sketchy, you may want to write a brief covering letter. Take along some decent stationery for such use. Even though your note will be handwritten, it will look much more professional than if you use the scratch paper the hotel provides. Put your name, room number and phone number

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## /how to survive

on the letter too, in case it becomes separated from your vita.

Because you often reach people in this fashion (note plus vita), paper clips become a valuable commodity; bring a box along with you to the convention.

## Be Persistent

If you reach someone (which itself requires persistence) and he promises "to get back to you" and then does not, call him back. It may be a little awkward, but sometimes interviewers are so swamped that they cannot call you. You may catch them at a good moment and be able to set up an appointment. Do not badger people, though. Once you have been told by someone that he is not able to consider you, direct your energies elsewhere. Do not leave an unsolicited vita with someone with a note asking him to call you. Give him time to look over the material (a day, if possible) and then call. Interviewers may contact you, but it is your responsibility to be the pursuer.

## When To Bother

As you know, job descriptions are not always as accurate as they should be. Do try to get interviews that seem within your range, even if you do not think you are the perfect candidate. However, do not apply for everything. If you go to a room and a list has been posted of people who are and who are going to be interviewed, and you find yourself in the latter group, give up on that job.

If someone is seeing all comers at fifteen-minute intervals, and you have the time to wait, do so.

Do not be discouraged by the lines or by the professional preening that unavoidably takes place while candidates wait.

Some people get ten interviews; some get one. But it only takes one offer for your career to begin. I hope these informal suggestions will help lead you closer to that one offer.

Beverly Zisla Welber ■  
St. Anselm's College

## 1978 ANNUAL MEETING NEW YORK CITY

PLACEMENT. Tuesday, Jan. 24—Thursday, Jan. 26, 9:00 A.M.—5:00 P.M.

SESSIONS. Wednesday evening, Jan. 25—Saturday morning, Jan. 28.

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

GROUP FLIGHT RESERVATION FORMS—for Chicago, Cleveland, Dallas, Detroit, Los Angeles, San Francisco, St. Louis, and Washington, D.C.—mailed by American Airlines, early December.

ANNUAL MEETING POSITIONS LISTING. Will be mailed first class, Dec. 27. To assure receipt of this listing, your 1978 dues payment should be mailed by Dec. 20.

## /standards for professional placement

**H. Return of Materials.** Candidates are reminded that a response to a Positions Listing is the initial step in the selection process and are urged not to send slides, offprints, or other materials of value unless specifically requested in the announcement of the opening. In all cases where such materials have been requested by the hiring institution—whether initially or in later stages of selection—they should be promptly returned as soon as an applicant is eliminated from consideration.

**I. Curriculum Vitae Forms.** These are intended to supplement the published Positions Listings. Institutions are urged to request them from the CAA office (by submitting a detailed description of requirements and qualifications for the position) whenever they must fill an opening in between publication of the Listings. The curriculum vitae forms are also available at the annual meeting, where they may be examined by interviewers as an aid in initial screening. A file of slides by artist applicants is also available at the annual meeting and at the CAA office throughout the year.

**J. Report on Positions Listings.** It is essential that the CAA have complete statistical information on how its placement service is operating. To obtain this information, a statistical questionnaire is sent to institutions as soon as their openings are listed and each time curriculum vitae forms are requested. Institutions are required to complete and return that questionnaire once final action on the position has been taken, *i.e.*, when the appointment is made *OR* when the opening is cancelled.

## II. INTERVIEWING.

Whether conducted at the CAA annual meeting or elsewhere, interviews should proceed in such a manner as to respect the professional and personal integrity of the candidates. Interviews should take place promptly as scheduled; applicants should be allowed sufficient time to develop their candidacies in some depth; interviewers should be prepared to respond to legitimate questions about the institution, its nature, program, location, etc. (A simple printed brochure supplying this information can save valuable time and energy.)

Respect for the integrity of the interviewing process involves a reciprocal obligation on the part of candidates to come to interviews prepared with all necessary supporting materials and to follow established procedures and schedules in asserting or pursuing their claims upon the time and attention of interviewers.

Institutions conducting interviews not at the CAA annual meeting should make efforts to arrange an interview site and time convenient to both parties and should be aware that the expenses involved for candidates to get to an interview can be quite high. Candidates who would have to travel a long distance should be given an honest evaluation of their chances for the position in order that the candidates can decide if the expense involved is justified.

Interviews conducted at the annual meeting entail the following specific obligations:

(A) Interviewers who have announced in a prior Positions Listing that they will be present at the annual meeting are required to report to

the CAA Interviewers Center so that their room numbers may be registered.

(B) All interviewers are required to pick up messages left for them at the Placement Message Center.

## III. ENFORCEMENT.

The Association will monitor those violations that can be clearly ascertained through its own administrative processes, namely:

- (A) Failure to adhere to application deadlines.
- (B) Failure by interviewers to honor their commitment to be present at the annual meeting.
- (C) Failure to complete and return the Positions Listing Report.

Willful violations will be reported to the profession in the *CAA newsletter* and will be communicated by letter to the chief administrative officer of the offending institution.

Other alleged serious violations will be referred for investigation and such action as deemed appropriate in accordance with established grievance procedure.

## Ad Hoc Committee on Placement Standards ■

George Sadek, The Cooper Union, Chair

Paul B. Arnold, Oberlin College

August L. Freundlich, Syracuse Univ.

Kenneth S. Friedman, Institute for Advanced

Studies in Contemporary Art, San Diego

Daniel M. Kadish, Kean College of New Jersey

Donald R. MacKenzie, College of Wooster

Jerrold Maddox, Kansas State Univ.

Floyd W. Martin, Champaign, Ill.

Edward D. Maryon, Univ. of Utah

Charles E. Meyer, Western Michigan Univ.

Minerva Navarrete, CAA

Richard Ross, Univ. of California, Santa Barbara

Christopher R. Schultz, Federal Way, Wash.

David M. Sokol, Univ. of Illinois, Chicago Circle

Gary D. Sweeney, Hollywood, Calif.

P. R. Szeitz, Moorhead State Univ.

Guy Walton, New York Univ.

Rose R. Weil, CAA

Beverly Zisla Welber, St. Anselm's College

Henri Zerner, Harvard Univ.

## Resolution Concerning Private Information in Interviewing.

(Adopted by CAA Board of Directors, November 1, 1975.)

BE IT RESOLVED THAT,

1. Applicants for positions be advised not to include personal information such as marital or parental status on *curricula vitae* or application forms.

2. Potential employers and their representatives be advised not to request such information, either verbally or in writing.

3. Any candidate from whom such information has been requested and who believes that this has had a prejudicial effect upon his or her employment prospects be advised to report such situations to the College Art Association, which will communicate to the institutions the information that such a complaint has been received and that the alleged practice is contrary to the policy of the Association. ■

## announcements

### ACLS Travel Grants

The procedure for these "old friends" has been changed, and applicants are now asked to write directly to the ACLS. Letters requesting application forms should set forth the name, dates, place, and sponsorship of the meeting and should contain a brief statement describing the nature of the applicant's proposed role. Application deadline is *November 1* for meetings scheduled March through June; *March 1* for meetings scheduled July through October; and *July 1* for meetings scheduled November through February. Write ACLS (Att: Travel Grant Program), 345 East 46 Street, N.Y.C. 10017.

### Dada Exhibition and Conference

The University of Iowa Museum of Art and the School of Art and Art History will jointly sponsor a major exhibition of Dada materials at the University of Iowa Museum of Art from March 31-May 7, 1978. A conference on Dada, jointly organized by the School of Art and Art History and the Department of Comparative Literature of the University of Iowa, will be held on March 31 and April 1, 1978. Participants include Michel Sanouillet, Mary Ann Caws, Arthur A. Cohen, Timothy Baum, Elmer Peterson, and John Elderfield. Conference papers and discussion, as well as an extensive catalogue of the exhibition, will be published.

