Datebook

April 3
Deadline for submissions to May/June CAA News

April 15
Deadline for nominations to CAA Committees (see January/February CAA News, page 41)

May 29
Deadline for submissions to July/August CAA News

February 21-24, 1996 CAA Annual Conference, Boston

Information Wanted

Aaron Behnke (1907-1992): For a dissertation on this American realist I would like to hear from the artist's friends, colleagues, students, and collectors. Joseph Fattini, 545 Beacon Rd., Pasadena, CA 91105.

Peruzzi: Trying to locate present location (and owners) of 2 drawings of Virtues by Baldassare Peruzzi. Temper- more and Fortitude. I need photographs and permission to publish. J. Caldwell, 920 Robert St., New Orleans, LA 70115.

Miscellany

Attention CAA Exhibit Attendees: anyone placing an order at the AAUP (Association of American University Presses) booth should immediately mail or fax a copy of the order to, or contact, AAUP, 584 Broadway, New York, NY 10012, 212/941-6610 fax 212/941-6618. AAUP does not have the original orders.

M.F.A. Exhibition in San Antonio

The annual Regional M.F.A. Exhibition was held at the Art Gallery of the University of Texas at San Antonio. Consisting of work by outstanding graduate students from around the state, Art Tex was organized by UTSA professors Constance Lowe, Dennis Olsen, and Steve Reynolds. Thirty-six works by graduate students representing Stephen F. Austin State University, Texas Tech University, University of Dallas, University of Texas at Austin, East Texas State University, Southern Methodist University, University of North Texas, Texas Christian University, University of Houston, Texas Women's University, Sam Houston State University, and the University of Texas at San Antonio were included. Although there were some straight painting, sculpture, and ceramics, most of the work was less thematically oriented, ranging from elaborate, formal, and direct, from sensibilities that appeared somewhat less cumulative or narrative than those of their counterparts elsewhere. Both exhibitions showed Texas graduate students to be a sophisticated and diverse group, with surprisingly nonregional approaches to the making of art.

—Frances Colpitt, University of Texas at San Antonio

Nonprofit Organization
U.S. Postage
Paid
New York, N.Y.
Permit No. 4643

March/April 1995
College Art Association
275 Seventh Avenue
New York, New York 10001

Board of Directors
Judith K. Ackley, President
Leslie King-Hammond, Vice-President
John R. Clarke, Secretary
John W. Hyland, Jr., Treasurer
Barbara Hoffman, Bag., Council
Susan Ball, Executive Director

Donna Burke
Brandi Collins
Whitney Davis
Vishali Desai
Jayne Foxberg
Shaila Golshan
Susan L. Huntington
Maria Ibarra
Irving Louisiana
Joe Leaño
Margo Machida
Nancy Macko

Victor Margolin
Clarence Morgan
Beatrice Robb
Jack Reynolds
Rita J. Robillard
Margo Roth
Noree Sato
Lesley Stokes Sams
Judith E. Steen
Nancy J. Troy
Deborah Wills

Reception for Regional M.F.A. Exhibition

PHOTO: KIRK R. TUCK, SAN ANTONIO
Sessions in San Antonio: Art History

We would like to express our heartfelt thanks to the session chairs, panelists, workshop organizers, and special guests who worked so diligently on the 1995 annual conference in San Antonio. Special thanks go to Eduardo Diaz and Charlie Jarrell of San Antonio’s Department of Arts and Cultural Affairs for recruiting volunteers and for funding scholarships for area artists. We would also like to thank the Board of Directors and staff of CAA, especially Suzanne Schainker for her brilliant coordination.

We would also like to thank the Rockefeller Foundation for their grant, which allowed CAA to bring a diverse group of established and younger artists and scholars from across the U.S., Mexico, and Latin America. Special thanks also go to the U.S.-Mexico Fund for Culture and its sponsors: Bancroft Cultural Foundation, Rockefeller Foundation, and Mexico’s Foreign Culture and the Arts, whose support made possible the valuable panel on contemporary Mexican art criticism.

