Techno-Seduction

In response to the membership survey in which members expressed a desire for more visual art at the annual conference, the Visual Artists Committee of the CAA Board of Directors announces the exhibition theme for the 1997 Annual Conference in New York. Techno-Seduction is a national juried exhibition open to all CAA members, sponsored by the Visual Artists Committee and the Cooper Union for the Advancement of Science and Art.

The exhibition will present the relationship between identity, self-portrait, sensuality, sexuality, gender, and seduction in the work of artists exploring technology and other new media. It will be in the Arthur A. Houghton Jr. Gallery at Cooper Union and will be curated by Robert Rindler, Dean of the School of Art. Juniors will be announced.

Send suit for prospectus to: Techno-Seduction Exhibition, Cooper Union School of Art, Cooper Sq., New York, NY 10003. Deadline: June 1, 1996.

Outgoing CAA president Judith Brodsky officially welcomes new president Leslie King-Hammond

King-Hammond: President

What a great pleasure it was to be in Boston and see so many old friends and colleagues. It was even more exciting to meet the rapidly growing numbers of new members and make new acquaintances with long-standing members from institutions all over the U.S. and abroad. More interesting, however, are the swelling numbers of unaffiliated members I met who function as independent artists, historians, curators, and art professionals from a myriad of heretofore underrepresented communities within the College Art Association.

This year’s conference was marked by high energy and long walks through the mall corridors between the Hynes Convention Center and the hotel complexes. Certainly the CAA has, by the sheer logistics of location, established a new relationship between scholarship, professionalism, and fitness. CAA is most appreciative of the outstanding hospitality offered by the Boston hotels and the Hynes Convention Center. In all, 4,500 people registered for the conference, and another 1,200 purchased session tickets.

I would like to thank CAA conference coordinator Suzanne Schanzer and CAA deputy director Jeffrey Larris for their unstinting support and attention to detail in Boston. A special congratulations is in order for CAA executive director Susan Ball, who celebrated her ten-year anniversary with CAA in Boston (see “Board Honors Ball,” page 9). Also, I extend hearty thanks to membership manager Theresa Smythe and her entire staff, Doreen Davis, Makeba Lucio, and Lavinia Diggs-Richardsen; fiscal coordinator Onofre Beltran; assistant to the executive director Cristin Tierney; Elizabeth Nesbitt and Irene Look, who ran Placement Services; and manager of publications Virginia Wagonen; and Craig House, for running the publications booth. It would not have been possible without all of you.

We are now in preparation for the final phase of programming for the 1997 conference to be held in New York. Please be advised to pay attention to the recently mailed program with the Call for Participation. The effectiveness of the conference panel sessions greatly depends upon your response to the proposed sessions. It is an onerous task to plan and organize a conference on this scale in any location, and even more so in New York given the

CONTINUED ON PAGE 11
Sessions in Boston: Art History

The year’s conference generated considerable positive response with many reporting that it was the best CAA conference they had ever attended. Our efforts to address the membership’s diverse constituencies and interests paid large dividends. We made it a point to make sure that sessions addressing issues in particular disciplines (painting, printmaking, crafts, design) were prominently represented, and that attractive large audiences, as anticipated. Topical sessions dealing with identity, sexuality, and art politics tended to draw smaller crowds, but were very dedicated and engaged ones. This differential (in terms of numbers) should be kept in mind when room assignments are made.

One of the observations we heard repeatedly was that it was no longer easy to determine which sessions were directed toward studio artists and which were intended primarily for art historians/critics. The program theme “The Object and Its Limits” clearly addressed the interests of both groups and gave the conference a cohesion so that can be seen as a model for how to integrate perspectives of direct practice and critical discourse more fluidly. Finally, the introduction of podium timers (whether actually used or not) facilitated greatly the pacing of session presentations. Hats off to Suzanne Schanzer all making everything run so smoothly.

Alfred Kingsley
Porter Prize
Presented by Irving Lavin
Awarded to Ladislav Kesner for Likeness of No One: (Re)Representing the First Emperor’s Army

The Arthur Kingsley Porter Prize for 1995 is awarded to Ladislav Kesner, curator of Chinese art at the National Gallery of Canada, for his article “Likeness of No One: (Re)Representing the First Emperor’s Army,” in the March issue of the Art Bulletin. In his article Kesner challenges the previous and dominant readings of a major monument of early China, the First Emperor’s subterranean army of several thousand life-size terracotta sculptures of soldiers. Focusing on the facial diversity of the figures, the author sets out to question the dichotomy between individual and stereotypical features. Rather than following the majority of scholars who interpret the soldiers as either portraits after individuals or as “stereotypes,” Kesner proposes to determine the ontological and semiotic status of the figures. While he bases his detailed discussion on a thorough knowledge of monuments, artistic production, documents, text, and secondary literature, he also takes into account the current theoretical debates regarding portraiture, resemblance, and the construction of identity. However, this methodological approach—which is informed by current semiotic theory and avoids positioning the terracotta army as a vehicle for some predetermined belief of philosophical concepts—is firmly rooted in the specific historical and artistic traditions, mortuary practices, and the authors perceptive reading of the sculptures themselves. This sophisticated and creative strategy leads Kesner to interpret the soldiers as a "composite portrait of an army" and the mausoleum as the "most complete, self-sustained form of an idea… a metaphor for the person of the First Emperor himself."

The Arthur Kingsley Porter Prize was established in 1948 with the provision for the exhibition of architecture, the challenges of exhibiting an unprecedented assembly of wooden architectural scale models, have inspired Millon and his collaborators to examine in depth a range of critical exchanges between two-dimensional design and
CAA/National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation
Presented by Arthur K. Wheelock, Jr.
Awarded to Marjorie B. Cohn

Marjorie Cohn has seamlessly merged the worlds of conservation and art history in both the museum and the classroom. One of the world’s foremost authorities on artworks on paper, she has shared her insights with generations of students who have come to her with the wide range of her knowledge, enthusiasm, and easy accessibility.