### National Humanities Institute Meetings

Once again the National Humanities Institute in New Haven has arranged a series of open meetings for the Fall, this time on *Uses of a Point of View: The Humanities as a National Resource*. Unfortunately, announcement reached us too late for the first two meetings, *Outreach in the Humanities* on October 15 and *To See Is To Know: The Humanities and the Visual* on November 19. However—with the cooperation of printers and post office—it may not be too late for the third meeting, *The Fine Arts in the College Curriculum*, scheduled for December 10. Participants are H. W. Janson on "The Introductory Course: Curse or Blessing?"; Nonna Wellek on "The Commonwealth of the Arts: Integrating Art, Music and Literature"; John Bowlton on "Art and Politics: The Place of Art in History Courses"; and Robert Heidemann on "Art and Audio Visual Communication." Registration is \$3.00 with lunch (make check payable to Yale), free without. Preregistration required in both cases: NHI, 53 Wall Street, New Haven, Conn. 06510. (203) 436-4613.

### HELP!

After 10 these many years, we finally got around to having the CAA office copies of *The Art Bulletin* and *Art Journal* bound and found to our distress that we were missing four issues of *The Art Bulletin*: Vol. XXI, Nos. 1 and 2 (March and June, 1939); Vol. XLIV, No. 1 (March, 1962), and Vol. LII, No. 1 (March, 1970). We would be extremely grateful if any member who has those issues and is willing to part with them would send them to the CAA office.

### Archaeological Institute Fellowships

The Archaeological Institute of America offers two fellowship programs for the 1978-79 academic year. The Olivia James Traveling Fellowship, a minimum of \$5,500 in one or more grants, for American students to travel to Greece, the Aegean Islands, Sicily, Southern Italy, or Mesopotamia. The word *student* need not be taken to restrict awards to persons registered in academic institutions. The Harriet Pomerance Fellowship, \$1,750, is available for projects relating to Aegean Bronze Age archaeology, with preference given to candidates whose project requires travel to the Mediterranean. For additional information on both programs: AIA, 260 West Broadway, N.Y.C. 10013. Application deadline: January 31.

### Provincetown Artists Fellowships

The Fine Arts Work Center in Provincetown, Mass., is offering fellowships, studio/living accommodations, and modest stipends to twenty young talents for the 1978-79 season (its tenth). The Work Center is not a school but it has a resident and visiting staff of established artists and writers who are available for consultation and criticism and it maintains an active art gallery. Recent guest artists have included Robert Motherwell, Al Leslie, and Alice Neel. The fellowship year runs from October 1 to May 1. Additional information: Director, FAWC, Box 565, Provincetown, Mass. 02657. Application deadline: February 1.

### "Photography—1978": Call for Entries

Exhibition scheduled to open at the Rockland Center for the Arts on March 5. Juried by Lee Witkin, gallery director; Mildred Constantine, art historian; and George Ancona, photographer. Three major cash prizes. For information: Rockland Center for the Arts, 27-29 Old Greenbush Road, West Nyack, N.Y. 10944. Submission deadline: January 15.

### Academy on Baroque Music and Art

The first in a series of interdisciplinary Academies on Baroque Music and Art, sponsored by the Aston Magna Foundation for Music and the NEH, will be held June 18–July 8 in Barrington, Mass. The theme of the 1978 Academy is "Music and Art in the Rome of Queen Christina and Cardinal Pietro Ottoboni." The faculty will include both artist-faculty of Aston Magna and humanist scholars, among them John Rupert Martin and Christian Otto. For further information: Aston Magna Academy, 27 West 67 Street, N.Y.C. 10023.

### Smithsonian Institution Fellowships

To support independent research in association with the Smithsonian staff and using Smithsonian museum collections and other facilities. Postdoctoral stipend \$10,000 per annum; predoctoral stipend \$5,000 per annum; both plus research allowances. For additional information and application forms: Office of Academic Studies, Smithsonian Institution, SI 356, Washington, D.C. 20560. Application deadline: January 15.

### Southern Quarterly To Focus on Art

Beginning in the Fall of 1978, *The Southern Quarterly*, a journal of general studies in the humanities and social sciences, will concentrate on studies of the arts in the South. Essays, articles and book reviews on both contemporary and earlier arts are invited. Particularly sought for the first issue are survey papers on the arts and art criticism. Inquiries and suggestions to: SQ, Box 78, University of Southern Mississippi, Hattiesburg, Miss. 39401.

### Mellon Postdoctoral Fellowships

These are available to humanists and are offered at universities throughout the country. Appointments are usually for one or two years and are generally designated for recent graduates (although the definition of "recent" varies). Stipends are around \$12,000 annually and Fellows generally devote about half-time to teaching, half to advanced research. Universities are allotted a specific number of fellowships, but the field in which they are to be awarded is not specified; competition, thus, is interdisciplinary. Some universities report that recruitment in art history is undersubscribed.

Currently **Cornell University** is offering a two-year Mellon Fellowship for a specialist in Baroque art, Ph.D. earned since 1973 or essentially completed by Feb. 24, 1978. Fellow will teach two under-graduate seminars per year. Send vitae, three letters of recommendation, a statement of research interest and a statement of teaching interests including a course proposal to Anna D. Geske, Mellon Postdoctoral Fellowships, Andrew D. White House, Cornell University, Ithaca, N.Y. 14853. Application deadline Feb. 24.

**Tulane University** is offering a two-year Mellon Fellowship for a specialist in Greek art/archaeology who could teach Greek art in the Art Department and/or Greek archaeology/history in the Classics Department. Fellow would also participate in Mellon Colloquium on Myth in Spring, 1978, under Professor Geoffrey Kirk of Trinity College, Cambridge. Address inquiries to Frank T. Birtel, Mellon Committee, Office of the Provost, Tulane University, New Orleans, La. 70018. Application deadline Feb. 1.

### Independent Study Center

Organized in 1973, the New Haven Center for Independent Study provides an institutional affiliation for scholars and artists working independently in their chosen fields. The Center's activities include conferences, publications, and lecture and consulting services. Its working units are seminars, organized around subjects which interest at least three members. Several art historians are already affiliated with the Center. Admission is by approval of the Board of Directors. Those interested should send vitae and letter describing research interests to Membership Committee, CIS, 3193 Yale Station New Haven, Conn. 06520. *Ed. Note: We suspect that similar centers exist in other areas of the country and would be interested in hearing about them.*

## /announcements

### Byzantine/Post-Byzantine Gift

A collection of Byzantine and post-Byzantine art and architecture, comprising 80 books, catalogs, and pamphlets and some 700 photographs is being offered as a gift. The collection covers Constantinople, Sinai, and Athos, with special attention to village churches of Crete and Macedonia, and follows the Diaspora into Western Europe, Venice, and other Italian cities. Donor is seeking an institution in the West, South, Southwest or Middle West where Byzantine and especially post-Byzantine subjects are included in the curriculum. Write, with details of program activities, to Domenikos, 2000 Palmer Ave., Winter Park, Fla. 32789.

### Metropolitan Museum of Art Fellowships

Almost as varied as the collection itself, fellowships offered by the Metropolitan Museum of Art cover all aspects and periods of art history and range from awards to graduate students or those "preferably under the age of 40" to grants for "mature scholars of demonstrated ability." Painters, sculptors, and museum professionals are also eligible. The key to most of the fellowships—quite naturally—is that use of the collection be significantly involved. The list of available fellowships is too long to summarize here, but copies may be obtained from: Secretary of the Grants Committee, MMA, Fifth Avenue and 82 Street, N.Y.C. 10028. Application deadline for fellowships beginning in Fall 1978 is January 13.

### Resident Fellowships in British Art

For senior scholars, at the Yale Center for British Art. Preference will be given to those scholars interested in organizing an exhibition, writing a scholarly catalogue for the Center, or carrying out research related to particular areas of the collection. Fellows will be required to be in residence in New Haven during the bulk of the grant period and may also be invited to lecture, teach courses, or work informally with students at Yale University. For further information: Marnie Kling Halsey or Maggie Bertin, The British Art Center, Box 2120 Yale Station, New Haven, Conn. 06520. Application deadline February 1.

### Freedom To Write

Dore Ashton, Chairman of the Freedom To Write Committee of P.E.N. (the international writers and critics organization) asks that any information concerning writing colleagues who are in perilous situations be forwarded to her at the School of Art & Architecture, Cooper Union, New York City 10003.

