

Conference on Fair Use (CONFU) Survey

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☐ Multimedia
☐ Distance Learning

Please check the areas in which you currently use or anticipate using electronic resources:

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☐ Other

Are the projects in which you are now engaged permitted by the proposed guidelines?

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- ☐ Digital Images ☐ Distance Learning
☐ Multimedia ☐ None

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CAA
N E W S

March/April 1997

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

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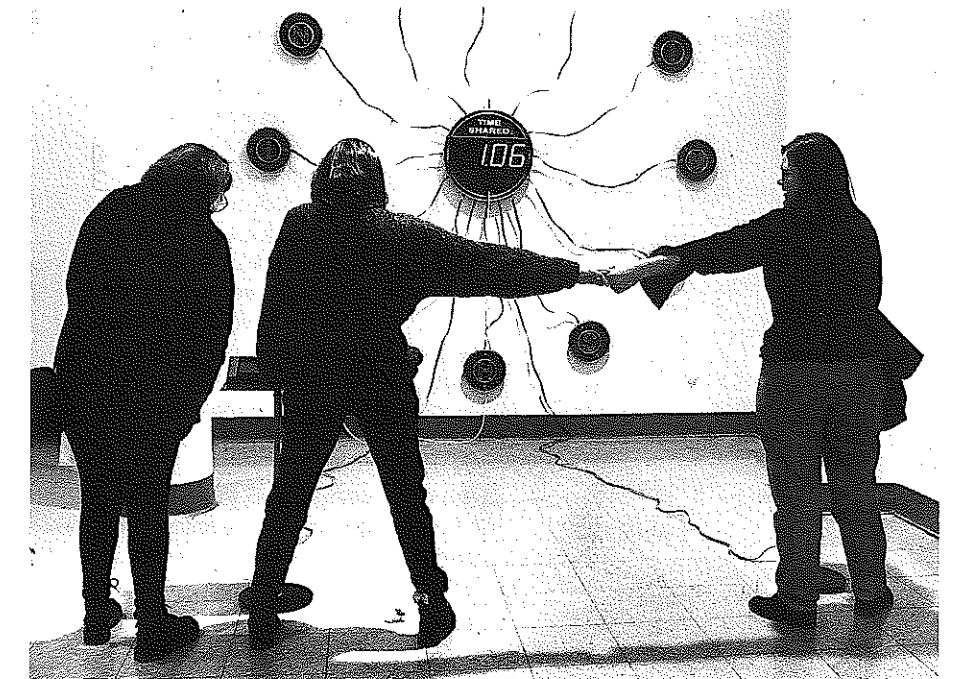
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CAA
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Leslie King-Hammond Reacts to '97 Conference

It has been stated that New York is such an unusual city that they had to name it twice. It might also be noted that each time CAA has its annual conference in New York, it is looked upon as the mother ship of all CAA conferences. The 85th Annual Conference of the College Art Association held in February at the New York Hilton and Towers was a mega-event that realized a series of new initiatives originally conceived by the CAA Board of Directors at our quarterly meetings and developed during our second retreat in November 1996. An estimated six thousand people attended sessions and events at this year's conference.

Although traditionally the annual conference offers approximately one hundred sessions, it was expanded to 125 sessions in New York. There was about a 10 percent increase in the exhibits of books, museum publications, gallery events, journals, and artist materials. The director of conference placement services estimated that 2,500 people used the placement center, and



Visitors at the *Techno-Seduction* exhibition at Cooper Union

the professional development workshops had attendance of more than three hundred artists and arts professionals.

The Artists Portfolio Review, part of the new board initiative, invited thirty-two curators to review 236 artists. This exciting addition was as important an experience for the curators as it was for the artists. The pilot program will be fine tuned so that in subsequent years we will have even more enthusiastic participation and support from both artists and curators.

As part of the CAA History Project, the board of directors also included the First Annual Artist Interviews panel. The artists Faith Ringgold and Miriam

Shapiro were interviewed before a standing-room-only audience. A significant highlight of CAA's new agenda included the co-sponsored *Techno-Seduction* exhibition, curated by Robert Rindler and Deborah Willis and accompanied by a stunning catalogue designed by Mindy Lang. *Techno-Seduction* received an excellent review in *The New York Times* (see p. 12). The 1997 Regional MFA Exhibition organized by Susan Edwards at Hunter College Art Gallery was also a great success. Congratulations to the curators, artists, and designers of both exhibitions.