It was also for her teaching abilities, as well as her conservation and administrative skills, that she was appointed head conservator in the Center for Conservation and Technical Studies at Harvard in 1986. Three years later Harvard called upon her once again to assume a newly created position, Carl A. Weyerhaeuser Curator of Prints. Except for a stint in 1990-91 as acting director of the Harvard Art Museums, Marjorie has spent those last years focusing on the history of prints and the history of collecting—wit yet more outstanding publications.

Throughout these years Jerry maintained an active teaching schedule, not only serving as a mentor to countless Harvard students, but also as a visiting lecturer at Boston University, Wellesley College, and Brown University. Many of her courses dealt with the history of prints, and it is with good reason that in 1987 she was chosen to edit the revised edition of William J. Ivins’s classic How Prints Look. It was also for her teaching talents, as well as for her conservation and administrative skills, that she was appointed head conservator in the Center for Conservation and Technical Studies at Harvard in 1986. Three years later Harvard called upon her once again to assume a newly created position, Carl A. Weyerhaeuser Curator of Prints. Except for a stint in 1990-91 as acting director of the Harvard Art Museums, Jerry has spent those last years focusing on two of her greatest interests—the history of prints and the history of collecting—with yet more outstanding publications.

Her command of exact form, the masterful, intricate crafting of details, and her sensitivity to and understanding of color and of geometry, the quality and excitement generated in her classes, the role model as a woman of indomitable spirit, compassion, and intellect—proven over many years of teaching, and still vibrant in her retirement—all combine to make a candidate to whom all of us in the teaching of art and design can look as exemplary.

Edna Andrade’s presence is inspirational. Your intelligence, insight, compassion, and good will are unfailing, I am deeply honored to award you with this Distinguished Teaching of Art Award.

Distinguished Teaching of Art Award
Presented by Arthur K. Wheelock, Jr.
Awarded to Marjorie B. Cohn

Marjorie B. Cohn (right), CAA/National Institute for Conservation Award, with two students

Distinguished Teaching of Art Award
Presented by Arthur K. Wheelock, Jr.
Awarded to Marjorie B. Cohn

Edna Andrade (right), Distinguished Teaching of Art Award, with a student

Award for Distinguished Teaching of Art History
Presented by Patricia Mumford
Awarded to Jules D. Prown

During the thirty-five years that Jules Prown has been teaching at Yale University, it is hard to imagine anyone who has more literally lived up to the German term for mentor, akademier. In British and American art history, in American studies and material culture, Jules Prown has trained several generations of students, now highly productive scholars and curators working in universities, colleges, and museums throughout the United States and abroad. The diversity of his students’ approaches to art history is itself testament to the flexibility and open-mindedness of their mentor.

In his own career Prown has demonstrated that opomen in the 1960s he published a groundbreaking study of Coley’s patronage; he subsequently became interested in American material culture and wrote many of what have become his basic texts; more recently he has experimented with some of the newer methodologies, including psychoanalysis. Always ready to explore new angles or theorems, he remains actively engaged in the study and understanding of American art. His work both in and out of the classroom bears out his belief that learning never stops happening.

In addition to his remarkable knowledge, energy, and intelligence, Jules Prown has a rare generosity of mind and spirit, both in sharing his ideas and in helping students develop ideas of their own. “He listened to us,” was the most often repeated phrase in his former students’ letters. Jules Prown takes a genuine interest in students as well as in their work, and the sense of community that he creates from his first seminar, when he asks “Call me Jules,” lasts long after graduation.

There is no one who does more for American art, admired more students who have changed the shape of the field, chaired more committees to assess and support the field, and encouraged more innovative scholarship in American art, than Jules Prown. He has demonstrated a unique regard for young scholars and a rare personal engagement in teaching. As a result, tonight we are honoring him with the 1995 Award for Distinguished Teaching of Art History.

Distinguished Teaching of Art History
Presented by Patricia Mumford
Awarded to Jules D. Prown

Jules D. Prown (right), Distinguished Teaching of Art History Award

Photo: Michael Marzio
Charles Rufus Morey

Book Award
Presented by Larry A. Silver
Awarded to W. J. T. Mitchell for Picture Theory: Essays on Verbal and Visual Representation

In an era when art history has become something of a model for other disciplines in the humanities and when interdisciplinarity has become something of a watchword, it can still be refreshing to find a book that speaks to both specialists in the visual arts as well as members of the broader humanities community. This book speaks equally well to studio artists, critics, and art historians. Written, moreover, with wit and panache, this text remains concrete in its analyses of both images and texts while attempting to take seriously the theoretical issues surrounding their relationships.

Picture Theory, by Tom Mitchell, accomplishes all of these rare feats. Together with foreword, his earlier analysis of the veiled dialogue between the sister arts of verbal and visual imagery, Mitchell has proved himself to be a worthy successor, in contemporary terms, to the original issue posed by Horace and taken up by Lessing and Paracelsus, Goodman and Gombrich. Mitchell has already contributed richly to serious and thoughtful interdisciplinarity, of which the present book is a distinguished example.