### Foundation Education

A group of professors engaged in teaching foundation courses in studio and art history—mostly though not necessarily in community colleges—is eager to share interests, information, etc. with other CAA members. An open meeting of the group will be held during the CAA annual meeting in New York; check Preliminary Program for details. Meanwhile, correspondence from those interested is invited and may be addressed to Bobbye

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## visiting artists and scholars

*In the listing below, (F-H) means Fulbright-Hays Scholar.*

**Raymundo R. Albano**, Philippine Museum, East Asian art history, batik, printmaking, at Univ. the Pacific, Sept. 1977—May 1978. (F-H)

**Christian Albert D. Cocault**, National Museum of Modern Art, Paris, Conservation techniques, at Museum of Modern Art, N.Y., and other institutions, Oct.—Dec. 1977 (F-H)

**Marie Cosindas**, photography, at Carpenter Center for the Visual Arts, 1977—78.

**Luigi Fontanella**, Middle State School, Rome, Andre Breton and the American phase of surrealism, at Princeton Univ., Aug. 1976—Nov. July 1978. (F-H)

**Christoph L. Frommel**, Bonn Univ., Renaissance architecture; Raphael as architect, at Institute for Advanced Study, Jan.—April 1978. (F-H)

**George Griffin**, film animation, at Carpenter Center for the Visual Arts, 1977—78.

**Bates Lowry**, art history, at Carpenter Center for the Visual Arts, Spring 1978.

**Susan Makavejev**, filmmaking, at Carpenter Center for the Visual Arts, 1977—78.

**Bezalel Narkiss**, Hebrew University of Jerusalem, Medieval art history and biblical iconography, at Institute for Advanced Study, Jan. and Feb., 1978.

**Sam J. Ntiro**, Univ. Dar es Salaam, African art, at New Orleans Consortium-Dillard Univ., Sept.—Dec. 1977. (F-H)

**Keun Ja Park**, free-lance artist and journalist, Seoul, Korea, Contemporary American art, at Pratt Institute, Sept. 1977—May 1978. (F-H)

**Lionello Puppi**, Univ. Padua, History of Renaissance architecture, at Institute for Advanced Study, Jan.—May 1978. (F-H)

**Shlomo Simonsohn**, Tel Aviv Univ., Jewish art and civilization in the Italian Renaissance, at Brooklyn College, C.U.N.Y., Sept. 1977—June 1978. (F-H)

**John Stilgoe**, environment, at Carpenter Center for the Visual Arts, 1977—78.

**Nobuo Tsiji**, Tohoku Univ., Japanese art history, at Princeton Univ., Sept. 1977—Jan. 1978. (F-H)

**Masamichi Yamamoto**, Tokyo Univ., sculpture, at Art Students League.

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion in the next newsletter should be sent to her at RFD #2, Peth Road, Randolph, Vt. 05060, by January 15.



Sara Lichtenstein

IN MEMORIAM

Sara Lichtenstein, who taught 19th-century art history at Duke University since 1974, died this summer after a long illness. Although only 46 years old, with a 1973 doctorate from the Courtauld and a 1957 masters from N.Y.U., she had published widely on Delacroix and the French romantic painters. At the time of her death she was preparing a catalogue for a Toronto exhibition of Ingres drawings. A native of Warsaw, she attended school in Sweden before immigrating to the United States in 1947. While earning her B.A. from Hunter College, she was elected to Phi Beta Kappa. Before joining the Duke department, she taught at Green Mountain College, the University of Bridgeport, and at Queens College.

TEACHING

Françoise Forster-Hahn (PhD Bonn) has been appointed to teach 19th and 20th century art and the history of photography in the art department at the University of California, Riverside. Dr. Forster-Hahn's previous experience was at Stanford, at Berkeley, and as research associate at the Yale University Art Gallery.

Mary Fifield has been appointed chair of the art department at St. Louis Community College at Forest Park. Leon Anderson, who formerly filled that role, has become gallery director. The department consists of five full-time and ten part-time faculty members.

New one-year appointments at SUNY, Buffalo, are James Silvia, instructor in photography, and Jo Ann Striga, lecturer in drawing and painting. Francis R. Kowsky is on sabbatical to prepare a monograph on Frederick Clarke Withers, Victori-

an Gothic architect. R. Steven Janke has published *Jehan Lome y la escultura gotica posterior en Navarra* (Pamplona: Institucion "Principe de Viana").

Hudson D. Walker, first curator of the University of Minnesota Gallery, bequeathed his personal family collection to the gallery at his death last September. According to Lyndel King, acting gallery director, the bequest of some 150 paintings, 650 drawings and sculptures "establishes the university as a major center for the study of early modernism in America." An exhibition culled from the collection, which includes works by Lipschitz, Macdonald-Wright, Hartley, Maurer, and Evergood, among many others, remains on view through early December.

Arizona State University in Tempe has undergone major administrative changes in its visual arts programs. Jules Heller is beginning his second year as dean of the College of Fine Arts and Leonard Lehrer has been appointed art department chair as of July 1st.

Another exhibition—or pair of exhibitions—honoring faculty was held this Fall in New York. Instead of dealing with one artist, however, the shows presented the Department of Art at Brooklyn College, past and present. (Past members were shown at Davis & Long; present at Schoelkopf.) It is pointless to list the roster of names, several great, a majority very interesting, since the shows are documented in an illustrated catalogue. But it is to Brooklyn's credit that both shows represent an incredibly wide swath cut through art of the last four decades and, most important, an active intensity of creative individuality within an almost equally intense dedication to teaching. From its heroic four years (1942-1946) under the almost demonic leadership of Serge Ivan Chermayeff to its present, somewhat calmer, existence under current chairman Morris Dorsky, the Brooklyn department has

always sheltered diversity and professional excellence.

At the University of Southern California, Gifford Myers is in charge of ceramics for the year during Susan Peterson's leave of absence. Department sculptor Jud Fine saw his work included in four exhibitions during October, most notably the "Decade of Art" exhibition at Chicago's Museum of Contemporary Art.

William D. Y. Wu and David Middlebrook have joined the Mills College art department for this year only. Wu will teach Oriental art history and Middlebrook will teach ceramics as the Lucie Stern Professor. Carol Prier has joined the department as instructor in ceramics.

The art department at Case Western Reserve recently moved to new quarters in Mather House, a renovated Gothic revival building. Michael Cunningham (PhD Chicago) joined the department as a two-year Mellon postdoctoral fellow to teach Oriental art and work on portions of a catalogue of collections at the Cleveland Museum. The University and Museum also collaborate on a joint doctoral program in art history and museum studies. Henry J. Kleinhenz, who concentrated in Chinese art and wrote his dissertation on the pre-Ming porcelainous ceramics from the Museum's collection, recently became its first graduate. Department chairperson Walter S. Gibson's *Bruegel* was published by Oxford University Press. In March of 1979 the department will sponsor a Central Renaissance Conference, which has been partly funded by the Cleveland Foundation. Information may be obtained from Prof. Edward J. Olszewski.

Thomas Cornell, who has taught studio art at Bowdoin College since 1962, this Fall was named chairman of the department. An active artist, Cornell had two solo shows this Fall: one at the Baridoff Galleries, Portland, Maine, the other at the Carlson Gallery of the University of Bridgeport in Connecticut.

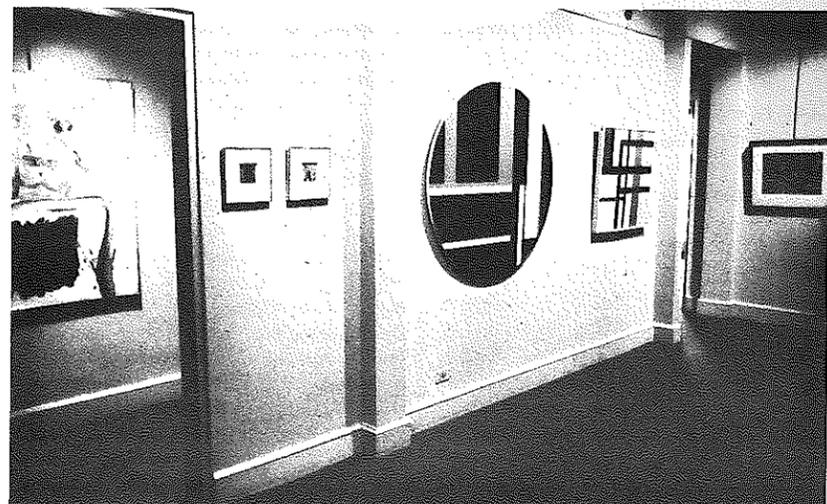


Photo: © 1977 Paul Sheridan, Bklyn Coll. Art Dept.