It was our intent with this year’s studio art sessions to explore regional methods of expression with all their complexities. For San Antonio, a regional aesthetic meant considering not only Texas and multiculturalism within the U.S. but also geographic and cultural complexities. For San Antonio, a regional aesthetic meant considering not only Texas and multiculturalism within the U.S. but also geographic and cultural complexities. Regional issues concerning gender, sexual preference, and censorship were also very important elements in this mix.

So we would like to thank members of CAA who attended the conference for their enthusiastic support of the San Antonio program, and in particular the session chairs for working so diligently to meet our charge for sessions that would be inclusive and innovative in their approach. We are also greatly appreciative of the visual art program chairs and the art history program committee and of the CAA staff, in particular Suzanne Schainker, for making everything happen.

—John R. Clarke and Mari Carmen Ramirez 1995 Art History Program Chairs

Awards for Excellence

College Art Association’s annual convocation ceremony was held at the San Antonio Marriott Rivercenter Hotel, January 27, 1995. CAA Secretary John R. Clarke introduced Linda D. Schaefer, who delivered an inspiring keynote address. President Judith K. Brosky provided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The following are the award recipients and their citations.

Arthur Kingsley Porter Prize

Presented by Healthcare Initiative
Awarded to Anne Burke-Chassen

The Arthur Kingsley Porter Prize was established in memory of a founding member of CAA and one of the first American scholars of the discipline. It is awarded for a distinguished article published in the Art Bulletin during the previous calendar year.

Anne Burke-Chassen’s “Elegant or Common? Chen Hongzhou’s Birthday Presentation Pictures and His Divisional Status” (Art Bulletin, June 1994) presents a fascinating and instructive study of artists self-fashioning by the seventeenth-century Chinese painter Chen Hongzhou (1598-1662). Departing from the traditional Chinese distinction between artists and popular artists, Burke-Chassen shows that Chen’s own self-fashioning was much more complex and that his struggle to define this status was central to and abiding concern that informed the character of his art. Through a carefully nuanced analysis of a group of Chen’s paintings and a fresh reading of contemporary literature, ranging from Chen’s poetry to his written work, Burke-Chassen demonstrates that Chen’s self-image was a highly ambiguous and unstable concept that sought its validation in

Renee Information Opportunities
Solo Exhibitions Letter to the Editor Annual M.F.A. Exhibition Awards Art History and Studio Art Sessions in Reflections
Distinguished Teaching of Art Award
Presented by William Conger
Awarded to Andrew Forge

The extraordinary achievements of Andrew Forge as a brilliant educator of artists began in 1950 at The Slade School in London and continued at other leading institutions, including Cooper Union, the New York Studio School, and most recently, Yale University, where he was professor and a former dean of the School of Art until his retirement a few months ago. During four decades of achievement and continuing today, Andrew Forge has inspired successive generations of students through his studio instruction and critiques, and he has influenced the serious study of art and its place through his own widely recognized and admired painting and writing. That, coupled with his memorable record in art administration and leadership in the profession, distinguishes him as a model of the artist who teaches not only for the purposes and future of art. Andrew Forge’s numerous students—and there is a growing list of remarkable artists and teachers among them—are in awe of his ability to convey an intense and highly articulate curiosity about art in ways that engaged them in what one called a “fantastic adventure” or, as another declared, “a sense of the importance of the whole enterprise of art as an urgent search.”

By presenting the Distinguished Teaching of Art Award to Andrew Forge, we honor his career, the success of his students, and in so doing we refresh our own aspirations.

Committee: Joan Backes, co-chair; Diane Burko, co-chair; William Conger; Patricia Malivani; Raymond Saunders

Distinguished Teaching of Art Award
Presented by Diane Burko
Awarded to Julius Heller

Julius Heller’s contribution to the teaching of studio art is legendary. In every decade, his integrity, imagination, and philosophy have impacted on literally thousands. Those major universities across North America have been inspired and led by this man, who has consistently described himself to colleagues and former students with the respect and love due usually to a demigod.

