



March/April 1994

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275 Seventh Avenue
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CAA Awarded 1993 NEH Challenge Grant

The College Art Association has received a National Endowment for the Humanities Challenge Grant in the amount of \$140,500 to establish and endow its newly initiated Professional Development Fellowship Program for art historians. To successfully complete the grant, CAA must match the challenge award with \$421,500 in nonfederal dollars, for a total of \$562,000.

In March 1993 CAA was awarded a National Endowment for the Arts Challenge Grant in support of a similar Professional Development Fellowship opportunity for graduate students earning the M.F.A. degree.

The goals of the fellowship program are to assist emerging art historians in bridging the transition between graduate school and the professional world, to encourage art history students from culturally diverse communities to pursue graduate degrees and profes-

sional careers in art history, and to promote art historians whose work may have been marginalized by their cultural diversity.

The Nathan Cummings Foundation was the original supporter of the Professional Development Fellowship Program, making a generous commitment of \$90,000 early on. This early encouragement and funding allowed CAA to award the first round of fellowships in the spring of 1993, for students who are finishing their final year of study in this academic year (1993-94).

The fellowship program is designed to provide each recipient with funding for two years. In the first year of the fellowship, direct grants of \$5,000 will be awarded to doctoral candidates to assist them in the final writing year of completing their dissertations. These funds will be used at the discretion of the recipient for meeting any planned or unplanned expenses in fulfilling their degree requirements. In the second year of the program, recipients begin their careers, continuing their own research, while holding professional positions at a college, university, or museum—institutions that have agreed to become a partner in the program by allowing CAA's portion of the first-year salary to buy release time for recipients placed in their institutions.

It is CAA's opinion that intervention at this level is significant, because though the transition from academic life to professional life is difficult for all students, it is especially so for students of color. Criteria for selection will be excellence and financial need, with special attention given to selecting candidates who will adequately

represent the cultural diversity of the population of the United States. Final selection will be determined by a jury selection process. Four new fellowships will be awarded each year. Ph.D. students interested in applying for the next round of fellowships should expect to complete their degree requirements in the academic year 1995-96. Fellowship applications will be available by late August in graduate art history departments across the United States or from the CAA office. A January 31, 1995, application deadline is expected.

The NEH challenge grant represents a substantial contribution to CAA's larger capital campaign, officially launched in 1992 (see *CAA News*, September/October 1992, page 1).

CAA is required to match the NEH award 3 to 1 in nonfederal dollars over the next three years, and is committed to accelerating its ongoing fund-raising program to support the fellowship program beyond the three-year challenge grant period. The fellowship program has received an enthusiastic and supportive response from members who are interested in the next generation of art historians and artists, and they have expressed that support in both small and larger gifts.

With the help of the NEH and NEA challenge grants and CAA members, an endowment will be built to guarantee that fellowships for art historians and artists will continue in perpetuity.

CAA is one of 36 research, educational, and cultural institutions nationwide chosen from the 114 applicants this year for the NEH challenge grant program. Of the total challenge awards, four others were given to arts organizations based in New York City.

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Education Committee Update

In the last issue of *CAA News*, the Education Committee announced its goals for this year: (1) to promote discourse on teaching methods, theories, and practices; (2) to investigate establishing an electronic teaching resources network; and (3) to link CAA nationally with other professional arts organizations such as the National Art Education Association, to explore issues of common concern. This report details some of the current efforts of the committee to meet these goals.

To promote pedagogical discourse, the Winter 1995 issue of *Art Journal* will focus on teaching theory and practice in the introductory art history survey and in studio art foundations (see Calls for Manuscripts, page 20). We will have a regular column in the newsletter for updates on committee activities and short discussions of pedagogical issues; submissions of subjects for columns from all CAA members are encouraged.

The Education Committee will continue its practice of the past few years of sponsoring panels at the annual conference.

In New York, members of the Education Committee met with Mark Hansen and Tom Hatfield, president and executive director respectively of the National Art Education Association, to explore exchanges, co-publications, and joint efforts to impact national education reform.

We encourage all CAA members interested in teaching theory, methodology, and practice in art history, studio art, and art museums to take advantage of the publication and panel opportunities mentioned above, and to communicate to us suggestions for possible future directions or activities. The Education Committee is addressing vital concerns of teaching methodology and professional development through every avenue of the CAA; if these efforts are to succeed, participation from throughout the membership is crucial.

—Joseph P. Ansell, chair, Education Committee



Reception for CAA 1994 annual conference attendees at New York's Metropolitan Museum of Art, February 17
PHOTO: KAREN ROBBINS, NEW YORK

Sessions in NYC: From the Program Chairs

One of our primary concerns in organizing the 1994 College Art Association annual conference was to discourage exclusivity and polarization within our disciplines. To that end we solicited panel proposals that promoted a cross-fertilization from various constituencies to allow for diverse aesthetic positions, methodologies, and ideologies, as well as representations of works and points of view that cross gender, race, age, and geography. We additionally made the decision to forego the customary listing of sessions by discipline. It is our hope that some of the same spirit will be sustained in future conferences.

In these meetings, we especially enjoyed the dialogue between professionals who perceived of themselves as primarily concerned with the object, and those who perceived of themselves as primarily concerned with ideas: including artists, academics, museum professionals, critics, and dealers. We continue to critique these sessions: in particular, we are concerned that representations of cultures and ethnic groups are not performed entirely by outsiders.

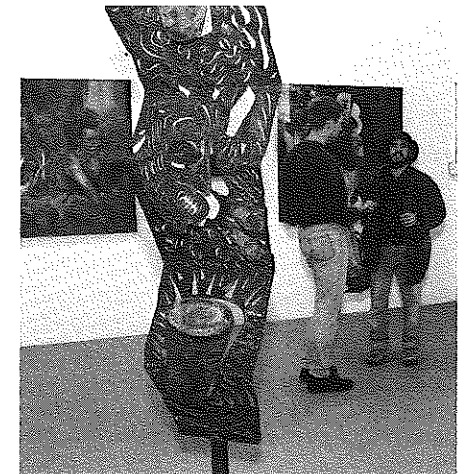
We'd like to thank the vast community of art professionals who made the New York conference possible, in particular the session chairs, who responded so creatively and with such hard work to our challenge to create sessions that were inclusive and provocative. We would also like to thank the Visual Art and Art History Program Committees and the staff of the College Art Association, in particular Suzanne Schanzer, who literally made everything happen.

—Jerrilynn D. Dodds, Archie Rand, Lowery Stokes Sims
1994 Program Chairs

Master of Fine Arts Exhibition a Success

This year's Master of Fine Arts Exhibition, hosted by Hunter College, was a success, with over 3,000 people attending the opening reception on February 16. Schools throughout the metropolitan area, including CUNY's Brooklyn College, City College, Graduate School of Figurative Art, Hunter College, and Herbert H. Lehman College; Long Island University/C. W. Post Campus; Parsons School of Design; Pratt Institute; Queens College; Rutgers University/Mason Gross School of the Arts; School of Visual Arts; SUNY College at Purchase; SUNY College at Stonybrook; and Yale University, participated in the exhibition.

The exhibition was held in the art gallery of the Hunter College Fine Arts Building, 450 West 41st Street. Because the gallery is divided into smaller



M.F.A. exhibition opening reception, February 16
PHOTO: KAREN ROBBINS, NEW YORK

exhibition spaces, it was convenient to designate a room for each participating institution. Each school was responsible for selecting and installing the work to represent its M.F.A. program.

The exhibition was attended by CAA members interested in learning more about the various graduate programs in the tri-state area. Local visitors included gallery owners, curators, critics, and collectors, who agreed that it was a great opportunity to see a large body of recent work by emerging artists.



M.F.A. exhibition opening reception, February 16
PHOTO: KAREN ROBBINS, NEW YORK

Signs of Achievement

The College Art Association's annual convocation ceremony was held at the New York Hilton and Towers, February 18, 1994. Incoming President Judith K. Brodsky introduced artist Miriam Schapiro, who delivered a warm and thought-provoking keynote address. Past CAA president Larry Silver presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The following are the award recipients and their citations.

Award for Distinguished Teaching of Art History

*Presented by Susan J. Barnes
Awarded to John Rosenfield*

Internationally acknowledged as the dean of Japanese art history, John Rosenfield also deserves lasting remembrance as a gifted teacher. Acknowledg-

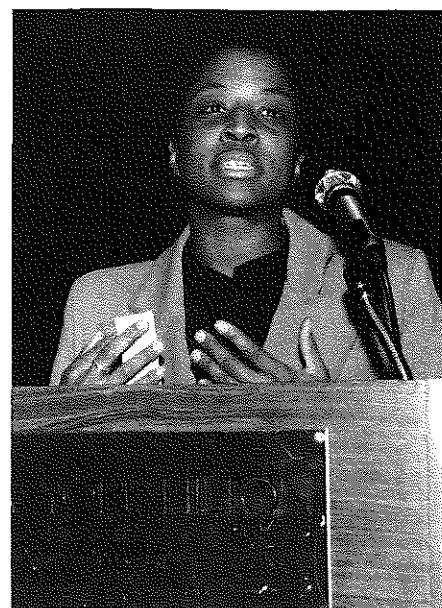
ing the continuing great traditions of Japanese teaching before him, he trained an entire generation of scholars to be both curators and academics in his field. However, the tributes to John Rosenfield extend far beyond Japanese studies—from a host of students of other traditions, ranging from medievalists to modernists, who were touched by him. They all testify to his insightful cultural questioning, combined with meticulous engagements with individual objects in all media. Both in the classroom and in his scholarly example, we declare John Rosenfield to be a "living national treasure."

Committee: Susan J. Barnes, chair; Linda Stone-Ferrier; David Wilkins

Award for Distinguished Body of Work, Exhibition, Presentation, or Performance

*Presented by Beauvais Lyons
Awarded to Lorna Simpson*

"Lorna Simpson: For the Sake of the Viewer," a selection of photographic works by Lorna Simpson, demonstrates the potential of art to confront the cultural and historic forces that inform our attitudes and beliefs. Organized by Beryl J. Wright at the Museum of Contemporary Art in Chicago, this

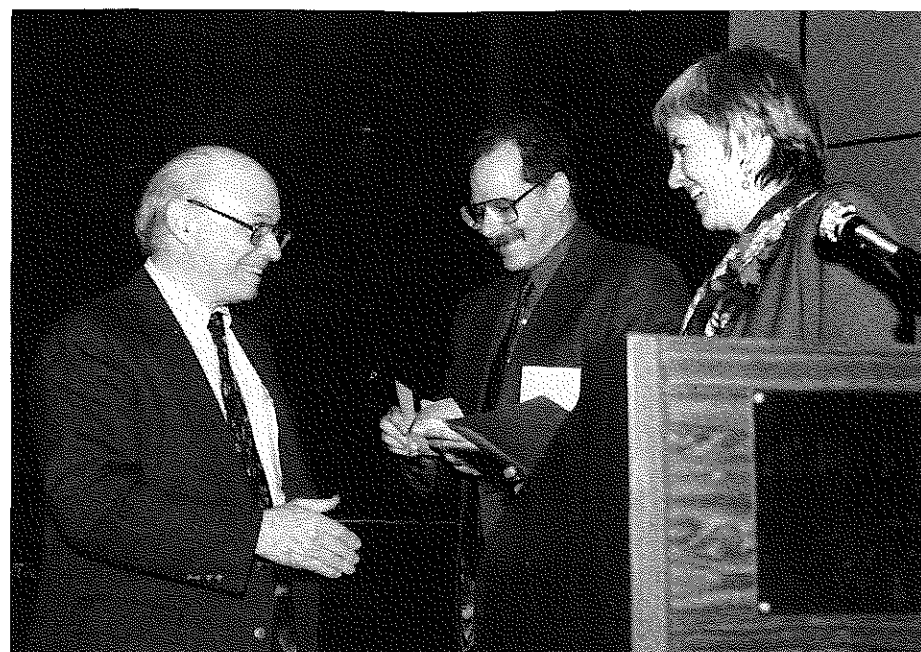


Lorna Simpson, Award for Distinguished Body of Work
PHOTO: KAREN ROBBINS, NEW YORK

cogent and provocative exhibition provides a survey of Simpson's work since 1985. These large-scale, theatrical, multimedia photographs and installations, which sometimes resemble printed advertising pieces, effectively subvert the traditional form of photographic portraiture to examine the representation of race and gender.

Lorna Simpson is both present in, and absent from these images. Her work thus echoes Ralph Ellison's 1947 novel *Invisible Man* by providing a visual analog for our refusal to accept African American women in our culture. Through imagery and language that are both autobiographic and universal, Lorna Simpson's work compels viewers to question the cultural and historical tendencies to classify, and thus dehumanize. Her art is effective because it maintains a course between being open-ended and self-contained, humorous and serious, private and public, emotionally charged, yet descriptive and objective. Keeping with the strong social function of African storytelling, "Lorna Simpson: For the Sake of the Viewer" serves a social purpose by underlining and undermining our own culture's mythologies.

Committee: Beauvais Lyons, chair; Tom Barrow; Martha Jackson Jarvis; Susan Fillin-Yeh; James Yood



Susan Barnes presents John Rosenfield with the Award for Distinguished Teaching of Art History as Larry Silver looks on
PHOTO: KAREN ROBBINS, NEW YORK



Helen Frankenthaler, Distinguished Artist Award for Lifetime Achievement
PHOTO: JIM ARKATOV

Distinguished Artist Award for Lifetime Achievement

*Presented by Harry Rand
Awarded to Helen Frankenthaler*

It is given to very few artists to deflect the course of art history. We can name those who, like Caravaggio, have contributed a new light or, like Picasso, another outlook on space. Such basic discovery exceeds the canonical past. Modernity has been a time of fantastic invention and thought, although few contemporary innovations have proven to be more than passing novelties. Some alterations in technique and outlook forever change the direction of art. It is certainly true that today myriad artists working throughout the world would not possess the painting vocabulary they need if not for Helen Frankenthaler. This level of influence can be attributed to only a handful of artists in any epoch, and few live to see their experiments so fully vindicated in their own lifetimes.

Helen Frankenthaler inherited a noble intellectual pedigree and artistic legacy. Born in New York, a student of Rufino Tamayo at the Dalton School, and then a pupil of Paul Feeley at Bennington College, she also came into the orbit of the master-teachers Vaclav Vytlacil and Hans Hofmann. She herself has taught extensively, which distinguishes her in the most salutary way from more cloistered contemporaries. She has been honored with numerous museum and gallery exhibitions; her

solo shows began in 1951 at the late Tibor de Nagy's gallery and continued there through 1958, when she began showing at the André Emmerich gallery. She has enjoyed retrospectives, monographic publications, and serious critiques. In the 1959 Biennale de Paris, Helen Frankenthaler reaped first prize. Her work is in virtually all major museum collections, here and abroad.

Most of all, we are grateful to her for showing us how flooding color directly onto canvas creates a new sense of outline, of color weight, of descriptive perspective. Like Caravaggio or Poussin in their day, Helen Frankenthaler made painting anew.