Frank Jewett Mather Award
Presented by Damié Carrier
Awarded to Arthur Coleman Danto

"The Venetian painter," Frank Jewett Mather remarked in his 1936 book Venetian Painting, "was 'content to be a painter,' but his Florentine contemporaries all 'aspired to poetry and to philosophy.' ... The Florentines were encouraged in so doing by their public." Art critics are less single-minded than Venetian painters—few are philosophers. Before becoming a critic, our award winner took up philosophy, he recently has explained, because, not finding the "reason" is because his Florentine contemporaries so "fatigued" by being "content to be a painter," he recently has explained, not finding the "reason" Michelangelo, our award winner took up philosophy, he recently has explained, because he found the quoit of a "reason" is because his Florentine contemporaries so "fatigued" by being "content to be a painter," he recently has explained, not finding the "reason" Michelangelo, our award winner took up philosophy, he recently has explained, because he found the "reason" is because his Florentine contemporaries so "fatigued" by being "content to be a painter," he recently has explained, not finding the "reason" Michelangelo, our award winner took up philosophy, he recently has explained, because he found the "reason" is because his Florentine contemporaries so "fatigued" by being "content to be a painter," he recently has explained, not finding the "reason".

Arthur Coleman Danto, Frank Jewett Mather Award Presented by Damié Carrier Awarded to Arthur Coleman Danto

A conglomeration of information and images informs the art of this era, and the visual product is no longer a static tableau but increasingly one that stems from a complex process of transformation. The artist we have selected for the College Art Association Award for a Distinguished Body of Work has surmounted in the 1980s as an inventive media»machines in his unusual technology, construction, Gary Hill com-

Gary Hill, Award for Distinguished Body of Work Presented by Damié Carrier Awarded to Gary Hill

Distinguished Artist Award for Lifetime
Achievement
Presented by Deborah Willis
Awarded to Manuel Alvarez Bravo

In every society there are individuals who have the responsibility of documenting the experiences of a people. It is with great pleasure that I present this special award to that special individual, Manuel Alvarez Bravo.

Manuel Alvarez Bravo, Mexico's most well known photographer, stated that he grew up in Mexico City in an "atmosphere in which art was breathed." His father, Manuel Alvarez Garcia, was a writer and painter, and his grandfather, Manuel Alvarez Rivas, was a painter and photographer. Since early in his photographic career, the photographs of Alvarez Bravo have been respected by artists from around the world. Paul Strand wrote of his work, "Alvarez Bravo is a man who has mastered the medium, which he respects meticulously and with which he wishes to speak with warmth about Mexico as Atget spoke about Paris." Octavio Paz has said, "The photographs of Alvarez Bravo were a sort of illustration or visual confirmation of the verbal experience I was encountering every day in my readings of modern poetics."

Manuel Alvarez Bravo was born on February 4, 1902. In 1924 he purchased his first camera and began to emulate photography masters Hugo Brehme in this tutelage and Atget, German pictorialist and father of Frida Kahlo, Gustav Adolfs, who has the responsibility of documenting the experiences of a people. It is with great pleasure that I present this special award to that special individual, Manuel Alvarez Bravo.
to Manuel Alvarez Bravo and to the art of photography.

CAA Committee on Women in the Arts Recognition Award

Presented by Judith E. Stein

Agnès Gund

In the course of researching this award I’ve talked with many people whose lives have been touched and changed by Agnès Gund, and there’s one unexpected result—I have inadvertently come upon some of the most revealing of all—by hearing that I have heard. Let me share with you why we honor her today. A native of Cleveland, Ohio, Agnès Gund received her B.A. from Connecticut College, and her M.A. in art history at the Fine Arts Museum, Harvard University. James Cuno, a fellow classmate of Agnès’s, and today the Peggy’s director, recalled to me the profile of Agnès’s ability to envision and generate change. As a graduate student, Agnès and Gabriella delle Ferrari organized an influential set of installations in the courtyard of the Fine Arts Museum with an erasable record of an exhibition of modern art. The institution was a classic example of the kind of events that build on the old and redefine the possible. She possesses a rare combination of strength and character, confidence of eye and taste, modesty, and an unbridled empathy for the human condition. She is a model for us all.

Resolution: Whereas Susan Ball is celebrating her 10th anniversary as Executive Director of the College Art Association; and whereas she has engaged, moving in directions that build on the old and redefine it in a richer way. She possesses a rare combination of strength and character, confidence of eye and taste, modesty, and an unbridled empathy for the human condition. She is a model for us all.

Categories for the Description of Works of Art

The College Art Association Information Program and CAA have collaborated in sponsoring an initiative called the Art Information Task Force, which has developed Categories for the Description of Works of Art, a hypertext document that provides an emerging standard representing the consensus of communities that provide and use art information. Available in both HTML and Mac formats, the Categories articulate an intellectual structure for organizing and describing works of art and images of works of art. The Categories provide a model to which existing art information systems can be mapped and a basis on which new systems can be developed. The Category can also assist those searching the Internet for information, because they represent the perspective of art historians in the context of their research questions, independent of the way art is acquired. An annotated, published version of the Categories can be accessed on the Internet. The Categories initiative is ongoing, and active liaisons are maintained with CAA’s Committee on Electronic Information (CEI), the Art Libraries Society of North America (ARLIS/NA), the Visual Resource Association (VRA) Data Standards Committee, the Computer Network, and the Computer Interchange of Information (CIBO) Committee.

An important, two-volume issue of the journal Visual Resources (vol. 12, nos. 3 and 4) will be published on the occasion of the release of the Categories. The issue will contain six papers that describe the development of the practical applications, as well as a full list of the twenty-six categories with definitions and examples and a selected bibliography of controlled vocabulary resources.