As an artist, teacher, mentor, educational pioneer, historian, and author, Heller’s accomplishments are overwhelming. He was professor and Fine Arts Chair at USC, 1946-61; founding dean of the New College of Fine Arts and Architecture at Penn State University, 1963-68; founding dean of the Faculty of Fine Arts at York University in Toronto, 1968-75; and then finally dean of the College of Fine Arts at Arizona State University, 1976-83. Throughout these decades of administrative innovation, Jules Heller has remained a productive and inquiring artist who never stopped teaching. That passion for teaching surfaced in lectures and seminars from Alaska to Sri Lanka, from the Dominican Republic to Argentina.

The publications of Professor Heller are impeccable from his teaching. His 1958 Printmaking Today is a classic reference familiar to all serious students—and teachers—of the discipline. And his book Papermaking, written twenty years later, became an equally popular text. A new book, An Encyclopaedia of 20th-Century North American Women Artists, co-authored with his daughter, the art historian Nancy G. Heller, is to be published this year, revealing still another facet of Heller’s character—his long-time role as an activist, advocate, and supporter of equality for women.

Julius Heller, we are deeply honored to award you with the Distinguished Teaching of Art Award for your strength of purpose and a lifetime of accomplishments.

Committee: Joan Backes, co-chair; Diane Burko, co-chair; William Conger; Raymond Saunders

Award for Distinguished Teaching of Art History
Presented by David Wilkins
Awarded to James Cahill

It is a pleasure and an honor to present the Distinguished Teaching of Art History Award to James Cahill, who is highly acclaimed for his teaching of both undergraduate and graduate students at the University of California, Berkeley, and who has shaped the practice and concerns, and literature of Chinese art history. Professor Cahill has been an inspiration to a broad range of students who praise him for his receptivity to new ideas, especially in the area of history and methodology, and for the common ground he has found with scholars writing “new histories” of Western art. His work and his teaching have steadily broadened in scope to bear recently on such issues as the economic status of the artist, iconoclastic influences on China from Europe, and images of women and sexuality in Chinese pictorial culture. He has held rigorous intellectual standards in teaching and scholarship, while giving vigorously of himself to students. His enthusiasm and energy, critical rigour, ideas, and resources—including his personal library, which one student has described as a “scholar’s treasure chest”—have been freely shared and available to all his students at the undergraduate and graduate levels. His graduate students have published widely and occupy major teaching positions in Japan, Australia, and the United States. Many of their scholarly careers began with group exhibition and catalogue projects originating in graduate seminars organized and guided by Professor Cahill. He has made sure that his students have had professional experiences and exposure to art in the world’s museums and galleries. His students describe the passion for Chinese painting” that his teaching has instilled in them and that has changed their lives. They praise his ability to offer new ways of seeing, to inspire curiosity, and to challenge them to confront ever more complex interpretive questions. For his many years of inspiring students in and out of the classroom, we congratulate James Cahill as the 1995 recipient of the CAA Distinguished Teaching of Art History Award.

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

CAA News March/April 1995
Jeanette Favrot Peterson, forms of naturalism and a symbolism aspirations in Mexico. To develop this connected with Spanish viceregal analysis, Mexico—a site previously known for its various quasi-historical chronicles visual documents, such as Spanish tile Aztec temple structures that contain work and tapestry, and consults the produced by the Augustinian friars and preserved aspects of this Aztec classification lies behind the selection cross-cultural contact and conquest. Petersen's book stands at the intersection of recent developments in art history, ethnohistory, and archaeology. For example, in her extended considerations of the floral and faunal iconography of the Aztecs, her typologies are enriched by the ethnohistorical thesis that a complex and politically charged visual-cognitive classification lies behind the selection and arrangement of motifs. The Paradise Garden Murals of Malinalco strengthen a substantial tradition of scholarship on colonial arts and on the arts generated in cross-cultural contact and conquest. It shows both the resilience of tried-and-true methods and the importance of adopting fresh perspectives. Thoughtfully illustrated and engaging to read, Petersen's book is a model for art historical achievement in fields that will increasingly attract the attention of our students and the next generation of our colleagues.