The conference convocation is always a stellar occasion to pay homage

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Sessions in New York

Art History

Addiction, apocalypse, chaos, cholera, consumption, death, Dracula, filth, Golden Age, modernity, the "new" order, regeneration, renewal—these were some of the terms and concepts engendered by this year's theme for CAA art history sessions, "Decadence and Renaissance." Indeed, as "Millennium" banners flew from city buildings, the theme and the sessions and papers it provoked seemed timely and appropriate.

CAA meetings always function as barometers of the state of art historical scholarship in America, and this year's gathering produced its own reading. It appears that critical theory *per se* is on the wane. Of course, this does not mean that art historians have abandoned theory, rather that it has infused the discipline to the extent that it has become inseparable from it. The body, already hot from last year, is still in; also with us is memory and the construction of (art) history and approaches based on gender and sexual orientation. Some of the best papers I heard were informed by gay and lesbian studies.

One of the most positive aspects of this year's CAA meeting was the cultural diversity represented by the participants and the papers presented. With important sessions on Asian, Afro-American, Jewish, pre-Columbian, and Native American art, as well as the art of immigrant and exile groups, CAA displayed a cultural inclusiveness that is unique to national and international art-historical conferences.

This year's meeting was the product of the efforts of those who submitted session topics and those who responded to the call for papers. I would like to acknowledge them as well as members of the committee who helped select sessions and compile the program. Last but not least, thanks and best wishes go to our outgoing and incoming conference coordinators, Suzanne Schanzer and Mary-Beth Shine.

—Petra ten-Doesschate Chu
1997 Art History Program Chair

Studio Art

This year's conference was interesting and rewarding for several reasons, including the diversity of the panels, the inclusion of panels for independent artists, the range of panels for artists who are interested in the digital world, and the *Techno-Seduction* exhibition at Cooper Union.

This was the first conference to host eleven panels concerned with new media. One such panel was even chaired from Helsinki in real time through teleconferencing. Apple loaned us two high-end computers; Interport Communications gave us ISDN access to the Internet; and John Engstrom provided technical assistance for all the technology-based panels.

Panels such as "Office Looks," "Aphrodite/Amazon: Female Body-building as Aesthetic Discipline," and "Spiritual Manifestations" demonstrated the wide range of visual arts issues that were represented. We attempted to include panels for independent artists as well as meet the needs of artists who practice their art outside of the usual college teaching venue. This conference was the first time that artists' work was reviewed by independent curators. It was also marked by the introduction of a program called "Art Talks," which allotted time and space for artists to show their work. Both of these programs were initiated by the Visual Artists Committee led by Rita Robillard.

We would like to applaud the great success of *Techno-Seduction*, coordinated by CAA and Cooper Union, and the imaginative installation of the show by Robert Rindler. In addition, one of the most engaging programs was the panel of Professional Development Fellowship recipients coordinated by Jennifer Kyvig of the CAA staff. It was a delight to witness such enlightening presentations by young scholars.

Many thanks to all the chairs and their panelists for presenting such interesting panels in a professional and courteous manner. And we must, of course, thank Suzanne Schanzer, CAA staff members, and the many student volunteers for their valuable time and aid.

—Holly Block and Michi Itami
1997 Studio Art Program Chairs

Awards for Excellence

College Art Association's annual convocation ceremony was held at the New York Hilton and Towers, February 14, 1997. CAA President Leslie King-Hammond presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. Phillippe de Montebello, director of the Metropolitan Museum of Art, delivered the keynote address (see insert in this issue). Following are the award recipients and their citations:

Arthur Kingsley Porter Prize

Presented by John Clarke
Awarded to Holly Pittman for The White Obelisk and the Problem of Historical Narrative in the Art of Assyria

Holly Pittman persuasively reinterprets a canonical object of ancient Near Eastern art in the virtual absence of textual evidence. Her rereading of the narrative sequence of episodes on the White Obelisk leads to a new understanding of the obelisk as a copy of a narrative program that originally lined the walls of a long narrow room, perhaps the throne room of a place in the Assyrian capital at Nineveh. Pittman is also able to show that the tendency to think that the monument was to be read one vertical face at a time was in error; she demonstrates that the viewer should read continuous scenes horizontally register by register, wrapping around the four sides of the obelisk. Pittman's interpretation of this major monument enlarges the repertoire of Assyrian palace narrative and pushes its development back by centuries, for she persuasively argues for a redating in the little-known eleventh-century Middle Assyrian period. The obelisk thus becomes new evidence for the early evolution of narrative cycles; she postulates that their ultimate source was the Egyptian narrative reliefs of Rameses



Holly Pittman, Arthur Kingsley Porter Prize

II, and that the Assyrians began with early experiments in more perishable wall painting, glazed brick, and terracotta.

