

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 4).

May 29

Deadline for submissions to July/
August *CAA News*

February 21–24, 1996

CAA Annual Conference, Boston

Information Wanted

Aaron Bohrod (1907–1992): For a dissertation on this American realist I would like to hear from the artist's friends, colleagues, students, and collectors. Joseph Futtner, 945 Brentnal Rd., Pasadena, CA 91105.

Peruzzi: Trying to locate present location (and owners) of 2 drawings of Virtues by Baldassare Peruzzi: *Temperance* 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.

Nonprofit Organization
U.S. Postage

Paid

New York, N.Y.
Permit No. 4683

CAA
NEWS

March/April 1995

College Art Association
275 Seventh Avenue
New York, New York 10001

Board of Directors

Judith K. Brodsky, *President*
Leslie King-Hammond, *Vice-President*
John R. Clarke, *Secretary*
John W. Hyland, Jr., *Treasurer*
Barbara Hoffman, Esq., *Counsel*
Susan Ball, *Executive Director*

Diane Burko	Victor Margolin
Bradford R. Collins	Clarence Morgan
Whitney Davis	Beatrice Rehl
Vishaka Desai	Jock Reynolds
Jonathan Fineberg	Rita J. Robillard
Shifra Goldman	Moir Roth
Susan L. Huntington	Norie Sato
Michi Itami	Lowery Stokes Sims
Irving Lavin	Judith E. Stein
Joe Lewis	Nancy J. Troy
Margo Machida	Deborah Willis
Nancy Macko	

CAA
NEWS

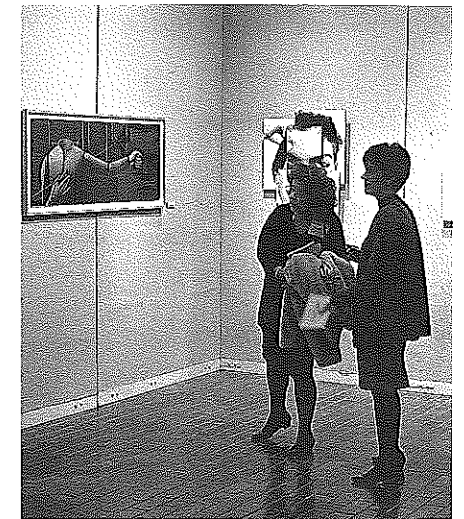
M.F.A. Exhibition in San Antonio

The annual Regional MFA 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 medium-specific than inclusive, ranging from elaborate assemblages to computer-generated prints. Following a well-attended reception on Wednesday evening during the CAA conference, more than one thousand visitors saw the exhibition during its month-long run.

The UTSA Satellite Space hosted a companion exhibition of works by twenty-eight students in the M.F.A.

program at UTSA. Located in a former industrial complex anchored by Blue Star Art Space, which presented an installation by Fort Worth artist Vernon Fisher, the Satellite Space was visited by about 4,500 people during the conference. A handbill with artists' statements and a checklist was compiled and designed by students in the Master of Arts in Art History program at UTSA to accompany the show. The tendency here was toward the more pared down and direct, from sensibilities that appear somewhat less accumulative or narrative than those of their counterparts statewide. 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*



Reception for Regional M.F.A. Exhibition

PHOTO: KIRK R. TUCK, SAN ANTONIO



Opening reception for Regional M.F.A. Exhibition, University of Texas at San Antonio

PHOTO: KIRK R. TUCK, SAN ANTONIO

Contents

Volume 20, Number 2
March/April 1995

- 1 M.F.A. Exhibition in San Antonio
- 2 Sessions in San Antonio: Art History and Studio Art
- 3 Awards for Excellence
- 8 Reflections from the Forest
- 12 CAA News Annual Conference Update
- 13 From the President
- 14 Letter to the Editor Solo Exhibitions by Artist Members
- 16 People in the News
- 18 Grants, Awards, & Honors Conferences & Symposia
- 19 Opportunities
- 22 Classified Ads
- 24 Datebook Information Wanted Miscellany

CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

Editor
CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051, ext. 215
Fax: 212/627-2381

Editor Renée A. Ramirez
Managing Editor Virginia Wageman
Editor-in-Chief Susan Ball

Printed on recycled paper.
© 1995 College Art Association, Inc.

Sessions in San Antonio: Art History

In organizing the 1995 art history conference program, we were primarily concerned with bringing together scholars and artists to explore how artistic exchange across borders shapes our understanding of works of art. In order to achieve our goal, we deliberately avoided narrowly focused sessions. Instead, we encouraged our colleagues to organize panels bringing together a wide spectrum of art historical methodologies, political ideologies, as well as racial, gender, and cultural perspectives. While emphasizing current revisions of the interdisciplinary boundaries of the discipline, we also tried to be inclusive in our attention to "standard" art historical research and practice, thereby serving the important goal of representing nearly all fields studied by the members of the College Art Association. We take the high attendance at the conference by colleagues from all over the United States, as well as Latin America and Europe, as an indication of the success of our efforts. It is our hope that future conferences will retain the same spirit of openness, inclusiveness, international dialogue, and collaboration.

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 annual conference program committee and of the CAA staff, in particular Suzanne Schanzer, for making everything happen.

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

Studio Art

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 Schanzer 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 to the U.S.-Mexico Fund for Culture and its sponsors: Bancomer Cultural Foundation, Rockefeller Foundation, and Mexico's Fund for 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 examine 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 our geographic and cultural proximity to Mexico and Latin America. Regional issues concerning gender, sexual preference, and censorship were also very important elements in this mix. So it was very heartening to have these issues addressed by participants representing a broad range of ages and abundant diversity of affiliations: colleges, primary and secondary schools, alternative schools, galleries, nonprofit arts organizations, foundations, support and funding organizations, grass roots art activists, and unaffiliated artists, curators, and arts writers.

The lively and intelligent discussion generated during the sessions, the plans, strategies, and actions presented by both speakers and audiences, will hopefully serve as a guide in the troubling times presently confronting contemporary art.
—Kathy Vargas and Liliana Wilson
1995 Studio Art 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. Schele, who delivered an inspiring keynote address. President Judith K. Brodsky presided 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 Walter S. Gibson
Awarded to Anne Burkus-Chasson

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 Burkus-Chasson's "Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status" (*Art Bulletin*, June 1994) presents a fascinating and instructive study of artistic self-fashioning by the seventeenth-century Chinese painter Chen Hongshou (1598–1652). Departing from the traditional Chinese distinction between elite and popular artists, Burkus-Chasson shows that Chen's own social and artistic status was much more complex and that his struggle to define this status was a central 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 writing manuals, Burkus-Chasson demonstrates that Chen's self-image was a highly ambiguous and unstable conception that sought its validation in



Anne Burkus-Chasson, Arthur Kingsley Porter Prize

past models and varied in response to the changing circumstances of his life.

In her attention to issues of patronage and collecting, social interaction and class distinctions, Burkus-Chasson illuminates a significant aspect of late Ming culture. Her article is also exemplary in showing how a current historiographical idea, that of an artist's self-fashioning, may fruitfully be applied to a study of the past.

Committee: Walter S. Gibson, chair;
Françoise Forster-Hahn; Judith Oliver;
Joseph Siry

Alfred H. Barr, Jr., Award

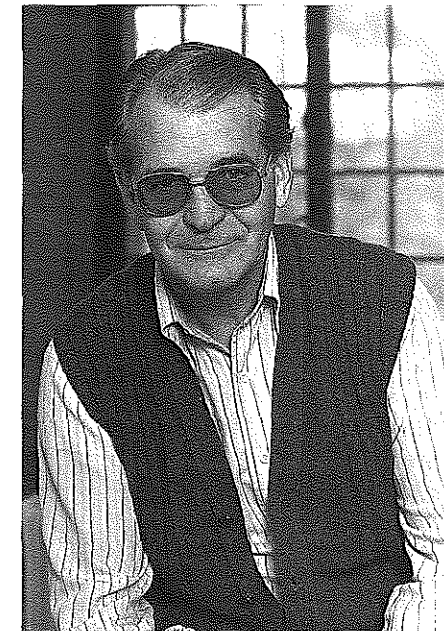
Presented by Joaneath Spicer
Awarded to Richard Barnhart for *Painters of the Great Ming: The Imperial Court and the Zhe School*

The Alfred H. Barr, Jr., Award was established in 1980 in honor of a former director of the Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection.

Richard Barnhart's exemplary catalogue *Painters of the Great Ming: The Imperial Court and the Zhe School* (Dallas Museum of Art, 1993, with essays by Mary Ann Rogers and Richard Stanley-Baker) successfully "recovers" the tradition of Ming court and academic painting. Overcoming historiographic complexities through discriminating

stylistic analysis and textual documentation, the authors have reconstructed major artistic traditions and individual personalities for a corpus of paintings which had for centuries been attributed to artists of earlier dynasties. Their study draws well-deserved attention to a significant but neglected period in Chinese art.

Committee: Joaneath Spicer, chair; Judi Freeman; Ann Gunter; Peter Selz; Sidra Stich



Richard Barnhart, Alfred H. Barr, Jr., Award for Museum Scholarship

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

Presented by Arthur K. Wheelock, Jr.
Awarded to Molly Ann Faries

Molly Ann Faries has devoted her career to the examination of Netherlandish paintings with infrared reflectography, one of the most exciting research tools developed in the last decade. Through her individual efforts, as well as through her extensive collaboration with conservators and scientists in this country and abroad, she has earned an international reputation as an art historian who has brought to fruition the enormous potential of this examination



Molly Ann Faries, CAA/National Institute for Conservation Award

PHOTO: KIRK R. TUCK, SAN ANTONIO

technique. It seems only fitting that in 1995, on the twentieth anniversary of her seminal study on the under-drawings in the workshop of Jan van Scorel, she should be honored with this award.

While the paintings of Jan van Scorel and his workshop have been at the core of her scholarly interest, Professor Faries's writings have touched on a wide range of fifteenth- and sixteenth-century Netherlandish masters, from Jan van Eyck and Rogier van der Weyden to Maerten van Heemskerck. She has been instrumental in the conception and realization of a number of major international loan exhibitions, including *Jan van Scorel* at the Centraal Museum in Utrecht in 1977, *Art before Iconoclasm* at the Rijksmuseum in Amsterdam in 1986, and *Stefan Lochner* in Cologne in 1993. The Scorel exhibition was the first instance in which technical documentation was incorporated into the presentation itself, an innovation that not only speaks to the important role Professor Faries played in that exhibition, but also to the evolution of scholarly exhibitions in general.

Beyond her ability to bridge the gap between art history and conservation, Professor Faries has been equally successful in bridging the gap between the world of museums and academia. As a professor at Indiana University,

where she has taught for the last twenty years, she has constantly tried to bring a familiarity with the technical study of paintings into the classroom. One of the exciting outgrowths of her many years of experience is a text she has developed on the studying of underdrawings, which she hopes to publish as a book to make even more accessible the study of this fascinating world in which art and science are so intricately merged.

Committee: Arthur K. Wheelock, Jr., chair; James Coddington; Inge-Lise Eckmann; E. Melanie Gifford; Debbie Hess Norris

Distinguished Teaching of Art Award

*Presented by William Conger
Awarded to Andrew Forge*

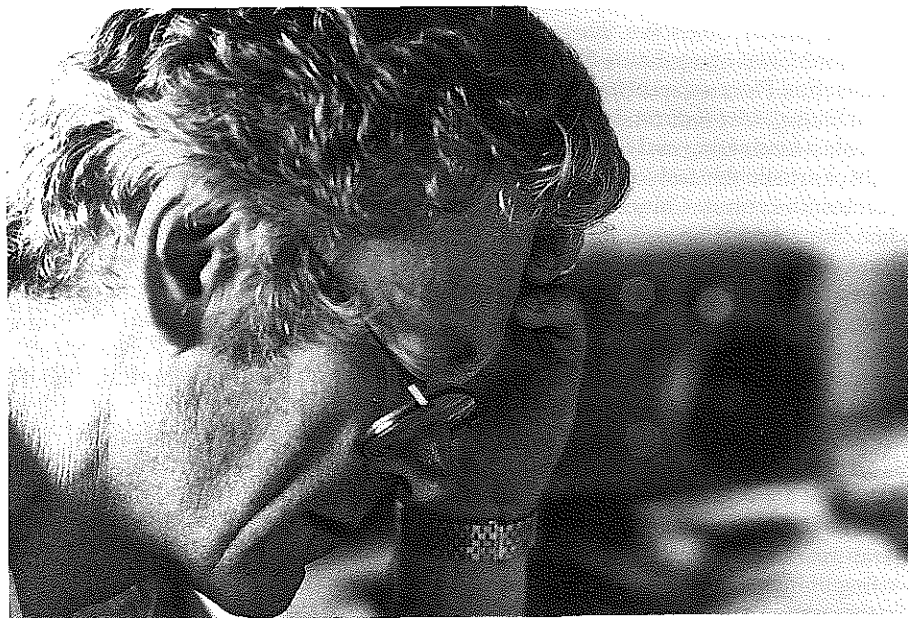
The extraordinary achievements of Andrew Forge as a brilliant educator of artists began in 1950 at the Slade School in London and continued at other leading institutions, including Cooper Union, the New York Studio School, and most recently, Yale University, where he was professor and a former dean of 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 quest through his own widely recognized and admired painting and writing. That, coupled with his remarkable record in art administration and leadership in the profession, distinguishes him as a model of the artist who teaches not only for the sake of other artists but also 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 alike in praising 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."

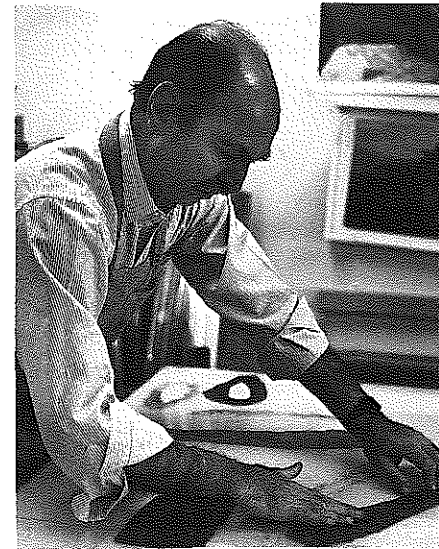
By presenting the Distinguished Teaching of Art Award to Andrew Forge, we honor his career, the success of his search, and in so doing we refresh our own aspirations.