Committee: Harry Rand, chair; Pat Adams; Margaret Lazzari

Alfred H. Barr, Jr., Award

*Presented by Kevin E. Consey
Awarded to Raymond Bellour and Mary Lea Bandy for Jean-Luc Godard: Son + Image*

Jean-Luc Godard: Son + Image presents sophisticated research that gives clear evidence of both Jean-Luc Godard's contributions to cinema and his significance as a dominant creative talent in the twentieth century. The essays reveal the importance of film within modern cultural and intellectual history.

The committee believes *Jean-Luc Godard: Son + Image* represents the best in museum scholarship that transcends the standard exhibition format with a clarity and coherence usually found in



Mary Lea Bandy, Alfred H. Barr, Jr., Award for Museum Scholarship
PHOTO: KAREN ROBBINS, NEW YORK

printed material rather than film. The diverse points of view are articulate and admirable, and the choice of critics by the editors is comprehensive. Indeed, no one who should be asked to comment on Godard is omitted.

Godard is so difficult and elusive a character and his films so esoteric, that the book is a tour-de-force, greatly illuminating its subject while appealing to the general reader. We congratulate Raymond Bellour and Mary Lea Bandy.

Committee: Kevin E. Consey, chair; Judi Freeman; Joaneath Spicer; Sidra Stich

Charles Rufus Morey Award

*Presented by Whitney Davis
Awarded to John Shearman*

The Charles Rufus Morey Award is given every year to the most distinguished work of art history published in the penultimate calendar year. The committee is pleased to present the Morey Award for 1993 to John Shearman for *Only Connect ... : Art and the Spectator in the Italian Renaissance* (Princeton University Press). The book



John Sherman is congratulated by Larry Silver on being awarded the Charles Rufus Morey Award
PHOTO: KAREN ROBBINS, NEW YORK

preserves the visual and intellectual excitement of the Mellon Lectures in which it began; it is exploratory and revealing. Shearman leads the reader toward rediscovery of his or her primary position as a spectator of works of art partly designed to configure, and sometimes dramatically to reconfigure, this position. Renaissance spectatorship was fashioned as a dynamic encounter between an actual beholder's physical relation to an artifact—a tomb relief, a painted dome—and a time and place

imagined in a depicted fictional world. In turn, spectators construct these worlds as their projections; artists and designers work with and upon spectatorships that they attempt to organize in advance. Shearman avoids abstract models for these "transitivities," but his account draws widely on both established theories of the "beholder's share" and on recent work on narrative and subjectivity. Throughout, his close focus on particular paintings and design programs clarifies the optical and rhetorical devices involved in art and spectatorship, moving delicately between the necessities of painting and viewing as such and the specific inventions of a historical moment in which spectatorship was organized in what may be its most influential conventions. Scholarly and readily intelligible at the same time, *Only Connect*... completely fulfills the promise of its title.

Committee: Whitney Davis, chair; Jack Perry Brown; Margaret Olin; Anne Markham Schulz

Frank Jewett Mather Award

*Presented by Victor Margolin
Awarded to Dave Hickey*

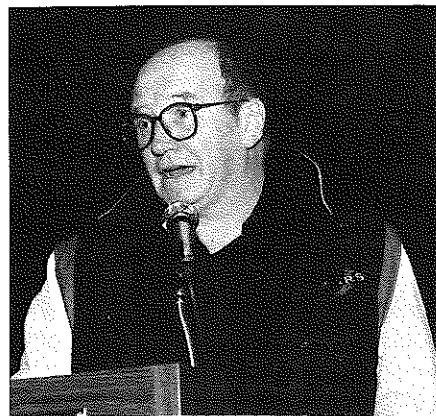
Dave Hickey, the recipient of this year's Frank Jewett Mather Award for distinction in art criticism, often identifies himself in the brief biographies that follow his critical articles as "a freelance writer who lives in an apartment overlooking the Las Vegas strip."

Hickey's residence in Las Vegas is significant on two counts. First, it identifies him as a critic who works outside the familiar East and West Coast bastions from which the recipients of this award are most frequently drawn. And second, it suggests an engagement with the glitz of American popular culture that does, in fact, inform some of his critical writing.

The Mather committee gave the award to Hickey for two articles that appeared in the Los Angeles magazine *Art Issues*, "Folie Blanche: The Quest for the Perfect Lie" (November/December 1992) and "A Cloud of Dragons: Beauties Less the Beautiful" (March/April 1993). In "A Cloud of Dragons," Hickey intends to restore art to its original rhetorical function which, he

claims, is neutralized by the institutional settings where we most frequently encounter it. "Folie Blanche" is a review of Skeets McCauley's landscape photographs of golf courses in exotic locales. While pointing out the subtle ironies of McCauley's depictions, Hickey makes an intricate argument about the complex relation of nature and artifice. As a critic, he is provocative yet subtle, evincing a passionate belief in the rhetorical power of art through challenging intellectual arguments.

Committee: Victor Margolin, chair; David Carrier; Frances Colpitt; Joan Hugo



Dave Hickey, Frank Jewett Mather Award

PHOTO: KAREN ROBBINS, NEW YORK

Distinguished Teaching of Art Award

*Presented by Diane Burko
Awarded to Paul Brach*

For more than forty years, Paul Brach has been recognized as one of America's leading innovators in arts education. He has been at the forefront of new programs, visions, and ideas.

Between 1950 and 1967 he taught at such institutions as the University of Missouri, the New School, New York University, Parsons, Cooper Union, the New York Program of Cornell University, and the University of California, San Diego. In 1969 Paul Brach became the first Dean of the School of Art at California Institute of the Arts in Valencia.

At Cal Arts Brach created the most innovative art program in the country by initiating curricula in conceptual art, feminist art, and interactive art. Paul

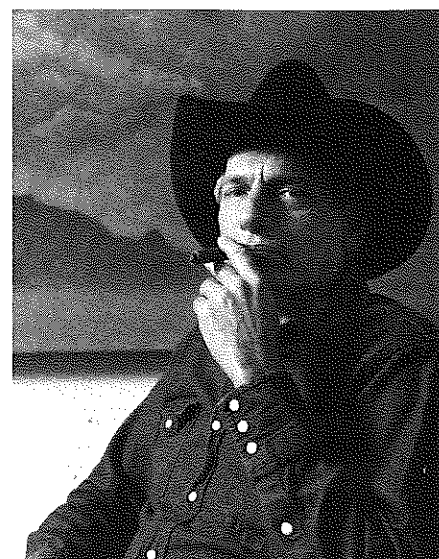
attracted highly individual artists, who could excite, encourage, and challenge the students. They include Allan Kaprow, John Baldessari, Judy Chicago, and Brach's wife, Miriam Schapiro.

Paul Brach was interested in developing both artists and human beings. Everyone who has ever met him has been attracted to the electricity of his personality, intelligence, and integrity. A telling testament to his influence is the number of his former students who are identified with some of the most significant art of today. The roster includes David Salle, Eric Fischl, Carolee Schneeman, Susan Rothenberg, Ross Bleckner, Matt Mullican, Tom Knechtel, Robin Mitchell, Lari Pittman, Christopher Wilmarth, Mira Schor, and Sol Le Witt.

In John Baldessari's words: "The prominence that Cal Arts attained in the art world is primarily due to Paul. In his wisdom and love of art, his love of people, his wit and wide intelligence, he allowed a certain concoction to stew, to occur, and it became an exciting place in which to participate."

After Cal Arts, Brach continued to distinguish himself as an inspiring teacher, administrator, and artist in New York. Brach, now entering his seventh decade, continues to be in demand for his power to lead, revitalize, and inspire both his students and his colleagues.

Committee: Murry DePillars, chair; Joan Backes; Diane Burko; Carolyn Manosevits



Paul Brach, Distinguished Teaching of Art Award

PHOTO: SEBASTIAN PIRAS PHOTOGRAPHY



Maryan Ainsworth, CAA/National Institute for Conservation Award

CAA/National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation

Presented by Marcia Hall

Awarded to Maryan Ainsworth

Maryan Ainsworth is an art historian who has worked alongside conservators for over two decades, and she is the ideal collaborator. A pioneer in the role of art historian within a conservation department, her presence at the Metropolitan Museum of Art has shown how to bridge the two disciplines to the benefit of each. A warm, cooperative, interested colleague, she looks over the shoulders of her conservation colleagues and willingly shares the new discoveries made during her examination of paintings with neutron activation autoradiography and infrared reflectography.

Her lectures and her two articles in *Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer* are models of cooperative scholarship. They are clear, well-illustrated pieces, replete with valuable observations and commentary. Ainsworth offers the much needed conclusions that shed light on the artist's creative process, cultural context, or aesthetic aim.

Her most recent work, since adopting the technique of infrared reflectography, has furthered the model of an art history that seamlessly brings together the resources of traditional art historical research and technical investigations. Through internships at the Metropolitan Museum this work has

brought younger scholars into the area of overlap between technical studies and art history.

She has served as a resource for art historians seeking information, guidance, or access to the world of conservation, acting as a liaison for the student and scholar needing technical data. Her understanding and generosity have opened a door for many who might otherwise have turned away. In this way too she is helping to train a new generation of art historians who are alert to the discoveries being made in the conservation laboratory. At the same time, she is sensitizing her colleagues in conservation to the interests, needs, and potential contributions of the art historian in their work.

Committee: Marcia Hall, chair; E. Melanie Gifford; Barbara Heller; Joyce Hill-Stoner; Arthur K. Wheelock, Jr.

Arthur Kingsley Porter Prize

Presented by Walter S. Gibson

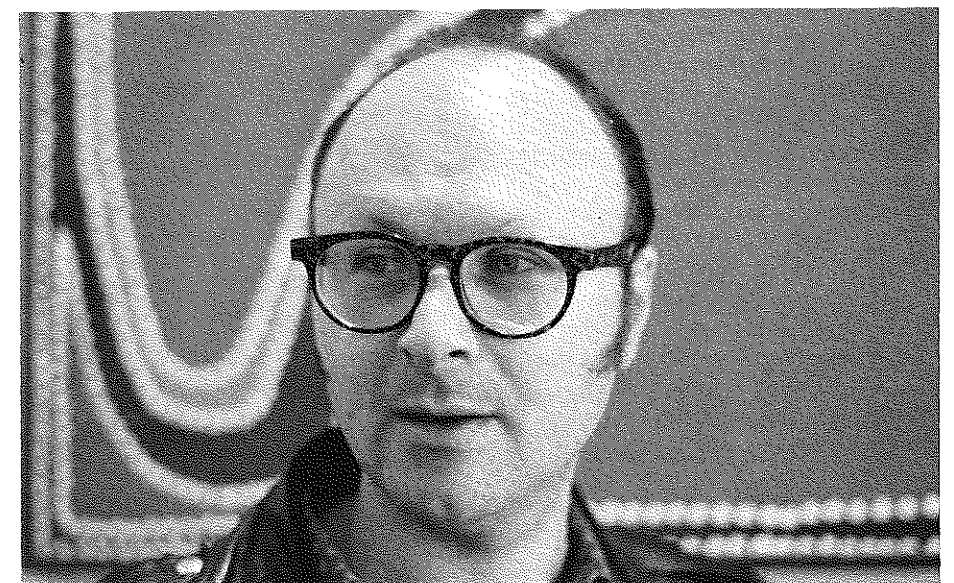
Awarded to Roger Benjamin

Roger Benjamin's article "The Decorative Landscape, Fauvism, and the Arabesque of Observation," *Art Bulletin*, June 1993, presents a new and carefully nuanced reading of Fauve landscape. Early in his article, Benjamin observes that the contextual study of paintings can contribute to our understanding of their style, a thesis that is brilliantly and

imaginatively confirmed in the pages that follow. Firmly situating the Fauves within the aesthetic and critical milieu of their time, Benjamin examines the various factors that helped to shape their conception of landscape painting: the decorative landscape tradition, its affiliations with stage design, the precepts of classical landscape, exemplified above all in Poussin and Claude, and ideas of rhythmical design particularly as embodied in the arabesque. All of these themes are brought to bear in a provocative and masterful discussion of specific works that significantly enhances our perception and appreciation of Fauve landscape painting.

Always clear and well-reasoned, Benjamin's inventive marshaling of sources from many periods and areas of art is of particular interest, with his arguments deriving much of their persuasiveness from his astute handling of historical evidence. But if Benjamin has given us new insights into the nature of Fauve landscape, his contextual approach is richly suggestive for the study of landscapes of other periods as well.

Committee: Walter S. Gibson, chair; Aimée Brown Price; Joseph Siry



Roger Benjamin, Arthur Kingsley Porter Prize

PHOTO: KATE SANDS

From the President

This is my first column as president, and I want to start out by talking about the enormous success of the annual conference held in New York, February 16–20, 1994. Seven thousand conference participants, one-hundred-twenty-eight sessions and panels, seven hundred speakers and moderators, twenty-one museum and gallery events and receptions, two trips to museums outside of New York, forty-three museums offering free admission, fifty-eight reunions, eleven affiliated societies' business meetings, a convocation attendance of over one thousand, and two sets of special guests—one group from Eastern European countries, the other, emerging artist and art historian protégés—these statistics, as immensely impressive as they are, can only suggest the lively energy and vitality of the conference.

Without question, the annual conference has become the leading forum for the exchange of art ideas in the United States. A successful conference doesn't just happen. Jerrilynn Dodds, as chair of the art history program, and Lowery Sims and Archie Rand, co-chairs of the studio art program, are responsible for the high quality of the program itself, the fact that sessions and panels presented ideas that are on the leading edge of art and art history. The logistic smoothness of the conference was the result of the time, attention, and thoughtfulness of the CAA staff, particularly of Suzanne Schanzer, the conference coordinator.

At the same time that we are celebrating yet another magnificent conference, I want to discuss an issue that is disturbing a number of art historians. Their perception is that artists have taken over CAA. This is simply not true, as can be seen in board statistics. Currently, art historians are a majority on the board. Art historians represent 40 percent of the membership and 42 percent of the board. Museum professionals, most of whom are also art

historians, comprise 18 percent of the membership and 23 percent of the board, for a total of 65 percent. Artists make up 42 percent of the membership but only 35 percent of the board. On the other hand, there is justification for the perception. The majority of art historians on the board are in the field of modern and contemporary art, as is the case with the museum professionals. The combination of this contemporary art history majority, along with the artist members of the board, gives the current board a distinctly modern and contemporary cast.

A first step has already been taken in correcting this imbalance by making the nominating committee aware of it. Therefore, the nominating committee, when it met on March 5, 1994, produced a slate that represents nominees whose election can result in a more varied group of art historians on the board. Then it is the responsibility of all of us to vote. In the last few years, through by-law revision, CAA has forged a structure that is responsive to membership constituencies. It's just waiting to be used.

There are other steps that can be taken to ensure that the interests of all members are addressed by the association. The call for sessions and panels for the 1996 annual conference, which will

take place in Boston, will appear in the May/June CAA News. Responding to that call is another way to take action. A third way is to be willing to serve on CAA committees. The call for nominations and self-nominations to awards committees was issued in the January/February CAA News. A call for nominations to additional committees is in this newsletter (see page 10).