For information about Categories, visit the College Art Association for the Description of Works of Art, Art History Information Program (http://www.collegeart.org/ahip/)

Survey on the Status of Women and People of Color

The College Art Association is undertaking a survey of art history and studio art departments to examine the status of women and people of color in art professions. The questionnaire will initially be sent to MA- and Ph.D.-granting institutions and within the next few months every four-year art history department in the U.S. will be contacted. The first and last survey of this kind dates from 1978-79 and was conducted by the CAA Committee on the Status of Women (see Mary Garrard, “Status of Women in Ph.D. Granting Institutions,” CAA News, April 1981, pp. 7-9). Although similar, this only survey limited the field of inquiry to Ph.D.-granting institutions in art history with the express purpose of discovering the status of these categories of institutions. As Garrard wrote in 1981, “since these forty-four departments collectively produce all American Ph.D.'s in art history, it was our premise that a focused study of these departments, which comparatively shape the profession, would reflect the realities of women art historians’ professional status and opportunities at the most critical stage.” The results of this survey were revealing, directing attention to the ratio of female to male faculty, and the ratio of female and male faculty to female and male students. The numbers pointed to a disparity in these ratios which, perhaps, encouraged departments to evaluate hiring practices and policies, as well as to consider the importance of female role models for women entering the profession.

In the fifteen years since the field of art history has been dramatically altered, and perhaps, encouraged departments to evaluate hiring practices and policies, as well as to consider the importance of female role models for women entering the profession.

CAA Much Obsessed by Death

“The College Art Association (CAA) national conference convenes later this month, attracting several thousand representatives of American art academies to a wide range of sessions, attracting several thousand representatives of American art academies to a wide range of sessions. ‘Feminist and homo-national sensibility is no greater absence than has become the norm, but flagrant cryopic topics are, happily, on the wane despite the presence of a session titled “Visual Panintulntionality: Critical and Feminist Theory”’. Asian themes are potently neglected, apparently supplanted by new ones such as ‘Painters Who Don’t Paint’ and ‘Theories of the job market, and the realities of the job market, and the geographical and methodological diversities in the arts today demand that we look beyond the forty-five institutions surveyed in 1978.”
1997 Call for Participation: Addition and Correction

For submission guidelines, see the general Call for Participation mailed to all members in February. The submission deadline (receipt, not postmark) for all sessions is April 10, 1996.

"Spiritual Manifestations? Or Just a Hunch." Chair: Maria Elena Gonzalez, 28 Tiffany Pl, Brooklyn, NY 11231.

Is spirituality present in contemporary trends of art today? If so, how: subject, content, practice, effect, or denial of such? Have more day to day political concerns, i.e., feminism, queers, human rights, and new technologies prevailed? If so, why? Are new technologies in artmaking more or less conducive to expressing spirituality? Has the need for spirituality been fulfilled through other activities, such as cults, new age religious organizations, the Internet, or home practices? And is spirituality present in contemporary trends of art today? If so, how: subject, content, practice, effect, or denial of such? Have more day to day political concerns, i.e., feminism, queers, human rights, and new technologies prevailed? If so, why? Are new technologies in artmaking more or less conducive to expressing spirituality? Has the need for spirituality been fulfilled through other activities, such as cults, new age religious organizations, the Internet, or home practices? And is there a need for spirituality in art today? How do artists, who consider the very practice of artmaking spiritual, convey spirituality? How does gender, cultural background, sexual orientation, and/or age determine the manifestation of spirituality in art?

In the call for the session, "Medieval Art and Ethnic Identity," the institutional affiliation and address of session co-chair Genevra Kornbluth were incorrect. Her affiliation is in Center for Advanced Study in the Visual Arts, National Gallery of Art, and Youngstown State University. All proposals should be sent to her co-chair, Jane Carroll, Art History Dept., Dartmouth College, Hanover, NH 03755.

King-Hammond

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Annual Conference 1996

M.F.A. Exhibition a Success

The College Art Association-sponsored exhibition, Selections from Regional M.F.A. Programs, was a successful event. Ten regional M.F.A. programs participated, including Boston University, University of Connecticut at Storrs, University of Massachusetts at Amherst, University of Massachusetts at Dartmouth, Yale University, Bennington College, Vermont College of Norwich University, Rhode Island School of Design, Massachusetts College of Art, and the School of the Museum of Fine Arts, Boston. The exhibition, with students representing each school, was juried by Trevor Fairbrother, Mary Drach McInnes, and Barbara Kinzlow, and was open January 27-February 25, 1996. The CAA reception on February 22 hosted 650 visitors to the show, and 1,300 attended overall.

—Kim Sichel, Boston University

Conference attendees at M.F.A. exhibition

Conference attendees at M.F.A. exhibition

Conference attendees at M.F.A. exhibition

M.F.A. exhibition

Annual Conference Update

Fact that New York always draws the largest attendance. We look forward to an even greater array of sessions and events and a bigger crowd than in Boston.

Anyone interested in organizing a panel should start planning now for the 1998 conference in Toronto. In the summer CAA will issue a Call for Participation; this will be the time to present your topics. Anyone who missed the deadline for the New York conference should start planning now to submit suggestions for the Toronto conference.

More critically, on the immediate horizon of projects for the CAA membership is the mandate to match the challenge grants from the National Endowment for the Humanities and the National Endowment for the Arts. When completed, the challenge grants will endow two fellowships of the Professional Development Program in perpetuity. By June 30, 1996, we must raise $333,841 in matching funds. If we do not, we forfeit a portion of the federal money. This means we stand to lose $34,761 from the NEH and $41,933 from the NEA. This may very well be the last time funding of this nature will be available for a project of this type. The Professional Development Fellowship Program is a critical aspect of CAA's commitment to nurture and mentor scholars and artists in the field.

Your individual support is paramount to this project, either with a direct contribution or through the purchase of the Faith Ringgold print, The Sunflower Quilting Bee at Arles, and/or the Miriam Schapiro print, In the Land of Oo-Ba-Dee Homage to Mary Lou Williams. I urge you to help us meet our commitment to the NEA and NEH, and more importantly to the future of our profession.