The article lucidly addresses—for the first time—the problem of reading, relating the order and composition of visual elements to the accompanying inscription, and decoding the underlying visual logic of the scenes. Reconstructing the arrangement of these scenes in their original throne-room context, Pittman also proposes the

experience of both the viewer and the enthroned king, showing how each would read the scenes from the vantage points of doorways and throne. The copies of these throne-room stories, transferred to the obelisk, both reinforced the message of imperial power and made the narratives accessible to a wider public not allowed access to the throne room itself.

Committee: John Clarke, University of Texas, Austin, chair; Hollis Clayton, Northwestern University; Judith Oliver, Colgate University

Alfred H. Barr, Jr., Award

Presented by Alan Wallach
Awarded to Rebecca Zurier, Robert Snyder, and Virginia Mecklenburg for Metropolitan Lives: The Ashcan Artists and Their New York

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.

This year the award goes to Rebecca Zurier, Robert Snyder, and Virginia



Virginia Mecklenburg, Rebecca Zurier, and Robert Snyder, Alfred H. Barr, Jr., Award
PHOTO: JOAN BEARD

Mecklenburg, co-authors of *Metropolitan Lives: The Ashcan Artists and Their New York*, published by the National Museum of American Art in association with W. W. Norton and Company.

Metropolitan Lives amplifies its parent exhibition, which was mounted by the National Museum of American Art. Like the show itself, the catalogue juxtaposes the Ashcan artists' work with other visual imagery produced at the time, from newspaper illustrations to postcards and song sheet covers. It illuminates the visual environment that inspired the artists and shows how the artists' ways of seeing the city compared with representations produced by other interpreters of their time. It thus places the work of the Ashcan artists more firmly than before in its historical and cultural contexts.

The exemplary collaboration between two art historians and a cultural historian demonstrates the enormous possibilities of interdisciplinary scholarship. We congratulate the authors, Rebecca Zurier, Robert Snyder, and Virginia Mecklenburg.

Committee: Alan Wallach, College of William and Mary, chair; Ann Gunter, Arthur M. Sackler Gallery; Christine Kondoleon, Worcester Art Museum; George Shackelford, Museum of Fine Arts, Boston

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

Awarded to Henry W. Lie

The 1997 CAA/NIC Joint Award for Distinction in Scholarship and Conservation has been awarded to conservator Henry W. Lie of the Straus Center for Conservation, Harvard University, for his technical examination of classical bronzes in American collections. The award, sponsored by the CAA and the National Institute for the Conservation of Cultural Property (NIC), honors professionals who have "enhanced understanding of art through the application of knowledge and experience in conservation, art history and art." The award was presented to Lie at NIC's annual meeting this October in Washington, D.C.

Between 1994 and 1996, Lie and Carol Mattusch of George Mason University studied techniques used in the fabrication of fifty-four large-scale Greek and Roman bronzes. A report of this research was published in Harvard University Art Museums' catalogue *The Fire of Hephaistos: Large Classical Bronzes in North American Collections*. Lie says, "The award is a wonderful way for conservation in various disciplines to take note of work that is significant to the field in general. And it's useful for recipients to have their home institutions know they are recognized in a more general way by others in the field."

Lie is currently director and senior conservator of objects at the Straus Center. The center serves as a training program as well as a regional conservation facility that treats museum objects and outdoor bronze monuments for institutions and municipalities in the Northeast.

Lie earned his graduate degree in objects conservation from the Winterthur/University of Delaware program. He served as an intern at the Walters Art Gallery in Baltimore and has assisted in archaeological excavations in England, Cyprus, Turkey, and Israel. In Massachusetts and New Hampshire, Lie trained volunteers from NIC's Save Outdoor Sculpture! project to survey outdoor monuments. He also conducted many conservation surveys in these states.