BROOKLYN COLLEGE FACULTY SHOW. Installation at Davis & Long Co. (past faculty). L. to R.: John Robert Beauchamp, Lucas Samaras (2), Ilya Bolotowsky, Burgoyne Diller, Stanley William Hayter.

The University of California, San Diego, recently welcomed Jerome Rothenberg to its faculty via a joint appointment shared between the departments of visual arts and literature. Rothenberg has previously worked with San Diego professor David Antin on the magazine *Some/Thing*. Eleanor Antin, also on the UCSD faculty, opened the Fall season with a solo exhibition "The Angel of Mercy" at the La Jolla Museum of Contemporary Art.

Leonard P. Nelson, who has led the Moore College of Art printmaking department for a quarter of a century, was honored with an exhibition at the college gallery this Fall. Chosen and designed by the artist, whose 40th solo show this was, the installation was really two exhibitions. One was of current work; the other a retrospective "visual history of his life as an artist."

The Minneapolis College of Art and Design has announced the appointment of Russell Mroczek as chairman of its design division. Also announced were four full-time faculty appointments: John Liikala (MFA Ohio State) in basic studies; Stephanie Torbert (MFA SUNY, Buffalo) in photography; Ken Feingold (MFA California Institute of Arts) also in photography; and Aura Rosenberg (MA Hunter College) to teach painting. MCAD president Jerome J. Hausman has been elected president of the Minnesota Alliance for Arts in Education.

Thomas F. Reese, an authority on 18th-century Spanish architecture at the University of Texas, Austin, has been elected a corresponding member of Spain's Royal Academy of Fine Arts. For Spaniards, election to the 225-year-old Academy is one of the highest honors that can come to persons in all areas of the arts.

Other honors went to printmaker Joyce Sills and art historian Matthew Baigell, both of whom received Rutgers College Faculty Merit Awards. Baigell is head of the department.

François Bucher has been appointed to a chair for medieval art at the University of Florida in Tallahassee and will take an active part in the University's Florence program. "In addition," he writes, "I will have two guest rooms for winterbleached art historians from the North who will also be able to study the genesis of a solar heat plant." For those who want to follow-up the offer: the zip is 32306.

PLACEMENT ORIENTATION

An informal placement orientation will be held BAHBL (before-all-hell-breaks-loose) on Monday evening, January 23, from 8:30-10:00 P.M., in the Sutton Room of the New York Hilton Hotel (2nd Floor). Candidates and interviewers are invited.

NEW ACTIVITIES

The College of Fine and Applied Arts at the University of Texas, San Antonio, this Fall established the Research Center for the Arts. The Center's activities encompass the visual and performing arts, art and architectural history, art criticism, and musicology. A primary focus of the Center will be the study of Iberian and Inter-American arts. The Center expects to compile and disseminate information on current research, scholars, funds for research, programs awarding degrees for work on the arts of Spain, Portugal, and the Americas, and learned societies that have sponsored symposia, papers, or publications concerning these arts. A series of conferences is planned to explore the state of scholarship in art history and musicology in relation to these areas. Inquiries should be addressed to Elizabeth Boone, Research Associate, Research Center for the Arts, University of Texas, San Antonio, Tex. 78285.

Hofstra University's School of Education has inaugurated a new program leading to the M.A. in creative arts therapy. The program is designed for art and music educators who wish to prepare for an alternate career of arts therapy in clinics, hospitals, and therapeutic facilities. Professors Mary Ligon and Charles Calitri may be contacted for further details.

Goddard College, in Plainfield, Vt., will begin an intensive 12-week studio art program next June. Patricia Mainardi, currently at Brooklyn College and the School of Visual Arts, has been appointed program director and painting faculty. The program, which offers instruction in painting, sculpture, woodworking, drawing, and graphics as well as a "core curriculum that relates individual work to historical and contemporary traditions" can be taken for either graduate or undergraduate credit. Further information may be obtained from the College's Summer Programs Office.

The department of art history at the University of Wisconsin has announced the establishment of an endowed series of two-week seminars to honor former faculty colleague James Watrous. Aided by a \$10,000 grant from the Kress Foundation, the first of the Kress-Watrous Seminars will be a series of lectures on Victorian architecture delivered by Sir John Summerson this Fall. The Spring seminar will be a history of color theory conducted by Charles Parkhurst.

In January, the Bank Street College of Education, New York City, will begin a museum education program. For information write Lois C. Wolf, director of Special Programs.

But most curious—to our mind, at least—is the announcement of museum-training-by-mail, offered by the University of Idaho, providing 3 credits and "a foundation for all museum work" for \$75.00. Granted, the course is an "Introduction to Museology" (italics ours), but it certainly seems like bargain-basement professionalism!

NEW FACILITIES

North Carolina Central University, in Durham, this Fall inaugurates its new museum, the first structure specifically designed to house the collections, which have previously been installed in spaces ranging from administration hallways to a remodeled cafeteria. According to director Norman E. Pendergraft, the new building culminates a dream that began in the 1940s, when the experience of original works was still often denied to the college's Afro-American student body by many of the white institutions that owned them. As part of the inaugural activities, the late sculptor William Artis, painter Romare Bearden and sculptor Selma Burke were awarded honorary degrees of Doctor of Fine Arts. Bearden and Burke conducted a symposium on "The Afro-American Artist's Role in American Art from 1930 to the Present" on November 4th.

The University of Northern Iowa, in Cedar Falls, will open its new art gallery on January 15. The new facility will contain a large main gallery capable of accommodating up to three exhibitions, two smaller upstairs galleries, and a triangular exhibition corridor, as well as storage space and offices. "Contemporary Chicago Painters" and selections from the permanent collection will comprise the opening exhibition. Sanford Sivitz Shaman, formerly of the Memorial Art Gallery of the University of Rochester, is gallery director.

MUSEUM STAFF NOTES

For the first time the Association of Art Museum Directors has elected the director of a university museum as president: Thomas Leavitt, director of Cornell's Johnson Museum of Art. In addition to the personal honor and responsibility bestowed, Leavitt's election marks a dramatic shift in the composition and policies of the nation's leading professional art museum organization. Less than a decade ago, university museum membership was limited to a mere handful of the most prestigious older universities, with its officers drawn exclusively from "public" museums. Today, one-sixth of its membership is university-affiliated, and discriminatory traditions in voting and office-holding have been abandoned. Although the new AAMD president has been at Cornell since 1968, his career, which includes stints directing the Santa Barbara Museum and the Pasadena Museum as well as the museum program of the NEA at its founding, has touched on almost all areas of the museum world.

With the new Helen Foresman Spencer Museum of Art at the University of Kansas scheduled to open soon, the state has funded several new staff positions to help meet its increased needs and expanding role. Mark Roeyer has been hired to fill the new position of exhibitions designer; curator of prints and drawings is Elizabeth Broun; curator of photography is Thomas Southall; Ann Wiklund will be assistant to the director for museum development; and Carol Shankel has been appointed public relations officer. In addition, the NEH has awarded the museum \$90,000 to imple-

Continued on p. 8, col. 1

ment a new adult education program. The purpose of the program, developed by **Dolo Brooking**, director of museum education, and titled "Musing in Museums," is to acquaint adults with the museum's collections.

Several museum directors have recently resigned; several have moved to new posts. **Gerald J. Nordland**, formerly director of the Wright Gallery at UCLA, has taken over directorship of the Milwaukee Art Center. **Jeffrey Hoffeld**, director of the Neuberger Museum at SUNY, Purchase, has resigned. **William Steadman** has resigned as director of the University of Arizona Museum of Art. **Kay Jessup**, who served as curator of education for the past five and one-half years has been appointed acting director.

**David Cass**, assistant curator of the Clark Art Institute, Williamstown, is on leave this year, doing research on Feuerbach at the University of Munich under a grant from the German Government. He is replaced by **Beth Carver**, who holds a recent degree from the Williams-Clark graduate program.