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



Andrew Forge, Distinguished Teaching of Art Award

PHOTO: JACAPO BENCI



Jules Heller, Distinguished Teaching of Art Award

PHOTO: JOSE Y. BERMUDEZ

Distinguished Teaching of Art Award

*Presented by Diane Burko
Awarded to Jules Heller*

Jules Heller's contribution to the teaching of studio art is legendary. In over four decades, his integrity, imagination, and philosophy have impacted on literally thousands. Three major universities across North America have been inspired and led by this man, who has been consistently described by 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, 1968–73; and then finally dean of the College of Fine Arts at Arizona State University, 1976–85. 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 inseparable 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 Encyclopedia 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 longtime role as an activist, advocate, and supporter of equality for women.

Jules 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

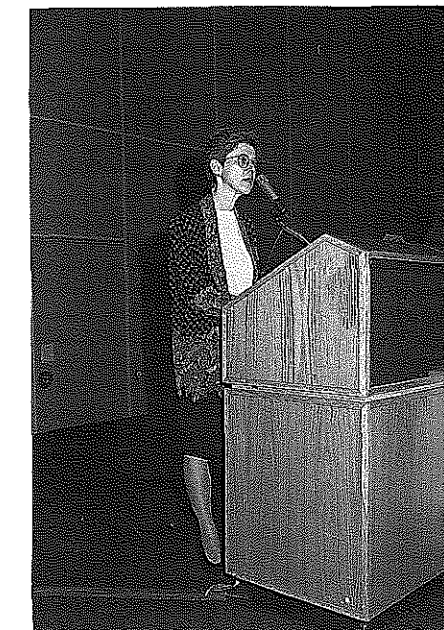
Award for Distinguished Teaching of Art History

*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 practices, 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 theory 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, intracultural 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 guidance, 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 works of art in great public and private collections. 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-Ferrier, chair; Susan J. Barnes; David Levine; David Wilkins



Marcia S. Weiner accepts the Distinguished Teaching of Art History Award for James Cahill

PHOTO: KIRK R. TUCK, SAN ANTONIO

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.

Peterson presents a nuanced, wide-ranging analysis of the sixteenth-century garden frescoes in the Augustinian monastery in the valley of Malinalco, Mexico—a site previously known for its Aztec temple structures that contain remnants of indigenous murals. Peterson shows that the garden frescoes preserved aspects of this Aztec “pictographic style” at the same time as the Augustinians introduced Euro-Christian forms of naturalism and a symbolism connected with Spanish viceregal aspirations in Mexico. To develop this analysis, Peterson examines many other visual documents, such as Spanish tile work and tapestry, and consults the various quasi-historical chronicles produced by the Augustinian friars and

their ecclesiastical competitors. Her painstaking research with these difficult and often opaque materials brilliantly succeeds in revealing the connotations, sometimes allied and sometimes competing, of the several indigenous and Hispanic visual vocabularies in use at Malinalco.

Peterson'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 frescoes, 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* strengthens 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, Peterson'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.

Committee: Whitney Davis, chair; Stephanie Barron; Margaret Olin; Anne Markham Schulz

Frank Jewett Mather Award

*Presented by Frances Colpitt
Awarded to Jan Avgikos*

The Frank Jewett Mather Award for art journalism, first presented in 1963, is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year.

This year's Frank Jewett Mather Award is presented to Jan Avgikos, whose name may not yet be a household word but whose incisive and prolific contributions to criticism clearly merit the recognition of the College Art Association. Widely published in the United States and Europe, Avgikos has tackled an impressive range of artists and challenged critical issues with clarity and intelligence.

As a contributing editor of *Artforum*, Avgikos regularly covers the most

provocative contemporary exhibitions. Her reviews are characterized by the same serious insight she brings to her many longer articles and exhibition catalogue essays. While she is especially attentive to issues of sexuality, gender, and identity, the variety of her subjects indicates a breadth of scope and a willingness to view art from a broad perspective rather than through a preconceived agenda. A partial list of artists she has written about in the last year alone includes Cindy Sherman, Sean Landers, Paul McCarthy and Mike Kelley, Mira Recanat, Gary Simmons, Josiah McElheny, Martin Kippenberger, Andrea Fraser, Felix Gonzalez-Torres, and Rudolf Stingel. Like her subjects, she gives credence to risk-taking, and to complex and often controversial examinations of contemporary society. In an effort to find new ways of writing about new art and to explore its meaning both inside and outside the art world, she lucidly articulates the direction of art after postmodernism.

Committee: Frances Colpitt, chair; David Carrier; Victor Margolin; Suzanne Muchnic

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

*Presented by James W. Yood
Awarded to Bruce Nauman*

In honoring Bruce Nauman for the superb retrospective organized by Kathy Halbreich of the Walker Art Center and Neal Benezra of the Hirshhorn Museum and Sculpture Garden, we are pleased to acknowledge one of the most significant artistic forces of our age. For thirty years Bruce Nauman's challenging and intriguing intellect has been creating work that extends definitions of art, that restlessly but pointedly shifts from medium to medium in what has been a consistent pursuit of the anxieties and ambiguities of contemporary existence. Bruce Nauman is modern art's omnivore; his ability to move from sculpture to installation to video to neon to drawing to photography to performance to printmaking, and to move within each of these disciplines with an extraordinarily inventive and effective employ of



Bruce Nauman, Award for Distinguished Body of Work

PHOTO: DONALD WOODMAN

materials, is more than a collapsing of traditional hierarchies in art. Nauman shifts to conquer, and his restless aesthetic has always been both mysterious and accomplished.

As Kathy Halbreich 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: James W. Yood, chair; Tom Barrow; Martha Jackson Jarvis; Tom Nakashima; Idelle Weber

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 Kozloff sat together in our convocation audience when this award was an-

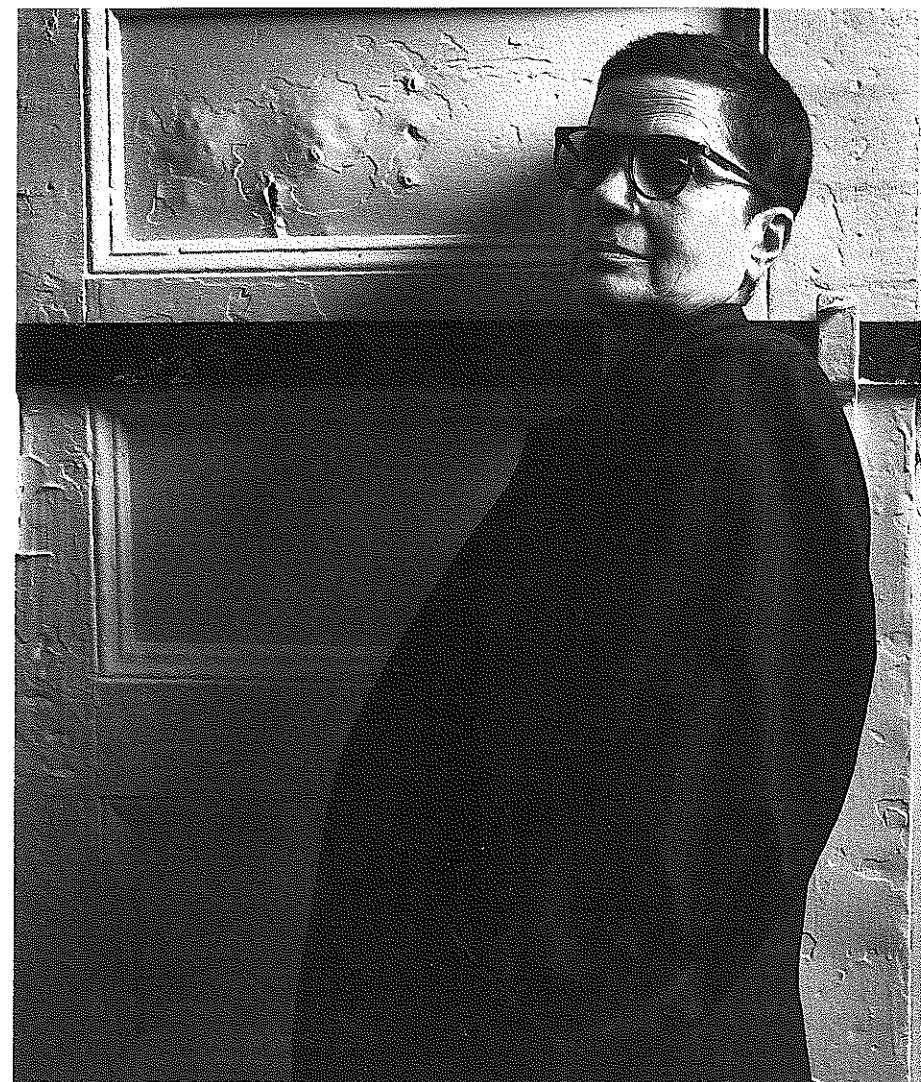
nounced. Since then Applebroog has turned sixty-five, a time when many of us think about retirement. Instead, she continues to expand her extraordinary body of work which, since her first solo show in 1971, has consistently explored new material. From early installations through book series, an unfailingly nightmarish yet humorously gendered vision of ordinary humanity has glowed.

Because of her audacity, those unacquainted with Ida Applebroog assume she is much younger than the grandmother she is. Her courageous peculiarity provokes not so much reverence as admiration from younger artists.

Cleverly subversive drawings coolly magnify telling human details. Lami-

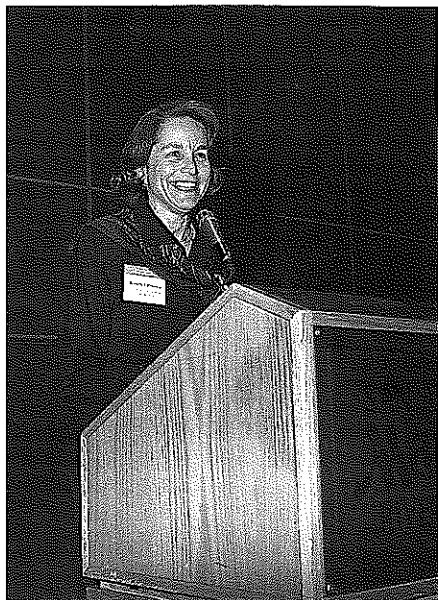
nates of a whimsical private literature increase her narratives' complexity as story and text ricochet. Unearthing today's disturbing private realities, she has jolted many from composure. Stagelike tableaux and multipaneled paintings mischievously explore painfully taboo subjects retrieved from her 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 musty on a shelf and repeated endlessly and witlessly. Applebroog has disdained a complacent signature style. With prodigious



Ida Applebroog, Distinguished Artist Award for Lifetime Achievement

PHOTO: BETH B. COURTESY RONALD FELDMAN FINE ARTS, NEW YORK



Jeanette Favrot Peterson, Charles Rufus Morey Award

PHOTO: KIRK R. TUCK, SAN ANTONIO

strength, she keeps dilating her art's limits. Commensurate with a lifetime of achievement, her tempo of change has quickened with time, which is this award's ideal. As completely as any who have already received such honor from their peers, Ida Applebroog provides a beacon for younger artists internationally.

Committee: Harry Rand, chair; Pat Adams; Rupert Garcia; Joyce Kozloff; Margaret Lazzari;

CAA Special Award for Lifetime Achievement

*Presented by Larry Silver
Awarded to Meyer Schapiro*

Meyer Schapiro, you have been a member of the College Art Association since 1926, almost seventy years. Your membership has conferred honor upon us. We are proud of our connection to you and proud of the fact that the CAA published your 1931 dissertation on the sculptures in the French Abbey at Moissac in the *Art Bulletin*.

As one of the most distinguished American art historians of the 20th century, you have had enormous impact

on colleagues and students and have influenced the very shape of the discipline.

You have brought the vast range of your knowledge to illuminate many works of art and periods from early Christian art to 19th-century French realism to abstract expressionism. You brilliantly opened the discipline to all kinds of neighboring fields, spinning out political, philosophical, and ideological interpretations that drew from a dazzling and even bewildering variety of evidence—social and urban history, literature, intellectual history, popular culture, psychology, and semiotics. You were years ahead of the discipline.

You have bestowed on us a complex view of art, one that starts with the object and goes on to give insight into the creative process, and into the meaning of the object within the context of its own time and ours. You have used theoretical structures but never dogmatically, always to help us gain understanding. Meyer Schapiro, we honor you for seventy years of unique scholarship and perception, for showing us the way in which art history enhances our understanding of human accomplishment.

Reflections from the Forest: 1995 Convocation Address

I'm one of those lucky people who has always found public speaking an easy and mostly 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 up front 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 real sure what I'm doing here. This is true not only for this moment, 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 an art historian and Mayanist. Through the unplanned serendipity of that trip I became a player 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 first century B.C. and the Spanish invasion of Mesoamerica in 1519. It has been a time of remarkable discovery during which our perception of 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 here, I think it's important to acknowledge that my formative education was not in art history or in a traditional "academic" discipline at all. I went to college to become an artist. As children of the Depression, my parents wanted to be sure that I had a trade that would earn a living, so when I wanted to become an artist, they sent me to the University of Cincinnati in commercial 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.F.A. also at the University of Cincinnati. All of my imagination, 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 teacher named Robert Gebhart, who spent four years guiding me through his beloved world of literature and helping me learn critical thinking about the great works we read together. He taught me how to make an argument and to do research in a 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 an irascible, wonderfully eccentric one-eyed painter named Phil Foster. During my junior year, he thought he was teaching me how to watercolor, but instead, he was implanting the methodology I would come to use in my work as a research scholar and Mayanist. I might even go so far as 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 not to worry about the subject or where we would get an idea. We could use anything—a still life, a bone, a tree, whatever. Our task was to hone our

craft, break the white (that'll make sense to painters out there), and be ready to take advantage of a happy accident when it occurred. In his methodology, we never knew where we would get before we started because our goal was to follow where the painting wanted to go.