Award for Distinguished Body of Work, Exhibition, Presentation, or Performance Presented by James W. Yoeld Awarded to Bruce Nauman

In honoring Bruce Nauman for the superb retrospective organized by Kathy Hahnreich at the Walker Art Center and Nael Bennet at the Hirshhorn Museum and Sculpture Garden, we are pleased to acknowledge Bruce Nauman's achievement in fields that will increasingly attract the attention of our students and the next generation of our colleagues.

Committee: Whitney Davis, chair; Stephanie Barlow, Margaret Olin; Anne Marthasn Schult.

Bruce Nauman, Award for Distinguished Body of Work

PHOTO: DONALD MUSCHEM

Charles Rufus Morey Award

Presented by Whitney Davis Awarded to Jeanette Favrot Peterson

The Charles Rufus Morey Award is presented for an especially distinguished book in the history of art published in the penultimate calendar year. For the calendar year 1993, the Morey award is presented to Jeanette Favrot Peterson for her book The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-Century Mexico, published by the University of Texas Press.

Petersen presents a nuanced, wide-ranging analysis of the sixteenth-century garden frescoes in the Augustinian garden of Malinalco: their influence on Malinalco; their relationship to the works of the Augustinian friars and the Augustinian friars, and the next generation of our colleagues.

Frances Colpitt Award

Presented by James W. Yoeld Awarded to Jan Avgikos

In 1971, has consistently explored new material. From early installations through book series, an enquiringly nightmarish yet humorously gendered vision of ordinary humanity has glowed. Because of her audacity, those acquainted with Ida Applebroog admire her in younger than the grandmother she is. Her courage and her perseverance prove not so much reverence as admiration from younger artists.

Bruce Nauman is modern art's omnivore; his restless aesthetic has always been both mysterious and accomplished. As Kathy Hahnreich notes, Bruce Nauman "has been called many things: a Dadaist, an eccentric abstractionist, anti-formalist, anti-Minimalist, a phenomenologist, puritan, narcissist, moralist, sadomasochist, and a body process or conceptual artist." That Bruce Nauman is all, none, part, and finally more than these things is not the smallest part of his continuing significance and allure.

Committee: Whitney Davis, chair; Tom Barros, Martha Jackson Jarvis; Tom Nakashima; Dale Weter.

Distinguished Artist Award for Lifetime Achievement Presented by Harry Rand Awarded to Ida Applebroog

This celebration draws us together from around the country, when art historians, critics, and artists honor one who has advanced art's evolution. The transformation from audience to honoree can be dramatically swift. Last year Ida Applebroog and her friend Joyce Kuzoff sat together in our convocation audience when this award was announced. Since then Applebroog has turned sixty-five, a time when many of us think about retirement. Instead, she continues to expand her extraordinary body of work which, since her first solo show in 1971, has consistently explored new material. From early installations through book series, an enquiringly nightmarish yet humorously gendered vision of ordinary humanity has glowed.

Because of her audacity, those acquainted with Ida Applebroog admire her in younger than the grandmother she is. Her courage and perseverance prove not so much reverence as admiration from younger artists.

Closely surrealistic drawings credly vaguely telling human details. Luminous scrawls of a whimsical private literature increase her narrative complexity as story and text recitoc. Unequaled today's disturbing private realities, she has joined many from contemporary Stagelike tableaux and multiparted paintings mischievously explore painfully taboo subjects retrieved from her life and suppressed throughout society.

Perhaps her most admirable, endearing and impressive trait is that Ida Applebroog continues to grow. This award does not simply acknowledge longevity, it was never meant to, nor is it intended to recognize a long-ago contribution now ossified on a shelf and repeated endlessly and willfully. Applebroog has disdained a complacent signature style. With prodigious
I am one of those lucky people who has always found public speaking an easy and readily exhilarating experience. In twenty-five years of academic life I have read a speech twice—once in my first international conference in 1974—and this speech I'm giving now. I'm admitting upfront that preparing for this talk made me feel like a graduate student presenting my first seminar paper before a very large and probably critical audience. To put it another way, I'm not sure what I'm doing here. This is true even slightly after forty, but for the last twenty-five years of my career.