**Ann Barton Brown** (M.A. museum studies, Delaware) will become curator of collections at the Brandywine River Museum, Chadds Ford, in early December. Another Delaware M.A., **Susan E. Strickler**, has been named curator at The Montclair Art Museum.

**Joseph A. Scala**, Syracuse University faculty member specializing in art and technology, has been named interim director of exhibitions at the Lowe Art Gallery. He replaced art professor **Stanton Catlin**, who has returned to full-time teaching and research. The Lowe Gallery recently mounted an exhibition of the mural art of Ben Shahn, which

was accompanied by needed restoration treatment for some of the University's deteriorating murals.

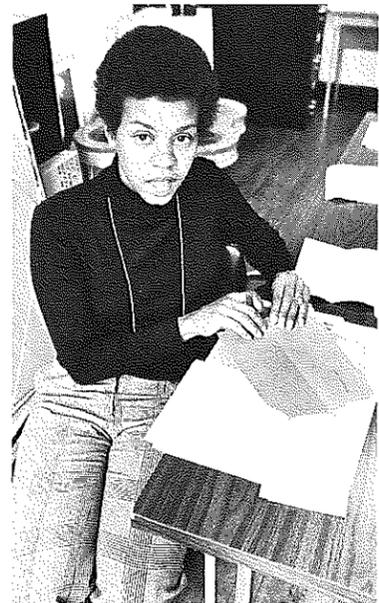
**Joy L. Gordon**, who for many years has been curator of the galleries at N.Y.U., has moved to Massachusetts to become director of the Danforth Museum. She will also teach museum studies at Framingham State College.

The National Collection of Fine Arts has announced the appointments of **Harry Rand**, formerly of SUNY, Buffalo, as associate curator of 20th-century painting, and **Charles Robertson**, formerly of the North Carolina Museum of Art, Raleigh, as associate administrator.

**Dale K. Haworth** has been appointed assistant chief in the prints and photographs division of the Library of Congress. Haworth comes from Carleton College, where he co-chaired the art department for seventeen years.

The University of South Carolina, one of the first schools to include video in its curriculum (1975), has now opened a video section in its new University Museum. **James Edwards** is coordinator/curator of video exhibitions. **Chris Robinson**, instructor in sculpture at South Carolina, has been working toward the establishment of a national sculpture organization for sculptors who work in new or unconventional media.

The Cincinnati Art Museum has appointed **Elizabeth Bachelor** head of its conservation department. A native of Austria, she was trained in leading European conservation centers and has been on the staff of the Museum's conservation laboratory since 1975.



Mary Schmidt Campbell, Studio Museum

Photo: Frank Stewart

A new director comes to the Studio Museum in Harlem. She is **Mary Schmidt Campbell** (PhD Syracuse), probably one of the country's youngest museum directors (at 29) and a published poet.

Other moves: **Jeffrey Mitchell** has been appointed director of the Rogers Memorial Museum in Taos, New Mexico. He was formerly assistant director of the University of Arizona Museum of Art. **Elayne Varian**, director of the Finch College Museum until its demise a few years ago, has been named curator of contemporary art at the Ringling Museum in Sarasota, Florida. And the new director of the Sarah Lawrence gallery is **Nancy Rosen**, who became a familiar figure in the art world with the Newport exhibition of monumental sculpture.

**SPECIAL EVENTS**

*Some conferences that first came to our attention after-the-fact.*

In mid-October Wright State University, Dayton, Ohio, hosted a symposium on **Metaphor and Allusion**. Participants in the symposium were Alice Aycock, Jody Pinto, George Trakas, and John Willenbecher, with James Melchert as moderator. In conjunction with the symposium, the Fine Arts Gallery at the University sponsored an installation project/show by Willenbecher, which ran through November 5th.

A conference on **Computing in the Arts and Humanities**, co-sponsored by the New York University department of computer science and ACM/SIGLASH (Association for Computing Machinery, Special Interest Group in Language, the Arts and Studies in the Humanities) was held in New York City October 21-23. We think that this is an annual conference, and further details of the

CAA newsletter

**scholarly projects endorsed**

The CAA Board of Directors has given its endorsement to three art historical projects which it believes to be of major significance for present and future scholarship: The International Survey of Jewish Monuments, The Visual Documentation Program of The Dunlap Society, and the U.S. Center of the *Lexicon Iconographum Mythologiae Classicae*.

The International Survey of Jewish Monuments was formed to safeguard and, so far as possible, encourage and assist in the preservation of existing Jewish monuments in Central Europe and elsewhere that are threatened by destruction because of the disappearance of the surrounding supportive communities. Its immediate purpose is to collect photographic material and other relevant data on as wide a scale as feasible, giving precedence to emergency situations and to the historical and art historical significance of the sites involved. There will be two basic types of coverage: (1) photographic campaigns according to a systematic plan in response to emergency situations (Central Europe remains at the top of this list), and (2) general coverage and archives.

The society will hold an open meeting during the annual CAA conference in New York (check Preliminary Program for details) and plans to incorporate shortly. Its officers are President: Philipp Fehl, University of Illinois; Vice-President: Carol Krinsky, New York University; Secretary: Tom L. Freudenheim, Baltimore Museum of Art; and Treasurer: Michele Vishney, Northwestern University.

The Visual Documentation Program of The Dunlap Society is an effort to provide low-cost and comprehensive pictorial material for the study of American art by publication of an ongoing archive encompassing all aspects of the American visual heritage. Publication will be simultaneously on microfiche and on slides. The archive contains visual documents of all kinds—drawings, sketches, plans, engravings, old photographs—from numerous public and private libraries, some of which has never before been published. New photography is commissioned as needed to amplify existing material.

The Society's initial publication is *The Architecture of Washington, D.C.*, edited by Bates Lowry. The first volume of a two-volume publication documents ten major monuments in more than 1500 images dating from 1791 to 1977. This project was made possible by grants from the National Endowment for the Humanities.

Officers of the Dunlap Society are President: Bates Lowry, University of Massachusetts; Vice-President: Joshua C. Taylor, National Collection of Fine Arts; Treasurer: Alan M. Fern, Library of Congress; and Secretary: Elisabeth B. MacDougall, Dumbarton Oaks. For additional information: Dunlap Society, Visual Documentation Program, Box 297, Essex, N.Y. 12936.

The U.S. Center of Documentation for the *Lexicon Iconographicum Mythologiae Classicae* is engaged in compiling an index of mythological representations on Greek, Etruscan, and Roman monuments in the United States (ca. 700 B.C.—A.D. 400). The *Lexicon*, which has received the patronage of the *Union Académique Internationale*, is an international undertaking of more than 40 countries, each of which has assumed responsibility for indexing the relevant material in its public and private collections. It will provide up-to-date bibliographies, catalogues, and discussions of the representations and will treat literary sources where they are pertinent to the interpretation of the iconography.

The U.S. Center has been undertaken with the immediate aim of providing photographic and descriptive documentation for authors who are writing articles for the *Lexicon* and with a view to maintaining a permanent center for the study of classical mythological representations once the *Lexicon* is complete. It has been endorsed by the Archaeological Institute of America.

Christopher W. Clairmont is Executive Director of the *Lexicon* for the U.S., Jocelyn Penny Small is Director of the U.S. Center, and Laura Jean Siegel is Research Associate. For additional information: U.S. Center of Documentation, LIMC, Language Building, Douglass College, New Brunswick, N.J. 08903.

**comes the resolution**

*The last meeting of the CAA Board of Directors was held on Saturday, October 22, at The Cooper Union. Some actions not reported elsewhere:*

**Professional Status for Slide Curators**

The Board voted unanimously to endorse the following *Statement of Professional Status for Curators/Directors of Visual Resources Collections for the Fine Arts*, submitted by the CAA Visual Resources Committee:

"A qualified professional is mandatory for the efficient operation and development of a fine arts visual resources collection.

"The professional status of qualified visual resources personnel should be recognized. This status should require academic qualifications or their full equivalent and carry a professional title; this status should be accorded a rank equivalent to that of other professionals in the institution, with commensurate salary and benefits.