Periodically I will share with you concerns regarding the state of the arts as we approach the millennium. The next two years of my presidency are sure to be exciting and fascinating, and exhausting; I look forward with eager anticipation to the challenges of this tenure.

—Leslie King-Hammond

King-Hammond

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Advocacy in the Classroom

A dvocacy received a lot of attention in 1995. The topic of conferences and symposia and within the classroom in such programs as the University of Texas at Austin's 301 Project. In June, an interdisciplinary conference in Pittsburgh, "The Role of Advocacy in the Classroom," addressed the influence of advocacy on instructors' agendas in the college classroom. At its annual conference in November, the National Council of Art Administrators (NCAA) discussed advocating for art departments on campuses and in communities.

The 301 Project, organized by a group of graduate instructors, and featured in the fall 1995 Art Journal "Rethinking the Introduction to Art History Survey," offers a new organizational approach to teaching the standard introduction to the visual arts course offered by most schools. Group members Anne F. Collins and David A. Cole attended the conference in Pittsburgh, where they delivered a paper discussing the central role of advocacy in the 301 Project. I attended the NCAA conference in an effort to encourage art departments to provide training for their graduate students. The 301 Project approaches art history in a way that involves the students in creating a world view, and as a result, both students and instructors gain new insights into the field. The project is an example of how art history can be taught in a way that is relevant to the students' lives and encourages them to take an active role in shaping the world around them.

In addition to studying the role of advocacy in determining the visual culture of past civilizations, students learn that advocacy motivates decisions made in contemporary society, including those involving economics, politics, and class structure of nineteenth-century Paris, for example. Students investigate how the wide boulevards designed by Napoleon III and Baron von Haussmann responded to the barricades built by revolutionaries, and the complex social advantages of less congested streets. These insights can then be applied to local and contemporary surroundings. At the University of Texas at Austin, this lesson is supplemented by studying the campus plan. Students learn how to read between the lines of a university campus plan and how to identify the symbolic and functional elements of a plan.

Because 301 is only the art history course in which nonmajors enroll, it is an important opportunity to teach visual literacy. Strong critical and visual skills give students the ability to understand ideologies in city planning, advertising, and architectural styles. The course helps students realize the potential of their own political influence in suggesting ways in which they can advocate for themselves. What the NCAA conference focused on visibility. The majority of the sessions addressed programs that make the accomplishments of art departments accessible to a wider audience or constituency. Panelists discussed public sculpture programs on campus, as well as off-campus exhibition sites. The focus of the conference was the central role of advocacy in the classroom. At its annual conference in an effort to encourage art departments to provide training for their graduate students. The 301 Project approaches art history in a way that involves the students in creating a world view, and as a result, both students and instructors gain new insights into the field. The project is an example of how art history can be taught in a way that is relevant to the students' lives and encourages them to take an active role in shaping the world around them.

Farewell Address

The following text was delivered by outgoing CAA president Judith K. Beasley at the convention of CAA's 1996 Annual Conference of the College Art Association. The talk was illustrated with slides, some of which are reproduced here.

W hen I was a little girl, I certainly didn't envision myself as president of the College Art Association, much less as an artist, probably more likely a princess—my awkward self knew I couldn't be a ballerina and I wasn't interested in being a nurse, the usual aspirations of my age. But how many so-called controversial exhibitions are going to be canceled before artists and scholars perhaps, unreasonably, begin to censor their own ideas? How can the Congressional decree canceling NEA fellowships for individual artists not limit our creative lives? While government support implies no guarantee of excellence, it does guarantee existence. I can't abandon the fight to keep NEA support. It's part of my life as an artist. And I ask all of you not to think of your artistic and scholarly work as the raw material of your occupation. To conclude the conference, I want to address the first concern of the conference was the central role of advocacy in the classroom. At its annual conference in an effort to encourage art departments to provide training for their graduate students. The 301 Project approaches art history in a way that involves the students in creating a world view, and as a result, both students and instructors gain new insights into the field. The project is an example of how art history can be taught in a way that is relevant to the students' lives and encourages them to take an active role in shaping the world around them.

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Over the last few years we've been advocates for government support for the arts, the right to creative expression, and diversity. But better yet, we've not just responded to situations, we've taken the initiative to establish programs and entities that embody our principles.

Last year for the first time I presented you the recipients of the CAA Professional Development Fellowships. I'd like to do that again. Their faces and their work speak more eloquently than my words for what we've accomplished. As you know, the program is designed to encourage outstanding students, particularly those from underrepresented communities, to study art and art history and pursue careers in the visual arts by bridging the gap between graduate work and professional life. Fellows are selected from a pool of applicants from graduate programs in art history, art criticism, or art centers. CAA subsidizes the recipients' salaries through grants to the institutions that hire the fellows. Former fellows have been placed at the Metropolitan Museum of Art, the National Gallery of Art, the Getty Center for the History of Art and the Humanities, Williams College, Pomona College, and the University of Rochester. Among the successful recipients was Amy Schlegel, a Ph.D. candidate in art history at Columbia University. In her dissertation titled "Voicing Race, Ethnicity, and Gender in Postmodern Art Practices," she presents a historical and theoretical interpretation of the American Women's Movement in Art. Pipo Nguyen-Duy, a Vietnamese American living in the United States since 1969, he presents a historical and theoretical interpretation of the American Women's Movement in Art. Pipo Nguyen-Duy, a Vietnamese American living in the United States since 1969, he presents a historical and theoretical interpretation of the American Women's Movement in Art. Pipo Nguyen-Duy, a Vietnamese American living in the United States since 1969, he presents a historical and theoretical interpretation of the American Women's Movement in Art.
Blake Stimson is a doctoral candidate in art history at Cornell University. His dissertation is titled "Art and the Amish: The Visual Culture of the 1960s." He is considering how the Pop artists, Minimalists, and Conceptualists situated their work in relation to their audience and patrons. The slide shows a page from the January 1970 issue of Vogue, the article titled "Best Betties for the 70s." It shows football running back Calvin Hill, jazz drummer Tony Williams, and artist Robert Smithson, who is described as being "at the center of the artists who are taking art out of the galleries and museums and quoted as saying "Art exists in thousands of dollars, but to give art real importance and timelessness artists have to begin to think in terms of millions."