The association is constantly involved in a balancing act to meet the interests and needs of members and to serve the field. The health of the association lies in being able to do so and yet remain a united organization. During the past two years of Larry Silver's presidency, CAA has continued its commitment to include new constituencies. In a period of difficult financial times for humanities and the arts, CAA has maintained and even improved its fiscal base. I want to thank Larry on behalf of the board and all CAA members for the thoughtful and purposeful leadership that has made his presidency so successful. I also want to thank the retiring members of the board, Suzanne Preston Blier, James Cuno, Murry DePillars, Samuel Edgerton, Mari Carmen Ramírez, and Kenneth E. Silver, for their service to the association.

—Judith K. Brodsky



Jerrold Nadler, U.S. Representative, New York, and Sheldon Hackney, chair, National Endowment for the Humanities, were speakers at the session "New Directions in Support of the Arts and the Humanities," February 18.

PHOTO: KAREN ROBBINS, NEW YORK

Annual Conference Update

New Sessions, 1995

For guidelines for submitting proposals, see the Call for Participation mailed to all members in January. The submission deadline (receipt, not postmark) for these sessions is June 1, 1994.

"Multidisciplinary Focus on Folk Art." Chairs: Robert Hobbs, Dept. of Art History, Virginia Commonwealth University, 922 W. Franklin St., Richmond, VA 23284-3046; and, Lynda Roscoe Hartigan, National Museum of American Art, Smithsonian Institution, Washington, DC 20560. The session will assemble representatives from the disciplines of folk life, cultural history, art history, and anthropology to demonstrate, contrast, and debate traditional and new approaches to folk, vernacular, and outsider art. Three pairs of speakers who represent complementary, contradictory, or interdisciplinary viewpoints will provide case studies devoted respectively to three objects chosen by the co-chairs. Those three objects would be a work by a contemporary "outsider" artist, a work by a "folk" artist of specific ethnic origin, and a work made according to a communal "folk" tradition. The case studies will not only identify the challenges inherent in the methodologies used, but also highlight issues such as the role of quality and commodification, and marginalized art as cultural critique and cultural component. The co-chairs will comment on the advantages, limitations, and opportunities for cross-fertilization demonstrated by the various approaches as well as future exploration.

"Remapping Arcadia." Chair: Gloria Kury, Vassar College, Box 212, Poughkeepsie, NY 12601. This session will test the conceptual and methodological boundaries guiding art-historical study of the depictions of

Arcadia found in the arts (villa, garden, sculpture complexes as well as paintings and prints) of Southern Europe, 1500–1700. The *point d'appui* of discussion will be the sociopolitical and economic issues that have been distorted or erased by our prolonged adherence to Erwin Panofsky's conception of the Arcadian "homeland" defined by gestures of loss and recollection. Some possible paper topics are the suppression or gentrification of local identity in Arcadian schemata; the relationship between Arcadian myth and the codes governing the behavior of (would-be) aristocratic proprietors; the thematics of land ownership; aspects of agrarian labor that impinge on the idyllic scene; the role of the collection of antiquities in Arcadian designs; Arcadia's dialectical relationship with city or court life; antipastoral and political satire; the construction of subjectivity in/through Arcadia. Papers taking an interdisciplinary approach will be given priority, as will those that explore the ways Arcadia became a site where claims to worldly power were mounted and sometimes challenged.

"The Illusive Line: Basic Drawing Re-Examined" (sponsored by Foundations in Art, Theory, and Education). Chair: Stephen Sumner, University of Tulsa, School of Art, 600 S. College Ave., Tulsa, OK 74101. This session will examine new and innovative approaches to basic drawing within the context of a post-electronic era. Papers and presentations will be sought that speak to drawing from a multitude of approaches using a variety of media and techniques. Certainly electronic and multimedia medium will be considered and discussed. Perhaps even arguments for performance art, photography, or other nontraditional drawing venues will extend the idea of basic drawing. There will be an attempt to create a dialogue between traditionalists and users of the new technology. There will also be an attempt to carry the dialogue into a discussion of how basic drawing (especially in any new configuration) connects or impacts with upper division studio courses.

"Religious Imagery in the Art of the Iberian Peninsula from Prehistory to the Present" (sponsored by American Society for Hispanic Art Historical Studies). Chair: Oscar Vázquez, Dept. of Art and Art History, State University of New York, Box 6000, Binghamton, NY

13902-6000. In "Religion as a Cultural System," Clifford Geertz states that a religion is "a system of symbols which acts to establish powerful, pervasive, and long-lasting moods and motivations in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality that the moods and motivations seem uniquely realistic." This session will address the role that art has played in formulating religious beliefs held by the people of various faiths who have inhabited the Iberian Peninsula and in turn how spiritual beliefs have framed and informed the visual arts. We invite papers that address religious art from prehistoric times to the present from a variety of methodological viewpoints.

"How Trustworthy Is Your Text? The Representation of Non-Western Art in Survey Textbooks" (sponsored by Arts Council of the African Studies Association). Chair: Monica Blackmun Visoná, Dept. of Art, Metropolitan State College of Denver, Box 59, PO Box 173362, Denver, CO 80217-3362. What are students learning about the art of Asia, Africa, the Americas, and the Pacific from introductory survey courses of art history? Are the most commonly used textbooks (such as Janson's *History of Art*, or Gardiner's *Art through the Ages*) accurate in their presentation of the history of these art forms? Do their comparisons of Western and non-Western artworks (explicit or implicit) encourage sophisticated critical analysis? Survey textbooks have recently come under scrutiny for their treatment of non-Western art. Scholars who specialize in the study of African, indigenous American, Pacific, or Asian art are invited to give short (ten-minute) presentations on pedagogical problems raised by one or more major survey textbooks. Possible solutions for handling those problems should be proposed. Suggestions should take into account the practical needs of instructors who wish to incorporate a limited amount of non-Western material into introductory courses. Contact chair if you teach an introductory survey course and would like to see specific issues addressed in this session.

"Cultures in Contact: The Medieval Perspective." Chair: Barbara Zeitler, Dept. of Art and Art History, University of Texas at Austin, Austin, TX 78712. The proclamation of the First Crusade

by Pope Urban II in 1905 initiated a period of sustained engagement of (Catholic) western Europe with Islamic and Christian Orthodox societies in the Mediterranean basin and the Slav populations of eastern Europe. It was a period of expansionism and colonization, but also of cultural interaction and hybridization. This session aims to explore the effects of cultural interaction on the visual arts in areas affected by the Crusades. How can visual evidence be used as an indicator of cultural interaction? To what extent is cultural interaction shaped and directed by the production of artifacts. How useful a concept is multiculturalism for an understanding of the arts that arose out of an encounter between western Europe and other societies in the Middle Ages? What can artifacts suggest about the maintenance and modification of cultural and ethnic boundaries? How can "traditional" art-historical concepts, such as style, be used in analyses of cultural interaction and the arts? Contributions are invited from scholars dealing with visual material from the 12th to 15th centuries.

The following sessions will last one-and-a-half hours and will be scheduled between program sessions:

"Technology and Teaching" (sponsored by CAA Education Committee). Linda Downs, National Gallery of Art, 4th St. and Constitution Ave., Washington, DC 20565; fax 202/842-6935. Videodiscs, interactive CD-ROMs, and digitized image banks of art collections are being produced for academia by corporations, software developers, art museums, charitable foundations, archives, university technology departments, and individual professors in the arts. How is academia participating in the development and distribution of electronic publications? How could academia participate in future electronic publications? What are the most useful components/pedagogy/formats for electronic publications in the visual arts for the academic environment? What are the existing models of electronic publications? Are there biases in existing electronic publications? If so, how can these biases be addressed? What is needed technologically and pedagogically before digitized images are useful in teaching studio, art history, and art education classes? Will the image banks now being amassed by major corporations be useful in the classroom? Are visual arts

electronic computer labs (equivalent to language labs) a possibility for the future? How will electronic publishing influence study and appreciation of original works of art?

"Art and National Identity" (sponsored by Historians of British Art). Laurel Bradley, 304 S. Taylor Ave., Oak Park, IL 60302. Papers will be considered from any period of British art. While participants must be HBA members, new membership is welcome.

CEI Update

The CEI (Committee on Electronic Information) session at CAA's 1994 annual meeting was such a success that the handouts ran out before the first talk. Don't despair. The handouts are available, but at a price: buy yourself a modem (the fastest you can afford if you want to download images [14,400 or even 28,000 baud]); get it installed; load a telecommunications program (Procomm, Smartcom, or Kermit); get yourself hooked up to your mainframe (or a commercial link to Internet, America on Line, MCI, or Compuserve); get a friend to show you how to send me an e-mail message at MALAVIN@PUCC. I will send you the handouts electronically by return e-mail. This is an offer it would be silly to refuse.

—Marilyn Aronberg Lavin

CAA Committees

The membership is urged to participate by serving on the association's diverse and increasingly active committees. Committee members serve fixed terms of three years (1994-96). Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee membership should include a brief statement outlining the individual's qualifications and experience and a c.v. or résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: April 8, 1994.*

Committee on Cultural Diversity: 2 openings. One-third of this nation is composed of individuals whose cultural, ethnic, or racial background or sexual orientation differ from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and within the field.

Education Committee: 2 openings. Focusing on education in the arts from three points of view, the committee maintains an ongoing review of career options and development opportunities available to arts graduates, an awareness of art and art history programs at the college and graduate level, and develops an awareness of art education at the K-12 level.

Committee on Electronic Information: 4 openings. The committee attempts to keep abreast of new ideas and developments in the area of automated information in order to ensure that the special needs of our constituents

for access to visual and specialized resources linking texts and images are fully represented at the conceptual—both design and delivery—levels.

Museum Committee: 1 opening. The committee monitors the activities of public and private institutions in the art sector, particularly in relation to acquisition, deaccession, and exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

Professional Practices Committee: 1 opening. The committee will respond to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety and artists' practices.

Committee on Women in the Arts: 2 openings. The committee is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts, developing linkages with organizations concerned with compatible interests, and monitoring the current status of women in the visual arts professions.

The membership is also encouraged to make nominations for CAA's nine awards committees, as enumerated in the January/February 1994 CAA News. The deadline for nominations to awards committees has been extended to April 8, 1994.

CAA News

New Co-Chairs of the Capital Campaign Appointed

CAA president Judith K. Brodsky has appointed Leslie King-Hammond and Lowery Stokes Sims as co-chairs of the Capital Campaign for College Art Association. Both King-Hammond and Sims serve as members of the CAA Board of Directors.

Leslie King-Hammond presently serves as CAA vice-president and is dean of Graduate Studies at the Maryland Institute College of Art. Lowery Sims is associate curator in the department of 20th-century art at the Metropolitan Museum of Art in New York and was studio art program co-chair for the 1994 New York conference. Together they will head CAA's twenty-three member capital campaign committee, which is charged with raising funds for CAA's \$1.4 million capital campaign, and meeting the match for the NEA and NEH Challenge Grants awarded in 1993. The campaign, officially announced in fall 1992, was previously

chaired by Judith K. Brodsky. Under Brodsky's leadership, CAA raised more than \$750,000 in gifts and pledges toward its campaign goal. As CAA president, Brodsky plans to work closely with King-Hammond and Sims toward fulfilling CAA's campaign goals.

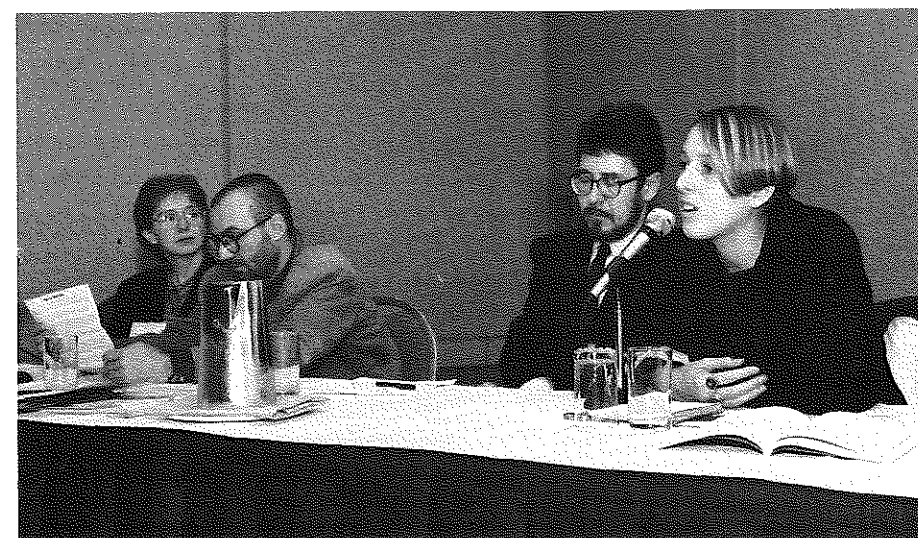
New Affiliated Society Joins CAA

CAA welcomes Historians of British Art (HBA) as an affiliated society.

HBA was founded in 1992. Membership: 150. Annual dues: \$10 professional; \$5 students. Purpose: to foster communication and to promote the study and sharing of ideas among art historians, art history graduate students, museums, galleries, and all scholars, professionals, and organizations interested in any aspect of the history of British art. HBA holds an annual meeting and session at CAA. Scholarly conferences are held every 1-2 years. The *HBA Newsletter* is published biannually. President: Jody Lamb, Ohio University, Seigfried Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. For further information and applications, call or write the CAA office.



Directors of the Soros Centers for Contemporary Arts, a network of 15 institutions located in major cities throughout Central Europe, the Baltics, and the former Soviet Union, were special guests of CAA, and held a panel discussion at the annual conference on changes in the region's arts scene since the fall of the Berlin Wall.

PHOTO: KAREN ROBBINS, NEW YORK

Letters to the Editor

Cultural Sensitivity

I would like to propose that our consciousness needs to be sensitized to yet another group—the Jews. I mean this in the following way. On any number of occasions we have all heard in lectures, read in books and magazines, or read in explanatory notes on museum walls that event *x* was an Old Testament prefiguration for event *y* in the Gospels. Such passages are often stated baldly as if they were fact (which to Jews they are not) rather than Christian interpretation (which they certainly are). The effect of this kind of construction is to suggest that events described in the Hebrew Bible are essentially ahistorical symbolizations of true events later recorded in the Gospels. It also suggests that in fact the Old Testament has been replaced by a newer testament, which, of course, Jews reject. Further, it suggests perniciously that even though Christians and Jews share a common Biblical heritage, Jews are the lesser descendants now defined as the Other by those with whom they share that heritage.

—Matthew Baigell, Rutgers University

Susan Ball Responds

According to Dr. David Lull, executive director of the Society of Biblical Literature, although there are scholars within the Christian communities who believe in Christian supersessionism—the first such scholar being Marcian in the 2nd century—this approach is heavily criticized by scholars who recognize that it is problematic and who have proposed various solutions, among them the avoidance altogether of the term “Old” Testament, instead using either Hebrew Bible or First Testament, the latter being more widely used. Also with regard to dating, Biblical scholars prefer to refer to before and during the “Common Era” (B.C.E. and C.E. instead of B.C. and A.D.), since both “Before Christ” and “Anno Domini” refer to Christ and the Lord, whereas the new nomenclature

recognizes that there emerged an era which is common to both Jews and Christians. In the field of Biblical scholarship, there is widespread acceptance and usage of these terms and this method of dating.