"Participation in the activities of national and regional organizations and attendance at related conferences, are essential for the visual resources professional and, therefore, should be facilitated by the institution in every feasible manner."

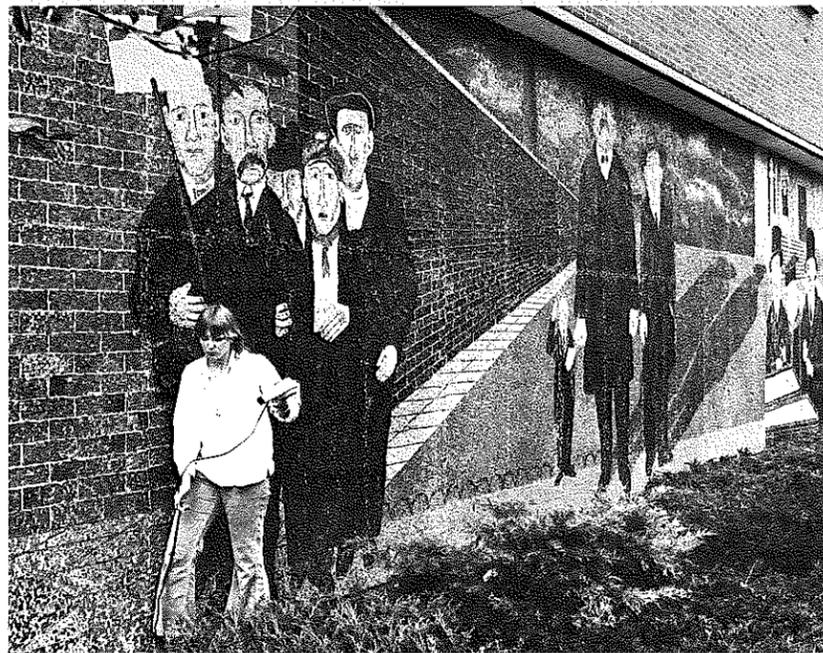
The *Statement* has been endorsed, also, by the Executive Committee of ARLIS/NA.

**Placement Booklet**

In developing the *Standards for Professional Placement* (see p. 1) it became evident to the Ad Hoc Committee that there was a need not only for moral standards but also for rather detailed, nitty-gritty advice on a variety of topics for both ends of the hiring process. The Committee, therefore, proposed that the CAA publish *A Guide for Job Candidates and Hiring Institutions* in the disciplines it embraces. A tentative outline was developed, and an allocation of \$5,000 for publishing costs was adopted by the Board as part of the Preliminary Budget for 1978. Volunteers are welcome . . . wanted . . . needed to submit suggestions (*i.e.*, drafts) for any of the proposed sections of the outline (or to add new ones.) If interested, write to CAA office for details.

**Tenure and Retirement**

Most members are probably aware of the current controversy regarding the exemption of the tenured professoriate from the proposed change in the mandatory retirement age from 65 to 70. The American Association of University Professors opposes the exemption, which it sees as an encroachment upon the principle of tenure. Other voices in academe, concerned either because of rising university budgets and/or by the severe shortage of tenure-track openings for younger faculty, favor the exemption. The issues are clearly complex (sic!) and in order to explore them and possibly arrive at a coherent CAA position, the Board has authorized the establishment of an Ad Hoc Committee on Tenure, Retirement, and Related Professional Problems. Neither chairman nor committee have yet been appointed; however, any correspondence on the subject addressed to the CAA office will be turned over to the proper person.



Ben Shahn mural "The Passion of Sacco and Vanzetti" at Syracuse University being restored by Susan Blakney of Skaneateles, N.Y.

Photo: Harry T. Bosch

**/people and programs**

conference and plans for next year may be obtained from the New York University Press Office (Doris G. Kinney).

In celebration of the birth centenary of Ananda K. Coomaraswamy, the Los Angeles County Museum held a three-day international colloquium on **Pahari Painting** on September 8, 9, and 10. At the same time (but for a longer duration) the museum installed an exhibition of 80 miniature paintings. Titled "Visions of Courty India," the show featured Pahari works from 14 schools in the Punjab Hills. The colloquium, chaired jointly by Sherman E. Lee, of the Cleveland Museum, and J. Leroy Davidson, UCLA professor emeritus, heard papers

from some 15 invited scholars who dealt with methodology as well as specific aspects of Pahari painting.

The School of Art and Art History at the University of Iowa held a colloquium on **Antwerp Drawings and Prints** on October 7 and 8 in conjunction with an exhibition on the same theme at the University's Museum of Art. Participants included Egbert Haverkamp-Begemann, J. Richard Judson, John R. Martin, Konrad Oberhuber, H. Diane Russell, Leon Voet, and Henri Zerner. The exhibition was formed by the Belgium Ministry of Foreign Affairs and is being circulated through the Smithsonian.

E.S.R. ■

## new CAA monograph

**La Vie de Nostre Benoit Sauveur Ihesuscrisr & La Sainte Vie de Nostre Dame** by Millard Meiss and Elizabeth H. Beatson—the thirty-second volume in the CAA Series of Monographs on Archaeology and the Fine Arts—has been published by N.Y.U. Press.

While preparing his monumental study *French Painting in the Time of Jean de Berry* Millard Meiss came across the mention of an almost unknown Life of Christ, compiled in French for no less a person than the great patron and collector, the duc de Berry himself. No manuscript of the time existed, but two later copies, one in Darmstadt and the other in Carpentras, named the Duke as initiator. Moreover, Meiss realized that, since the text was among the earliest to be printed in France, it must have influenced patrons and artists throughout Northern France and the Burgundian Netherlands—the leading artistic regions in the late fourteenth and early fifteenth centuries.

Using a microfilm of one of the three surviving exempla of the Lyon edition of about 1478, Meiss, in his *Late Fourteenth Century and the Patronage of the Duke*, demonstrated the impact of the *Vie de Nostre Benoit Sauveur* on painters in Jean de Berry's immediate entourage. Then with his collaborator, Elizabeth Beatson, who subsequently co-authored the facsimile edition of *The Belles Heures of Jean, Duke of Berry*, he made still more extensive use of the text in *The Limbourgs and Their Contemporaries*. Here passages were quoted not only to explain unusual iconographic details but to illustrate attitudes and ways of thought in the early fifteenth century.

In their respective introductions to *La Vie de Nostre Benoit Sauveur* and *La Sainte Vie de Nostre Dame* Meiss and Beatson make clear that the work is of such seminal importance for the iconography of the period that it warranted publication of an easy-to-read transcription. They also describe problems and decisions that had to be faced in preparing the text for the press. In 1969 they identified a third manuscript copy of about 1480 in the Bibliothèque Nationale in Paris. Unlike the Lyon incunabulum and the manuscript in Darmstadt, this copy did not end with the Last Supper but continued the story through the Passion to Pentecost and concluded with a Life of the Virgin. Only when the last volume of *French Painting* was completed were they able to establish that the Carpentras manuscript, although defective, also contained the full version. Arguments are advanced in the monograph for believing that the entire text, although written in two campaigns, dates from the lifetime of the Duke. The Paris manuscript, finally chosen for the transcription, contains 130 miniatures by Jean Colombe and assistants, 16 of which are reproduced. Colombe, who completed Jean de Berry's *Très Riches Heures*, worked in Bourges, the Duke's principal seat, and it is not impossible that the original text of the *Vie* was still available there in the eighties.



**Jean Colombe: The Christ Child Adored by Dragons on the Flight into Egypt.** Paris, Bibliothèque Nationale, ms. fr. 992, fol. 3lv.

The *Vie de Nostre Benoit Sauveur* derives from the well-known *Meditationes Vitae Christi*, but its lively and often extensive departures reflect the cultural, social and religious attitudes of contemporary France. Meiss and Beatson recognized the Passion section as a reworking of a vernacular sermon by the famous theologian and Chancellor of Paris, Jean Gerson. This suggested that he might have been more intimately connected with the project, and they give their reasons for believing that the adaptation of the *Meditationes* in the first part exhibits all the literary and ideological characteristics of his own writings. The Life of the Virgin is ascribed to a Carmelite, who probably adapted Gerson's sermon under his personal supervision.