My friends John Clarke and Sam Edgerton told me that most people asked to give one of these talks reflect on their work and the field in which they work. I will try to do that with a little humor and perhaps a little insight into what has been for me a career of surprises and unexpected turns.

For those of you who don't know who I am, I should begin by telling you that I once was a fair to middling painter who went on a Christmas trip to Mexico and came back to art historian and Mayanist. Through the unplanned serendipity of that trip I became a painter in what has been called by some, one of the greatest intellectual accomplishments of the late twentieth century...the decipherment of the Maya hieroglyphic writing system and the recovery of the history recorded by it between the sixth century A.D. and the Spanish invasion of Mesoamerica in 1519. It has been a time of remarkable discovery during which we have re-perceived the history of the American continents has changed forever. It may one day be remembered as a time of legend—it has certainly been time of intellectual adventure and unexpected discovery.

In thinking back on the journey that brought me to this point I should like to acknowledge that my formative education was not in art history or in a traditional academic institution. I went to college to become an artist. As children of the Depression, my parents wanted to make sure that I would earn a living, so when I wanted to become an artist, they sent me to the University of Cincinnati to study art. After a year I changed into the fine arts program with the proviso that I take a degree in art education so that I would have a trade. After graduating, I worked as a piping draftsman for nuclear submarines and as a draftsman for an architect, and promptly decided I did not want to work for a living. So I went back to graduate school and took an M.E.A. at the University of Cincinnati. All along I had maintained my ambition, and my conceptions of the future were fixed on a career as a painter and as a teacher of drawing and painting.

My time at Cincinnati gave me two invaluable gifts that I believe in retrospect to have been the key experiences of my education. The first gift came from an English professor named Robert Gehlart, who spent four years guiding me through his beloved world of literature and art. He was a very critical thinking about the great works we read together. He taught me how to make an argument and to use it, and the kind of one-to-one relationship that resembled an apprenticeship more than anything else.

Most of all he ingrained in me a passion for ideas and using art to try and understand the people who made it. The second gift came from a pastel painting venerable, wonderfully eccentric one-eyed painter named Phil Foster. During my junior year, he thought I was teaching me how to watercolor, but instead, he was implanting the methodology I would use whenever I went as a research scholar and Mayanist. I might ever go on to say it's my philosophy of life. He called his approach the methodology of the "happy accident." There was a little Zen in it and a lot of personal experience, all seasoned by a dose of pure Foster. He taught me to follow where the painting wanted to go.

That's what I do in my own work and that's what I teach my students to do in theirs. Learn your craft, target a question or an area of inquiry that doesn't matter which, although a good question is the most precious asset a researcher has, spread a very wide net, and when the data patterns, follow where it wants to go. The great debates that rage in art history over methodology and theory have not seemed central to me, for I have come to see theory as a tool. It can detect new patterns of supply and open uns new ways of seeing, but for me theory is never an end in itself. One way I tried to let the final arbiter be the patterns that emerge from the art and architecture. For me, interpretation is an ephemeral thing that constantly adapts the underlying patterns in the data. As these change, I suppose, we must learn to make new discoveries and discover new objects, as new people add their insights to the common pool, the patterns of connections change...and so do the interpretations.

After taking an M.E.A., my true education began when I took my first job at the University of South Alabama in Mobile as a painting teacher. I spent twelve glorious years there, learning what many of us do when we go to small departments in second- or third-level state universities. You have to be a jack of all trades, I taught the expected studio classes, but I also found myself teaching Introduction to Art and Modern Art. My mentor in teaching was a master art historian named Elizabeth Godail, and it was from her and the teaching of the introductory class that I learned how to talk about art. In six years of studio classes, I had learned by osmosis from my professors and fellow students, but no one had ever defined for me what a line was, or tone, or value, I just kind of figured out what those things meant by picking the definitions out of the air. When teaching, I found I couldn't get away with vaguely defined definitions. Horror of horrors! I was expected to know what I was talking about.