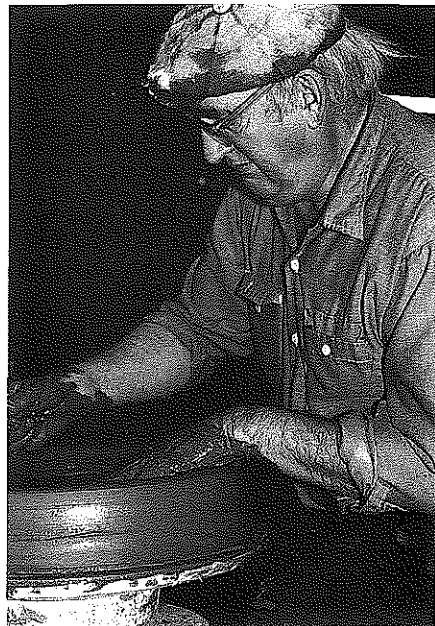
—Council Update: *A Dispatch from the National Institute for the Conservation of Cultural Property*

Distinguished Teaching of Art Award

Presented by John S. Gordon

Awarded to Ken Ferguson

Few ceramic artists have had a greater impact on the education of young artists than the highly respected American artist Ken Ferguson, one of the preeminent potters and studio teachers of his generation. His four decades of singular dedication to teaching and to the teaching of his craft are unparalleled in American higher education. First as potter-in-residence and manager of the Archie Bray Foundation, and then as



Ken Ferguson, Distinguished Teaching of Art Award

professor and chair of the Ceramics Department at the Kansas City Art Institute, Ferguson has helped to shape and guide the changing definition of contemporary ceramics. In 1995 this remarkable artist and educator was celebrated in the exhibition *Keepers of The Flame: Ken Ferguson's Circle*, mounted by the Kemper Museum of Contemporary Art and Design, and by a concurrent retrospective of Ferguson's work at the Nelson-Atkins Museum of Art.

Ferguson is passionate, outspoken, demanding, and always unwilling to settle for less than the best. He is willing to set his personal or professional needs aside for the benefit of his students. Ferguson is a warm and powerful force—a seemingly endless source of energy, enthusiasm, and good (sometimes outrageous) humor. As Edward Lebow writes in his essay on Ferguson in the catalogue to the retrospective exhibition at the Nelson-Atkins, "He has a reputation for being the John Madden and Lyndon Johnson of the kiln room. Part clay coach, part arm-twisting poll, his wise, unwieldy, and always plainspoken huffing and puffing have sometimes seemed as bold, unmeasured, and bilious as smoke from his Wyoming wood kiln. But the slow, almost painstaking progress of his own work in clay tells a far less boisterous story of a thoughtful and original career."

Friends and colleagues speak of Ferguson's own passion for knowledge and his determination to instill this love of learning in young artists. He challenges his students to expand their hearts and search their souls in what will become a lifelong quest for vision and meaning. Ferguson has changed our thinking about pots and has provided the academic and artistic leadership that fostered in America a genuine "ceramic enlightenment."

While Ferguson is a consummate craftsman, his work consistently evades the facile border between fine art and craft. These boundaries evaporate in the presence of the work itself. This ability to transcend the boundaries between fine art and craft is key to the legacy that



Françoise Forster-Hahn, Distinguished Teaching of Art History Award

Ferguson has passed to the "keepers of his flame" and is one more reason why we take such pride in bestowing the 1997 Distinguished Teaching of Art Award upon him.

Committee: Ofelia Garcia, chair; William Conger, Northwestern University; John S. Gordon, Pratt Institute; Joseph M. Ruffo, University of Nebraska—Lincoln; Raymond Saunders, California College of Arts and Crafts

Distinguished Teaching of Art History Award

Presented by David A. Levine

Awarded to Françoise Forster-Hahn

Since her arrival on the Riverside campus of the University of California in 1974, Françoise Forster-Hahn has been impressing students and colleagues alike with her exceptional pedagogical gifts and remarkable dedication to teaching. Convinced that inspired instruction can profoundly improve the life of everyone it touches, she has committed herself to practicing the craft of teaching at the highest possible level. Her colleagues report that they have never met a scholar at a research university who cared so much

to be effective, it must go beyond the classroom. Her commitment to this principle has led her to consign an unusual amount of her time to nurturing the intellectual growth of her students. She is celebrated for her unique class trips, carefully crafted excursions to collections and archives that customarily end with dinner at her home for the entire group. In their letters, students speak about their teacher's accessibility as a mentor. They also cite her remarkable intellectual generosity, acclaiming her willingness to share her research, resources, knowledge, and experiences without hesitation.

Forster-Hahn is a brilliant educator, someone who practices the teaching of art history as if it were a fine art. It is thus our great honor and pleasure to award the 1996 Distinguished Teaching of Art History Award to Professor Forster-Hahn.