The Vogue editor's disdainful response is "A thought for the seven­ties." (They should only know what it's like in the 90s)

Maree Watt is an M.F.A. candidate at the School of Art, Yale University. Most recently she has been exploring her Native American heritage through the use of traditional materials and techniques. Among her goals in learning Seneca, the language of her grandparents who tried to protect their children from racism by not passing on their Seneca traditions.

Yaa-kweth Simpson is working toward an M.A. degree in arts administration at Teacher's College, Columbia University. Her thesis is titled "The New York City Department of Cultural Affairs during the Dinkins Administration, 1990-94, and Its Iconic Impact on Four Community Museums." In this story, pertinent to the difficult period we are presently in, she is researching the viability and survival of such arts organizations in the U.S. This slide is of course of the Whitney Museum, not a community museum.

Anita Loosen Wilkinson is an M.F.A. candidate at the School of the Art Institute of Chicago. She is a performance artist concentrating on society's perceptions and responses to femininity and lesbis­m. In 1992 she was awarded a grant from the National Fund for Lesbian and Gay Artists for her performance, "Money, Sex, Love, Art, and Public Transportation," an autobiographical piece presented from the podium of an imaginary spiritual mass.

And finally, Marilyn Nance is a photographer and storyteller. An M.F.A. candidate from the Maryland Institute College of Art, she is utilizing photo­storytelling techniques to document the history of African American spirituality in her thesis exhibition, "Spirit, Faith, Grace, Rage.

These nine students join the recipients from previous years for a grand total of twenty-two students who have received College Art Association Professional Development Fellowships.
Solo Exhibitions by Artist Members

Travel Grant Program for Culturally Diverse Scholars and Artists in the annual conference, including representatives from other countries. The protégés present their scholarly or creative work in a session devoted to them. These sessions occur over the last few years and have proved to be highlights of the annual conference as I'm sure those of you who attended the protégés session last year found out.

Another area of effort and accomplishment of the last few years has been in updating and fine-tuning the governance of the association to make it more responsive to members' needs. CAA is far more representative of the membership and more democratic than it was ten years ago. Calls now go out to the membership for all committee and editorial board positions, and all committee and editorial board positions have been open so that there is governance rotation. Proportional voting by discipline will be instituted in the next Board election to ensure representation of all CAA constituencies on the Board.

One of the goals has been to find ways that the association can serve its artist membership community more fully. An activity that the visual art members of the Board have been long waiting to see is CAA sponsorship of exhibitions at the annual conferences. First we revisited the M.F.A. exhibition and this year, for the first time, CAA has sponsored an exhibition of work by professional artists in cooperation with the Gay and Lesbian Caucus and the Architect Forum. The show is at the Boston Center for the Arts and is titled AIDS Communities/Arts Communities: Realizing the Architect Project.

Another CAA leadership area is in establishing standards and guidelines for the fields of visual arts and art history in hiring, promotion, and ethics. These last two years have seen several documents take shape and approved. One is a revision of the Code of Ethics for Art Historians. We also developed Standards for the Retention and Promotion of Visual Arts Faculty and just approved a parallel document for art historians. A set of guidelines for Employment Conditions for Faculty in Computer Disciplines has also been prepared and the very important Guidelines for Part-Time Faculty. I'm immensely proud of what we've achieved as a board and an association over the last few years. It's taken a great deal of time and effort. The rewards have been great, but the best reward has been working with wonderful people who will remain lifelong friends.

I am being succeeded as president by Leslie King-Hammond for whom energy, leadership, qualities, and ideas, I have the utmost admiration, even awe. CAA will have an exciting time under her leadership and I know she will, once she finds the presidency of the College Art Association one of the highlights of her life.

My life has been enriched by participation and the opportunity for leadership in these experiences and I want to end by expressing my gratitude for the opportunity you've given me, and to wish Leslie and all of you the greatest success in carrying the fight forward on behalf of the human spirit.

—Judith K. Brady


Robert Befrand, Convergence, 1996, oil on linen, 48" x 54".


Ji Jung Chung, Edward Willime Gallery, Forlaghiv Dickinson University, Hackensack, N.J., March 4-April 12, 1996.


Virginia Cappiddge, Mabel Smith Douglas Library, Douglass College, Rutgers, State University of New Jersey, New Brunswick, March 11-April 26, 1996.


Stephen Liss, OK Harris, New York, February 10-March 2, 1996.


People in the News

Jean Bony, an art historian with expertise in medieval architecture, died July 7, 1995, at the age of 86. Born in Le Mans, Bony first studied history and geography at the Sorbonne. The lectures of Henri Poulot attracted him to art history, however, and by the mid-1950s he had begun the study of medieval architecture that would define his career. Returning from war service in 1945, Bony was lecturer in art history at the University of London in London from 1946 until 1963. During this time he lectured tirelessly at universities in the United Kingdom and the Irish Republic and was much in demand as an examiner. In 1962 Bony went to the University of California at Berkeley and remained there until his retirement in 1980. As professor emeritus he had several freelance teaching assignments that extended his teaching career for another eight years. While in America he published his two major books: English Decorated Style of the 12th and 13th Centuries (1983), and Our Past, Our Future (1989), both of which were based on prestigious courses both won prizes as the outstanding publication of the year in 1996.