That's what I do in my own work and that's what I teach my graduate students to do in theirs. Learn your craft, target a question or an area of inquiry (it 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 kinds of patterns and open our eyes to new ways of seeing, but for me theory is never an end in itself. I have always tried to let the final arbitrar be the patterns that emerge from the art and architecture. For me, interpretation is an ephemeral thing that constantly adapts to these underlying patterns in the data. As they change, as we learn more, as new excavations discover new objects, as new people add their insights to the common pool, the patterns of connections change... and so do the interpretations.

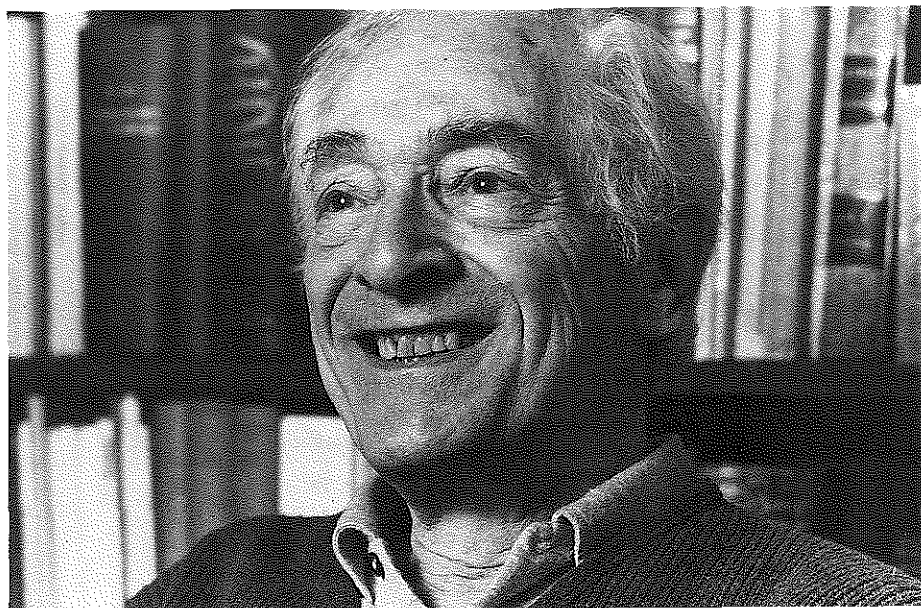
After taking an M.F.A., my true education began when I took my first job at the University of South Alabama in Mobile as a painting teacher. I spent twelve glorious years there, learning what many of us do when we go to small departments in second- or third-level state universities. You have to be a 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 Gould, and it was from her and the teaching of the introduction 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 in words what a line was, or tone, or value. I just kind of figured out what these things meant by picking the definitions out of the air. When teaching, I found I couldn't get away with vaguely learned 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 (it was in St. Louis) as a young studio person seeking a first job, I attended a session on how to make art relevant to the everyday lives of people. I remember a studio artist saying that he wanted to be like a Balinese batik artist... so profoundly 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 weird way of saying it, but his words would come back to haunt me within a short time.

In 1970 at my grandparents' sixtieth-wedding anniversary, my husband's mother-in-law (think about that) asked him when we were coming home for Christmas. 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 \$232.16 to buy film on the premise that I might as well be 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 trip was truly a life-changing experience. We visited a site called Palenque on the way, and I saw an art that was exactly like that frustrated 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 glypher by trade. You have to understand I was not educated as either—I was a painter who had fallen in love with a new area of study. The art history I knew had been learned in a department where art history serviced 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 archaeologists, artists, anthropologists, linguists, and art historians who ranged from graduate



Meyer Schapiro, CAA Special Award for Lifetime Achievement

PHOTO: RICHARD SANDLER

students in several major programs to young beginning faculty to chaired professors at Yale and to museum and administrative people at Dumbarton Oaks and Princeton.

Instead of studying in a classroom, I learned by working with them. And because I was never formally educated in this new world I had found, I never learned limitations on what I was supposed to be able to know or on what was thought to be unknowable. I learned by doing—iconography, archaeology, linguistics, ethnohistory, ethnology—by working with some of the best young turks as well as the old archons. More importantly, since these people openly listened to and valued what I had to contribute, I learned collaboration as my principal way of working. From the very beginning I worked with people from many different disciplines creating teams of many different kinds.

I cannot describe to you the shear joy of working with colleagues who follow different approaches, while still sharing mind—disagreeing about many things, combining ideas and data, debating, playing together until a new kind of understanding emerges from the collaboration that would never come from any one of us alone. By choice, every book I have written and the majority of my articles are co-authored. Each partner or team I work with combines with me in different ways. I think of these different partnerships almost as different personalities into which I transform as the opportunity arises. I have lost count of the different teams in which I work, but they include partners from the U.S., Canada, Europe, Mexico, Guatemala, and from the Maya communities of Guatemala and Yukatan, who are art historians, epigraphers, archaeologists, anthropologists, ethnologists, biologists, gifted amateurs, Maya scholars and teachers, and many more.

For me collaboration is a central requirement for my work because in my field no one discipline or one person can any longer command all the knowledge and methodologies that are required for successful research. The only effective way I have found to break out of the box created by my own limited experience and imagination is to combine myself with others who have different kinds of experience and imagination. That is the

heart of multidisciplinary approach. It is what I teach by example and instruction. And in it, there is no winning or losing—only the work.

The theme of this year's CAA is multiculturalism, and now I must bring all of these ruminations to bear on that question. I study Maya archaeological culture through the media of the art, architecture, and writing that these ancient people left to us. Recently I have begun describing myself as a paleontologist of the human mind. Through the fossils left in art, architecture, and writing I try to reconstruct the social and mental beings who created them. Once at Oberlin, an art historian told me that the difference between an art historian and an anthropologist is that the art historian studies people to understand an art object, while an anthropologist studies the art object to understand the people who made it. By this definition, I am more anthropologist than art historian. My goal is no less than to generate, along with like-minded colleagues, not only an archaeology of the ancient Maya, but also a history and an appreciation of the world view and religion that underlies that history. The Maya, of course, have a written history preserved along with images of the players [slide] in that history on hundreds of stone and plaster monuments scattered through four of the modern nations of Central America. My ambition is to bring that history to the attention of my own people and to add it to the cultural heritage we teach our children. Modern theory, of course, says what I do is impossible and hopelessly tainted with my own bias. I accept the probable truth of those assertions, but do not yield to the limitations that they would place on me. I am a maker of history in the deepest heart of what I do, and history is not an endeavor that has absolute untainted truth as its goal. History is a relationship between the living people of the present and their perception of the past. This relationship is subject to continuous modification and change.

And where have we come in these twenty-five years since I made that fateful trip to Mexico? In 1970 the most popular interpretation of this world-famous sarcophagus was that it represented an astronaut from another world landing in a rocket [slide of sarcophagus at Palenque]. Today we know the image

represents the great king Hanab-Pakal at the moment of his death. We not only know his date of birth, accession, and death, as well as many details of his life, but we know the same information [fold-out with sides] for eleven generations of his ancestors and at least three of his descendants. The actors on this extraordinary lintel from Yaxchilan [Lintel 24] were known in 1970, but since then we have learned about the social and political context in which they acted and [detail] why the woman carried out her extraordinary sacrifice. For art historians, epigrapher David Stuart may have discovered the most precious information of all. Here . . . [drawing] following *yuxul*, "he sculpted it," is the name of the artist who made it. In 1970 many people could appreciate the beauty of a pot like this [Metropolitan Pot], but only few people like Terrence Grieder believed we could learn from the art of the object. Archaeologists treated pots as voiceless artifacts useful in dating associated ruins, but little else. The leading epigraphers of the time thought the glyphs to be meaningless imitations drawn by illiterate painters. Michael Coe changed all that by showing us that many of the scenes came from the Popol Vuh, the Maya equivalent of the *Odyssey* and *Iliad*. And as *Painting the Maya Universe* by Dorie Reents-Budet has recently shown, the meaningless doodles [Altar Pot II] have now been deciphered to reveal the dedication of each vessel, the kinds of things they held, and the patrons who commissioned them. Many of them [detail of signature] are signed by the people who painted them. I have not made a count, but I would not be surprised to find that we have more artists and sculptors named in the ancient Maya inscriptions than we do for the Greeks.

The history and world view I strive to recover comes from a cultural tradition that is generally not seen as part of the heritage of our people, so what can it contribute to us? For me, the Americas served as the great human laboratory where people invented institutions, symbolic systems, social and cultural strategies out of contact with the Old World. The pre-Columbian Americas offer a comparison to Old World strategies that allows us to address larger questions about what we are as a species, how we create culture,

and how we generate symbols and use them socially and politically. They also offer a mirror that reflects our own images back at us in strange and disorienting ways. I will never forget my seminar on war in Mesoamerica that began on the day the F17s crossed the border into Iraq. We saw that while the weapons had changed, the way of justifying war, of presenting it to the public, and the roles and strategies of leaders bore eerie resemblance to the behavior of Aztec and Maya lords from another world and time.

And what value to the world today is that history I help reconstruct? More than we think. The interest in Maya history has reached a historic high in recent years. While I do not believe this kind of interest will have much long-term effect on the way we think about history, I do see profound change coming in other arenas. An undergraduate in the honors program at Texas is about to depart on an amazing trip called MayaQuest. Along with a small team of people, she will begin bicycling through Mexico, Belize, and Guatemala, hooked into the Internet by satellite. Classes all over the United States have already tapped into resources on the World Wide Web and will funnel questions to the team as they bicycle from site to site. Professional archaeologists and art historians will use the internet to act as consultants to both the students and the traveling team. CNN will broadcast weekly updates on their progress, and the students will vote by Internet on where the next phase of the journey will go. Students all over the country—joined together by the Internet and educational TV—will guide an investigation of Maya history and the collapse of that civilization. The team will be their eyes and ears on the ground. Perhaps nothing will come of it that we professionals will deem valuable and new. Nevertheless, this is the way a new history begins to become part of the heritage we teach our children.

The second arena of change may be even more profound. In another one of those unplanned moments of serendipity, a Kaqchikel Maya who was head of a Mayan institute of linguistics invited me to come to Guatemala to give a workshop on hieroglyphic writing. I thought about it about five seconds and accepted. I gave the first one in 1987

[Guatemala workshop] to an audience of forty Mayan speakers from all over Guatemala. Since then, Nikolai Grube of the University of Bonn in Germany has joined me and we have given seven more ten-day workshops, each on a different theme. Two years ago [Mexican workshop], an organization of Yukatek Maya asked us to begin giving workshops in Valladolid to a group of bilingual teachers working in the rural communities in the region.

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 these workshops, it is a matter of identity and the recovery of a history [Yucatecs at Chichen Itza] that descendants of the European colonists systematically tried to eradicate for five hundred years. It is a matter of learning that they are just as connected to their ancient past [Maya at Tikal] as we are connected to ours. If we perceive the Egyptians, the Mesopotamians, the Greeks, and the Romans as creators of "our" culture, then the Maya are learning to see a direct line to their ancient forebears that is no less strong. For the moment, I and people like me are forging that history as an interesting intellectual endeavor, but through these workshops and the work of many others, especially linguists, we are giving the Maya access to the tools they need to take back their history and turn it to their own use. Some of their children [Sinakan and Nikolai] are learning to write in the old writing [Sinakan's drawing], and when they doodle, it is with the images of ancient kings and they sign their doodles in glyphs. Like Native Americans all over the Americas, they want the right to create their own identities and to contribute to, if not control the way we perceive who they are and what they have been. By luck not intention, I find myself a participant in that process, and what I have learned from it brings me to comment on what I think the value of multiculturalism is.

In my work as a teacher, I have encountered not only the Maya of Central America, but foreign students from many areas of what we call the Third

World. During the years, several of them have told me that they grew up believing that the only way they could progress was to become Western, to learn to do things as we do them, and to be educated in the way we see the world. Many of them had come to perceive that their own cultural heritage is primitive and comprised of superstitions and they had sought to distance themselves from those heritages. Many Maya in Guatemala and México have expressed the same feelings to me. These same people have also told me I am the first in all the years of their education at home and abroad who treated their cultural heritage with the same prestige as I did my own. They learned to value their own heritages through that process and to see it in a new way.

I do not present myself as a paragon because I did not plan to become a bridge between worlds. My role resulted from one of those "happy accidents" that present themselves unexpectedly. And I have learned a lot about myself and my world as I have worked with the Maya. I have come to believe that learning to value other cultural traditions is the way to a more tolerant society and that the value in a multicultural program is to widen the way each of us understands the world. And the Maya have taught me something else. In their world they are bi-cultural. They know how to live in the Maya world and how to navigate in the Ladino one. The Ladinos, as with people in all dominant groups, only know their own world and they are blind to the Maya one. That is true of our society too. African-Americans, Hispanic-Americans, Asian-American, and all the other ethnic minorities live in their world and know how to navigate the Euro-American one. It is us Euro-Americans who are blind to their worlds, and because of this blindness, multicultural programs benefit us most of all. Through them we may learn to see at different cultural frequencies, to think about the world and reality in new ways, and to hear the multivocalic song of those who live around us. It is, in the end, a matter of respect. —Linda D. Schele, John D. Murchison Professor, University of Texas at Austin, delivered in San Antonio

Reduced Rate Subscriptions

One of the benefits CAA offers to its members is the opportunity to subscribe to various art magazines and periodicals at reduced rates. Over 50 titles are now available to 1995 CAA members at reduced rates. Full details are available in the 1995 Reduced Rate Subscription Coupons that are sent to new and renewed 1995 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 offerings. Subscriptions to *American Art Journal* should now be addressed to: *American Art Journal*, 730 Fifth Ave., New York, NY 10019. Also, CAA members can now subscribe to *World Art* at a reduced rate. Subscription orders should be sent to: *World Art*, International Publishers Distributors, P.O. Box 41010, Newark, NJ 07101-8007; 800/545-8398 (4 issues: regular rate, \$38.00; member rate, \$30.00). Make checks payable to International Publishers Distributor. Rates apply to U.S. individuals only and include postage. Refer to code WA2CAA95 when ordering.