Committee: David A. Levine, Southern Connecticut State University, chair; Ellen T. Baird, University of Illinois, Chicago; James Cahill, University of California, Berkeley; Alessandra Comini, Southern Methodist University; Pamela H. Simpson, Washington and Lee University

Charles Rufus Morey Award

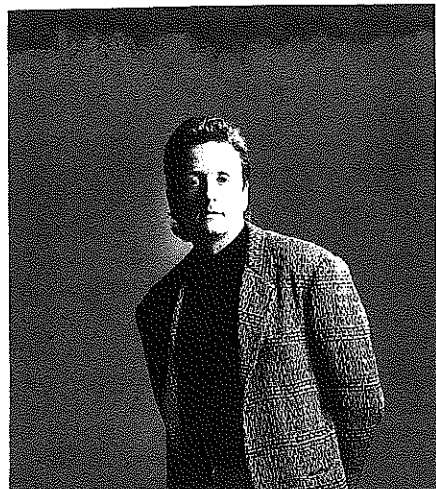
Presented by Larry A. Silver

Awarded to Suzanne Preston Blier for African Vodun: Art, Psychology, and Power

Taking as its subject the strikingly plain yet culturally potent objects of the West African coast cultures, *African Vodun: Art, Psychology, and Power* by Suzanne Preston Blier attempts nothing less than to penetrate mysteries of cultural resistance and individual self-assertion through created artifacts. In reconstituting the practices surrounding these figures of counteraesthetics, she ranges through a panoply of complementary questions of status and power, of art and alchemy. In lucid and energetic prose she studies verbal terms from both makers and users of these vodun objects, while she carefully examines the sensate artistic properties of the forms themselves. She investigates the former slaver coast of Africa in dialogue with

an African diaspora that reaches through history to the slaver regions of the New World. Along the way, she employs both scrupulous anthropological analysis and insights taken from modern psychology and critical theory. The resulting book is a kaleidoscope of viewpoints and approaches. Its first achievement lies in providing a carefully nuanced and theoretically grounded culture-specific case study. A second, wider application of this work suggests its richness as a model for the function and the power of images in society within the discipline of art history as well as a host of cognate disciplines.

Committee: Larry Silver, Northwestern University, chair; Andrée Hayum, Fordham University; Renata Holod, University of Pennsylvania

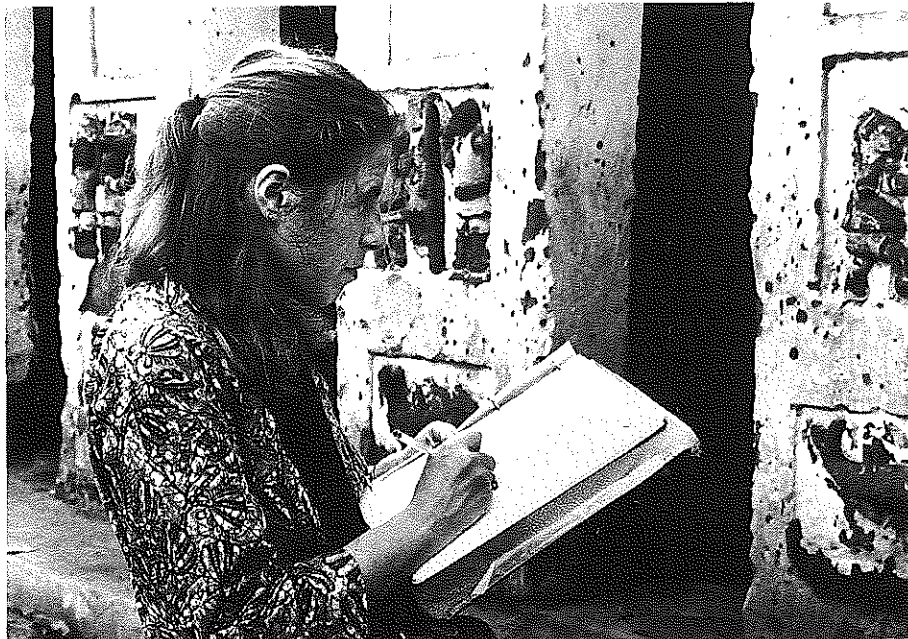


**Christopher Knight,
Frank Jewett Mather Award**
PHOTO: TODD GRAY

Frank Jewett Mather Award

*Presented by Suzanne Muchnic
Awarded to Christopher Knight*

This year's Frank Jewett Mather Award for distinction in art criticism goes to Christopher Knight for doing a seemingly impossible job with intelligence, style, and integrity. As art critic for the *Los Angeles Times*—a major daily newspaper with more than one million readers—he is charged with writing clearly about a wide range of subjects for a vast audience under pressure of deadlines. Much of his success can be attributed to the fact that he writes to his



Suzanne Preston Blier, Charles Rufus Morey Award

own standard. In so doing, he brings an incisive point of view to critical essays on art issues that he finds rewarding, intriguing, infuriating, or confounding.