The introductions are followed by a concordance of all the known copies, described in a concluding section with individual bibliographies. In the transcription, to make for easier reading, words have been capitalized, punctuation added and abbreviations completed. The language is such that with the aid of the glossary this important fifteenth-century text is now accessible to every reader with a working knowledge of French. Apart from their usefulness to art historians, these Lives are a pleasure to read for the vivid and direct narrative and often humorous comments on everyday life.

E.H.B.

Publication of this monograph has been aided by a grant from the Samuel H. Kress Foundation. Copies may be ordered from N.Y.U. Press, 21 West Fourth Street, N.Y.C. 10003. Price: \$22.50; for CAA members: \$16.87.

## grants and awards

### MILLARD MEISS FUND GRANTS

The Millard Meiss Publication Fund Committee met on October 21, 1977 and announced the following awards:

**Slobodan Ćurčić**, for *Gradžanica: Its History and Architecture*, The Pennsylvania State University Press.

**Jim M. Jordan**, for *The Paintings of Arshile Gorky: A Critical Catalogue*, New York University Press.

**Peg Weiss**, for *Kandinsky in Munich: The Formative Jugendstil Years*, Princeton University Press.

Guidelines and applications for subvention by The Millard Meiss Publication Fund are available from the CAA office. The Committee will next meet in the Spring. Application deadline March 1.

### FULBRIGHT-HAYS SCHOLARS

American Fulbright-Hays Scholars visiting abroad for the academic year 1977-78 include **Janet Abramowicz**, Harvard Univ., research in Japanese papermaking, at Kyoto Univ., Japan; **Marvin P. Brown**, Brown Univ., research in painting and sculpture, at Victorian College of the Arts, Australia; **Richard Edwards**, Univ. Michigan, Ann Arbor, research in Chinese art history, at National Palace Museum, Taipei; **Richard W. Franklin**, Queens College, C.U.N.Y., lecturing in printmaking, at Seoul National Univ., Korea; **Angelo C. Garzio**, Kansas State Univ., Manhattan, lecturing in ceramics, clay and glaze technology and kiln design, at Ahmadu Bello Univ., Zaria, Nigeria; **Alan Gowans**, research in architectural history, at Univ. Uppsala, Sweden; **Ellen H. Johnson**, Oberlin College, lecturing in the fine arts, at Sydney Univ., Australia; **Dale Kinney**, Bryn Mawr College, research in 12th-century art history, at Univ. of Rome; **Lora Pat Reeves**, Los Angeles County Museum of Art, lecturing in textile conservation, at National Museum of Anthropology and Archaeology, Lima, Peru; **Gary Alan Wingert**, Univ. Washington, Seattle, lecturing in graphics, in Korea.

For foreign Fulbright-Hays Scholars visiting the United States, see "Visiting Artists and Scholars," page 5.

### MITCHELL PRIZE

The first annual \$10,000 Mitchell Prize in art history was awarded to **Francis Haskell** for *Rediscoveries in Art: Some Aspects of Taste, Fashion, and Collecting in England and France*. The prize was established by Jan Mitchell, leading New York art collector and philanthropist, to acknowledge original contributions, published in English, to the study and understanding of the visual arts. A press release and *New York Times* report notwithstanding, it is not "the first major award in the field." The Art Dealers Association of America has for some time now been conferring an annual Award for Excellence in Art History, consisting of a grant of \$3,000 and a bronze replica of an iron stable by Calder. And we're firmly convinced that the CAA's own Morey Award, while not monetary, is "major."

## annual business meeting Jan. 26

CAA members will have the opportunity to vote for Officers, for six new Directors, and for the Nominating Committee for 1978 at the annual members business meeting, which will be held on Thursday, Jan. 26, at noon, at the New York Hilton Hotel.

In accordance with the By-Laws, the Board of Directors proposes the following slate of candidates for election as Officers for 1978: President: **Marilyn Stokstad**, University of Kansas, Lawrence; Vice-President: **Joshua C. Taylor**, National Collection of Fine Arts; Secretary: **Lucy Freeman Sandler**, New York University. 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 entitled to vote, filed with the Secretary at the start of the annual meeting.

**Slate of Directors.** Candidates to serve as Directors are nominated by the Nominating Committee, which is guided by returns on the preferential ballot. More than 1700 members—25% of those eligible to vote—participated in the 1977 preferential ballot.

In accordance with the By-Laws, there is no procedure for electing as a Director anyone not proposed by the Nominating Committee. Those nominated to serve as Directors until 1982 are: **Jean Sutherland Boggs**, Harvard University; **Cecilia Davis-Weyer**, Newcomb College, Tulane University; **Lila Katzen**, The Maryland Institute College of Art; **John Rupert Martin**, Princeton University; **Sylvia Stone**, Brooklyn College, C.U.N.Y.; and **Kathleen Weil-Garris**, New York University.

**1978 Nominating Committee.** Pursuant to the By-Laws, the Board proposes the following candidates for the Nominating Committee for 1978: **Jessie Poesch**, Newcomb College, Tulane University, Chair; **Ellen Lanyon**, Chicago; **Thomas W. Leavitt**, Herbert F. Johnson Museum of Art, Cornell University; **John M. Rosenfield**, Harvard University; and **Cecil L. Striker**, University of Pennsylvania.

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.

Proxies for those who are unable to attend the annual members business meeting are being mailed separately.

**DATEBOOK.** 12 December deadline submission of positions for annual meeting listing . . . 5 January deadline advance registration for annual meeting . . . 25–28 January 1978 CAA annual meeting, New York City (placement begins 24 January) . . . 31 January deadline March newsletter . . . 1 March deadline Millard Meiss applications . . . 1 March deadline ACLS travel grant applications . . . 2 March deadline submission of positions for March listing.

## annual meeting addenda

### Film Showings

What in our more pretentious moments we like to think of as the CAA's very own film festival has been warmly welcomed by distributors and producers and promises extensive and varied fare. Films will be shown in the Nassau Room of the New York Hilton Hotel on Wednesday, Jan. 25, 1:30-5:30 and on Thursday and Friday, Jan. 26 and 27, 9:30-5:30. A schedule will be available with (or in) the final annual meeting program. The agenda so far (in no particular order): *Painters Painting*, *Eadweard Muybridge, A City at Chandigarh* (built by Le Corbusier), *Daumier, Paris and the Spectator*, *Break Boundary* (on sculptor Luther Utterback), *The Landscape: A Portrait* (by Artists for the Environment Foundation), *Looking for Renaissance Rome*, *Alechinsky, Rubens, The Isfahan of Shah 'Abbas*, *Sculpture by Issac Witkin*, *The Hand of Adam* (on architect Robert Adams), and *Running Fence* (on Christo).

### Graduate Students Round-Table

For those who might have missed it in the preliminary program: An informal get-together for graduate students in art history has been scheduled for Thursday, January 26, 1:00-3:00 p.m. No agenda has been planned; just an opportunity for graduate students to discuss common interests, concerns, problems, etc., and see where they want to take it from there. We were going to provide free coffee, but we found out that wine is cheaper.

### 1979 Program Coordinators

It only seems premature: program coordinators for the 1979 CAA annual meeting have been appointed, and it is presumed (on the basis of a few frantic phone calls) that they are already hard at work thinking about their responsibilities. The meeting will be held in Washington, D.C., January 31–February 3.

Art history sessions will be chaired by **Alan Fern**, Library of Congress. Studio sessions will be chaired by **Jane Livingston**, Corcoran Gallery of Art. **Abram Lerner**, Hirshhorn Museum & Sculpture Garden, will coordinate local events. Since annual meeting program topics are determined by April of the preceding year, those wishing to propose sessions for 1979 are urged to do so as soon as possible.

### Alumni Reunions

A record 16 alumni reunions had been scheduled by the time the Preliminary Program went to press. Some additions since then: Oberlin College will hold its reunion on Thursday afternoon, January 26, from 3:00 to 5:00. Location is a Soho loft, at 383 West Broadway, right above O.K. Harris. The San Francisco Art Institute will hold its reunion at the Hilton on Wednesday, January 25, from 5:00 to 7:00.

## shows by artist members

A listing of solo exhibitions by artists who are members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include a copy of your current membership card.