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 raise the remaining \$521,000 to meet our goal of \$1,122,000. By building the endowment, members provide support for future generations of art historians and artists. If you would like to make a contribution, please send a check to CAA, 275 Seventh Ave., New York, NY 10001; Attn: Endowment Campaign. Contributions will match grants from the National Endowment for the Arts or the National Endowment for the Humanities. Indicate whether your gift should match the NEH grant or the NEA grant.

CAA thanks members and friends who contributed a total of \$17,000 toward the Endowment Campaign in December and January in response to appeals in the January/February CAA *News* and at the conference in San Antonio. The following contributors gave \$50 or more during this period:

Paul B. Arnold, Catherine and Frederick Asher, Phyllis Pray Bober, Ruth Bowman, Richard and Eleanor Brilliant, Diane Burko, Kevin and Susan Consey, Teri J. Edelstein, Jonathan Fineberg, Ofelia Garcia, Richard and Mary L. Gray, Julius S. Held, Reinhold Heller, Susan and John Huntington, Michael Larvey and John Clarke, Robert J. Loescher, Margo Machida, Patricia Mainardi, Edward J. Nygren, Debra Pincus, Charles S. Rhyne, Danielle Rice, Rita Robillard, Moira Roth, Emily J. Sano, Larry A. Silver and Elizabeth Silver-Schack, Edith A. Standen, Judith E. Stein, Marilyn Stokstad, Mary E. Stringer, Eugenia Summer, Jean A. Vincent, the Andy Warhol Foundation for the Visual Arts, Ruth Weisberg, and three anonymous donors.

The Andy Warhol Foundation for the Visual Arts awarded a grant of \$50,000 over two years to support the fellowship program. This generous contribution will be directly allocated to funding fellowships for the next two years.

Conference Attendee Wins Tickets

Two round-trip airline tickets to any European or South American destination on American Airlines were won by Richard Hutton of the National Gallery of Art. Hutton was randomly selected from among the conference goers who flew on American Airlines to the 1995 annual conference in San Antonio. To be eligible for the drawing, travel had to be on American Airlines, CAA's official carrier, and tickets had to have been purchased through CAA's travel agency, Zenith Travel.

Each year CAA negotiates with air carriers to get the lowest fares available to a particular conference site. The airline offering the best combination of service and discounts is designated the official conference airline. By traveling on the conference airline, conference attendees save money through discounted airfares while helping CAA earn credits toward free tickets.

Annual Conference Update

1996 Call for Participation: Addition and Correction

The following session has been added for the 1996 conference in Boston: "The Patient Search: Emergence of Clarity in Mid-Career Painting." Chair: Marcia Lloyd, Massachusetts College of Art, 621 Huntington Avenue, Boston, MA 02115-5882.

Growth and development happens through incremental change or a paradigm shift. Throughout art history and in the contemporary art world, much has been made of the value of dramatic shifts of style. This session will focus on artists who have chosen more discrete means to arrive at a personal vision. Emphasis will be placed on specific sources for the work and the impact of time, place, and personal history on the gradual changes in the work.

For submission guidelines, see the general Call for Participation mailed to all members in February. The submission deadline (receipt, not postmark) for this session is May 18, 1995.

"The Object after Theory" (chairs: Nan Rosenthal, Metropolitan Museum of Art, and Richard Schiff, University of Texas at Austin) will be presented as one two-and-a-half hour session, rather than as two one-and-a-half hour sessions.

1995 Acknowledgment

CAA wishes to thank the Getty Art History Information Program for providing funding for the audio-visual requirements of the CAA Education Committee session, "Teaching and Technology (chair: Linda Downs).

From the President

As members of the College Art Association we're artists and humanists. We are creators of objects, ideas, and structures of knowledge. Like scientists, artists and humanists are essential contributors to American society. Without the arts and humanities all Americans would be deprived of certain areas of knowledge and understanding that science can't provide.

The new Congress is considering the termination of direct government support to the arts and humanities. Will such an action be the ruination of the arts and humanities in America? Given the small size of actual government subsidies, it looks as if it wouldn't matter all that much. But the contrary is true. Abolishing direct support will mean that the arts and humanities will benefit only a few Americans rather than nourish the vast population that it now sustains. Direct government funding has ensured that all Americans, not just those who live in traditional centers of the arts and humanities like New York, Chicago, or Los Angeles, have access to the arts and humanities.

The National Humanities Alliance has compiled statistics on NEH grants in each congressional district. These statistics show the impact of the NEH on America quite clearly. There isn't a congressional constituency that hasn't benefited from NEH grants. For example, Dan Weldon's 15th congressional district in Florida received 14 NEH grants in 1993 to replace library materials destroyed during Hurricane Andrew. Ralph Regula, new chair of the House Interior Subcommittee that will play a key role in determining the continuation of direct government funding to the arts and humanities, is congress member from the 16th Ohio district, which benefited from 8 grants—to faculty members at Kenyon College in Gambier, the main campus of the University of Akron, and the College of

Wooster. Majority leader Richard Armey's district received 13 grants totaling \$748,677 for projects that included one at a public high school, two at Texas Christian University, and several at University of North Texas and University of Texas at Arlington.

As you know, the new Congress is debating the value of the NEH and the NEA to Americans. There are several actions that are under consideration. One is to eliminate federal funding of the endowments completely. A second is to sharply reduce future funding. A third is to rescind or reduce funds already allocated. If Congress takes *any* of these actions, the College Art Association may not receive the Challenge Grant funding awarded by the NEA and the NEH to the CAA Professional Development Fellowships recently established—the fellowships that are intended to support the next generation of art historians and artists.

From Arkansas, New Jersey, California, Oklahoma, Washington state, Missouri, from modest economic backgrounds, dedicated to expressing the spirit and meaning of the arts and humanities, the emerging art historians and artists who are selected as CAA Fellows exemplify the philosophy of the bipartisan congressional action to establish the Endowments in 1965, exactly 30 years ago. In the act itself, Congress declared that the "arts and the humanities belong to all the people of the United States" and that "it is necessary and appropriate for the Federal Government to help create and sustain a climate encouraging freedom of thought, imagination, and inquiry (and) the material conditions facilitating the release of this creative talent."

We don't want to end a program that has just been reinstated. In the 1940s CAA gave fellowships, funded by the Carnegie Foundation, which enabled talented students to pursue graduate degrees in art history. Many became distinguished art historians, including Phyllis Pray Bober, president of CAA from 1988 to 1990. Bober, one of the co-chairs of the first Long Range Planning Committee, urged the committee to provide fellowships for promising graduate students once again. I am proud of having been one of the architects of the fellowship program that emerged from her plea. We've worked very hard on funding it and received

challenge grants from both the National Endowment for the Humanities and the National Endowment for the Arts. As many of you know, NEA and NEH challenge grants require a 3:1 match. And as many of you will also know, the funds are released only when the match is in hand. We still need to raise \$560,000. We thought we had three more years to raise those funds. But Congress may give us a timetable that does away with those three years. If cuts or rescissions occur, NEA and NEH will not be able to honor commitments unless the challenges have been met.

I am asking you to take two actions. The first is to become an advocate for direct federal funding for culture. Your Congress members will listen to you because you are voters in their districts.

Two telephone hot lines have been established. By calling either of these numbers, mailgrams will be sent to your congressional representatives and senators. You don't even have to know their names. The numbers are 800/651-1575 or 900/370-9000. There are 14,000 individual CAA members. What an impact 14,000 sets of mailgrams would make!

You can carry out other effective steps. Persuade trustees of your institutions to use their influence with your Congress members. And write your Congress members about the impact NEA, NEH, and IMS grants have made in their districts. The CAA office can supply you with the lists of grants. You have only to call Melissa Kahn.

The second action is to make a pledge to the CAA fellowship program. The sooner we can raise the matching funds, the more likely we will receive the full amount of our NEH and NEA challenge grants.

Through your advocacy for direct federal funding of culture, you can help the United States remain a leader in the realm of the ideas and the spirit. And through your gift to the College Art Association Professional Development Program you can ensure that there will be future generations of artists and art historians who will represent the "diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression."

—Judith K. Brodsky

Letter to the Editor

A Member Writes

I must say, there was a disappointing shortage of good new jargon at CAA this year. The conference showed signs of some new trends in expressive mannerism(s), but there seems to be a ground swell of resistance to neologisms. In addition, many of our favorite coded signifiers, appearing for the fourth or fifth year in a row, can no longer be considered eligible for the Neo Prize, nor yet for the special Post Prize. Indeed, in a Greenbergian Act of Clemency, several have been removed from the jargon category altogether. Among these are marginality, discourse, unstable, and nearly everything ending in -centric. The intraverbal (pun)ctuation mark is also on the wane, alas, and only one world-class example has been noted for 1995. The solidus is/is not maintaining a modest presence.

However, I am glad to report that some very appealing word-pairs have surfaced to take the place of our old friends the neologisms, and two of these have made the Top-Ten List this year. So despite the loss of some sturdy and reliable members of the jargon lexicon, we have a nice blend of hardy perennials and new additions, and are able to present, herewith, a notable list for 1995:

10. antiderridean
9. normative
8. agency
7. to foreground
6. authorspeak
5. influence claim
4. sup(e)r(s)ession*
3. liminal
2. retrodictive
1. debilitating binaries

* Guest appearance by Mike Bloomfield and Al Kooper

Debitating binaries also receives the Centric Award for meritorious service in the culture wars.

The Golden Trope Award for 1995 goes by unanimous vote to the term used to describe the cultural position of

America in the nineteenth century: Paris envy.

Elsewhere in the trend trend, we note with sorrow that the following words have been placed 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 semiotic. Should CAA members sight (or site) any of these extremely rare words out there in the context, they are requested to treat them very, very gently.

See you next year in Boston.

—Eve Harrington



An installation by 3 Women in Black: an artist-collective that stands for peace. The three dresses they wear have just returned from the ex-Yugoslavia where they were worn by Serbian women in an antiwar vigil in Belgrade.

PHOTO: KIRK R. TUCK, SAN ANTONIO

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/

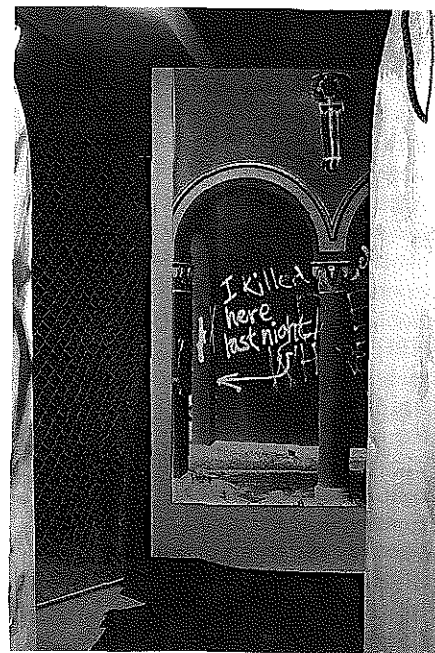
Margo Kren. University of Durban, Westville, Durban, South Africa, July 7–August 8, 1995. "Dreams and Memories," lithographs.

Jeffrey Silverthorne. Galerie A, Stuttgart, Germany, January 13–February 24, 1995. Galerie 4, Cheb, Czechoslovakia, March 24–May 5, 1995. Photography.

Mika Watanabe. Wacoal Ginza Art Space, Tokyo, Japan, February 6–11, 1995. "Origin," sculpture.

MIDWEST/

Michael Aurbach. ARC/Raw Space, Chicago, May 3–27, 1995. "Recent Work," sculpture.



JoAnn Boehmer, Valence, installation

JoAnn Boehmer. McDonough Museum of Art, Youngstown, Ohio, December 7, 1994–January 4, 1995. "Valence," installation.

Cat Crotcheff. A. Montgomery Ward Gallery, University of Illinois–Chicago, March 13–April 14, 1995. "The Re-Sounding Fall."

Gloria De Duncan. Norick Art Center, Oklahoma City University, March 5–26, 1995. "Visions and Revisions," painting and sculpture.

Mary Ann Johns. Zone VI Gallery, Sinclair Community College, Dayton, Ohio, February 1–28, 1995. Photography.

Margaret Keller. Gallery of St. Louis Community College–Meramec, St. Louis, Mo., January 6–30, 1995. "Passages," installation with paintings and drawings.

Ralph Murrell Larmann. Fine Arts Department Gallery, Loyola University Chicago, February 26–March 27, 1995. "Microwave Meats," painting.

Peter Lenzo. Artemisia Gallery, Chicago, May 2–27, 1995. Francis Marion College, Florence, S.C., February 2–March 2, 1995. Valencia College, Orlando, Fla., February 1–March 1, 1995. Mixed-media sculpture.

Sungmi Naylor. Zolla/Lieberman Gallery, Chicago, February 17–March 18, 1995. "Ages of Communication," photo/installation.

Dale Osterle. Chicago Center for the Print, Chicago, March–May, 1995. "New Landscapes," etchings.

Beverly Semmes. Kemper Museum of Contemporary Art and Design, Kansas City, Mo., February 1995. Installation.

NORTHEAST/

Tom Aprile and Laura Young. Longyear Museum of Anthropology, Colgate University, Hamilton, N.Y., January 16–February 10, 1995. "African Encounters: Making Art in Nigeria 1992–93," sculpture and painting.

Orly Azran. New York MacUsers Group, New York, December 27, 1994–February 27, 1995. "Cave Drawings."

Rande Barke. E. M. Donahue Gallery, New York, February 25–March 18, 1995. Paintings.

Les Bařta. Roy H. Park School of Communications, Ithaca College, Ithaca, N.Y., January 16–February 10, 1995. "Photographic Constructions."

Ruth Bernard. Here to Timbuktu, Lancaster, Pa., February 8–March 11, 1995. "Painting as a Verb: Oil: Land, Floral, Vegetable Scapes."

Stephanie Bernheim. A.I.R. Gallery, New York, April 18–May 6, 1995. "Derivatives," paintings.

Susan W. Brearey. McGowan Fine Art, Concord, N.H., March 20–April 15, 1995. "Convergence."

Caren Canier. Russell Sage College Gallery, Troy, N.Y., January 11–February 11, 1995. Paintings.

Cynthia Maris Dantzic. St. John's University, Jamaica, N.Y., January 1–31, 1995. Drawings.