Although the body of work that won the Mather Award committee's approbation is grounded in Los Angeles, it encompasses a wide range of subjects in many varied locales. During the past year Knight has written compellingly about such major East Coast exhibitions as *Picasso and Portraiture* and retrospectives of Cézanne, Mondrian, and Brancusi. He has also focused his critical eye on Atlanta's Cultural Olympiad and Australia's first major exhibition of J. M. W. Turner's painting in Canberra. Among Knight's stimulating pieces on Southern California are examinations of the work of John McLaughlin, an underexposed abstract painter; Lari Pittman, whose exuberantly gritty decorative painting is receiving international notice; Anne Brigman, a forgotten California photographer; and Agnes Pelton, a little-known modernist painter.

At a moment when serious daily newspapers constitute something of an endangered species and their pages include very little informed, well-reasoned, engaging art criticism, the committee is particularly pleased to present this award to a critic who not only is up to the challenge of the grueling deadlines but raises journalism's standards.

Committee: Suzanne Muchnic, Los Angeles Times, chair; Dave Hickey; Lowery Stokes Sims, Metropolitan Museum of Art

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

*Presented by Elaine A. King
Awarded to Edward and Nancy Reddin
Kienholz and Mel Bochner
Accepted by Lisa Phillips on behalf of
Edward and Nancy Reddin Kienholz*

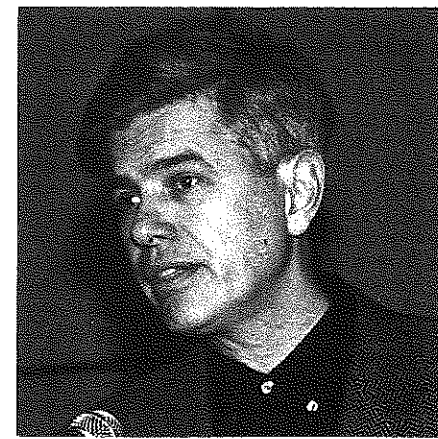
In honoring Edward and Nancy Reddin Kienholz for the exhibition *Kienholz: A Retrospective*, organized by the Whitney Museum of American Art, and Mel Bochner for the exhibition *Mel Bochner: Thought Made Visible 1966–1973*, organized by the Yale University Art Gallery, we are acknowledging not only two exceptional exhibitions, but also artists who sought to redefine artworks at a critical point in the twentieth century. In a moment when installation and environment art are in the forefront of contemporary critical discourse, it is appropriate to honor the work of these artists. Each artist provided a cornerstone to an art form that blurred boundaries between concept, sculpture, and reality; each contributed to the

foundation of installation and neoconceptual work of the 1990s.

The Kienholzes' vision and art encompass both modernist and postmodern sensibilities. Their work represents an amalgam of relationships with various European tendencies and defines a uniquely American vernacular that has assisted in reestablishing imagism and narration in art.

The Kienholzes' assemblage of environments, which are rooted in Pop art, combine painting, sculpture, collage, and theater. Their art allows viewers to think as well as feel; it is an expression similar to tragic drama. Their installations are inspired from the lines of life itself, revealing social insights into the miseries beneath the surface of everyday life. Spiced always with humor, their work uses diverse media borrowed from common existence; while often critical, it also evokes an understanding and compassion for humanity. The influence of their work has been profound, especially on a generation of West Coast artists such as Michael Kelly, Charles Ray, and Paul McCarthy.