Jambo Ross, Rhein 43-Loariolli, 1991, oil, 44" x 34".

Virginia Soutlede, Bluethridge Center Gallery, University of South Carolina, Aiken, South Carolina, January 17-February 21, 1996. " council.

Kay Keng, Pansieonне 7, 1995, oil on canvas, 63" x 57".

Kay Keng, Personage 7, 1995, oil on canvas, 63" x 57".

WEST


In Memoriam

Jennifer Cohn, died in Bakersfield, California, on January 14, 1996. Born in New York in 1934, Cohn received her B.A. from City College in New York and completed the Ph.D. at Columbia University in 1974. She taught at Connecticut College, Bennington College, the State University of California at Chico and at Bakersfield. At her death, she was also director of the Todd Madigan Gallery at the State University of California, Bakersfield, and executive director of the Kern County Arts Council in the same city. Annabelle-Simone Cohn's major field of interest was Mexican art. She was also very active in matters relating to art policy and art education. A panel that she chaired at the 1985 CAA annual conference in San Francisco was titled "Teaching Art History in the Boondocks." She served CAA as an advisor on historic preservation, contributing columns on current issues in this area to CAA News. She courageously struggled with breast cancer and sought to recognize a greater awareness and understanding of this disease. — Philip Cole

Walter Heen, historian of medieval architecture, died December 26, 1995. He was 87. Born grew up in Heidelberg, Germany, and studied at the universities of Heidelberg and Berlin and received his doctorate in art history at the University of Hamburg, where he studied under Erwin Panofsky. After immigration to the U.S. in 1938, Heen began teaching art history at the University of California at Berkeley, where he remained until his retirement in 1975. He was known for his studies of three-sided timber structures found in medieval churches, market halls, and market halls. His most ambitious work, The Plan of St. Gall (1971), is a three-volume study, was produced in collaboration with San Francisco architect Ernest Horn. He was a fellow of the American Academy of Arts and Sciences and of the Medieval Academy of America. He served on the board of CAA from 1980 to 1995, and on the board of the Fine Arts Museums of San Francisco for many years. — Judit Ihara

Academic

Don Reespok is director at Hadler Gallery, University of Houston.

Brigid Deboith is assistant professor of art at John Hopkins University.

Jeff McNaon will teach Performance Art Practice and Theory at Kent State University, Ohio, winter/spring 1996 semester.

Museums and Galleries

Anthony Barnes is director of the George Eastman House in Rochester, N.Y.

Jennifer Russell is deputy director for exhibitions and collections at the Museum of Modern Art, New York.

Pamela Stano is director of Kongoa Gallery, East Boston, Mass.

Organization

Ronald D. Rakic is serving as 1996 president of the Midwest American Society for Eighteenth-Century Studies.

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Robert Hromec with his monoprint first prize.

Glen Williams in a John and June Hayes Fellowship of the Huntington Library in 1996. During his residence he will work on a project on the concept of nature and the role of the method in the first transcontinental railroad.

Robert Hromec won first prize at the 43rd National Trust Biennial at Silvermine College, New Canaan, Conn., for his monoprint First Kiss.

Inna B. Jalje has been honored with the rank of Knight in the Order of Merit of the Republic of Italy in recognition of her books, articles, and symposium dealing with Indian and Italian art.

Eduardo Kac received two awards for his interactive art: a $1995 Waterhouse Art Honor Award for No 12 for the development of Holopoetry, and the 1996 Al Smith Fellowship from the Kentucky Arts Council for his work in computer art.

Jeff McMahon has been awarded a 1996 choreographer's fellowship from the National Endowment for the Arts.

Sungji Naylor was awarded a 1996 artists fellowship grant from the Illinois Arts Council.

Norbert E. Pendergast has been awarded the Outstanding Achievement Award given annually by the North Carolina Museums Commission to a member who has given exemplary service to the North Carolina Museums Council.

Darin Tangold has received a 3-year Samuel H. Kress Foundation fellowship to pursue research in the history of art to complete her dissertation in Paris.

Kim E. Texter was awarded the Johnson and Johnson Purchase Award at the 79th National Fine Print Exhibition, University Art Center, Clinton, N.J.

Robert Hromec with his monoprint first prize.
**Opportunities**

**Award**

Metabolism magazine is collecting submissions for its annual Award for Excellence in Critical Writing in the field of metabolism and art to honor two of its co-founders. The award, which is sponsored by the 88th publishing, and the selected essay will appear in Metabolism. Submission of up to 4,500 words should focus on contemporary or historical issues in metabolism, or a critically significant examination of an artist’s career or recent body of work. For information: Frank Lewis, Metabolism, 414/332-6375. Deadline: December 31, 2006.

**Calls for Entries**

Waase, northeast Ohio’s artist-run, alternative gallery, is accepting applications for its 1996–97 residencies to artists in all media including video and installation. Proposals to curate exhibitions are also welcome. Send resumes and names of available curators. Students eligible only for minor exhibiting exhibitions. Send 15 slides, resumes, and to 3 prints or 254-0486; inartctr@inetdirect.net. Deadline: June 15, 1996.

Indianas, a juried exhibition for artists working in all media, is open to artists who are members of the Indiana Artists Council. Entry fee is $20.50 works. Honorary, illustrated catalogues: for proposals, S. Robertson, Indianapolis Art Center, 602 W. 10th St., Indianapolis, IN 46202; 317-254-2846; fax 317/254-2844; mail: atncentre@atncentre.com. Deadline: September 21, 2006.


Alternative Museum, SoHo, New York, seeks artists in all media for a national competition. Send fax to 212/505-4303; alternative@alternative.org. Deadline: June 15, 1996.