Robin Dash. Sunnen Gallery, New York, February 1995. Paintings.



Kirk Pedersen, Road Relics #14, acrylic on canvas, 48" x 96"

Tina Dickey. Dean's Gallery, MIT Sloan School of Management, Cambridge, March 20–May 10, 1995. "Works from a Small Studio."

Barbara Fox. Edith Barrett Art Gallery, Utica, N.Y., February 6–March 10, 1995. "Recent Works."

Wendy Gittler. First Street Gallery, New York, April 4–22, 1995. "Voyages and Totems," paintings and watercolors.

John Isherwood. Myers Fine Arts Gallery, SUNY Plattsburgh Art Museum, Plattsburgh, N.Y., October 21–November 20, 1994.

Susan Leites. Gallery B.A.I., New York, January 10–February 4, 1995.

Lisa Lesniak. Gallery 57, Cambridge, March 1–31, 1995. "It's Right Here in Black and White," mixed media.

Adam Licht. Sandra Gering Gallery, New York, January 21–February 18, 1995. Photography.

Eva Lundsager. Jack Tilton Gallery, New York, January 11–February 11, 1995.

Dennis Masback. K & E Gallery, New York, February 8–March 11, 1995.

Ann Meredith. Spectra Gallery, New York, January 9–February 18, 1995. "Faggots, Fairies, Dykes, and Queens," photography.

Tom Nakashima. Steinbaum Krauss Gallery, New York, February 18–March 18, 1995.

Libby Seaberg. Queens College Art Center, New York, March 6–April 4, 1995. "Private Papers: A Decade of Drawings."

E. E. Smith. Kim Foster Gallery, New York, February 10–March 11, 1995. "Witness."

Diane Sophrin. Adams Art Gallery, Dunkirk, N.Y., March 31–May 7, 1995. Gallery 34, Finger Lakes Community College, Canandaigua, N.Y., March 3–29, 1995. American Association of University Women Art Forum, Rochester, N.Y., November 1–28, 1994. Arts Council for Wyoming County Gallery, Perry, N.Y., September 18–October 31, 1994. "Women of Perry: Portraits from Life."

Robert van Vranken. O.K. Harris, New York, March 11–April 1, 1995. Paintings on plaster.

SOUTH/

Marty Baird. Raleigh Contemporary Gallery, Raleigh, N.C., November 1994. "Fragile Fragments," works on paper.

Karin Batten. Carolina Union Gallery, University of North Carolina, Chapel Hill, November 8–December 15, 1994. Drawings and paintings.

Louise McLean Bodenheimer. Bry Gallery, Northeast Louisiana University, Monroe, February 6–March 9, 1995. Mixed-media drawings.

Alfred Durante. Presser Gallery, University of Mary Hardin-Baylor, Belton, Tex., January 16–February 17, 1995. "Slightly East of the West: Images of East Texas," photography.

Raymond Olivero. Art Gallery, Pembroke Pines, Fla., January 19–March 31, 1995. "Tropical Tropes," paintings.

Gregory W. Shelnutt. University of Arkansas at Little Rock, February 17–March 22, 1995. "Journey: The Indifference of Place," sculpture installation.

Bill N. Thompson. Warehouse Living Arts Center, Corsicana, Tex., March 3–31, 1995.

WEST/

Lisa Adams. Community College of Southern Nevada, North Las Vegas, March 14–April 6, 1995. "Recent Paintings."

Janet Maher. China Phoenix Gallery Store, Albuquerque, N.Mex., February 27–April 8, 1995. "Anatomy of a Solitude: Volume III (Space and Place/Home)."

Kirk Pedersen. Sam Francis Gallery, Crossroads School, Santa Monica, Calif., March 1995. Paintings.

John Rand. Lone Star Saloon, San Francisco, February 5–27, 1995.

Sarah Thompson. Metropolis, Seattle, January 3–28, 1995. Paintings.

People in the News

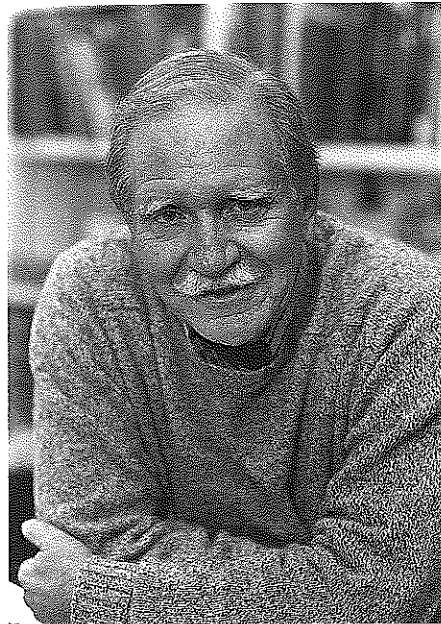
In Memoriam

Albert E. Elsen, Walter A. Haas Professor of Art History at Stanford University, was struck down by a heart attack at his home at Stanford on Thursday, February 2, 1995. Sixty-seven years old, he was best known as the leading scholar of the work of Auguste Rodin, especially for the groundbreaking monographic study published by the Museum of Modern Art in 1963, and for the exhibition and publication *Rodin Rediscovered*, which he oversaw for the National Gallery of Art in 1981–82. He also authored the introductory text *Purposes of Art* and several major books and catalogues on modern art that focus dominantly on the development of modern sculpture, and co-authored with John Merryman *Law, Ethics, and the Visual Arts*. At the time of his death he had recently completed a catalogue of the large Stanford collection of Rodin's work, which he had brought to the campus through the patronage of Iris and B. Gerald Cantor.

Elsen served the College Art Association as a director (1966–70), Secretary (1970–72), Vice President (1972–74), and President (1974–76). He strove, in his own words, "to help to make the CAA leadership more aware of and responsive to problems of the professions of art historians and artists, as well as to begin to work on behalf of the public interest." His results included the first Code of Ethics and Guidelines for Professional Practice by Art Historians, a Statement of Standards for Modern Sculptural Reproduction, and a focus on toxicity and other dangers in artists' materials, leading among other things to the CAA publication *Safe Studio Practices*.

Born in New York City, Elsen received his B.A. (1949), M.A. (1951), and Ph.D. (1955) from Columbia University. His college career was interrupted in 1945–46 by army service in Italy, and he later returned to Europe as one of the first Fulbright scholars, to prepare a dissertation on Rodin's *Gates of Hell*. The artist was then out of fashion and little studied, and Elsen's research was further thwarted by a lack of cooperation from the Musée Rodin. The labor was, however, one of love, for Elsen was drawn by a profound emotional response to Rodin's *Gates* into a strong identification with this artist whom he saw—and then made others see—as the fountainhead of modernity in sculpture.

The dissertation subject had been proposed



Albert Elsen, 1927–1995

by his advisor, Meyer Schapiro, who also definitively shaped Elsen's ideals of the goals and methods of art history. Schapiro's concern with modern art's social meaning laid the bases for Elsen's lifelong interest in the dialogue between artistic or academic freedoms and modern social reform, perhaps most obvious in his concern with sculpture's public role. This same inheritance fueled his fierce commitment to matters of ethics and justice. As one friend remarked in eulogizing him, he was never satisfied simply to discover and explain what was true and right, but felt driven also to ferret out, expose, and punish what he saw as false and unjust. One manifestation of this was his long running crusade against the forgeries and inauthentic casts that plagued modern sculpture generally and Rodin studies in particular.

These tough commitments to principle fit well within a temperament tuned to argument and indifferent to the discomforts of being contrary. Elsen was often perceived as pugnacious, opinionated, obstinate, and maddening by various officials, administrators, and institutions; he would have been entirely happy with such a description, finding nothing negative in it. Sometimes mistaken for arrogance, this drive had in it little that was self-serving; it typically propelled his efforts on behalf of other, less powerful people or for causes from which he could draw no personal benefit.

Elsen began his teaching career at Carleton College in 1952, and rose to full professor at Indiana University between 1959 and 1963. Lured by his longtime friend Lorenz Eitner, he visited in 1963–64 at the new department of art Eitner was forming at Stanford, and then moved there definitively in 1968. His undergraduate lectures were consistently packed, and in 1979 he received the Award for Distinguished Teaching from the Dean of Humanities and Sciences. As a graduate instructor he gave extraordinary measures of intellectual generos-

ity and personal attention to students whose efforts he respected, fostering with his advisees master-apprentice relationships that he hoped would instill appreciation for the benefits of scholarly cooperation. To combat the unhappy tradition of graduate study as a long period of slavish subjugation, he sought for his students early opportunities to teach, publish, and organize exhibitions, often in collaboration with himself, and then rode hard on them to finish their theses and get on with their careers.

Elsen thought of the links between art and politics not as a realm of theory about determining, impersonal forces of repression, but as a field of opportunity for liberating, personal activism. He headed the Committee for the Development of Art in Negro Colleges in 1963–66, and in addition to reforming work within the CAA and the profession in general, he took an active role in many court cases, and was directly instrumental in the passage of important laws in California (as, for example, regarding proper labeling of toxic art materials). Similarly, for all his fascination with the history of ideas and principles, he insisted on grounding his students in the objects, materials, and processes of art, and in the realities of the market. He honored museum work and directed many advisees toward curatorial careers; his legacy thus lives not only in his writings and in classrooms where the pithy force of his lecturing style echoes, but in catalogues, installations, and exhibitions in museums from San Francisco to Washington, New York, and Providence, and beyond.

As a former student stated to an obituary reporter, Elsen "lived, ate, drank, and breathed" his profession, and this commitment doubtless took a toll on his private life. His 1951 marriage to Patricia Morgan Kline lasted 41 years, and together they raised their son, Matthew, and two daughters, Nancy and Kate. He lived to embrace his grandchildren, and after a divorce married Sharon McClenahan, who illuminated his final years and who was with him when he died. He leaves a vacant chair at the summit of his field that will not soon be occupied by someone of like command and commitment, and an empty space that will never be filled in the lives of the countless people he instructed and befriended.
—*J. Kirk T. Varnedoe*

Carolyn Kolb, professor of the history of art at the University of New Orleans, died on February 9, 1994, at the age of 54. She had previously taught at Dickinson College, George Mason University, the University of Maryland, and Vassar College. She received her Ph.D. from Harvard University in 1973, working with Sydney Freedberg and James Ackerman. Professor Kolb held fellowships at Dumbarton Oaks in Washington, Villa I Tatti near Florence, at Venice through the Gladys Krieble Delmas Foundation, and was a Samuel H. Kress Senior Fellow at the National Gallery's Center for Advanced Study in the Visual Arts in Washington.

A specialist in Italian Renaissance art and architecture, with a focus on the Veneto, she had done extensive work on Palladio and Francesco di Giorgio. Her dissertation on the Villa Giustinian at Roncade, attributed by her to



Carolyn Kolb, 1940–1994

Tullio Lombardo, includes a fundamental study of the Renaissance typology of the castellated villa, tracing its origins back to the Roman palace villa and the medieval castle. Her thesis was published in the Garland series of Outstanding Dissertations in the Fine Arts, with a new preface (1977). Already very much present in the dissertation was the approach that was to characterize her later work: a painstaking search for the relevant archival evidence linked to a vibrant response to visual data.

In her recent work she had concentrated on the architectural theory and codices of Francesco di Giorgio. She published a long article in the *Journal of the Society of Architectural Historians* (June 1988) on a manuscript housed in the Municipal Library in Budapest known as the Zichy Codex, identified by her as a 16th-century copy made after one of Francesco di Giorgio's earliest attempts to translate and illustrate Vitruvius.

Carolyn Kolb loved Venice and Venetian art and had gathered around her a broad circle of friends with similar interests in both Europe and America. Her gentle, elegant manner was accompanied by an incisive intelligence and an engaging sense of humor. In retrospect, what struck one most about Carolyn Kolb was her personal and professional dignity. She was preeminently a scholar of the visual arts, a diligent researcher for whom the archives and libraries of Europe were gold mines to be lovingly and painstakingly excavated, in the service of Italian art and architecture. At the same time, she was most emphatically a lady, possessing great personal charm that often masked the depth of her knowledge about a wide range of art historical and architectural problems. Carolyn Kolb's rare combination of Southern charm and East Coast savvy will be greatly missed by her many friends and colleagues.

—*Clifford Brown, Douglas Lewis, and Debra Pincus*

George McNeil, an Abstract Expressionist painter, died on January 13, 1995. He was 86. McNeil was an important member of the second wave of Abstract Expressionists, the group of American artists including Jackson Pollock and Willem de Kooning who achieved fame in the

1940s and 1950s. In the 1960s McNeil began to include roughly rendered figures in his canvases, prompting critics to associate his later work with the deliberately crude style of Jean Dubuffet and the heavily painted images of such artists as Asger Jorn. Born in Brooklyn, McNeil attended Saturday art classes at the Brooklyn Museum as a high school student. He studied with Hans Hoffmann from 1932 to 1936, who strongly influenced his understanding of modern art. His distinguished teaching career began at the University of Wyoming, and he later went on to teach at the University of California at Berkeley, the New York Studio School, and Pratt Institute. In 1969 McNeil received a Guggenheim Fellowship, and in 1982 he was awarded a prize by the American Academy and Institute of Arts and Letters. He received CAA's Distinguished Teaching of Art Award in 1987.

Daniel Robbins, a historian of 20th-century art and a museum professional as well as academic scholar, died of cancer of the lymphatic system on January 14, 1995, at the age of 62. Robbins began his career in 1960–61 as research assistant to the chief curator of the National Gallery; he then moved to the Guggenheim Museum, where he was assistant curator in the early 1960s. Thereafter, he directed the Museum of Art of the Rhode Island School of Design from 1965 to 1971, and Harvard's Fogg Art Museum from 1971 until 1974. The recipient of numerous grants and awards, from the National Endowment for the Humanities, the John Simon Guggenheim Foundation, the Institute for Advanced Study, and the American Council of Learned Societies, Robbins also taught widely, as a visiting professor at Yale, Williams, Dartmouth, Hunter, and the University of Iowa and, since 1980, as the May I.C. Baker Professor of the Arts at Union College.