—Susan Ball, CAA Executive Director

Guerilla Tactics

I was distressed to learn that information was distributed at the recent meeting of the CAA in New York concerning the art department here at the University of South Carolina. Statements contained within this report, authored by the “Guerilla Girls,” present a picture of gender bias within the department that totally misrepresents the facts. Given the sensitivity of the situation and the wide distribution of their report, I would like to take the opportunity to respond.

The handout indicates that we top the list of American “male-dominated art departments” with a “faculty of 100% males” and that “100% of our highest ranking faculty” are also men. While the department has pursued a policy of affirmative action, it has always been our practice to hire the best available candidates. At the present, the department has twenty-six full-time faculty of which nine (34%) are minorities. Since 1970, twenty out of thirty-four of those hired have been women, minorities, or the handicapped; in fact, 12 of the last 14 faculty vacancies have been filled by minority candidates. The quality of these hires may be reflected in the fact that no female has ever been rejected for reappointment or tenure. No female who has presented materials for pro-motion to any rank has been rejected by the department, the chair, the dean, the provost, or the University Tenure and Promotion Committee, and all female faculty with more than seven years association with the department now hold the rank of full professor.

Women faculty have held many administrative positions within the department, including serving as chair of the department, associate chair, and chairing department divisions, Art Education and Art History, and it is important to note that at every level (professor, associate, or assistant), the average salary of females is more than their male colleagues—\$426 at full professor, \$5,695 at associate, and \$2,000 at assistant.

I admire many of the goals of the “Guerilla Girls” and certainly agree that there are latent prejudices in the hiring, retention, and compensation of minorities. However, I do not believe these prejudices will be eliminated by the distribution of misinformation or the distortion of facts.

I am also sympathetic to the group’s implied aims as related to women in the arts and would hope we could work together to restore the proper standards and sympathies to all those who suffer injustice.

—John O’Neil, chair, Department of Art, University of South Carolina

A Member Reports

The 1994 CAA conference was fruitful as ever in the jargon department. This year’s top-ten list reflects some displacements (*site* seems to have overtaken *zone*) and a few hardy perennials (*intent* has returned with a vengeance; *performative* appears for the second year in a row). The intraverbal (pun)ctuation mark seems to be on the wane; the solidus is/is not holding its own.

A notable feature of this year’s list is the prevalence of adjectives. One may thus ask oneself: Is description back? Have we recovered the material identity of the art object through the pyrotechnics of narrative verballity? Is pure language now to be replaced by a reinstated, revalorized figural language? Have we at last reinvented metaphor, rescuing it from allegory through a process of deironization? Or, to borrow Whitney Davis’s borrowing of Kant’s illuminating term, has Wild Seeing been replaced by Wild Talking? Fiat verbum.

Herewith the top-ten jargon words: (10) site; (9) transformative; (8) proleptic; (7) intent; (6) (a tie) mediative; normative; (5) performative; (4) syntagmatic; (3) axiological; (2) innarrable; (1) chronotopic.

The Golden Trope Award: Signs of an incipient or resurgent sense of humor are appearing here and there among the great dark thunderclouds of meaning (but then, that is what signs are for, isn’t it?). In recognition of this, the 1994 Golden Trope Award goes to the two scholars who referred, respectively, to Brueghel as “iconographically challenged,” and to ancient Greece and Rome as “marmocentric.”

See you all in San Antonio—tropic, if not tropical.

—Eve Harrington

A Philosopher’s Stone: Radical Changes in Teaching

Miriam Schapiro, convocation address, CAA 1994 New York

Dedicated to Paul Brach who is, in many ways, my teacher too.

I never took teaching for granted. And even though painting is my first love (it’s a solitary act), teaching always meant contact with the world. About twenty-five years ago I developed a feminist world view and brought many of my ideas into education for women artists—and through our projects we did much to change the template of art instruction. Now the question on my mind is: who is going to change it for young men? As women seek parity in their relationships with men the question becomes inevitable.

In my experience as a teacher, I would say, we feminist women separated ourselves from the traditional role of teacher and student. As artists we acted on personal histories and by using consciousness-raising as a tool, we constructed an ovular work of art that had far-reaching effects. I’m speaking of the feminist art program at Cal Arts which Judy Chicago and I created in 1970. The project we made with our twenty-one students was Womanhouse.

Let me tell our story in the hope that it can serve as a model for the education of young men. When I say we used consciousness-raising as a tool for

the art making process, this is how it worked. You have to visualize a discarded mansion in a run-down part of Hollywood. This was to be the site-specific Womanhouse.

We were twenty-three artists at different stages of artistic development and each day, in a different room of the house, we sat in a circle and addressed ourselves to the life and nature of that room as it might have figured in one of our own life histories. Each woman spoke in turn. For example in the kitchen we talked about our relationships to our mothers, and when we finished, that room was suffused with pink—pink walls and ceiling, pink stove and refrigerator, pink cupboards, pink groceries. The walls and ceiling were also covered with plastic casts of breasts all realistically painted metamorphosing into fried eggs. We called it the Nurturant Kitchen. In our discussions we were never quite sure how much of our mother’s milk was there for us, but we knew it was there. While sitting in our circle we used the time when we were listening to other people’s stories to fantasize about the kitchen as it might be.

This was a collaborative effort. We worked hard to make art out of our personal material and hoped that we spoke a universal truth. Apparently we did, for no sooner did we lay down our dirty overalls, hiking boots, and head bands, than there at our door were reporters from Time magazine, Life magazine, Encyclopedia Britannica, and public television.

When I was asked to give a name for this talk, I called it “A Philosophers Stone: Radical Changes in Teaching.” The medieval alchemists sought a substance—the stone—in the belief that it would change base metal into gold or silver.

That’s how I felt about teaching. Before I came to Valencia, California, to work for my husband Paul Brach, the first dean of the Art School at Cal Arts, I taught at the University of California, San Diego. I was an imaginative teacher but the rewards did not justify the immense amount of work I put into arousing the interest of my students. It was the late sixties, they were laid back, apathetic, and I was miserable. Each day I was the authority, standing in my own private space before a group of receptors, some of whom turned on miniature tape-recorders to take notes for them.

I was caught in a system that didn’t function for me. I needed to break away from this standard syndrome so that my range of teaching could be broadened to include mentorship, friendship, and sisterhood.

Of course all this required some realignment from the standard notions of what art education should be. Neither Judy Chicago nor I believed that the primary goal of our teaching should be to teach sophisticated art making. We wanted to be responsible for the level of humanity in our classes as well.

The radicalism of our teaching is that we moved from what was for women the exclusionary space of male art to the embracing position of woman’s feelings and woman’s culture.

I would like to say a few words here about woman’s culture. For some women who have moved into mainstream mentioning woman’s culture presents a problem. They feel ghettoized, embarrassed and shamed by this reference as though women are outsiders, naifs, or worse, losers. “Why when we are now liberated, they ask, must we speak of kitchen issues?”

Speaking of woman’s cultural history does not rob us of our character, prowess, or power. On the contrary, it documents the ways in which women have humanized society. But some may ask “What is the content of women’s work?” “What is it that makes women’s culture different from men’s culture?” What do women do that makes all of their activities seamless? How does one activity pass one into the other, what keeps women going?

For example, when the Mormons settled Salt Lake Valley and brought seeds, grain, vines, and shrubs to transform that barren land, how did the women sustain themselves? Particularly those Mormon women whose husbands left them and their children while they lived with other families in their multiple marriages.

The answer lies in the many ways in which we women create intimacy among ourselves, within our families, and in the practical means of building and maintaining home and work. In the history of women’s culture we women have cooperated with each other—working the land, acting as midwives, quilting, etc. Hundreds of sharing activities brought us closer together. Each woman knowing that a positive sense of survival had to be based on

generosity and sharing. This code then, is the basis of women's values.

In the making of Womanhouse we studied our ancestral history. We discovered that Native American women of the Great Plains were the architects and builders of their teepees. In many cultures in Africa, personal ornamentation perhaps more than any other artform provides the basis for a complex system of signs. The body becomes a background on which messages about rank, wealth, sexual maturity, marital status, and occupation are expressed. For example, young Zulu and Swazi women in Southeastern Africa make necklaces as courting poems. Because societies like these do not use writing such codifications of messages are especially significant.

We are told by female anthropologists that the wonderfully creative aspects of women's art was their ability to break codes, to play with the format, and to transcend limitations, these are the aspects of women's kitchen art that inspired the makers of Womanhouse. Again I say to those who fear ghettoization - don't be exclusive in your use of male models. Masculine values are frequently negative and inhibitory. Sisterhood was not invented in the seventies. It is a woman's traditional art along with weaving, making pots, needle work, and the language of geometry and flowers.

In 1992 Ilze Aviks from Fort Collins, Colorado, wrote to me after I had been in residence in her town at her school and had given a series of lectures on the origins of feminist art. She said:

My work is a narrative of a kind of process known to women. The slow deliberate process of sewing and embellishing. My work is an act of faith. Thousands of stitches imply that not all virtues and accomplishments are epic. That there can be nobility in perseverance, in taking time to make something beautiful. I chose the medium of cloth because it speaks of humanity. Cloth's texture summons a response from those who have known and touched it.

For those of you who know me personally, you can understand how the Aviks' statement speaks to my heart. In the 1970's when my art changed to enfold my politics, I used cloth on my canvases to express my womanhood.

Returning to our use of the consciousness raising technique of teaching, listening to the memories and fantasies

of our students, enabled all of us to recover our past as children. As we remembered our insults and our joy we made art from our sexuality, our secrets, our rage, and our disappointments. We also made pictorial descriptions of our socialization, pictures of our clothes, our underwear, our make-up, our rooms, the houses we lived in, the earth around us, our relationships with family, lovers, friends, and even "frenemies."

In the twenty-five years since Womanhouse was made I find myself still regenerating my life as a feminist. Sometimes I look at the work of today's feminist artists and wonder why they repeat the images we created in the seventies.

Could it be that we woman artists are so underrepresented in art-historical documentation that current feminist artists are not even familiar with our accomplishments? If so, Abrams' upcoming tome by Norma Broude and Mary Garrard called *The Power of Feminist Art* with its two-hundred-fifty illustrations should help this problem.

In the absence of these representations in the literature, in the absence of icons of personality, in the absence of memory, "New ... Speak" women (a phrase I learned from Mary Garrard) seem condemned to endlessly to stalk the ills of survival in the patriarchy. Why shouldn't the new feminists reinvent images of the penis, the vagina, dolls' dresses, patent leather pumps, quilts? Why shouldn't they re-invent the struggle between woman and woman, woman and man, in comedy, in performance, in theater, in video, are they not trying to tell us that the patriarchy lives and that women live as well?

Let me tell a story which will illustrate why women artists continue to use the same content. A short while ago a beloved male teacher at an eastern college met his new class of graduate students in art (of which 60 percent were women) and gave them the following introduction to his course. He wanted them to feel free to follow their creative impulses. Further, he was quite lenient about media and he wouldn't object to their use of paint, wood, neon, metal, video, film, computer graphics, whatever. As to style, again, no problem, conceptual, minimal, expressionist, whatever. "Just be true to your own experiences," he said.

The students felt really high as they

were gathering their belongings, ready to leave. The teacher remembered something he had forgotten to tell them. They stopped, he wagged his finger at them, saying, "And remember, none of that girlie stuff."

What we hear this artist/professor saying, may not be voiced by all of his colleagues. But the ideal of art which Western, elitist, white males believe in has been shaken. And how to bear the brunt of this crisis of art history is a problem facing the old guard.

The democratization of art challenges them. The ghost of the great teacher, Gustave Moreau, traversing his atelier filled with white male students, working from the nude female model fades slowly, very slowly.

It has been said that feminist art has called into question long-established assumptions about Modernism, about genius, about elitism, about the significance of irony. In the postmodern world "telling one's story" becomes the hallmark of multicultural art as well as feminist art.

In only six years we enter the twenty-first century. What changes will be expected of us as teachers? We are self-educated in our own time and at our own pace. My education in ethnic and racial pride came one day in 1984 at the Museum of Modern Art at an exhibition titled "Primitivism in Twentieth Century Art: The Affinity of the Tribal and the Modern." I went with my teacher, who on that day was Jaune Quick-to-See Smith.

When she saw the tribal work made by native people, she was appalled at MOMA's installation. She felt an implied disrespect from the lack of educational signage. How would the viewer know the history of these tribal objects? Jaune talked to me about their functions and the part they played in rituals. There was no sense, she said, that these objects were made to enhance peoples lives and connect them to spirit and soul since they were decontextualized and lacked names and dates. They were displayed only to show their influence on Western modernism.

As a Native American, she was humiliated by the idea of contrasting the neutral formalism of modernism with the religious verities of the tribal objects.

The aesthetic imperialism of this exhibition was clearly painful to Jaune. And I empathized with my friend. Since

both Jaune and I are Americans who studied art in colleges in this country, we are both imbued with the grandeur and aesthetic ambition of men like Titian, and yes, Picasso. We are not about to discard them. We want them to move over, to make room for the rest of us.

As a teacher, I can see what lies in store for us. Soon, our students will come from Morocco, Bangkok, St. Petersburg, Brasilia, Zagreb, and Hong Kong. Are we prepared to deal with them? How much do we know about their cultures? Yet we will expect them to learn ours - what form of cultural exchange will that be?

In *The Woman Warrior*, Maxine Hong Kingston wrote of her childhood struggle to sound like an American girl. "Normal Chinese women's voices are strong and bossy. We American Chinese girls had to make ourselves American Feminine. Once a year, the teachers referred my sister and me to speech therapists." Kingston describes an awful time adjusting and then says "we found our voice, however faltering, we invented an American feminine speaking personality."

Here are some new questions: I wonder will our new students come from sexist homes? Will the word partnership in the sense of gender partnering be new to them? Will we have passed the Equal Rights Amendment by the year 2,000? Will our students have been educated as racists? Should I suppose that they will be more comfortable with aging than we are? Will unlearning be as important as learning?

Clearly my questions to myself ask if we teachers are going to prepare ourselves for the democratized world of art and artists. Remember, we are only six years away from the twenty-first century.

Since postmodernism now permits artist to tell their stories, I would like to tell a story. Recently I was doing a teaching gig in a California community college. I had been brought in as one of their visitors to demonstrate my own way of working as an artist before a group of students and visitors from the community at large. This dog and pony show was mandatory since the annual grant received by the college, was set up in this way. In the past, various male artists had spent the required four days demonstrating the art of watercolor, oil

painting, and clay modeling, etc., to a quiet and respectful audience. At the end, the faculty held a banquet for the artist and bid him adieu. This had gone on for years.

Before I arrived, I asked the department to set up an actual teaching situation for me so that the students, the community visitors, and I could participate in an interactive experience. I also asked for a model to pose for us so I could demonstrate my technique of cutting large sheets of color aid paper to make one of my cut out figures. As I used the scissors, I explained that I worked in segments, instead of drawing an arm, I cut one out and later assembled all the parts, each one a different color. Not unlike the way Matisse had worked, but decidedly a style of my own.