Once again there was an experience from this time that sticks in my mind. When I attended my first CAA (at St. Louis) as a young studio person, I remember sitting in a studio class, finding myself a little nervous. I was seeking a first job, I attended a session on how to make art relevant to the everyday life of people. I remember a studio artist saying that he wanted to be like a Bohemian bank artist...so passionately engaged in his culture that a change in his painting would signal a major change in his culture. At the time, that seemed like a world of sayings, but his words would come back to him in a very real way.

In 1970 at my grandparents’ sixtieth-wedding anniversary, my husband’s mother said, “What’s that paper that you were going to Mexico? In an sudden impulse, he told her we were going to Mexico. I thought that was a great idea, so I got a research grant for $2321, to fly on the plane, to stay in a hotel, and to pay for the taking photographs for the department if I was going on a trip to a strange and exotic land. We built a bed in the back of our van, recruited three students, and set off on the grand adventure. That was the beginning of my Mayanist experience. We visited a site called Palenque on the way, and I saw an art that was exactly like that frustrate artist had described two years earlier. It was clear that this art and architecture was as central to Maya life as science and technology is to ours. I fell in love with the place and found myself obsessed about learning who had built it, why, when, and how. As a result of that obsession, I became an art historian of sorts and a galaxy by trade.

You have to understand I was not educated as an either—I was a painter who had fallen in love with a new area of study. The art history I knew had been limited to a department that art history service studio and was taught mostly by misplaced studio people. I didn’t work with a professional art historian until graduate school. I had never taken anthropology or archaeology and didn’t even know until that accidental trip that I might be interested in them.

I was a very lucky painter because the first people I met were those kinds of rare academics who do not care about credentials and background. These people included working anthropologists, artists, anthropologists, linguists, and art historians who traipsed from graduate...
students in several major programs to work with young beginning faculty to chaired students in several major programs to learn. And was thought to be unknowable. I thought I had created a team of working with them. And was thought to be unknowable.

In my work as a teacher at the University of Bonn in Germany has joined me and we have given seven more Ted talks and I have written another different. Two years ago [Mexican workshop], an organization of Maya linguists and art historians working workshops in Valladolid to a group of bilingual teachers working in the rural communities of the Yucatec Maya.

To my students in Texas and to my audiences throughout the United States, the history and religion I explore is a matter of interest ranging from the casual to the intense. For some that interest can provide the focus of lifetime avocations or can lead to career opportunities in academia. But for the Maya in those workshops, it is a matter of identity and the recovery of a history that descended.

Perhaps in the work of artists that is no less strong. For the moment, I and people like me are among the major objections of my work as an intellectual endeavor, but through those workshops and the work of many others it is shown that the Maya are accepted. I gave the first one in 1987 accepted. I gave the first one in 1987.
Reduced Rate Subscriptions
One of the most inspiring recent developments is the opportunity to subscribe to various art journals at reduced rates. These subscriptions are now available to CAA members at reduced rates. Full details are available in the August Reduced Rate Subscription Coupons that are sent to new and renewed CAA members. After the 1995 Reduced Rate Subscription Coupons were printed, a publisher informed CAA about an address change, and a publication was added to CAA's list of discounted subscription offers. Subscriptions to American Art Journal, 800/545-8398 (4 issues: regular rate, $75; reduced rate, $50), are available to 1995 CAA members at CAA's list of discounted subscription offerings. Subscriptions to American Art Journal, 800/545-8398 (4 issues: regular rate, $75; reduced rate, $50), are available to 1995 CAA members at

The Endowment Campaign, established to help raise the necessary funds to match the NEH grant or the NEA grant, will be presented as one two-end-a-half hour session, rather than as two one-half-hour sessions.