Although Robbins's interests were wide-ranging—he published a history of the Vermont Statehouse as well as a monograph on the graphic work of *New Yorker* cartoonist Edward Koren—his most significant contributions to scholarship resulted from his lifelong commitment to understanding Cubism as a movement much broader and in some ways more complex than the canonical histories focusing on Picasso and Braque might suggest. By analyzing the ideologically charged construction of Cubism through criticism, exhibitions, and scholarship since the 1920s, Robbins not only exposed the limitations of a history defined in terms of Picasso and Braque, but he also established the framework and provided a great deal of hard evidence for a more inclusive view in which the socially engaged dimensions of the movement might be described and discussed.

Robbins initiated this project in 1958 when, as a student of Robert Goldwater at the Institute of Fine Arts, he began work on his dissertation (completed in 1974) on the Cubist painter Albert Gleizes. In 1964 he curated a major retrospective of Gleizes's work. Over the next twenty years Robbins made substantive contributions to exhibitions and publications devoted to other Right Bank Cubists, including Henri Le Fauconnier, Jean Metzinger, and Jacques Villon.

Daniel Robbins is survived by his wife, Eugenia Scandrett Robbins, and two daughters, Juliette and Miranda.
—*Nancy J. Troy*

Charles J. Umlauf, a sculptor who lived in Austin, Texas, died on November 19, 1994. Umlauf studied at the Art Institute of Chicago and produced work for the Federal Art Project during the 1930s. He became a professor at the University of Texas at Austin in 1941 and retired as art professor emeritus in 1981. He received a Guggenheim Fellowship in 1949, Ford Foundation Award in 1959. His works are in the collections of the Smithsonian Institution in Washington, D.C., and the Metropolitan Museum of Art in New York.

Academe

Vasif Kortun is director of the Center for Curatorial Studies Museum at Bard College.

Margo Kren, Kansas State University, was promoted to full professor.

Amy Sillman has been named to the faculty in visual art at Bennington College.

Mark Thistlethwaite has been named first holder of the Kay and Velma Kimbell Chair of Art History at Texas Christian University. This endowed chair initiates TCU's efforts to establish a graduate program in art history.

Museums and Galleries

Douglas Dreishpoon is curator of collections at the Weatherspoon Art Gallery, University of North Carolina, Greensboro. He was formerly curator of contemporary art at the Tampa Museum of Art, Florida.

Elaine A. King resigned her position of executive director, chief curator of the Contemporary Arts Center, Cincinnati, Ohio.

Gilbert Leebrick has been named director of the Wellington B. Gray Gallery at East Carolina University.

Doralynn S. Pines has been named Arthur K. Watson Chief Librarian at the Metropolitan Museum of Art, New York.

Kimberly Rorschach has been appointed director of the Smart Museum of Art, University of Chicago.

David S. Rubin has been named curator of twentieth-century art at the Phoenix Art Museum.

Maurice Tuchman has been appointed senior curator emeritus at the Los Angeles County Museum of Art.

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.

Marty Baird received a 1994 Southern Arts Foundation/NEA Regional Visual Arts Fellowship in painting, drawing, and works on paper and a 1994 Professional Development Grant from Raleigh Arts Commission.

JoAnn Boehmer has been awarded a 1995 Fellowship Grant in Visual Arts from the Pennsylvania Council on the Arts.

David Padilla Cabrera was selected as a visiting fellow for *Curare: Espacio para las Artes* in Mexico City, to participate in *Programa de Intercambio*.

Eleanor Dickinson received the 1995 Women's Caucus for Art President's Award.

Helen Glazer has been awarded a 1994-95 Fellowship in Museum Practice from the Office of Museum Programs at the Smithsonian Institution.

Helen Horowitz has been awarded the Ludwig Vogelstein Foundation grant in arts criticism.

Elaine A. King has received an Art Criticism Fellowship Grant from the Pennsylvania Council on the Arts.

Susan Krane received a 1994 Norton Family Foundation curator's grant.

Marietta Patricia Leis received an E.D. Foundation Artist Grant.

William H. Samonides received a 1995 grant from the International Research Center for Japanese Studies, Kyoto, Japan. He will complete a study on Japanese lacquer of the seventeenth century.

Mara Scrupe is artist-in-residence at Sculpture Space, Inc., Utica, N.Y., March-April 1995, and received a 1994 Mid-Atlantic Arts Foundation Visual Arts residency Grant.

Peter Selz was awarded a residency at the Bellagio Study Center of the Rockefeller Foundation.

Joseph Siry received a 1994 Award for Teaching Excellence at Wesleyan University.

Kim E. Tester will be visiting guest artist at the University of Dallas. She will create an edition of screenprints.

Conferences & Symposia

Calls for Papers

Mid-Atlantic Region/Association for Asian Studies will hold its 1995 conference at Towson State College, Towson, Md., October 21-22, 1995. Papers and panel proposals are solicited in all fields of the arts, humanities, social sciences, and natural sciences. For information: Jonathan H. Wolff, Asian Studies Program, 4E37 Forbes Quadrangle, University of Pittsburgh, Pittsburgh, PA 15260; 412/648-7370; fax 412/648-2199. *Deadline: April 15, 1995.*

Art between the Public and Private Spheres is the theme of the 1995 Centro Argentino de Investigadores de Artes symposium on the History and Theory of the Arts, to be held September 1995 in Buenos Aires, Argentina. All contributions will be considered as long as they deal specifically with Latin American artistic issues. For information: Centro Argentino de Investigadores de Artes, Casillo de Correo No. 3587, Correo Central, 1000, Buenos Aires. *Deadline: May 15, 1995.*

Art and Agitation is the theme of a symposium organized by the Denver Art Museum, September 15-16, 1995, devoted to political and social agitation, protest, and propaganda in the visual arts. Papers addressing any aspect of agitation within the history of art are welcome. Limited travel subsidies available. Send abstracts (500 words max.) to: Linda Frickman, Dept. of Art, Colorado State University, Ft. Collins, CO 80523; 303/491-7634; fax 303/491-0505. *Deadline: June 1, 1995.*

The Politics of Place. Historians of British Art invites papers on topics that explore art and architecture in Britain (medieval to modern) related to the politics of space. Work intended for specific sites or engaged with social issues at points of reception are appropriate as case studies. Topics covering any medium are welcome, with emphasis on political strategies applied to sculpture or building projects. Submit 1-page abstract (2 copies) for proposed 15-minute presentation to: Robert L. Mode, Dept. of

Fine Arts, Vanderbilt University, Nashville, TN 37235. *Deadline: June 1, 1995.*

Religious Strategies of Mannerism in the 16th- and 17th-Century Art of Spain and the New World is the topic of a symposium that will take place at the 1995 16th-Century Studies Conference in San Francisco, October 26-28, 1995. Papers on all aspects of Mannerism in the painting, sculpture, "minor arts," "folk arts," architecture, literature, music, religious practice or belief, ritual, and liturgy of Spain and the New World are welcome. For information: Richard E. Phillips, 1616 W. 6th St., #133, Austin, TX 78703-5007; 512/483-7237. *Deadline: June 1, 1995.*

Tenth International Conference on Medievalism will be held September 27-30, 1995, at Higgins Armory Museum, Worcester, Mass. The focus will be Spiritual Dimensions of Medievalism, however; papers are welcome on all aspects of medievalism. Send proposals to: James Gallant, 10 Lyndale Rd., Worcester, MA 01606; or fax to Linda Honan, Higgins Armory Museum, 508/852-7697. *Deadline: June 10, 1995.*

Cultural Transmission and Transformation in the Ibero-American World, 1200-1800 is the theme of a Conference on Colonial Ibero-American Civilization, October 21-22, 1995, at Virginia Tech University, Blacksburg. Thirty-minute presentations are invited that treat any aspect of cross-cultural transmission and transformation of artistic, religious, and social patterns in or between Spain, Portugal, Brazil, and the New World. For information: Richard E. Phillips, 1616 W. 6th St., #133, Austin, TX 78703-5007; 512/483-7237. *Deadline: July 1, 1995.*

Art of the Multiple Cultures and Religions of Medieval Iberia is the theme of sessions sponsored by the International Center of Medieval Art at the 31st International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1996. Papers are solicited that deal with Christian, Jewish, and Moslem monuments and particularly with the interchanges between the various peoples who occupied the Iberian peninsula during the Middle Ages. Medieval Spain's relationship with ultramarine and ultrapyrenean regions will also be considered. Send abstracts to: David Simon, Casa Tejedor, 22713 Araguás del Solano (Huesca), Spain (until August 15, 1995). Dept. of Art, Colby College, Waterville, ME 04901 (after August 15, 1995). *Deadline: September 15, 1995.*

To Attend

Brave New Art World: Patronage, Politics, and the Public Function of Art is a symposium at Parsons School of Design, April 1, 1995. For information: 212/229-8942.

Amor vincit omnia? Seicento Images of Passion and Power is the subject of a symposium to be held at the Frick Art Museum, Pittsburgh, April 7-8, 1995. It will coincide with

the first venue of a traveling exhibition of sixty paintings from Burghley House, Stamford, England, that includes 16th- and 17th-century Italian paintings. The occasion offers the opportunity to consider the taste of British collecting in Italy at the end of the 17th century and to analyze the prevailing preference of both foreign and local patrons for subjects with erotic and violent content. For information: Robin Pfisterer, Frick Art and Historical Center, 7227 Reynolds St., Pittsburgh, PA 15208-2923; 412/371-0600; fax 412/731-9415.

Symposium on the Arts of Africa and the African Diaspora, co-sponsored by the Arts Council of the African Studies Association (ACASA) and New York University, will be held April 19-23, 1995, at New York University. The five-day event will feature roundtable discussions, lectures, and sessions on such topics as "Spectacle and Display in African Performance," "Afro-Brazil Arts, History, and Hegemony," "Photography in Africa: Contemporary Photographers Discuss Their Work," and "Art or Artifice: Post-Colonial Art in Africa," as well as visits to artists studios, studio and gallery open houses, and feature films. For information: Barbara Frank, Dept. of Art, SUNY Stony Brook, Stony Brook, NY 11794-5400.

Art and Ritual at the Threshold: The Imagery of Portals in Medieval Europe is the theme of a conference to be held under the auspices of the Index of Christian Art at Princeton University, April 22, 1995. Scholars from various disciplines will present and discuss the social, political, religious, and artistic impact of portals and their imagery throughout medieval Europe. For information: Linda J. Clos, Center for Visitors and Conference Services, Princeton University, 71 University Place, Princeton, NJ 08544-2088; 609/258-6116.

Middle Atlantic Symposium in the History of Art will present its twenty-fifth sessions on April 28-29, 1995. The George Levittine Lecture will be given at the University of Maryland, April 28, titled "The Art Historian in the Studio." April 29 graduate students from twelve middle Atlantic Universities will present papers on a variety of art historical topics at the National Gallery of Art. For information: Sally Promey, Dept. of Art History and Archaeology, University of Maryland, College Park, MD 20742; 301/405-7720.

Herter Brothers: Furniture and Interiors for a Gilded Age, on view at the Metropolitan Museum of Art, May 10-July 30, 1995, is the first comprehensive exhibition of one of the most important 19th-century American furniture firms. A day-long symposium will be held in conjunction with the exhibition on May 19. No tickets or reservations are required; free with museum admission. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Migration Period Art in the Metropolitan Museum of Art, 3rd-8th Century: Highlights from the J. Pierpont Morgan Collection and Related Material Reconsidered is a symposium to be held May 22-23, 1995, and will offer the first forum in this country for scholars and conservators to discuss new research and findings in this burgeoning field. No tickets or reservations are required; free with museum admission. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Ethics in Conservation: The Dilemmas Posed is the title of the 23rd annual conference of the American Institute for Conservation of Historic and Artistic Works, to be held June 6-10, 1995, in St. Paul, Minn. Speakers will examine ethical challenges posed by diverse collections, among them: outdoor sculpture, human skeletal materials, scientific and industrial collections, natural science materials, archaeological sites, and Native American materials. For information: American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328.

Sculpture and Photography is a conference sponsored by the Department of the History of Art at University College London, June 16-17, 1995. Historians of photography and sculpture, together with practicing sculptors and photographers, will explore the relationship between sculpture and photography from historical, theoretical, and practical points of view. For information: Geraldine Johnson, Dept. of History of Art, University College London, London WC1E 6BT, UK; fax 44-71-916-5939.

Christ among the Medieval Dominicans: Representations of Christ in the Texts and Images of the Order of Preachers is a multidisciplinary conference co-sponsored by the Medieval Institute and the Department of Theology, University of Notre Dame, September 6-9, 1995. For information: Joseph Wawrykow, Dept. of Theology, University of Notre Dame, Notre Dame, IN 46556; 219/289-3629.

The Popular Culture Association and the American Culture Association will meet in Richmond, Va., October 5-7, 1995. For information: Robert L. McDonald, Dept. of English and Fine Arts, Virginia Military Institute, Lexington, VA 24450.

Opportunities

Award

Fulbright Scholar Awards for U.S. Faculty and Professionals are available in 140 countries, ranging from periods of 2 months to a full academic year. Eligibility requirements are U.S. citizenship and the Ph.D. or terminal degree in the field. For lecturing awards, university or college teaching experience is expected. Applications are encouraged from professionals outside academe, as well as from faculty at all types of institutions. Academic administrators, independent scholars, artists, and professionals from the private and public sectors are eligible. There are different deadlines for different programs, which include lecturing or research grants, distinguished Fulbright chairs in Western Europe, and Fulbright seminars and academic administrator awards. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; 202/686-7877.