I confess to having been nervous as I began to cut. As an artist, I had never been on display before. I was panicky. At one point I lay the head I had cut out flat on the table above the neck. I decided to attach them immediately, not waiting until all the parts were cut. My right hand moved towards the brush and glue, my left held the two parts together ready for their bonding when a third hand quickly slid over to my work and attached the head and the neck with brush and glue. From that point on, in a daze, I cut and pushed the parts to my right and without saying a word to the person helping me, the papers would silently be attached. We were in tandem this student and I. Mozart himself played as we performed the minuet. Finally it was over, the work was done. Heaving a deep sigh of relief, I allowed myself to look at Richard Loo, a slender man of about 45, medium height, with eyes that had seen much tragedy. Gently, he smiled at me as I thanked him. Then he told me his story: When he lived in China where his father was a General in the army, he grew up assisting his mother, the artist, who (as he put it) cut paper in the traditional Chinese manner. He always assisted her with the gluing. He enjoyed working with me, it felt natural to him.

We became friends. He earned his living doing graphic arts. He was here at college to learn fine art. Before he left China he and his wife were divorced and he retained custody of his twelve-year-old daughter. He brought his father, mother, and daughter to America. His father died here, after

being humbled by the Chinese government when he took the side of the students during the uprising in Tiennamen Square. The army stripped him of all his clothes and property and forced him to beg in the streets dressed in rags holding a tin cup. Later in the week Richard and I, each with our own camera, took pictures of one another. We had people take pictures of us together, the older American Jewish feminist artist and the younger Chinese artist smiling for the moment of warmth we had shared.

Earlier, I asked who was going to make the same radical changes for young men that Judy and I made for young women?

In the twenty-three years since Womanhouse, if anything is new to my feminist consciousness, it is how badly young men need to know what I know—that men as well as women are driven and defined by negative masculine values.

One of the ways we can deal with this problem is to see men and women meeting in small groups under the guidance of enlightened teachers of both sexes. Here the students can ask and answer serious questions concerning gender, sexuality, and other issues, working toward understanding the deep binary gulf which has been socially engendered for them.

My friend Tom Knechtal is an artist and a teacher. When I was preparing this talk I asked him to tell me his current thoughts on feminism. He had been a student at Cal Arts during the period of the feminist art program.

He wrote that recently a curator had asked him whether it was truly possible for a man to be a feminist. Tom replied "I think this is nonsense. Men stand as much to gain as women from the challenge of feminism. The ghettoization of thought that says only women can participate in feminism, only people of color engage with their issues, only gay people deal with issues of sexual identification—this divide and conquer method does nothing. It presents the issue solely as one of grievance, of victimization. We have to make these issues into ones which engage all of us and help the students to see feminism as a source of excitement and permission—to explore identity."

Many people like myself believe Marion Woodman when she says that our culture is slowly evolving toward a

new ethos in which femininity and masculinity will empower each other.

We don't know what the new feminine will be or what the new masculine will be like, but our mutual need to empathize with each other will mean that each gender lends a bit of herself or himself to the other for a negotiated understanding.

There is so much to learn about ourselves and each other, in order to be truly prepared for a future where democracy maintains itself in the realm of the personal, and the personal maintains itself in the realm of art.

Thank you.

Annual Conference 1994



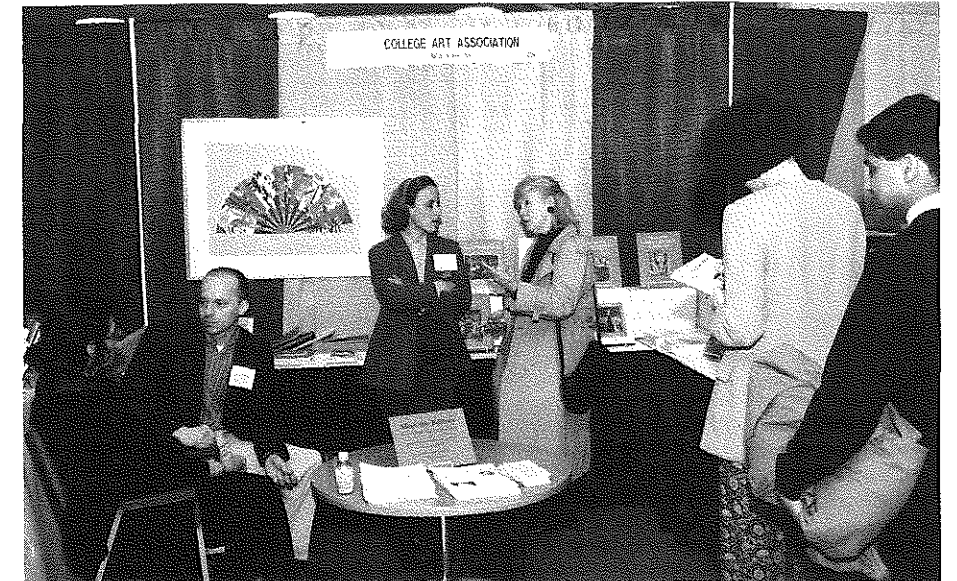
CAA secretary John Clarke with executive director Susan Ball and CAA member Mary Laing



CAA publications staff at exhibitions booth



Convocation speaker Miriam Schapiro with CAA president Judith K. Brodsky



Meet the Editor: People line up to talk with Nancy J. Troy (center left), editor designate, *Art Bulletin*.



Meet the Editor: Robert S. Nelson (right), editor of the CAA Monographs on the Fine Arts series, talks with a prospective author.



Meet the Editor: Lenore Malen (left), executive editor, *Art Journal*, meets with a prospective guest editor.

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD/

David Brody. SACI Gallery, Florence, Italy, February 4-26, 1994. Gallery NAGA, Boston, February 4-26, 1994. Drawings on wood.

Charles Lovell. Sala de Arte, University Autonoma Baja California, Mexicali, Mexico, January 21-March 2, 1994. "Imágenes Paradojicas en Blanco y Negro," photographs.

Arezo Moseni. Photographers' Gallery, London, England, June 28-August 13, 1994. Photographs.

MIDWEST/

Aurore Chabot. Gallery of the Department of Art and Art History, University of Nebraska, Lincoln, January 17-February 4, 1994. Sculpture and drawings.

Elizabeth Coyne. ARC Gallery, Chicago, March 29-April 30, 1994. "Into the Spaces We Breathe," paintings.

Peggy Cyphers. Betsy Rosenfield Gallery, Chicago, January 7-February 12, 1994. "Lexicons of Paradise," paintings and monoprints.

Sydney K. Hamburger. Artemisia Gallery, Chicago, February 4-26, 1994. "Safe Spaces and Ritual Objects."

Michael Kessler. Klein Art Works, Chicago, January 8-February 5, 1994. Paintings and works on paper.

Cal Kowal. Columbia College, Chicago, January 29-March 26, 1994. "Vertical Axis: Photographs from Central States."

Ralph Murrell Larmann. Chatham Gallery, Indianapolis, Ind., March 4-31, 1994.

Joseph Mannino. Bemis Center for Contemporary Arts, Omaha, Nebr., January 22-February 27, 1994.

Jane Miller. Gallery for the Visual Arts, Ohio University, Lancaster, February 14-March 10, 1994. Prints and sculpture.



Sungmi Naylor, *Evolution*, 1993, 15" x 30 1/2"

Sungmi Naylor. Chicago Cultural Center, January 15-March 13, 1994. "Beautification/Scarification," photographs, installation.

Peter B. Olson. McHenry College, Crystal Lake, Ill., January 19-February 18, 1994. "Ciaroscuro Woodcuts." Anchor Graphics, Chicago, January 21-February 19, 1994. Prints.

Shelley Thorstensen. Gray Gallery, Quincy University, Quincy, Ill., February 2-27. "Multi(Print)Media."

Lisa Titus. Southern Illinois University, Carbondale, February 15-March 15, 1994. "Art and Artifice."

L. M. Wood. Images Center for Photography, Cincinnati, Ohio, February 27-March 31, 1994. Creative Arts Center, Fargo, N.Dak., March 1-31, 1994. Photographs.

Jim Zwadlo. Eau Claire Regional Arts Center, Eau Claire, Wis., November 14-December 18, 1993. Rodger LaPelle Galleries, Philadelphia, February 2-27, 1994. "Pedestrians."

MID-ATLANTIC/

Kiki Felix. Anton Gallery, Washington, D.C., January 14-February 27, 1994.

Cathy Raymond. Delaware Division of the Arts, Wilmington, January 4-28, 1994. Paintings.

NORTHEAST/

Mike Alewitz. Gallery 1199, New York, January 13-February 18, 1994. "Agitprop: The Mural Projects of Mike Alewitz, 1983-93."

Leigh Behnke. Fischbach Gallery, New York, March 31-April 23, 1994. Paintings and works on paper.

Ruth Bernard. Cultural Council of Lancaster County, Lancaster, Pa., February 1-28, 1994. "Landscape Expressions," paintings.

Sharon Brown. Stebbins Gallery, Cambridge, Mass., March 31-April 17, 1994. "MP: Mannequins, Masks, and Matriarchs," paintings.

Paul A. Calter. Gifford Gallery, Randolph, Vt., January 16-February 25, 1994. Sculpture and watercolors.

Jon Carver. Pentimenti Gallery, Philadelphia, May 1994. Paintings.

Robert Cronin. Hugh A. Hill Gallery, Kent, Conn., January 22-February 20, 1994. "The Sixties: Still Unstretched after All These Years."

Leila Daw. Boston Sculptors at Chapel Gallery, Boston, February 2-27, 1994. "Natural Phenomena," sculpture, works on canvas and paper, artist books, and photographs.

Elizabeth Enders. Lyman Allyn Art Museum, New London, Conn., January 23-March 6, 1994. "Notes in Blue."

Donise English. New Jersey Center for the Visual Arts, Summit, March 13-April 15, 1994. Del Mar College, Corpus Christi, Tex., April 1-29, 1994. Sculpture.

Bill Geenen. Prince Street Gallery, New York, February 4-23, 1994. Paintings and prints.

A. P. Gorny. Locks Gallery, Philadelphia, September 10-October 9, 1993. Beaver College Art Gallery, Philadelphia, November 9-December 19, 1993. "If You Only Knew—A Mid-Career Survey."

Margaret Grimes. Blue Mountain Gallery, New York, February 4-23, 1994. "In the Woods."



Jon Carver, *Cafe*, 1994, oil on wood, 10" x 10"

Bertha Steinhardt Gutman. Beck Gallery, Sullivan County Museum, Art and Cultural Center, Hurleyville, N.Y., May 1-30, 1994. "Dollhouse Stories," oil paintings on canvas and linen.

Larry Holmes. Little John/Sternau Gallery, New York, January 4-29, 1994. Paintings and pastels.

Lois M. Johnson. Print Club Center for Prints and Photographs, Philadelphia, January 21-March 5, 1994. "Latitudes," works on paper.

Ellen Kozak. Carolyn J. Roy Gallery, New York, February 3-March 8, 1993. Paintings.

Leon Kuzmanoff. O.K. Harris, New York, February 12-March 5, 1994. Photographs.

Thomas Lail. L/L Gallery, University of Vermont, Burlington, October 18-November 4, 1993. Sculpture and paintings.

Matthew Larose. Germantown Academy Arts Center Gallery, Fort Washington, Pa., November 2-29, 1993. "Dancers and Musicians," paintings and prints.

Richard Lethem. Blue Mountain Gallery, New York, January 14-February 2, 1994. Paintings and drawings.

Hung Liu. Steinbaum Krauss Gallery, New York, February 12-March 19, 1994. "The Year of the Dog."

Beauvais Lyons. Richard F. Brush Art Gallery, St. Lawrence University, Canton, N.Y., February 29-March 30, 1994. "Rare Discoveries from the Hokes Archive."

Dennis Masback. Cynthia McCallister Gallery, New York, January 14-February 12, 1994. Paintings.

Susan Morrison. Amos Eno Gallery, New York, January 29-February 17, 1994. Recent works.

Mimi Oritsky. Amos Eno Gallery, New York, March 12-31, 1994. Paintings and works on paper.

Liz Quackenbush. Hopkins Center, Dartmouth College, Hanover, N.H., February 15-March 27, 1994.

Susan Schwalb. Andrea Marquit Fine Arts, Boston, March 11-April 16, 1994. "Intervals: Meditations on a Square."

Leni Schwendinger. Brooklyn Academy of Music, New York, November 20, 1993. "Public Dramas/Passionate Correspondents," light projection performance.

Joy Spontak. Leland Gallery, Springfield, Vt., January 10-March 8, 1994. "Acknowledging the Sacred." Vermont Council on the Arts, Montpelier, January 14-February 28, 1994. Works on paper.

B. J. Strohmman. Haas Gallery, Bloomsburg, Pa., January 20-February 25, 1994. "Earth and Sky."

Beth Ames Swartz. E. M. Donahue Gallery, New York, February 10-March 19, 1994. "A Story for the Eleventh Hour," paintings.

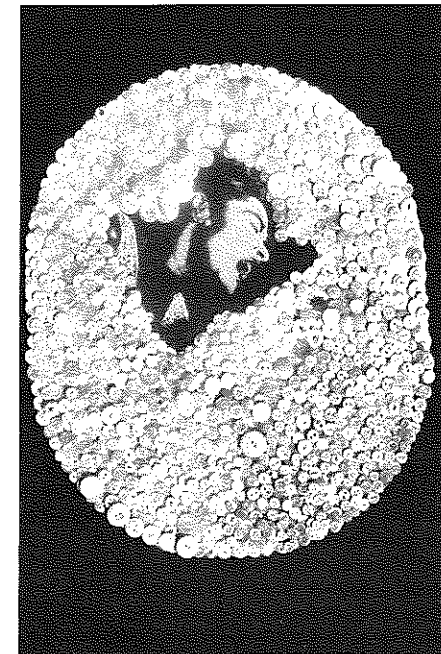
Phillia Changhi Yi. Houghton House Gallery, Hobart and William Smith College, Geneva, N.Y., January 14-February 18, 1994.

Dean Yoffredo. Pleiades Gallery, New York, January 4-23, 1994. "Relationships."

Samiramis Ziyeh. Teahouse Gallery, Open Center, New York, January 9-February 6, 1994. "Poetry and Geometry," works on paper.

SOUTH/

Amalia Amaki. Atlanta Financial Center, Atlanta, Ga., January 1-March 31, 1994. "American Reminiscences: Buttons and Blues."



Amalia Amaki, *Number 1 Fan (detail)*, 1992-93, mixed media with buttons, 54" x 23"

Ada Pullini Brown. Harper Center Art Gallery, Presbyterian College, Clinton, S.C., January 14-February 27, 1994. "The Story of Eve," paintings, drawings, handmade books.

Iain Machell. Grandview Gallery, West Virginia University, Morgantown, January 10-February 5, 1994. "Late Registration," mixed-media installation.

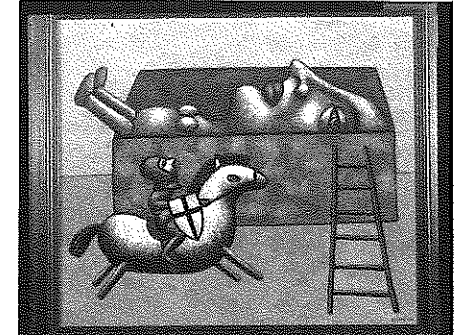
Bill Paul. Gasperi Gallery, New Orleans, La., December 1, 1993-January 1, 1994. "Slopes of Thunder/Echoes of Grief," mixed-media installation.