Endowment Campaign Update
The Endowment Campaign, established for the support, continuation, and expansion of CAA's Professional Development Fellowship Program, now stands at $601,000. We are counting on our members to help us generate an additional $300,000 by the end of the year, bringing the total to $901,000. To participate, please send your check to CAA, 725 Seventh Ave., New York, NY 10001; Attn: Endowment Campaign. Contributions will match the NEH grant or the NEA grant, if we can carry out other effective steps. Persuade trustees of your institution to use their names. The numbers are 800-1793 or 310-US-999. There are 14,000 individual CAA members. What an impact 14,000 sets of mail would make! You can carry out other effective steps. Persuade trustees of your institution to use their names. The numbers are 800-1793 or 310-US-999. There are 14,000 individual CAA members. What an impact 14,000 sets of mail would make!
America in the nineteenth century: Paris envy. Elsewhere in the trend trend, we note with sorrow that the following seeds have been planted on the Endangered List: metaphoric, realistic, natural, handmade, manmade, masterpiece, story, craft, soul. No sightings of metaphoric have been reported at all in the past year, and it appears to be extinct, driven out of its natural habitat by the more aggressive semantic. Should CAA members wish (or site) any of these extremely rare words out in the context, they are requested to treat them very, very gently.

See you next year in Boston. 
— Eve Harrington

Solo Exhibitions by Artist Members

Only artists where CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, state, dates of exhibition, medium. Please note CAA membership. Photographs are submitted but will be used only if space allows. Photographs cannot be returned.

JoAnn Boesmier, Valence, Installation

ABROAD/

MIDWEST/

An installation by 3 Women in Black: an artist-collective that stands for peace. The three dresses they wear have just been reported at all in the past year, and it appears to be extinct, driven out of its natural habitat by the more aggressive semantic. Should CAA members wish (or site) any of these extremely rare words out in the context, they are requested to treat them very, very gently.

See you next year in Boston. — Eve Harrington


Gloria De Dunne, Nic Art Center, Oklahoma City University, March 5-31, 1995. "Vision and Revision," painting and sculpture.


NORTHEAST/
Barth Bendson, (Here to There), Los Angeles, Pa, February 6-March 11, 1995. "Painting as a Verb," Oil, lead, Ply, Vegetable frames.


Bill N. Thompson, Wayward Living Arts Center, Connie, Tex., March 5-31, 1995.


SOUTH/


Bill N. Thompson, Wayward Living Arts Center, Connie, Tex., March 5-31, 1995.


Bill N. Thompson, Wayward Living Arts Center, Connie, Tex., March 5-31, 1995.
by his advice, Meyr Schepehns, who also
pensively shaped Elsen's beliefs of the goals and
methods of art history. Schopenhauer's concern with
issues of art as a social meaning and the issues
for Elsen's lifelong interest in the dialogue between
artistic and economic freedom and modern social
issues, perhaps most obviously in his concern with sculpture's
public role. This notion underlies for his firm commitment
to matters of ethics and justice. As one friend
remarked in eulogizing him, he was never
shortened simply to discover and explain what
was true and right, but firmly driven as to insist
on, expose, and push what was a false and
idiotic. One manifestation of this was his long
career crusade against the forgotten and
insufficient facts that plagued modern sculpture
generally and Rodin studies in particular.
These long-standing arguments to principle fell
within a temperament tuned to argument and
devoted to the disciplines of being contrary. Elsen was often perceived as
pugnacious, obstinate, stubborn, and
voluntary officials, administrators, and
this would have been entirely happy with
such a description. Refiling nothing negative in
itself sometimes seems for irony, this arose
had in its own right, as self-propelling, it typically
propelled his instincts on behalf of other, less
powerful people or for causes from which he
provided him no personal benefit.
Elsen began his teaching career at Carleton
College in 1952 and rose to full professor at
University of Indiana between 1959 and 1963.
It launched a long-time friendship with John
McClenahan, and in 1966 he moved to Stanford,
where he established the department of art
and began to gather in the 1960s and 1970s
what he called "the national art center" at
Stanford. In 1970-72, Vice President Ehlert was forming at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,
and then moved to Stanford, and then moved
as the head of the Visual Arts Center at Stanford,


**Grants, Awards, & Honors**

**Conferences & Symposia**

Mid-Atlantic Region Association for Asian Studies will hold its 1995 conference at Towson State College, Towson, Md., October 21-23, 1995. Papers and panel proposals are solicited on all subjects and are due by July 15, 1995. Further information: the 1995 Conference Chair, Joseph B. Walker, Towson State College, Towson, MD 21252.