Calls for Entries

National Juried Competition: July 7-26, 1995, Bowery Gallery. Open to all artists working in 2-dimensional media. Send SASE for prospectus to: Bowery Gallery, 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1995.*

The Halpert Biennial, a national juried visual art competition, is part of an Appalachian Summer Festival, held in Boone, N.C. Visual artists residing in the U.S., at least 18 years old, and working in 2-dimensional media are eligible. \$15 fee for each entry (2 max.). Artists may submit slides in plastic holders with each slide labeled with artist's name, title of work, media, top indication, and dimensions. Include SASE. For information: Terry Suhre, Catherine Smith Gallery, Office of Cultural Affairs, Appalachian State University, Boone, NC 28608; 704/262-3017; fax 704/262-2848. *Deadline: April 17, 1995.*

ARC Regional Juried Exhibition: open to all media, artists must reside in Iowa, Ind., Ill., Ky., Mich., Minn., Mo., or Wis. Cash awards. Send SASE for prospectus to: ARC Regional, ARC Gallery, 1040 W. Huron, Chicago, IL 60622. *Deadline: May 21, 1995.*

The Print Club of Albany is having its triennial juried competition. All artists in the printmaking

media are invited to enter. \$15 for 2 slides, \$7.50 each additional slide. Send SASE for prospectus to: Print Club of Albany, PO Box 6578, Albany, NY 12206. *Deadline: May 26, 1995.*

Photography in the 1990s. International survey on CD-ROM and exhibition with collection purchases juried by museum curators from Chicago, Houston, New York, and Paris. For prospectus: Wright State University Art Galleries, 3640 Col. Glenn Hwy., Dayton, OH 45435; fax 513/873-4082. *Deadline: June 2, 1995.*

1995 Juried Works on Paper Exhibition, sponsored by the Berkshire Art Association, open to New England and New York residents. Send SASE for prospectus to: Berkshire Art Association, PO Box 829, Stockbridge, MA 01262-0829. *Deadline: June 3, 1995.*

Call for Works: For a show on guns and violence, looking for diverse works surrounding these issues. Work must critically examine the ramifications of guns in our society, not just illustrate them. Pro- and anti-gun work will be considered. Must be photo-based work including, but not limited to, traditional photography, mixed media, installation, and digital imagery. Also interested in video, interactive work, electronic network pieces, and performance. Prefer current work but will consider work produced in last 5 years. Send slides, statement about work, and SASE to: Nancy Floyd, Dept. of Art, California State University Long Beach, 1250 Bellflower, Long Beach, CA 90840; 714/581-1239. *Deadline: July 1, 1995.*

Artemisia Gallery, a nonprofit cooperative, has exhibition opportunities for solo and group shows. Submit 10 slides, *vita*, and SASE to: Artemisia Gallery, Search Committee, 700 N. Carpenter St., Chicago, IL 60622.

The Emerging Collector, New York announces its yearly slide review. Talented, energized, and committed artists working in all media are invited to submit slides and résumé to the Emerging Collector, PO Box 90, New York, NY 10276.

Lesbian Visibility in International Arts. Calling for lesbian artists to participate in an international panel/presentation as part of the NGO '95 and the UN Fourth World Conference on Women, Beijing, China, August 30–September 8, 1995. Artists in the visual arts, performing, literary, and art history disciplines are invited. All participants must be fully responsible for their own funding for travel, food, lodging, and required NGO registration fee of \$50. Send résumé, visual artists 5–10 slides of current work, writers and art historians a small writing sample (500 words max.), and everyone include a 50-word statement on philosophy as a lesbian and artist/writer. For information: Bea Kreloff, 463 West St., #1028H, New York, NY 10014; tel./fax 212/691-1159.

Morality is the theme for a national juried exhibition open to all media. \$25 entry fee. For prospectus send SASE to: E.I.O. Gallery, The Powerhouse, 2000 Sycamore Rd., Cleveland, OH 44113.

Grants and Fellowships

Grant Funds for Mesoamericanists. The Foundation for the Advancement of Mesoamerican Studies announces a foundation grant competition available for studies concerning Ancient Mesoamerica. Awards normally range from between \$1,000 and \$5,000 (\$10,000 max. amount awarded). Applications are welcome from scholars in such fields as anthropology, archaeology, art history, history, humanities, linguistics, and social sciences. For information: Sandra Noble Bardsley, FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; fax 904/795-1970; E-MAIL: SANDYNOBLE@AOL.COM. *Deadlines: April 30 and September 30, 1995.*

NEH Fellowships support 6–12 months of full-time, uninterrupted study and research for projects that will make significant contributions to the humanities. NEH fellowships can be used to work on books, monographs, series of articles, and interpretive catalogues to accompany exhibitions. While NEH fellowships cannot be used to catalogue or organize collections or to prepare exhibitions, such work may be eligible through programs in the Division of Public Programs or the Division of Preservation and Access. There are two competitions for the fellowships: one for scholars in undergraduate colleges and universities, independent scholars, and for scholars associated with such institutions as museums, libraries, and historical societies; the second for scholars at Ph.D.-granting institutions. For information: Division of Research Programs, National Endowment for the Humanities, Rm. 316, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8466. *Deadline: May 1, 1995.*

The Wolfsonian Research Center announces the following program of fellowships for the academic term of February 1996–July 1996: Wolfsonian Scholar, Visiting Scholars, Senior Fellowships, Wolfsonian Senior Fellowship at the American Academy in Rome, Wolfsonian/Victoria and Albert Museum Fellowship, and associate appointments. The center was established in 1993 to promote scholarly research in the decorative arts, design, and architecture of the late-nineteenth to the mid-twentieth centuries. For information: Wolfsonian Research Center, 1001 Washington Ave., Miami Beach, FL 33139; 305/531-1001; fax 305/531-2133. *Deadline: May 15, 1995.*

Couturier Research Fellowship is available to Ph.D. candidates or postdoctorates in theology and arts or liturgics with specialization in 20th-century liturgical art reform, to work in the Couturier Collection, sponsored by the Institute of Sacred Music at Yale University. A stipend for expenses and access to Yale libraries are offered. Send letter of application, c.v., and 2 letters of recommendation to: Margot E. Fassler, Yale Institute of Sacred Music, 409 Prospect St., New Haven, CT 06511.

Alexander von Humboldt Foundation, Bonn, Germany, provides highly qualified individuals of all nationalities the opportunity to conduct

research in Germany. Opportunities are available in the following: Research Fellowship Program, Humboldt Research Award, Feodor Lynen Fellowship Program, Max-Planck Award, and Bundeskanzler Scholarship Program. For information: Bernard Stein, Alexander von Humboldt Foundation, Ste. 903, 1350 Connecticut Ave., NW, Washington, DC 20036; 202/296-2990; fax 202/833-8514.

Internship

Native American Summer Internship provides an opportunity for a qualified student to work full-time during the summer with the Montclair Art Museum'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, museology, Native American studies, or Native American art history, with the intent of receiving a degree in that area. \$5,000 stipend. Send letter of interest, résumé, list of relevant course work, and 3 academic references to: Twig Johnson, Curator of Education, Montclair Art Museum, 3 South Mountain Ave., Montclair, NJ 07042-1747; fax 201/746-0920. *Deadline: April 15, 1995.*

Calls for Manuscripts

Art Journal is seeking manuscripts for an issue focused on "Visual Culture, Lesbian and Gay Presence, and Art Historical Suppressions," to be guest edited by Flavia Rando and Jonathan Weinberg. For a decade, precipitated by the gay/lesbian liberation movements, feminism, and the AIDS crisis, and reflecting a changing public climate, the construction of sexual identity/s and sexuality/s have been topics of central concern to visual artists and the theme of major exhibitions. What are the implications of sexuality and sexual identity treated as "categories of analysis" for the disciplinary paradigms of art history? Central to our inquiry is the commitment to a discussion of sexuality and sexual identity as it is known and constructed within frameworks of race/ethnicity, class, and gender. Priority will be given to essays that engage current theoretical debates as well as those that discuss previously unexplored visual material from these perspectives. We seek to represent a range of viewpoints—art history, criticism, visual and performance art. We also seek the submission of artists' work (five slides) for a portfolio of visual work. Written submissions may be a proposal or full draft. All submissions should be accompanied by a c.v. Send to: Jonathan Weinberg, 560 W. 43 St., #3C, New York, NY 10036, and Flavia Rando, 103 St. Marks Pl., New York, NY 10009. *Deadline: May 15, 1995.*

Art Journal seeks proposals and manuscripts for an issue devoted to investigations of the aesthetic. This issue will seek to reframe current

debates on beauty, the moral function of art, and the relationship between art and culture, through an examination of early modern concepts of the aesthetic in the works of Alexander Baumgarten, David Hume, Immanuel Kant, G. E. Lessing, Lord Shaftesbury, Friedrich Schiller, and others. Contributions are sought examining the relevance and implications of 18th-century European aesthetic philosophy for contemporary debates in culture and the arts—in particular its relationship to liberalism and liberal models of self-expression, autonomy, and moral agency. Proposals should address not simply the apprehension of works of art but also a broader range of issues associated with aesthetic experience, including questions of taste, beauty, and the sublime, morality, modes of political and cultural judgment and discrimination, the relationship between the aesthetic and the political in the modern liberal tradition, the function of the aesthetic in relation to questions of race, class, or gender-based difference, and the status of transcendence and universality in current art production. Grant Kester, 77 Averill Ave., Rochester, NY 14620-1205. *Deadline: June 15, 1995.*

Drawing, the international review published by the Drawing Society, is seeking contributions on drawings of all styles and periods covering topics on recent scholarship, collecting, and conservation. Manuscripts must be typewritten, double-spaced, ca. 250 words per page, 8–10 pages in length, and accompanied by 6–8 b/w photographs. *Drawing* follows the *Chicago Manual of Style*, 13th ed. For information: Patricia Hurley, *Drawing*, 15 Penn Plaza, 415 Seventh Ave., Box 66, New York, NY 10001; 212/563-4822.

The Rutgers Art Review, a publication of the graduate students of Rutgers University art history department, seeks submissions from graduate students and recent Ph.D.s. Published articles will be scholarly contributions and should conform to *Chicago Manual of Style*. Send two copies to: Maurice Rose/Maggie Patrick, *Rutgers Art Review*, Voorhees Hall, College Avenue Campus, Rutgers, the State University of New Jersey, New Brunswick, NJ 08903.

Residency

Montana Artists Refuge, an artist-run residency program located in Basin, Montana, is accepting applications for January through fall 1995. Artists of all disciplines are invited to apply. Residencies are normally three months to one year in length. For information send SASE to: Montana Artists Refuge, Box 8, Basin, MT 59631; 406/225-3525.

Workshops and Schools

Art curators and librarians: The Department of the History of Art at the University of Michigan and the School of Art History at the University of St. Andrews will offer a seminar at St. Andrews, June 24–July 2, 1995. It is intended for librarians and curators with an interest in, or specific responsibility for, collections relating to the history of photography and to the history of Scottish painting, architecture, and decorative arts. The fee for the program is \$1,275, which includes accommodations for eight nights in one of the university halls, meals, admissions on organized site visits, transportation to site visits, and a day excursion to Edinburgh. For information: Dept. of the History of Art, Slide and Photograph Collection, University of Michigan, Ann Arbor, MI 48109-1357; 313/763-6114; fax 313/747-4123.

Seminar in Florence: The Department of the History of Art at the University of Michigan is again sponsoring its seminar in Florence in May 1995. Participants will be housed at the Villa Corsi-Salviati at Sesto Fiorentino. The seminar will run for ten days and will focus on a study of Renaissance altarpieces in Tuscany. The goal of the seminar will be to appreciate the altarpiece's historical importance as the ancestor of the great European tradition of easel painting. The fee for the ten-day seminar is \$1,600, which includes accommodation at the Villa Corsi-Salviati, meals, admissions on site visits, transportation to site visits, a day excursion, and special lectures at the villa. For information: Dept. of the History of Art, Slide and Photograph Collection, University of Michigan, 20A Tappan Hall, Ann Arbor, MI 48109-1357; 313/763-6114; fax 313/747-4123.

Photo Focus Workshop: April–October 1995, on Whidbey Island, Olympic Peninsula, and Mt. Baker. For information: Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 206/678-3396.

Programs New & Revised

M.F.A. in Studio Art: New York University's Department of Art and Art Professions will offer an M.F.A. in studio art, effective September 1, 1995. This 60-credit program offers studios, teaching assistantships, and the opportunity to study with an array of renowned artists and critics from New York. Internships in museums, artists' studios, galleries, etc., are a required part of the program. For information: M.F.A. Graduate Advisor, Dept. of Art and Art Professions, School of Education, NYU, 34 Stuyvesant St., 3rd fl., New York, NY 10003-7599; 212/998-5700; fax 212/995-4320.

Ph.D. Program in Art History at the City University of New York Graduate Center has added a specialization in pre-Columbian art and the arts of Africa, Oceania (the Pacific Islands), and North America. Other concentrations are offered in the history of modern and contemporary art, both American and European, as well as criticism and theory. For information: Rose-Carol Washton Long, Ph.D. Program in Art History, Graduate School and University Center of the City of New York, 33 W. 42 St., New York, NY 10036; 212/642-2865.

The University of Stony Brook will offer a doctoral program in 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 confer doctoral degrees. For information: Jeanne Vinicombe, 516/632-7270.

Classified Ads

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

14 Sculptors Gallery moved to larger space at 168 Mercer St., New York, NY 10012; accepting applications for membership and paid invitational exhibitions. Send slides résumé, SASE.

1995 Summer Seminars for Art Professionals: •The Indoor Environment, June 12–16: monitoring and control of environmental conditions for museums, libraries, archives. •Modern Artists’ Materials—Paint, July 10–12: properties, techniques, and aging characteristics. •Stone Identification, August 1–3: composition, examination, analysis. •Chemical Microscopy of Art and Artifacts, August 28–September 1: pigments, fibers. For information: Conservation Center, Institute of Fine Arts, NYU, 14 East 78th St., New York, NY 10021; 212/772-5848; fax 212/772-5851; sass@is2.nyu.edu.

Amsterdam center: three-room apartment in 17th-century canal house. Five-minute walk to all major museums and libraries. Modern, furnished interior, new kitchen, huge sunny garden. Available September 1995–May 1996—for sabbatical/fellowship year, or per semester. \$800/month, negotiable. 617/643-0520.

Artists—place your slides on the internet. Artworks NY creates pages with text and graphics. Inexpensive. Custom and special projects. Artworks New York, 30 St. Felix St., Brooklyn, NY 11217; tel./fax 718/596-9236; e-mail: jkurland@dorsai.org.

Art Workshop International, Assisi, Italy: June 21–July 19, 1995. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting, drawing, art making, all media, landscape painting on site, creative writing, and screen 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.