Diane Rosenblum. Louise Jones Brown Gallery, Duke University, Durham, N.C., February 11-March 13, 1994. "The Naked Truth about Women," photographs.

Conrad Ross. Art Department Gallery, Auburn University, Montgomery, Ala., January 5-20, 1994. "The Rhein," paintings.

Harvey Sadow. Florida Community College, Jacksonville, January 11-February 8, 1994.

David Underwood. Old Candy Factory, Knoxville, Tenn., February 1-28, 1994. "Recent Photographic Works."



Erica Daborn, *Red Knight*, 1992, oil on Masonite, 18" x 22"
PHOTO: BRUCE WRIGHT

Larry Walker. Gertrude Herbert Institute of Art, Augusta, Ga., January 14-March 4, 1994. "Figurative Works and Other Multi/Visual Overtones."

Gregory Zeorlin. Artables Gallery, Houston, Tex., April 16-May 14, 1994. "Notes and Letters," ceramics and mixed media.

WEST/

Les Barta. Grants Pass Museum of Art, Grants Pass, Ore., April 26-June 4, 1994. Photoconstructions.

Erica Daborn. Sherry Frumpkin Gallery, Santa Monica, Calif., November 1993. "Family Matters," paintings.

Caryn Friedlander. Cunningham Gallery, University of Washington, Seattle, April 6-May 6, 1994. "River of Histories," drawings and paintings.

Jean Gallagher. Mace Space for Art, San Francisco, February 1-28, 1994. "Conceptual Automatism in Gardening," constructions and paintings.

Ellen Jansen. Tambra Art Gallery, Salem, Ore., April 1-23, 1994. "She Flies with Her Own Wings."

Lynda P. Jasso-Thomas. Gallery at Salishan Lodge, Gleneden Beach, Ore., March 12-May 12, 1994. "Temblor de Tierra ... Earthquake or Shaking of the Earth."

Kathy Kauffman. Atrium Gallery, Truckee Meadows Community College, Reno, Nev., March 9-31, 1994. "Honoring Women."

Mimi La Plante. College of the Redwoods, Eureka, Calif., March 2-25, 1994. "In Illo Tempore," paintings, prints, objects.

Paul Pak-hing Lee. Greg Kucera Gallery, Seattle, January 6-30, 1994. Mixed-media installation and digital video.

James Luna. Capp Street Project, San Francisco, November 3-December 18, 1993. "Relocation Stories," multimedia installation.

James McMann. College of Environmental Design Gallery, University of California Berkeley, November 10-29, 1993. "The Hill of

the Witch: An Ancient Irish Site of Memory: Photographs, Drawings, Recollections."

Kenneth R. O'Connell. Alder Gallery, Eugene, Ore., January 4–February 26, 1994. Watercolors and ink drawings.

John Rand. Lone Star Saloon, San Francisco, February 14–28, 1994.

Ruth von Jahnke Waters. Somar Gallery, San Francisco, January 28–February 19, 1994. "Sacred Spaces," sculpture.

Michael Wright. First Interstate Bank, Brentwood, Calif. "Monotypes."

People in the News

In Memoriam

Paul Bodin, an abstract painter associated with the New York School, died February 15, 1994, at the age of 83. Bodin studied at the National Academy of Design and the Art Students League. During the 1930s and early 1940s he was part of a circle of artists that included Milton Avery and Mark Rothko, and worked on the Federal Art Project of the Works Progress Administration.

Henry Sayles Francis, former curator of paintings, prints, and drawings at the Cleveland Museum of Art, died in January 1994. He was 91. Born in Boston in 1902, Francis earned his B.A. in art history from Harvard. He became curator of paintings, prints, and drawings at the Museum of Fine Arts in Boston in 1931, and held the position until 1967. He acquired major paintings by Rubens, Zurbarán, and Picasso, as well as prints by Dürer and Rembrandt.

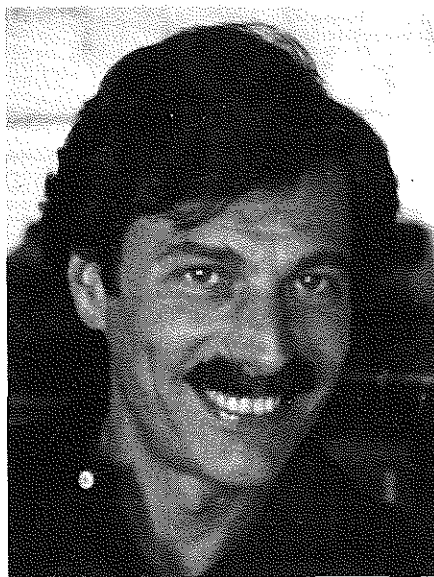
Penelope Mason, specialist in Japanese art and professor at Florida State University, died January 28, 1994. Mason earned her B.A. from Swarthmore College and her M.A. and Ph.D. in Far Eastern art history from the Institute of Fine Arts, New York University. Before joining the faculty at Florida State in 1979, she taught at Vassar College, New York University, and Yale University. Her book *The History of Japanese Art* is recognized as the most comprehensive account of Japanese art from prehistory to the twentieth century.

John Rewald, teacher, curator, and author, died February 2, 1994, at the age of 81. Born in Berlin in 1912, Rewald studied at the University of Hamburg (with Erwin Panofsky), before earning his doctorate at the Sorbonne. He fled Nazi Germany for France in 1933, and came to the United States in 1941. Rewald's books, *History of Impressionism* (1946) and *History of Post-Impressionism* (1956), which chronicle French avant-garde painting during the second half of the 19th century in groundbreaking detail, became the foundation for the research of countless later scholars. These volumes serve as indispensable sources of dates, places, names, and most of all, ideas, about late 19th- and early 20th-century art in France, and therefore about the entire evolution of modern art. He later wrote books on Gauguin, Bonnard, Renoir, Degas, and Cézanne, and taught at the University of Chicago and the Graduate Center of the City University of New York.

Eugene A. Santomaso died in New York on December 29, 1993. He was 55 years old. Gene, as he was known to all, was on the faculty of the City University of New York, where he taught architectural history at both Brooklyn College and the CUNY Graduate Center. He also taught at Columbia University School of Architecture. Born in New Haven, he received his B.A. from Yale University in 1960 and his M.A. and Ph.D. from Columbia University in 1964 and 1973 respectively.

Gene's doctoral dissertation was on "The Origins and Aims of German Expressionist Architecture," a subject which remained his primary scholarly interest; at his death he was preparing a related paper for the 1994 conference of the Society of Architectural Historians. His lectures and publications were wide-ranging, however, as were his interests, and included everything from the Roman Pantheon, to Gaudi, World's Fair architecture, and James Stirling.

Gene's primary love was teaching. He taught at Columbia until 1973, then moved to



Eugene A. Santomaso, 1938–1993

Brooklyn College and the CUNY Graduate Center. His departure from Columbia set off waves of student protests in which the campus was decorated with banners bearing his name. He returned to the adjunct faculty of the Columbia School of Architecture in 1982.

"A lot of people teach because it's a job. He does it because it's him," wrote one student in his course evaluation. Gene was one of those rare teachers whose enthusiasm for his subject was so contagious that, as another student wrote, "I'll bet you that half the kids in this course at one time or another considered becoming architects because of him." His lectures combined a sense of theater and a love for his subject with the passionate desire to explain it and make it clear to his audience, whether that was a group of beginning students in his Brooklyn College survey courses or professional architects at Columbia.

A founding member of Gay Fathers, Gene was featured in a PBS documentary on the subject where he spoke frankly about his own life and experiences. The first international conference of gay and lesbian parents, which will be held in New York this spring, will be dedicated to his memory.

At his memorial services (Columbia and CUNY each held one), stories abounded: how Gene went on vacation and shot 1,200 architectural slides, his legendary love of good food, how he organized his own and friends' trips abroad right down to computer printouts of itineraries and restaurants, his wicked and hilarious imitations, and how, above all, he always had time for students. His intelligence, his generosity, and his enjoyment of life enriched those around him; without his booming voice the halls seem silent.

—Patricia Mainardi

Louise Averill Svendsen, an art historian and former curator and administrator at the Solomon R. Guggenheim Museum, died in January 1994, at the age of 78. Svendsen majored in art at Wellesley College and earned her Ph.D. from Yale University. After teaching at Duke University, Goucher College, and American University, she was hired as lecturer at the Guggenheim in 1954, where she was successively appointed curator of education, associate curator, curator, and senior curator. Upon her retirement in 1982, she was named curator emeritus, and for the past decade has worked as a consultant at Sotheby's in the department of Impressionist and modern paintings.

Andrew M. Vincent. Northwest painter and teacher, died October 31, 1993, in Brookings, Ore. He was 95 years old. Vincent was professor emeritus at the University of Oregon. Educated at the Art Institute of Chicago, he joined the University of Oregon to teach painting and drawing in 1929. He exhibited his artwork throughout the northwest, including the Portland Art Museum, Seattle Art Museum, and the Henry Art Gallery at the University of Washington. He was very active in mural commissions; one of his largest was 10 feet wide by 50 feet long and is in the Eugene City

Council Chambers in the City Hall building. Vincent produced murals for public and private buildings and worked closely with a number of architects in Oregon.

Academe

Hollis Clayson has been named a 1993–96 Charles Deering Professor of Teaching Excellence at Northwestern University.

Whitney Davis has been named University Humanities Professor at Northwestern University, leading the Humanities Program.

Veronique Day will be visiting lecturer at the University of Iowa.

Keith Holz has begun a one-year teaching assignment at the University of Kentucky.

Thomas Lail is instructor in art at Hudson Valley Community College, Troy, N.Y.

Laurie Milner is teaching at the Emily Carr College of Art and Design, Vancouver.

John Pollini has been named dean at the School of Fine Arts, University of Southern California. He was formerly professor of classical art and archaeology in the department of art history.

Museums and Galleries

Henry Adams has been named director of the Cummer Gallery in Jacksonville, Fla. He was curator of American art at the Nelson-Atkins Museum of Art.

Barbara J. Bloemink has been appointed William T. Kemper Curator of the Kemper Museum of Contemporary Art and Design of Kansas City Art Institute.

Doreen Bolger is director of the Museum of Art, Rhode Island School of Design.

Dorothy Fickle will retire from the Nelson-Atkins Museum of Art.

Toni Fracalossi has been appointed exhibits coordinator at RCCA Arts Center in Troy, N.Y.

Eugenie Tsai has been named branch director of the Whitney Museum of American Art at Champion in Stamford, Conn., where she will be responsible for operations and exhibitions.

Organizations

Oscar E. Vázquez has been elected to the Governing Board of the American Society for Hispanic Art Historical Studies. He replaces Steven N. Orso, who completed a six-year term on the board in February 1994.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Susann Allgaier has been awarded a 1993 Elizabeth Greenshields Foundation grant.

Francisco Alvarado-Juarez was artist-in-residence at Mount Royal Elementary School.

Christine Bell has won a Luce fellowship.

Diane Burko was a fellow at the Rockefeller Conference and Study Center, Bellagio, Italy, for the month of September 1993.

Jennifer Cecere has been awarded a 1994 Creative Stations grant from the MTA/Arts for Transit, to install two sculptures of chandeliers in the Chambers Street IRT station in New York.

Ellen Christensen has won an NEH dissertation fellowship as well as a Kress writing grant.

Feay Shellman Coleman has been awarded a grant by the Graham Foundation for Advanced Studies in the Fine Arts to prepare a monograph on the Richardson Owens Thomas house in Savannah, Georgia.

Richard Davis has received an NEH Fellowship for University Teachers to complete his manuscript "Lives of Indian Images."

Donna Dobberfuhr has won the first annual Smooth-On Sculpture Scholarship Competition.

M. Anna Fariello has received a Museum Assessment grant from the Institute of Museum Services/National Endowment for the Arts. It will be used to evaluate Radford University's gallery programs and collection and formulate a plan for accreditation by the AMA.

Walter Liedtke has been named Knight in the Order of Leopold by the King of Belgium, in recognition of his contributions to the literature of Flemish art.

David Morgan has been awarded a 1994–95 postdoctoral fellowship in the Pew Program in religion and American history at Yale University

in order to complete a book project titled "Imaging the Faith: Popular Religious Art and 20th-Century American Protestantism." An additional grant from the Henry Luce Foundation will provide further support for research expenses during the fellowship year.

Bernard O'Kane has been named 1994 Wolf Foundation Scholar at the Metropolitan Museum of Art in New York.

Linda Pellicchia has received a 1994–95 fellowship to be in residence at the Harvard University Center for Italian Renaissance Studies at the Villa I Tatti in Florence.

John Pollini has been awarded a 1994 NEH grant for completion of his book *The Image of Augustus: Art, Ideology, and the Rhetoric of Leadership*.

Amelia Rauser has won a Javits fellowship.

Charlotte Streifer Rubinstein has received an Honor Award from the Women's Caucus for Art.

Susan Schwalb has been named artist-in-residence, Mishkenot, Sha'ananim, Jerusalem, Israel, May–June 1994.

Annie Shaver-Crandell has received a 1994 President's Award from the Women's Caucus for Art in recognition of contributions to the women's movement and the arts.

Elaine Scheer has won a 1994 Wisconsin Arts Board fellowship in interdisciplinary art.

Anne Schroder Vance has been awarded the 1993–94 Eleanor M. Garvey Fellowship in Printing and Graphic Arts, Houghton Library, Harvard University. She will also be in residence at the Houghton, May–June 1994, for research on J.-H. Fragonard's drawings.

Dan Welden has been awarded a Queen Elizabeth II Arts Council Grant as part of the Dunedin International Residency Program in New Zealand, where he will utilize his "Solar Etching" techniques and other nontoxic approaches to printmaking.

L. M. Wood has been awarded a grant from the Kentucky Foundation for Women, Louisville, to produce images using a still video camera and computer.

Catherine Wilkinson Zerner has received the 1994 Eleanor Tufts Award for a distinguished English-language publication on the arts of Spain and Portugal for her book *Juan de Herrera: Architect to Philip II of Spain*.

The American Society for Hispanic Art Historical Studies has awarded grants to assist in the purchase of dissertation photographs to two graduate students: **Charlene M. Villaseñor Black**, University of Michigan, Ann Arbor, for her work on "Saints and Social Welfare in Golden Age Spain: The Imagery of the Cult of St.

Joseph," and Karl F. Schuler, Institute of Fine Arts, New York University, for his work on "The Pictorial Program of the Chapterhouse of Sigena."

The Louis Comfort Tiffany Foundation has announced 1993 award winners, and the following CAA members have been chosen: Rodney Carswell, Susanna Coffey, Tom Friedman, and John Monti.