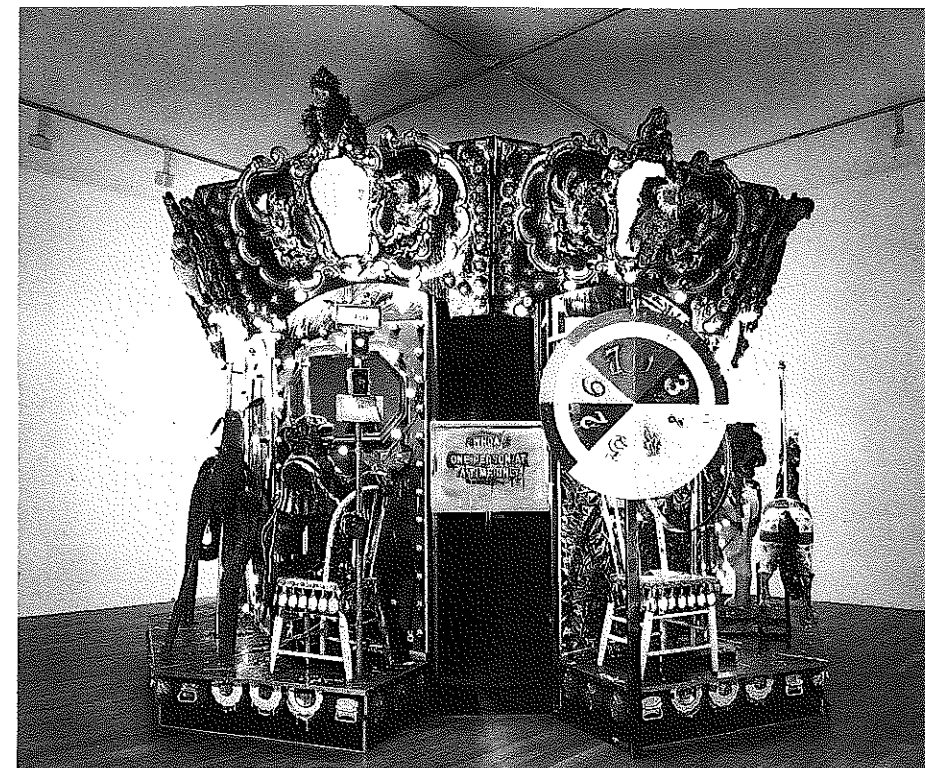
During the past three decades Mel Bochner has continually blurred categorical distinctions between drawing, painting, and sculpture. Within the



**Mel Bochner, Award for Distinguished
Body of Work, Exhibition, Presentation,
or Performance**
PHOTO: JOAN BEARD

tradition of nonobjective art, his work stands as a curious anomaly. He has been called a Minimalist, a Conceptualist, a post-Minimalist, and a Neoexpressionist-Abstractionist. There is no denying that aspects of all of the above appear in different periods of his work, and his investigations reflect a zealous analysis of all systems of representation, both visual and verbal.

Much of the work in the Yale exhibition demonstrates Bochner's



Edward and Nancy Reddin Kienholz, *The Merry-Go-World or Begat by Chance and the Wonder Horse Trigger*, Award for Distinguished Body of Work, Exhibition, Presentation, or Performance

ability to pair simplicity with complexity and the irrational with the logical. Since the early 1960s he has viewed art as a philosophical issue: an inquiry into the nature of the concept of art so that the working procedure of the artist not only encompasses the formulation of works, but also annexes the traditional role of the critic. He is an artist who both celebrates order and logic and welcomes chance, spontaneity, and playfulness. In most of his work there exists a definite order, even elegance, and boundless energy. Bochner has never engaged in mark-making for its own sake or in releasing pedantic statements. His art is subtle; he continues to explore connections between thinking and seeing and to discover new structures.

With respect and pleasure, our committee, on behalf of the College Art Association, is pleased to bestow this Award for a Distinguished Body of Work to Edward and Nancy Reddin Kienholz and Mel Bochner.

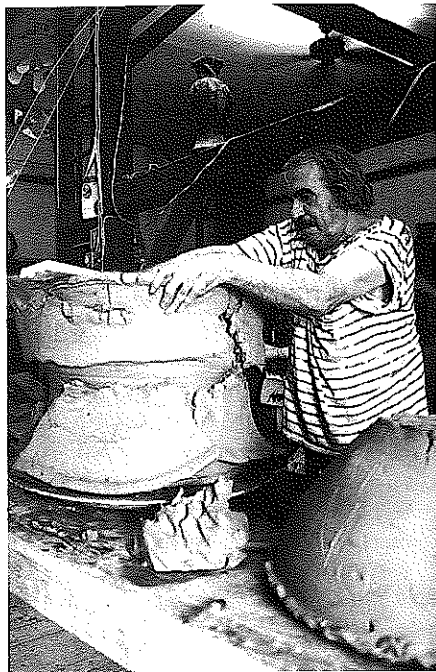
Committee: Elaine A. King, Carnegie Mellon University, chair; Peter Frank, independent curator and critic; Thomas Nakashima, Catholic University of America; Roger Shimomura, University of Kansas; Idelle Weber, independent artist