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. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

For rent: spacious attractive bed/sitting room for visiting scholar/professional—heart of SoHo, adjacent to museums and galleries, private landmark building, keyed elevator. Security and references required. \$375/week. U. H. P. 212/966-7691.

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, 212/226-4134.

For rent: fully furnished Rome apartment near American Academy. 2 bedrooms, living/dining, study, eat-in kitchen, bath, central heating, dish/clothes washers. Spring 1996 semester. \$1,300/month, plus utilities. Professor Jack Wasserman, 215/625-3902.

Fresco Painting and Stucco-Marmo-Scagliola Workshops—Ceri, Italy: 40 kilometers north of Rome, July 6–26, 1995. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting and scagliola are covered. Field trips included. Write/call for further details. Accademia Caerite, Inc. (formerly Fresco Associates), 133 Greene St., New York, NY 10012; 212/473-5657 or 914/762-2970; fax 212/777-7551 or 914/271-3380.

Full-Color Exhibition Announcements. Gallery full-color postcards, catalogues, and posters. 12 pt. coated stock, 200-line separations. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Italy—Old Rome and Tuscany: Rome, delightful 1-bedroom penthouse, roof garden, fully furnished, convenient public transportation. \$1,700/month. Also, stunning 3-floor house in Tuscany—completely renovated and furnished \$1,900/month. Perfect for artists, writers, sabbaticals. 914/265-9452.

Live in Berlin: \$50/day in two-room studio apartment in easy reach of museums, libraries, theaters, etc. Minimum one month, extension flexible. Tentative, subject to confirmation. 708/475-0836.

Live/Work space available. Philadelphia artists cooperative. 215/844-4522; 215/844-4402.

New York City B & B in stunning artist’s loft. Five minutes to SoHo. Tel. 212/614-3034; fax 212/979-7007.

NY Studio School looking for founding/first-year students (1964–65) for June exhibition. Call Cindy, 212/673-6466.

New York sublet: April–mid-May, dates flexible. \$250/week. Large 1-bedroom, safe, East Village walk-up, sleeps 3. Joan 212/460-9691.

Paris 9e, 46 rue La Fayette: 2–20 minute walk Hôtel Drouot, Bibliothèque Nationale, Louvre, 4th-floor, elevator, 2-bedroom apartment. Quiet, attractively furnished, fully equipped, clothes washer, dishwasher. \$770/week, \$2,500/month, including cleaning and utilities. Security deposit. Anne van Buren, 207/348-6473.

Paris sabbatical: charming two-bedroom furnished apartment, brand-new kitchen, conveniently located, métro Alésia. Ideal for

couple or small family. \$1,900/month, utilities included. Available from mid-August 1995. Philip Weinstein, 34 rue des Plantes, 75014 Paris, France; 011-33-1-40-44-67-83 or Katherine Weinstein, 212/727-9858.

Renaissance art specialist wanted to read material for CD-ROM presentation for accuracy. Fee negotiable. Write/call: Margaret Herke, 212 Heron Cove Road, Denton, NC 27239; 704/869-5506.

Research services available: credentials include M.L.S. in library science and M.A. in art history. For fees and information, Miranda Howard Haddock, 941 N. Linden Ave., Oak Park, IL 60302; 708/445-0099.

Robert Beverly Hale on videotape. Hale’s famous series of ten original demonstration lectures on artistic anatomy and figure drawing given by him at the Art Student’s League, New York (1976). Fourteen hours of instruction. JoAn Pictures Ltd., Box 6020 FDR, New York, NY 10150; 212/532-5003.

Slides of mainline (survey texts) Renaissance art wanted for CD-ROM project. Will pay \$25 a piece for reproduction rights of good-quality images. (Slides would be returned.) Reply by sending reproductions made by placing slides on copier. Margaret Herke, 212 Heron Cove Road, Denton, NC 27239.

Wanted: Paris apartment. Professor seeks sublet for all or part of summer months, May–August. E. Fraser, 6007 N. Flora Vista Ave., Tampa, FL 33604; 813/238-4698; fax 813/974-2091.

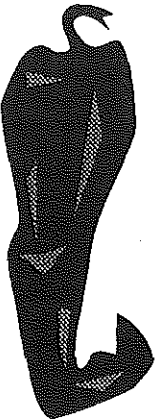
Revisit the 1995 College Art Association Conference via audiocassette

Recorded Live - January 25-28 in San Antonio

These 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: All sessions are 2-tape sets and are \$20.00 per set unless otherwise noted, and may be ordered individually or... PURCHASE THE COMPLETE CONFERENCE SET FOR \$960.00 AND SAVE OVER 20%. Complete package comes in attractive storage albums.

- 150125-010,011....ART MATERIALS: QUALITY AND SAFETY
- 150125-020,021....FROM THE HOLY LAND TO GRACELAND: 20TH-CENTURY PILGRIMAGE SITES, RITUALS, AND RELICS
- 150125-030,031....TEACHING THE CANON: PRO, CON, OR COMPROMISE? (Does not contain talk by D. Wilkins)
- 150125-040,041....MULTIDISCIPLINARY FOCUS ON FOLK ART
- 150125-050,051...."BAD ART," NOT BAD ART HISTORY: TOWARD A MORE INTEGRATED HISTORY OF 19TH-CENTURY VISUAL CULTURE
- 150125-060,061....CENSORSHIP AND SURVIVAL TACTICS: ART AND ARTISTS UNDER ATTACK
- 150125-070,071....MESTIZAJE: GEOGRAPHY, RACE, AND CULTURE IN LATIN AMERICA
- 150125-080,081....REGIONAL ISSUES AND ICONOGRAPHY: TRANSPLANTING/ADOPTING
- 150125-090,091....BEYOND AFRICAN AMERICAN ART HISTORY: BLACK VISUAL STUDIES (Does not contain Discussant L. Young)
- 150125-100,101....MUSICAL POLITICS, IDEOLOGY, AND WESTERN ARTISTIC REPRESENTATION
- 150125-110,111....THE NATION AS A CULTURAL TEXT I: "NATION" SIGNIFIED
- 150125-120,121....WORK, LEISURE, AND ART IN THE 18TH CENTURY
- 150125-130,131....ART AND PHOTOGRAPHY: REVISITING AND REVISING A DUALISM
- 150125-140,141....ART AND COMMERCIAL DISPLAY IN URBAN SPACES, 1880-1995 (Does not contain talk by L. Massey)
- 150125-150,151....DELUSIONS OF GRANDEUR: "ART HISTORIANS" ON "MAJOR MONUMENTS"
- 150125-160 (\$10.00)....SCIENTIFIC ANALYSIS: AN AID TO ISSUES OF AUTHENTICITY
- 150125-170 (\$10.00)....CELEBRATING REGIONALISM: AESTHETICS, CULTURAL DIVERSITY, AND THE ART ISSUES OUTSIDE OF NEW YORK
- 150125-180,181....THE SELF-TAUGHT ARTIST: COMING TO TERMS
- 150125-190,191....REDEFINING LEGACIES: FEMINISM IN TRANSITION
- 150125-200,201....LESBIAN AND GAY INTENT IN CONTEMPORARY AMERICAN ARTISTS OF COLOR
- 150125-210,211....ACTS OF REPRESENTATION, SEMIOTIC AND POLITICAL
- 150125-220,221....THE BATTLE FOR MIND AND SOUL: THE ART OF THE REFORMATION AND COUNTER-REFORMATION IN NORTHERN EUROPE
- 150125-230,231....INSTITUTIONS AND THE CURRENCY OF ART IN CHINA
- 150125-240,241....BEYOND THE LITURGY: ART AND CEREMONY IN THE MIDDLE AGES (Does not contain talk by Clark)
- 150125-250,251....ISSUES IN 19TH-CENTURY LATIN AMERICAN ART AND ART HISTORY
- 150125-260,261....STAINLESS STEALS: ARTISTS AND ART HISTORIANS ON APPROPRIATION
- 150125-270,271....THE ROMANTIC AND THE MISSIONARY APPROACHES TO MODERN LATIN AMERICAN ART: ARE THERE ANY ALTERNATIVES?
- 150125-280,281....AMBIGUOUS GAZES: VIEWERS AND INTERPRETATIONS OF HOMOEROTICISM IN ART
- 150125-290,291....THE MEANING OF "AMERICAN": AMERICAN ARTISTS, 1750-1850, AND THEIR HISTORIANS
- 150125-300,301....NEW VANTAGE POINTS? THE IDEOLOGY OF LIFE DRAWING STUDIO PRACTICE IN THE 1990S
- 150125-310,311....AGENCY IN ART HISTORY
- 150125-320,321....CONTEMPORARY MEXICAN ART CRITICISM
- 150125-330,331....CRITIQUE AND CREATIVITY: WOMEN ARTISTS IN CONTEMPORARY AFRICA AND THE AFRICAN DIASPORA
- 150125-350,351....EXILE AND MODERN ART, 1930S - 1950S
- 150125-360,361....THE NATION AS A CULTURAL TEXT II: "NATION" STAGED
- 150125-370,371....HISTORIOGRAPHY OF ANCIENT MESOAMERICAN ART AND CULTURE
- 150125-380,381....ETHNIC HERITAGE VS. REGIONALISM: IS THERE A COMPROMISE?
- 150125-390,391....MOTHERHOOD/SISTERHOOD: RELATIONSHIPS BETWEEN WOMEN IN MEDIEVAL ART



- 150125-400,401....THE RECEPTION OF CHRISTIAN DEVOTIONAL ART FROM THE RENAISSANCE TO THE PRESENT
- 150125-410 (\$10.00)....FEMINIST POLITICS AND CURATORIAL DREAMING: JOBS, SHOWS, POWER
- 150125-420,421....THE SOCIAL AND IDEOLOGICAL FUNCTIONS OF ART EXHIBITION
- 150125-430,431....RECEPTION AND RECEPTION THEORY IN ART HISTORY
- 150125-440,441....NATIONALISM AND THE NORTHERN TRADITION (Does not contain talk by C. Hertel)
- 150125-450,451....THE GEOGRAPHY OF POLITICAL RHETORIC IN MESOAMERICA
- 150125-460,461....WORK IN PROGRESS: PRESENTATIONS BY ROCKEFELLER FOUNDATION PROTEGE(E) TRAVEL GRANT RECIPIENTS
- 150125-470,471....BODY/SPACE: THROUGH THE CYBERNETIC LOOKING GLASS
- 150125-480,481....MODERN ART AND SCIENCE: WHERE DOES HISTORY STAND?
- 150125-490,491....IMPLICATIONS OF NEW VISUAL RESOURCES TECHNOLOGIES FOR THE CLASSROOMS AND MUSEUMS OF THE 21ST CENTURY
- 150125-500,501....SCHOOL BULLIES: PREDATORY PERSONNEL PRACTICES IN THE FINE ARTS ACADEMY
- 150125-510,511....THE METAMORPHOSIS OF GREEK MYTHS IN DIVERSE CULTURES
- 150125-520 (\$10.00)....CLEMENT GREENBERG AND HIS LEGACY: A CRITICAL REASSESSMENT (Does not contain talk by I. Sandler)
- 150125-530,531....THE COMPUTER AND THE VISUAL ARTS: A REVOLUTION IN PROGRESS
- 150125-540,541....THE ROLE OF MARGINALISM IN THE DETERIORATION OF AESTHETIC CONCERNS IN AFRICAN AMERICAN ART
- 150125-550,551....VISUAL LITERACY IN GENERAL EDUCATION
- 150125-560,561....COOMARASWAMY RECONSIDERED
- 150125-570,571....A DIALOGUE ON AESTHETICS: EXPLORING THE BOUNDARIES OF PHILOSOPHY, ART HISTORY, AND ART CRITICISM
- 150125-580,581....REGIONAL PUBLICATIONS: BUCKING CRITICAL CENTRALISM
- 150125-590,591....REMEMBER THE ALAMO? WORKS OF ART AND MONUMENTS INTO POPULAR CULTURE AND BACK AGAIN
- 150125-600,601....ART AS TECHNOLOGY TO RE-ENLIVEN NATURE AND CULTURE
- 150125-610,611....THE REGIONAL ARTISTS: THE VIRTUES AND PERILS OF BEING A REGIONAL ARTIST
- 150125-620,621....THE ARTIST AS HISTORIAN: THE BOUNDARIES BETWEEN EVOCATION AND MISINFORMATION
- 150125-630,631....HER PRESENCE IN HER ABSENCE: GUADALUPANA IMAGERY IN THE AMERICAS
- 150125-640,641....THE SUBJUGATION OF THE SPIRITUAL IN ART

ORDER: BY PHONE: With your credit card, please call: (800) 747-8069; (818) 957-0874 - 8:30-4:00 Pacific Time, Monday - Friday BY MAIL: Complete this form, enclose payment to: Audio Archives Int'l, Inc., 3043 Foothill Blvd., Ste. 2, La Crescenta, CA 91214 BY FAX: FAX your order form with credit card information to: (818) 957-0876 - 24 hours/day; 7 days/week

MAIL ORDER FORM - COLLEGE ART ASSOCIATON - 1995 All tapes are covered by a lifetime guarantee - Defective tapes will be replaced free-of-charge * FREE CASSETTE STORAGE ALBUM WITH EACH 6 TAPE PURCHASE * All returned tapes after 30 days subject to 25% restocking fee * We accept VISA, MasterCard, American Express, and personal or company checks payable to AUDIO ARCHIVES INTERNATIONAL, INC.

☐ Check Enclosed ☐ VISA ☐ MasterCard ☐ American Express Exp. Date _____

Account Number _____

Signature _____

Ship to: Name _____

Company _____

Address _____

City/State/Zip _____

Daytime Phone Number _____

____ Total Selections at \$10.00..... \$ _____

____ Total Selections at \$20.00..... \$ _____

____ Special Set Packages at \$960.00..... \$ _____

____ Additional 6 tape storage albums at \$4.00 each..... \$ _____

____ Additional 12 tape storage albums at \$6.00 each..... \$ _____

____ Mailing & Handling Per Order..... \$ \$4.00

____ Foreign Mail/Hand. - ADD \$2/tape to \$75 max..... \$ _____

AMOUNT DUE..... \$ _____