Conferences & Symposia

Calls for Papers

The European Studies Conference, sponsored by the University of Nebraska at Omaha, to be held October 6-8, 1994, is accepting proposals for presentations. Papers are invited that are diverse in discipline yet united in interest in the area between the Atlantic and the Urals. Submit 1-page abstract and *vita* to: Mary Macchietto, College of Continuing Studies, University of Nebraska, Omaha, NE 68182. *Deadline: May 2, 1994.*

Provincialism, Prosperity, and Patronage is a 3-day conference to be held August 26-28, 1994, at the University of Otago, New Zealand. The conference will explore the above theme in all arts fields, not only as applicable to New Zealand, but Australia and the Pacific Rim in general. Send 1-page abstract to: Hugh Maguire, Art History and Theory, University of Otago, Dunedin, New Zealand. *Deadline: May 30, 1994.*

Places of Commemoration, Search for Identity and Landscape Design is the theme of a symposium sponsored by the Center for Studies in Landscape Architecture at Dumbarton Oaks, May 19-20, 1995. Symposium contributors may explore the commemorative expressions or processes of any period, culture, or geographic setting. Submit abstract of no more than 2 pages describing the scope of the work and its significance for the symposium theme to: Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32 St., NW, Washington, DC 20007. *Deadline: July 31, 1994.*

University of Hawaii at Manoa and the East-West Center invite proposals for papers at the First International Symposium on Asian Pacific Architecture: The East-West Encounter, to be

held in Honolulu, March 21-24, 1995. Proposals may address any aspect of architectural history or criticism that pertains to the encounter of Western and Eastern architectural traditions in Asia or the Pacific Basin. Separate sessions may be devoted to vernacular architecture, contemporary architectural practice, and issues in urban planning. Submit 250-word abstract to: Symposium Coordinator, School of Architecture, University of Hawaii at Manoa, Honolulu, HI 96822. *Deadline: September 1, 1994.*

The Society for Utopian Studies will hold its 19th annual conference in Toronto, October 13-16, 1994. SUS is an international, interdisciplinary organization devoted to the study of literary, social, and communal expressions of utopianism. Send 1-2 page abstract of proposed paper or panel to: Kenneth Roemer, English Dept., U.T. Arlington, Arlington, TX 76019-0035; 817/273-2692.

To Attend

Photography and the Photographic: Theories, Practices, Histories is a conference to be held April 8-10, 1994, at the University of California, Riverside, organized by the Center for Ideas and Society. For information: Center for Ideas and Society, University of California, Riverside, CA 92521-0439; 909/787-3987; fax 909/787-6377.

Dialogue and Discovery: Collaboration between Conservators and Art Historians is the title of a symposium to be held Saturday, April 9, 1994, at the Mount Holyoke College Art Museum, in conjunction with the exhibition *Altered States: Conservation, Analysis, and the Interpretation of Works of Art*. Speakers will discuss collaborative projects between historians and scientists, philosophical issues of conservation, contemporary controversies, and specific analyses and treatments. Free; advance reservations for lunch, \$13 (students \$11). For information: Mount Holyoke College Art Museum, South Hadley, MA 01075; 413/538-2245; fax 413/538-2144.

Pictorial Effect, Naturalistic Vision: Victorian Photography and Art Theory and Afterward is a symposium organized around an exhibition of the works of two 19th-century British photographers, Henry Peach Robinson and Peter Henry Emerson. To be held April 9, 1994, 9:30-5:00, at Princeton University (McCormick Hall), the symposium will focus on the photographers specifically, aspects of theater and genre in Victorian art and society, relationships between photography and painting in 19th-century art, and notions of landscape in the nineteenth century. For information, 609/258-3788.

The Life of Freedom and the Spirit: American Modernist Art in Literature is a conference concerning the spiritual in the art of Alfred Stieglitz, Arthur Dove, Marsden Hartley, Georgia O'Keeffe, Wallace Stevens, and Robert Frost, to be held at Clark University, in Worcester, Mass., April 9-10, 1994. \$35 for two-

day conference (\$20 for one day). For information: Lesli Cohen, Clark University, Dept. of Visual and Performing Arts, 950 Main St., Worcester, MA 01610-1477; 508/793-7177; fax 508/793-8844.

2nd International Conference on Cast Iron Art will be held April 13-16, 1994, at Sloss Furnaces National Historic Landmark and the University of Alabama at Birmingham. For information: Paige Wainright, 205/324-1911.

An Unknown Territory: The Art and Architecture of Albania is an international symposium to be held April 15-17, 1994, at the University of Minnesota's Frederick R. Weisman Art Museum. Scholars and artists will discuss the Albanian renaissance underway since the fall of Communism, and panel discussions will be organized chronologically within the historical framework of Albania's history. Registration fee is \$15. For information: 612/625-3850.

The Art Object in an Age of Electronic Technology is a day-long symposium organized by the M.F.A. Painting and Sculpture Programs of Parsons School of Design/The New School to be held April 16, 1994, in New York. It will explore recent developments in computer technology, their impact on the art object now and in the future, and the use of the computer as a creative tool. For information: Lenore Malen or Mary Coburn, 212/229-8942.

Psychoanalysis, Spectatorship, and Visuality is a symposium bringing together practitioners of art history, conceptual art, film theory, literature, and criticism. It will be held April 23, 1994, on the campus of Wayne State University. Papers will use psychoanalytic theory to inform historically based readings of art of the past, fictional constructions of the visual, and the relationship between psychological phenomena and visual art. For information: W. Hawkins Ferry Symposium, Dept. of Art and Art History, 150 Art Bldg., Wayne State Univ., Detroit, MI 48202; 313/577-2980; E-MAIL: JABT@CMS.CC.WAYNE.EDU.

Courts and Collectors: Treasures in Warsaw, Dresden, Copenhagen, and New York is a two-day symposium to be held in New York, April 30-May 1, 1994, co-sponsored by, and for the benefit of, the Decorative Arts Association at Cooper-Hewitt, National Museum of Design. Keynote speakers will give a rare behind-the-scenes look at three royal showplaces, and how they have helped establish the benchmarks for today's collectors. \$250 per person (\$300 after April 1). For information: Joanne Creveling, Inc., 30 E. 60 St., New York, NY 10022; 212/755-8502.

American Impressionism and Realism: The Painting of Modern Life, 1885-1915, is a symposium held in conjunction with an exhibition of the same name at the Metropolitan Museum of Art, New York, May 20, 1994. Session topics will include the social and historical context of American Impressionism and Realism, the portrayal of women and children, and the image of the city. Free with museum admission, no tickets or reservations

are required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Jan van Eyck's Annunciation will be the topic of a symposium, June 5, 1994, at the National Gallery of Art in Washington, D.C. The symposium is offered in conjunction with a small exhibition about the painting and its recent cleaning. Admission is free but seating is limited. For information: Karen Binswanger, 202/842-6182.

Petrus Christus: Renaissance Master of Bruges will be the topic of a symposium at the Metropolitan Museum of Art, June 10-12, 1994. Held in conjunction with an exhibition of the same name, the first to be dedicated to the artist, session topics will include artistic production in 15th-century Bruges, the legacy of Jan van Eyck and Petrus Christus, and lost, reconstructed, and restored paintings. Free with museum admission, no tickets or reservations are required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Dialogue/94 is a symposium sponsored by Nace International, the world's leading professional trade society dedicated to corrosion prevention and control, focusing on the technology needed to make informed decisions about the materials, methods, and techniques used in preservation work. It will be held July 12-14, 1994, at Johns Hopkins University in Baltimore, Md. Sessions will address coatings technology for outdoor metals used in artistic and historic works to prevent corrosion. For information: 713/492-0535, ext. 81. *Deadline: June 1, 1994, for advance registration.*

Cultures Connected: Automating Museums in the Americas and Beyond is the theme of two conferences sponsored by the International Conference of Museums to explore the many facets of automation in the museum environment. The first, August 28-31, 1994, focuses on new developments in museum documentation standards and practices from around the world, with emphasis on the Americas. The second, August 31-September 3, 1994, emphasizes interchange standards, imaging, multimedia applications, collections management, and networking. For information: Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; 301/585-4413; fax 301/495-0810.

Asian Ceramics: Potters, Users, and Collectors in Society and History is an international conference to be held October 7-9, 1994, in Chicago, sponsored by the Asian Ceramic Research Organization. Participants will examine ceramics as a means of interpreting ancient societies. For information: Chuimei Ho, Anthropology Dept., Field Museum, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605-2496.

Reconstructing the Past: The Myth of the Medieval is the seventh annual conference of the Dept. of Architectural History at the

University of Virginia, to be held November 5-6, 1994. Scholars will address methods by which medieval architecture has been understood and mythologized, from the time of its conception through the present. Visits to medieval-revival buildings in Virginia are planned. For information: Dept. of Architectural History, School of Architecture, University of Virginia, Campbell Hall, Charlottesville, VA 22903; 804/294-1428.

Society for Literature and Science will hold its annual meeting, November 10-13, 1994, in New Orleans. SLS is an interdisciplinary organization dedicated to the study of the intersection of the sciences and the arts. For information: Donna McBride, School of Arts and Humanities, University of Texas at Dallas, Box 830688 JO 31, Richardson, TX 75083-0688; 214/705-6340.

Painted Wood: History and Conservation, organized by the Wooden Artifacts Group of the American Institute for Conservation of Historic and Artistic Works, will be held November 12-14, 1994, in Williamsburg, Va. Conservators, conservation scientists, art historians, and curators will explore a broad range of topics related to paint on wood. For information: Valerie Dorge, Getty Conservation Institute, 310/822-2299, or F. Carey Howlett, Colonial Williamsburg, 804/220-7076.

Miami, Florida, 1994 Spring Art Competition: Open to all artists in the U.S. in all media. Jury by slides only. \$30, 2 entries minimum. For prospectus send SASE to: Image Art Gallery, 2 North East 40 St., Miami, FL 33137. *Deadline: April 30, 1994.*

3rd Annual Perry House Summer Invitational Show invites entries. Open to all residents with legal residence in the U.S., Mexico, or Canada. Eight awards by jury and two by gallery visitor balloting. All work must be for sale and consigned for duration of show. \$6 per slide, 10 max. For prospectus send SASE to: Perry House Galleries, 1017 Duke St., Alexandria, VA 22314; 703/836-5148. *Deadline: May 2, 1994.*

Cooperative Gallery, in its 20th year, jurying for solo and group exhibitions for 1994-95 season. Send 20 slides, *vita*, and statement, or SASE for information to: A.R.C. Gallery, 1040 W. Huron St., Chicago, IL 60622. *Deadline: June 15, 1994.*

Juried Painting and Sculpture Exhibition: sponsored by the Berkshire Art Association, open to New York and New England residents. For prospectus send SASE to: Berkshire Art Association, PO Box 385, Pittsfield, MA 01202-0385. *Deadline: June 15, 1994.*

Raw Space is jurying proposals for site-specific artwork. Send 20 slides, *vita*, statement, and proposal, or SASE for information to: A.R.C. Gallery, 1040 W. Huron St., Chicago, IL 60622. *Deadline: June 15, 1994.*

Prints—1994 Exhibition: all print media eligible for exhibition October 7-29, 1994. For prospectus send SASE to: Prints 1994, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: July 29, 1994.*

Indiana Directions '94: open to artists working in Indiana, all media. \$20, 5 entries. Five artists chosen, \$500 award. For prospectus: Indianapolis Art League, 820 E. 67 St., Indianapolis, IN 46220; 317/255-2464. *Deadline: August 19, 1994.*

Gallery 84 National Juried Painting/Print Competition: open to all artists working in 2 dimensions. Group painting show with solo award and group print show with solo award. For prospectus send #10 SASE to: Gallery 84, Dept. C, 50 W. 57 St., New York, NY 10019. *Deadline: October 15, 1994.*

Women in the Visual Arts is open to all women artists, 18 years or older, working in any medium. The show will feature original work completed within the past 2 years. \$15, 3 entries. For prospectus send SASE to: Women in the Visual Arts-1995, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: November 15, 1994.*

Coleman Gallery is accepting applications from contemporary artists working in all media for future solo and group exhibitions. Send slides, résumé, and SASE to: Coleman Gallery, 519 Central NE, Albuquerque, NM 87102; 505/842-6712.

Dedicated Space for Emerging Artists is reviewing painting, sculpture, drawing, and photography slides for upcoming exhibitions. Send slides, résumé, and GASE to: Fotini Vurgaropoulou, 327 Fifth Ave., Brooklyn, NY 11215.

Grants and Fellowships

University of Minnesota's McKnight Photography Fellowship Program is open to emerging or established Minnesota photographers whose work demonstrates excellence. Applicants may request a fellowship of \$5,000 or \$10,000. Six to eleven fellowships may be awarded a year. For information: Jim Dozier, 612/626-9640. *Deadline: April 22, 1994.*

Teacher-Scholar Awards, awarded by NEH, offer elementary and secondary school humanities teachers an opportunity to receive support for an academic year of full-time independent study. For application/information: NEH Teacher-Scholar Program, 1100 Pennsylvania Ave., NW, Rm. 302, Washington, DC 20506; 202/606-8377. *Deadline: May 1, 1994.*

The Translation Program of NEH supports individuals or collaborations among scholars to translate into English works that are germane to the history, literature, philosophy, and artistic achievements of other cultures. The program has supported a broad range of projects, including the translation of single works, the complete works of a particular writer, and anthologies. For information: Translations, NEH, 1100 Pennsylvania Ave., NW, Rm. 318, Washington, DC 20506; 202/606-8207; fax 202/606-8204; e-mail: NEHRES@GWUVM.GWU.EDU. *Deadline for projects beginning after April 1, 1995: June 1, 1994.*

Fulbright Scholar Awards for U.S. Faculty and Professionals are available for university lecturing or advanced research in nearly 140 countries. Awards range from two months to a full academic year, and many assignments are flexible to the needs of the grantee. Basic eligibility requirements are U.S. citizenship and the Ph.D. or comparable professional qualifications. For lecturing awards, university or college teaching experience is expected. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; 202/686-7877. *Deadline: August 1, 1994.*

Liquitex Excellence in Art Student Grants are available to college or university level fine arts painting students who demonstrate outstanding accomplishment in acrylic, oil, watercolor, or mixed media. Purchase awards, art materials, and cash grants are available. Students must reside in the U.S., Canada, Puerto Rico, Mexico, Australia, U.K., Thailand, Singapore, Taiwan, Malaysia, Panama, Venezuela, or Argentina. **Liquitex Excellence in Art University Awards Program** invites art department chairs from universities and colleges in the U.S., Canada, Puerto Rico, Mexico, Australia, U.K., the Far

East, and South America to recommend one graduate and one undergraduate student for an award. Students must demonstrate excellence in the painting field in any one of the following media: acrylic, oil, watercolor, mixed media. Recipients will receive a Liquitex certificate of excellence and a selection of fine art materials. For information on both programs: Liquitex Excellence in Art Student Programs, 1100 Church Lane, Easton, PA 18044-0598.

Internships

The Smithsonian Institution Office of Museum Programs is introducing an internship program for 1994-95, in collaboration with selected community-focused museums to support training and staff development efforts of African American and Native American museums. The internships offer an opportunity to gain hands-on training and experience in museum practices. Hosting partner museums include the National Museum of African Art and the Institute of American Indian Arts Museum in Santa Fe, N.Mex., and the National African American Museum Project and the Museum of African American Art in Tampa, Fla. For information: Gayle Edmunds, 202/357-3162. *Deadline: June 3, 1994.*

Publications

ACRO Update is a quarterly newsletter published by the Asian Ceramic Research Organization with the objective of sharing information on research results, publications, exhibitions, excavations, and conferences. For information: ACRO, PO Box 595, Chicago, IL 60690-0595.