**Leif Brush.** Minneapolis Institute of Art. Oct. 20–29.

**Evelyn Eller.** Paul Klopfer Library Art Center, Queens College. Jan. 2–March 4. Collages.

**Mirle Freel.** University of Oregon Museum, Eugene. Sept. 24–Oct. 20. Photography. Herkimer Community College, Herkimer, N.Y. Oct. 14–28. Photographic constructs/sculptures. Golden West College, Huntington Beach, Calif. Oct. 24–Nov. 13. Drawings, paintings, photographs. The Community Darkroom, Albany, N.Y. Dec. 1977. Photographs. Cornell University, March 1–17. Photographs.

**Ken Friedman.** Gallery "A," Amsterdam, including tour of other galleries. Nov.–Dec. Intermedia, multiples, sculpture. La Mabelle, San Francisco. Intermedia and photodocuments.

**Dorothy Gillespie.** Aaron Berman Gallery, N.Y.C. Nov. 12–Dec. 10. Metalworks, canvasworks.

**Jeff Hoare.** Arras Gallery, N.Y.C. Oct. 4–Nov. 4. Watercolors, "The Wave Cry."

**Richard Kurman.** Galerie Untere Schranne, Biberach, West Germany. Dec. 2–17. Oil paintings, "Abstrakte Bilder."

**Barbara Lekberg.** Sculpture Center, N.Y.C. Nov. 15–Dec. 16. Two series of sculptures based on the dances of Loie Fuller and Martha Graham.

**Stanley Marcus.** Plaza, Fordham University at Lincoln Center, N.Y.C. Oct. 1–Feb. 28. Sculpture.

**Timothy Nichols.** Bromfield Gallery, Boston. Nov. 18–Dec. 8. Paintings.

**Thomas Nye.** University of Utah Art Department Gallery. Dec. 2–Jan. 6. Prints.

**Geri Obler.** The Graphic Eye Gallery, Port Washington, N.Y. Nov. 2–27. Graphics and collages.

**Kent Rush.** McNay Art Institute, San Antonio. Oct. 2–23. Drawings, lithographs, photographs.

**Robert Schechter.** Ward-Nasse Gallery, N.Y.C. Sept. 24–Oct. 13. Painting and sculpture.

## notes from the women's caucus

Local WCA groups are working throughout the country with chapters in Kansas City, Florida, Ohio, Chicago, San Francisco, Los Angeles, Arizona and Utah. Newly established chapters are now active in New York, New Jersey and Philadelphia. For further information about local chapters, contact Ruth E. Fine (address at the end of this column).

The New York and New Jersey WCA chapters have organized a tri-state (Connecticut is the third state) exhibition to be held at the City University of New York Graduate Center during the upcoming CAA meeting. **Sylvia Pauloo-Taylor** is coordinator of the exhibition with three committees, one for each state, selecting the participants.

**Porter Aichele** of the Philadelphia WCA chapter is organizing a historical registry of several hundred slides, which will be available for lending purposes in January. For further information: P.O. Box 891, Bryn Mawr, Pa. 19010.

The papers delivered at the WCA *Women's Studies in Art* session during the 1977 CAA meeting will be included in an updated edition of *Women's Studies in Art and Art History* being compiled by **Lola Gellman** and **Elsa Honig Fine**. This publication will be available at the CAA meeting at a cost of \$5.00. A pre-publication price of \$4.00 may be obtained by ordering now from **Elsa Honig Fine**, 7008 Sherwood Drive, Knoxville, Tenn. 37919. Checks should be made payable to WCA.

*Anger to Action, A Sex Discrimination Guidebook* aimed at assisting women in art in protecting and asserting their legal rights has been written by **Lynn Chapman Grant** and edited by **Mary Fifield**, WCA Affirmative Action Officer. The book will include information on recognizing sex discrimination; pertinent laws and law enforcement agencies; the WCA affirmative action program; resource, support and legal aid organizations; guidelines for developing legal strategy; and a bibliography. The guidebook will be available early in January and copies may be reserved now by sending a check for \$2.25 made out to WCA to **Lynn C. Grant**, Route 1, Box 295C, Corvallis, Ore. 97330.

**Ruth E. Fine** ■

Alverthorpe Gallery, Jenkintown, Pa. 19046

## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.*

**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, 178 E. 80 St., Apt. 7E, N.Y.C. 10021 (212) 628-7597.

**ART BOOKS** and reference material bought and sold. Offer one or many. Free catalogue. **Honan**, 49 Church, Westborough, MA 01581.

**FREE-LANCE RESEARCH** art history: iconography, etc. Credentials and fees available on request. P.O. Box 22 Island Station, N.Y.C. 10044.

**ART TOURS OF MANHATTAN, INC.** offers your group exciting tours of galleries, private collections, and artists' lofts. Special SOHO and 57th Street tours. All guides with graduate degrees. 33 East 22nd Street, N.Y.C. 10010. 254-7682.

**APOCRYPHA.** Journal of Art and Architectural History published by the graduate students at SUNY-Binghamton. Back issues of Volumes I and II: \$2.00. Volume III scheduled for publication spring 1978: \$3.00. Send orders to Apocrypha, Department of Art and Art History, State University of New York, Binghamton, NY 13901.

**WRITERS: "PROBLEM" MANUSCRIPT?** Try Author Aid Associates, Dept. CAA, 340 East 52nd Street, N.Y.C. 10022. PLaza 8-4213.

**6TH ANNUAL WORKSHOP** in Studio and Art History, Florence, Italy. Spring, 1978. Inquiries can be directed to Eastern Michigan University International Studies Office or Art Department, Ypsilanti, Michigan 48197. Graduate and Undergraduate credit. Open to students and auditors.

**CONTEMPORARY ART INSIDE OUT.** Planning a group visit to New York? Highlight it with a veritable learning experience: artist **Raquel Rabinovich** conducts lectures on Contemporary Art at her studio-loft and visits to SOHO galleries, "alternative spaces," etc. C.A.I.O. 81 Leonard St., N.Y.C. 10013 (212) 925-7539.

**COLOR SLIDES ON THE ART OF INDIA.** Carefully edited, best quality slides. Available in sets of 100. A noncommercial cooperative venture serving academic community and museums for fourth year. For details contact **Job Thomas**, Art History, University of Michigan, Ann Arbor, 48109.

**WOMEN—IMAGES BY 12 WOMEN PHOTOGRAPHERS.** Superb 1978 wall calendar, 12¼x9¼. Highest quality reproduction, hand-lettered, with writing space. Wonderful gift. **Arnold, Bullaty, DENA, Heyman, Levitt, Mark, Maxson, Morgan, Opton, Raymond, Rubinstein, Suris.** Also avail: 12 Master Images—**Bresson, Kertesz, Lartigue, Smith, etc.** Ea. \$5.95 ppd., NYS res add tax. Special Limited Edition, 100 of ea. signed by the photographers. Write for details. Fundraising Discount Available. **SherArt Images**, Dept. C, 60 E. 12 St. NYC 10003.

**OUT-OF-PRINT BOOKS** at moderate prices in art history, architecture, photography. Free catalogues; number 8 now available. **Blue Rider Books**, 65 Mt. Auburn Street, Cambridge, MA 02138. ■

### SUBSCRIPTION DISCOUNT CHANGES

The following changes, additions, corrections, etc. have been made in the subscription discounts offered to members of the CAA:

The **Feminist Art Journal** has suspended publication. Back issues are still available. For information: **Cindy Nemser**, FAJ, 41 Montgomery Place, Brooklyn, N.Y. 11215.

New rates for **Revue de l'Art** are: regularly Fr. fr. 122/\$24.40; CAA members Fr. fr. 97.60/\$19.55. Address on discount coupon.

**Visual Dialog**, a quarterly covering the California art scene, regularly \$10.00, is newly available to CAA members for \$8.50. Add \$1.50 for foreign postage. **Visual Dialog**, P.O. Box 1438, Los Altos, Calif. 94022.

**Women Artists Newsletter** has revised its rate schedule. Now for individuals: regularly \$6.00, CAA members \$5.00; for institutions: regularly \$8.50, CAA members \$7.00. On all subscriptions, add \$2.00 for Canadian and \$3.00 for other foreign postage. Address on discount coupon. ■

## CAA newsletter

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