The Politics of Place: Historians of British Art Symposium on the Arts of Africa and the Diaspora was sponsored by the Metropolitan Museum of Art and held May 22-23, 1995, in the Brooklyn Museum, Brooklyn, NY. For information: Barbara Frank, Dept. of Art, SUNY at Stony Brook, Stony Brook, NY 11790-3461.

** Calls for Papers **

Art and Agitation is a theme of a symposium organized by the Denver Museum of Art. September 15-17, 1995, devoted to political and social agitation, protest, and propaganda in the visual arts. Tapping any aspect of agitation within the history of art is welcome. Limited travel subsidies available. Send proposals (300 words max) to: Linda Bookman, Dept. of Art, Colorado College, 1500 E. Ninth St., Colorado Springs, CO 80903. Deadline: June 1, 1995.

**To Attend**


**Opportunities**

Fullbright Scholar Awards for U.S. Faculty and Professionals are available in 140 countries, ranging from the first year of graduate school to a full academic year. Eligibility requirements are U.S. citizenship and the PhD or terminal degree in the field. For teaching, university or college teaching expertise is expected. Applications are encouraged from professionals outside academia, as well as from faculty at all types of institutions of higher education, private and public, independent scholars, artists, and professionals from the private and public sectors are eligible. There are different deadlines for different programs, which include teaching or research grants, designated Fulbright chairs in Western Europe, and Fulbright fellows and academic administrators. For information: Fulbright Scholarship Program, c/o Office for International Exchange of Scholars, 3007 Tiskilwa Rd., NW, Suite 50, Box CM01009, Washington, DC 20009; 202/686-7277.

** Calls for Entries **


Call for Works: For a show on guns and violence, looking for diverse works exploring these issues. Work must critically examine the reification of guns in our society, not just illustrating them. Pro-and anti-gun work will be considered. Deadline: May 15, 1995.

Artemisia Gallery, a nonprofit cooperative, has an open exhibition for solo, group, or mixed shows. Submission forms, sASEs, and sASEs for call are available at Artemisia Gallery, 370 N. Carpenter St., Chicago, IL 60612.

Internship

Native American Summer Internship provides an opportunity for a qualified student to work full-time during the summer at the Museum of Art's collection of Native American art. Interns will work on educational and public outreach programs, on upcoming exhibitions, and conduct research. Applicants must be currently enrolled in a graduate or undergraduate program in anthropology, archaeology, art history, humanities, linguistics, and social sciences. For information: Sarah Nible-Fischbach, 3915 Lawrence St. S., Saint Paul, MN 55103; fax 651-492-7865; e-mail: ansi@st.umn.edu. Deadline: April 15, 1995.

Art Journal is seeking manuscripts for its focus on "Visions, Liberalisms, and the Presence, and Art Historical Suppressions," to be guest-edited by Fred W. Wilson and Jonathan Wolpert. The Nearly, for a decade, precipitated by the gay/bisexual liberation movements, feminism, and the AIDS crisis, challenging the construction of sexual identity and sexuality has been a topic of central concern to visual artists and the theme of many art historians. Art Journal invites essays that discuss the implications of sexuality and sexual identity treated as a "category of analysis" for the disciplinary paradigms of art history. Contributions to this issue are the commitment to a discussion of sexuality and sexual identity as it is known and constructed within frameworks of race/ethnicity, class, and other identities. Contributions (of between 3,000-5,000 words) are due to the editor by May 15, 1995.

The University Student Store will offer a discount program for art history and criticism, beginning fall 1995. With this move the art department joins the majority of the graduate programs at Stony Brook which are permitted to offer a discount plan. For information: Steven Vincent, 620-7250.
The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.

The CAA newsletter accepts classified ads of professionals or non-professionals: $1.25/word for words and $800/month, utilities included. Available from July 20 to August 19. Telephone: 212-399-6460 or 1-800-678-9200.