The Archaeological Fieldwork Opportunities Bulletin, now updated for 1994, is a comprehensive guide, published by the Archaeological Institute of America, to excavations, field schools, and special programs with openings for volunteers, students, and staff throughout the world. \$8.50 for AIA members; \$10.50 for nonmembers, add \$3.00 shipping and handling for first copy, \$.50 for each additional copy. Prepayment is required. To order, make checks payable to: Kendall/Hunt Publishing Co., Order Dept., 2460 Kerper Blvd., Dubuque, IA 52001.

The Original Art Report is a small newsletter "committed to the preservation, comprehension, and progress of artists and art." Topics in the most recent issue include activities of nonprofit arts organizations and news about NEA funding and arts education programs. Twelve issues, \$15.50; single copy \$1.50. To order/for information: Original Art Report (TOAR), PO Box 1641, Chicago, IL 60690.

The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures, by Henry Wilhelm and contributing author Carol

Brower, provides specific brand-name recommendations for the longest-lasting color films and papers and predicted display lives, in years, of virtually every type of color print produced within the past 15 years. Chapters are devoted to wedding and portrait photographers, and to recent developments in digital color imaging systems. \$69.95 plus \$4.95 shipping and handling (Iowa residents add sales tax). To order: Preservation Publishing Co., Dept. CDM, 719 State St., Grinnell, IA 50112-0567; 800/335-6647, ext. 49.

Database

The Connecticut Artists Project is a database of biographical information on artists, painters, sculptors, and printmakers who have lived or worked in the state from its beginnings through 1990. Established by the William Benton Museum of Art, its goals are to publish an illustrated biographical dictionary, publish a full-color book of biographies on selected artists, and create an updatable research database accessible through INTERNET and via INTERNET. For information: Hildy Cummings, WBMA, 245 Glenbrook Rd., Storrs, CT 06269-2140; 203/486-1705; fax 203/486-0234.

Calls for Manuscripts

Art Journal is seeking manuscripts for an issue devoted to rethinking the studio art foundation courses and the introductory art history survey. Submissions could include theoretical and/or practical papers, shorter comments, innovative assignments, and of course, syllabi. Submit 1-page proposal. For studio art foundation: Joseph Ansell, Dept. of Visual Arts, Otterbein College, Westerville, OH 43081; For art history survey: Bradford R. Collins, Art Dept., University of South Carolina, Columbia, SC 29208. *Deadline: May 15, 1994.*

Scotia, International Journal of Scottish Studies is an international publication for scholars doing research in Scottish studies. Incorporating articles on Scottish history, literature, thought, society, and the arts, as well as reviews and a list of the latest books published on Scottish studies. Contributions are welcome. Send two copies of manuscript to: William S. Rodner, *Scotia*, Dept. of History, Old Dominion University, Norfolk, VA 23529-0091; 804/683-3949; fax 804/683-3241.

Miscellaneous

The Aperture Foundation Work-Scholar Program offers candidates an opportunity to learn about the writing, editing, design, production, distribution, and marketing of publications and magazines; exhibition planning and the packaging of traveling shows; archival work; and nonprofit business practices, either at Aperture Publications in New York, or at the Burden Gallery in Millerton, N.Y. Candidates

should allow for a six-month commitment, and will be selected on the basis of interest and experience in photography, publishing, and the visual arts. Aperture Foundation is a not-for-profit organization devoted to photography and the visual arts. Aperture will pay \$250/month. Send résumé, cover letter describing background, special skills, and career goals, and 2 writing samples to: Work-Scholar Program, Aperture Foundation, 20 E. 23 St., New York, NY 10010.

Community Development through the Arts and Humanities Institute is a four-day institute sponsored by the Center for Arts Administration at Florida State University, May 4-7, 1994. It will focus on how leaders in arts, humanities, and science organizations can promote community development through cultural, heritage, and ecological tourism. Tuition is \$125, and graduate credit is available for an additional \$50 per credit hour for up to 3 hours. For information: Center for Arts Administration, 123 Carothers Hall 3014, Florida State University, Tallahassee, FL 32306-3014; 904/644-5475; fax 904/644-5064.

Modern Art: 1900-1940 is the topic of the National Gallery of Art's 1994 Teacher Institute, a summer enrichment program for teachers from kindergarten through grade twelve. One-hundred-fifty educators will be selected to participate in the six-day sessions held at the National Gallery in Washington, D.C., during July and August. This national program is designed for intellectual renewal for educators by providing information about art and its cultural context and by demonstrating techniques for teaching about art. Teams of teachers and administrators will be given special consideration. For information: Teacher Institute, Education Division, National Gallery of Art, Washington, DC 20565. *Deadline: April 30, 1994.*

Programs New & Revised

Institute for the Study of Classical Architecture will offer its third annual summer program in classical design for architects, designers, preservationists, builders, scholars, and students in the design professions. It covers such topics as design, proportion, construction, literature, theory, rendering, and decoration, in addition to daily workshops and field trips to New York institutions and artisan's facilities. For information: Institute for the Study of Classical Architecture, New York Academy of Art, 111 Franklin St., New York, NY 10013; 212/570-7374. *Deadline: May 23, 1994.*

Master of Arts in Curatorial Studies at Bard College is a new program of graduate study at the Center for Curatorial Studies and Art in Contemporary Culture. It will introduce students to the practical and intellectual tasks of caring for, exhibiting, and interpreting works of contemporary visual art through a 2-year curriculum of seminars, practicums, and internships. For information: Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; 914/758-2424.

Virginia Commonwealth University, Ph.D. Program in Art History, scheduled to begin fall semester 1994, is a research-oriented degree designed to train critical and productive scholars. The program's focus is on interdisciplinary and multicultural studies utilizing new critical methodologies. Curriculum consists of 24 hours of course work beyond the M.A., with a major area of 15 hours and a minor area of 9 hours. Part-time study for portions of the program are available. For information: Chair, Graduate Committee, Dept. of Art History, 922 West Franklin St., Richmond, VA 23284-3046; 804/367-1064. For application: Virginia Commonwealth University, School of Graduate Studies, Box 568, Richmond, VA 23298-0568.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers); \$15 minimum.

Artist's Loft, available June 1-30, L.A. artist's colony, amenities, \$875, parking. References required. 213/581-6096.

Art Workshop International, Assisi, Italy, June 22-July 19, 1994. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting/drawing, all media, landscape painting on site, and creative writing. Special program for professional/advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

ARThive: Image database program designed for your collection, links digital image or movie of artwork with the descriptive fields used by curators, registrars, and collectors. Adjustable size displays; view objects separately or in captioned groups; compatible with Kodak Photo CD; graphic files can be stored on any device accessible to your computer. Many additional features. Macintosh version, \$150. For information: Husk, PO Box 3446, Manhattan Beach, CA 90266; 310/372-1757; fax 310/372-1930; INTERNET: HASKIA@NETCOM.COM.

Bed & Breakfast, SoHo. Bright, quiet, open space, complete loft-apartment. 212/431-8459; fax 212/431-0610.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Washton Books, 411 E. 83 St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

For rent: attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/996-4629.

For rent: fully furnished Rome apartment near American Academy. 2 bedrooms, living/dining, study, eat-in kitchen, bath, central heating, dish/clothes washers. Spring 1995 semester. \$1,300 plus utilities. Professor Jack Wasserman, 215/625-3902.

France, sunny south village house, sleeps 6, 2 baths, terrace, 20 minutes to Mediterranean. Weekly, monthly. 201/848-0075.

Fresco Painting Workshop-Ceri, Italy, 40 miles north of Rome, July 14-August 3, 1994. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting are covered. Introducing a special workshop in marmoscagliola. Write/call for details. Fresco Associates of Ceri,

133 Greene St., New York, NY 10012; phone/fax 212/473-5657 or phone 914/762-2970.

Full-Color Exhibition Announcements. Gallery full-color postcards, catalogues, and posters. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Italy: 300-year-old Tuscan farmhouse, olive grove, near Lucca. 2 bedrooms, living room, amenities. 212/242-7611.

Jules Maidoff, since 1973, has been living and painting in Florence, Italy. He is director of Studio Art Centers International (SACI) and would welcome contacts from old friends who may have been wondering where he went. He may be reached at SACI, Via San Gallo 30, Florence 50129, Italy; phone 55 486164; fax 55 480829.

Large studio apartment in Paris for sale: "next door" to the Bibliothèque Nationale, great view, high ceilings, historic 17th-century building, 40 square meters, perfect pied-à-terre, 1.2 million francs. Information: 312/929-5986; viewing, 33-1-42-96-63-33.

NYC Sublet. Spacious artist loft. Lower Manhattan, Seaport area. July and August only. \$700/month + security. 212/825-1901.

NYC: ten-week summer sublet, end of May to mid-August. Reliable single person, prefer nonsmoker, 4 rooms, terrace, furnished, air conditioned, near Lincoln Center. 212/724-2711.

NYC Sublet: West Village garden cottage, custom-designed, fireplaces, river. May 15–September 15, \$1,600/month, security. David, 212/645-0834.

Rome artist's apartment: near Piazza Navona, sleeps two. Available summer 1994. \$1,200/month. Schloss, Via Corallo 29, 00186 Rome, Italy; 011-39-6-68803332.

Rome/Center: large apartment plus studio. Housekeeper 3x/week. Airy, washer/dryer, 2 bedrooms/baths, high ceilings. \$2,000/month plus deposit. July 1–October 1, 1994. Time can be flexible. Phone 011 39 6 7012859; fax 011 39 6 6789311.

Rome rental: spacious, sunny 2-bedroom apartment fully furnished. Elevator; central location near buses, subway, stores. Security deposit, references required. 508/877-2139.

SoHo artist loft for rent: bright, sunny, uncluttered, 5th floor, terrific view, 13' ceilings. Fully air conditioned, modern kitchen, carpeted living/dining area, renovated bathroom, separate bedroom, queen-size bed, spacious studio area, washer/dryer. Available August. \$2,000/month. Deposit required. Virginia, 212/431-5036.

Summer rental in Tuscany: U.S. artist's wonderfully private hillside villa. Sleeps 8. Pool. Studios. Fireplaces. Incredible views. 40 minutes south of Florence. Summer holiday rentals possible. Fax 39 55 480829.

Information Wanted

William Emile Schumacher (1870–1931): art history scholar seeks any information and/or photos regarding this artist. All material will be returned. Herbert Schutz, the "Barn," Dewart Rd., Greenwich, CT 06830.

Carnegie Museum of Art: seeking location of or information about prize-winning works from Carnegie International of Painting in the United States exhibitions, for a 1996 exhibition titled "International Encounters: The Carnegie International and Contemporary Art, 1896–1996." Rina Youngner, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213-4080; 412/622-5563.

Wilhelm von Schadow (1788–1862), painter and director of the Academy of Düsseldorf from 1826 to 1859. For Ph.D. dissertation on this artist, any information about his work, documentation, and letters are sought, especially information on his works or works attributed to him held in private collections. Confidentiality respected. Cordula Grewe, Kunstgeschichtliches Institut der Albert-Ludwigs-Universität Freiburg in Breisgau, Werthmannplatz 3, 79098 Freiburg, Germany.

Datebook

April 1
Deadline for submissions to May/June CAA News, to be published May 2

April 8
Deadline for nominations to all CAA committees

April 20
Deadline for submissions to *Careers*, to be published May 13

May 27
Deadline for submissions to July/August CAA News, to be published June 27

Miscellaneous

Savoir-Faire would like to thank everyone who visited its booth at the CAA conference. Unfortunately, while in New York, they were robbed and lost all of their orders, checks, samples, business cards, etc. If you placed an order with them, asked for samples, or expressed interest in their products, contact Pierre at: Savoir-Faire, PO Box 2021, Sausalito, CA 94966; 415/332-4660.

Historians of 19-Century Art: for those who attended the organizational meeting of the Association of Historians of 19th-Century Art at the annual conference and signed up for membership in the notebook, the notebook was stolen. Names and addresses can be resubmitted to: Association of Historians of 19th-Century Art, Art History Dept., CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099.

Art and Old Age: materials generated in the preparation of *Art Journal* issue on Art and Old Age are available for archivist of American or contemporary art. Audiotapes and unedited transcripts of interviews with artists over 70 years of age. Robert Berlind, 215 W. 20 St., #4W, New York, NY 10011-3541.

Volunteer Lawyers for the Arts (VLA) has collaborated with the New York Public Library for the Performing Arts to make available at the library a wide range of publications formerly available at VLA's offices. Resources include information on not-for-profit incorporation, copyright, trademark, licensing, business management and accounting, taxation, funding, and housing. Materials are located in the second floor Harold and Miriam Steinberg Reading Room at the Library for the Performing Arts at 40 Lincoln Center Plaza.

AUDIO TAPES AVAILABLE - RECORDED LIVE College Art Association's 1994 Annual Conference New York City - February 16-19, 1994

Cassettes provide a great opportunity to catch up on the latest developments by the experts in the field. They provide an excellent recap of conference topics and are a great training tool and informational source for those who could not attend.

PRICING INFORMATION: *=single tape sessions @ \$9.00 each; **=double-tape sessions @ \$18.00 each. All sessions may be ordered individually or...**PURCHASE THE COMPLETE CONFERENCE SET FOR \$640.00 AND SAVE OVER 20%.** Complete package comes in attractive storage albums at no extra charge.

☐I40216-010,011** **Open Session I**
☐I40216-020,021** **The History of Landscape Architecture and the History of Photography**
☐I40216-030,031** **Art and Insanity/Insane Art**
☐I40216-040,041** **Historical and Contemporary Representations of Aging and the Aged**

☐I40216-050* **Contested Territories: Asian American Representations of Sexuality and Gender Does Not Contain Presentations by:** Yong Soon Min, Allan de Souza, Richard Fung, Elaine H. Kim
☐I40216-060,061** **Islamic Art in the 14th Century**
☐I40216-070,071** **Authenticity in Art History Does not contain talk by F. V. O'Connor**

☐I40216-080,081** **Modernism and Visual Arts: History/Theory/Practice**
☐I40216-100* **CAA Publications Committee - Publishing in the Arts and Art History**

☐I40216-110* **The Catalogue Raisonné: Authenticity and Legal Issues**
☐I40216-120,121** **Memory and the Medieval Tomb**
☐I40216-130,131** **Media Spectacle and the Politics of Representation: The Hill/Thomas Hearings as Paradigm**

☐I40216-140,141** **Museums and the New American Art History**
☐I40216-150,151** **Past, Present, Future: Emblems of Temporality**
☐I40216-160,161** **The Commercialization of Culture in Paris, 1780-1850**

☐I40216-170,171** **Does not contain J. Matlock's talk**
☐I40216-180,181** **The Female Grotesque Does not contain M. Russo's talk**
☐I40216-190,191** **The Practice of Chinese Art History**
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