**Calls for Manuscripts**

Rutgers Art Review, Journal of Graduate Research in Art History and the Visual Arts at Rutgers University Press, is accepting full-length manuscripts on topics covering the history of art and art history in all media, including theory, aesthetics, film, and photography. All graduate students, including those who have completed their doctoral degrees within a year of the date of submission, are eligible to submit proposals. Manuscripts should include a proposal of approximately 300 words outlining critical contributions and should conform to style guidelines listed in the AAGHR style guide. Send 2 copies of manuscript to: Gabrielle Rose/Kathryn Winquist, Rutgers Art Review/Department of History, Rutgers University, New Brunswick, NJ 08901. Deadline: December 1, 2006.

Art Journal is seeking a manuscript for an issue titled “Race and Visual Representation,” to be edited by James Smalls and Justin Williams. Look for a list of potential contributors in upcoming issues. It will consider “how race works in art” as well as visual representation and social construction. Submissions are encouraged to examine the intersection of race and gender, class (postcolonial) narratives, and/or hetero/homo- bio/ trans- binaries. Send 3–4 page proposal in each media. Authors will be notified of publication status by September 1, 2006. For more information, contact: USF College of Arts and Sciences, Department of Art History, History of Art and Design, University of South Florida, Tampa, FL 33620.

Midwest Focus ’96 is a juried competition for photographers visiting Michigan, Ohio, and Indiana. The Art Center of Battle Creek, 265 E. Front St., Battle Creek, MI 49017; fax 616-998-3953. Deadline: June 30, 1996.


Awards and fellowships include universities, art institutes, auction houses, galleries, museums, advertising agencies, and others, in each city—including London, Paris, Florence, Budapest, Istanbul, Stuttgart, Dublin, and Hong Kong. For more information: Internships International, 11418 Cooper Dr., Raleigh, NC 27604; 919/343-1075; info@ii.com.

**Online**

**Internships**

Internships International offers internships in all major fields of study throughout the world. Internships are competitive, and full-time, for college graduates or graduate students. Possible placements include universities, art institutes, auction houses, galleries, museums, advertising agencies, and others, in each city—including London, Paris, Florence, Budapest, Istanbul, Stuttgart, Dublin, and Hong Kong. For more information: Internships International, 11418 Cooper Dr., Raleigh, NC 27604; 919/343-1075; info@ii.com.

Internships are available in a variety of fields related to art, history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in art, art history, business, and culture, including: internships in...
reviewed, updated, and recategorized by committee members (University of Chicago, University of Illinois, Indiana University, University of Iowa, University of Michigan, Michigan State University, University of Minnesota, Northwestern University, Ohio State University, Pennsylvania State University, Purdue University, and University of Wisconsin-Madison). describes the standards accreditation must meet to serve the university, their students, and the public. Committee on Institutional Cooperation, 302 East John St., Ste. 1700, Champaign, IL 61801-3097; fax 217-333-6917.

"Alternative for Art History" is a small pamphlet that may be obtained by sending a check to Charles Rosenberg, Art Dept., University of Notre Dame, Notre Dame, IN 46556; brooke@uindy.edu.

1996 Archaeological Fieldwork Opportunities Bulletin, published by the Archaeological Institute of America (AIA), is a comprehensive guide to excavations, field schools, and other programs with openings for volunteers, students, and staff throughout the world. The AIA has over 250 opportunities listed, divided into geographical regions including the U.S., Canada, Latin America, continental Europe, the U.K., the Republic of Ireland, the Eastern Mediterranean and Near East, the Commonwealth of Independent States, Africa, and Asia. $10.00 for AIA members; $15.00 for nonmembers, plus $4.00 for shipping and handling for the first copy; $3.00 for each additional. Send to: Kendall/Hunt Publishing Company, Order Dept., 400 Westwark Dr., Dubuque, IA 52001; 800/528-0818 (credit card orders).

Introduction to Imaging: Images in Constructing an Image Database by Howard Besser and Jennifer Trant, published by the Getty Art History Information Program, is a primer that introduces the techniques and vocabulary of digital imaging as applied to the management of digital image databases, introducing content, libraries, collection managers, administrators, scholars, and students to the basics of creating databases of digital images. It also identifies such foundational issues as how to interpret an image database with other information resources and how to interchange visual information along a variety of computer systems, $7.95 plus $1.00 shipping and handling for each order ($10.00 outside the U.S.). Telephone credit card orders: 800/223-3341; fax 312/455-7960.

Residencies

Tennessee Tech Appalachian Center for Crafts offers 6-month residencies. In exchange for 20 hours of work each week, emerging professional artists receive free housing, studio space, and access to facilities. Residents serve in one of six areas: glass, ceramics, fiber, metal, wood, or print arts. Applicants must hold at least a B.A. or equivalent experience in chosen medium. M.A. is preferred. For information: 615/372-3504. Deadline: April 15, 1996.

The CAA newsletter accepts classified ads of professional or semi-professional value. $2.25/word (refund for nonmembers).

Art Editors. Directory lists 95 editors with their areas of specialty. $6.00 + $2.00 for bulk mailing. Available only (payable to A&A). W. Vagener, 360 Ridgewick Rd., Princeton, NJ 08540.

Art slides for sale approximately 10,000+ slides, slide cabinets, viewer rights. Slides cover art appreciation, art history and U.S. "Gee" glass mounts. Retired art professor. 938/681-0313.


Books on the Fine Arts. We wish to purchase scholarly o.p. books on Western European art and architecture; also review copies. Andrew D. Wason Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479 fax 212/681-2988.

Charming 19th-century barn: renovated studio with living space for sculptor/painter/photographer. Big central area, two lofts, kitchen, darkroom, large basement, skylight studio with cement floor.