Distinguished Artist Award for Lifetime Achievement

*Presented by Bill Paul
Awarded to Peter Voulkos
Accepted by Rose Silva*

The 1997 Distinguished Artist Award for Lifetime Achievement celebrates the life and work of Peter Voulkos. His energy and his powerful forms in clay, metal, and paint have changed many lives, philosophies, and histories.

In 1949 Voulkos enrolled in ceramics classes at Montana State University under duress, but as soon as he crossed the threshold of the "mudroom," it was love at first sight. His nearly fifty-year love affair with clay has combined ancient pottery traditions with painting, sculpture, calligraphy, and philosophy to create highly personal work. Voulkos creates major sculptures in bronze, as well as impor-



Peter Voulkos, Distinguished Artist Award for Lifetime Achievement

tant paintings, collages, and monotypes, but he reaches his full stride when these forms are all joined together in clay to make worlds of mystery evoking universal natural orders. He did not arrive at this moment through acquiescence to the ordinary and mundane or without controversy.

Advocates and critics alike have referred to the paddled, rawboned alteration (and sometimes destruction) of leather-hard clay that is slashed, punctured, ripped, scored, and scratched to make forms that are confrontational and apocalyptic on the one hand and strangely serene on the other. He has created forms that, although burned and charred, are so heroic and intense that they have a spiritual presence. His forms are stained and encrusted with ash residue, profound and complex forms that combine traditions of human history. They speak of the Mayans and the Aztecs. They tell us of the Minoans and the Greeks. They show us the spirit of Korea and Japan. They bring us to Picasso and Matisse, to Pollock and de Kooning. They celebrate Leach and Hamada. Most of all, they give us Voulkos with his explosive and dramatic energy.

Voulkos found himself in his work, and he has revealed himself to us through his work. Following instinct

and intuition, he has cast a long shadow, altering the concepts of art and art education throughout the world.

Committee: Deborah Willis, Smithsonian Institution, chair; Rupert Garcia, independent artist; Younghee Choi Martin, independent artist; Bill Paul, University of Georgia

CAA Committee on Women in the Arts Recognition Award

Awarded to Louise Bourgeois Accepted by Jean-Louis Bourgeois on February 13, 1997, at the CAA Committee on Women in the Arts Recognition Award Breakfast. Rosamund Bernier made the following remarks:

Louise Bourgeois is deeply disappointed not to be able to be with you this morning. She was delighted at the news that she was being given this prestigious award and wants you all to know how grateful she is for this distinction. I'm sure you are equally disappointed not to have the opportunity of seeing her and hearing some of the pithy remarks of which she is a master. Here are two

samples: "When I was in Paris and wanted to study art, my father did not give me enough money to take studio courses. 'Let her starve and she'll get married,' was the attitude, straight out of one of Balzac's novels." And: "As for my English, when I married my husband in 1938—he was an American—we made a pact. I would never criticize his French if he would never criticize my English. We kept to it. To this day, I have no idea what my English is like! If I make mistakes, it is with a total assurance."

I have the unenviable task of representing Louise. Although I am touched and honored that she chose me as her ambassador, I must tell you that no one can substitute for Louise. She is unique, one of a kind. They broke the mold after she came into this world.

If you will allow me to be personal for a moment. Although I had admired her work for years, I had not met Louise until I was preparing a lecture about her for the Metropolitan Museum. I was told she was very fierce, very difficult, very small. Only the last characterization turned out to be true. I had the privilege of getting to know a remarkable human being. She had the tenacity, the passionate faith in the direction her talent propelled her, to forge ahead against monumental obstacles—with regal

disregard for what other artists were doing. At her beginnings as a sculptor, she was a foreigner in a strange country and a woman in what was still very much a man's world. Decades of being ignored (except by a small nucleus of enthusiasts) left her totally unfazed. In her seventies the world caught up with her. The total originality of her talents stirred audiences at home and abroad, with exhibitions shepherded by the indispensable Jerry, displaying her work from Helsinki to São Paulo.

What astonished and still astonishes is the torrential output. Now in her eighties the flow is unabated: enormous sculptures, ever-renewed variety of graphic work, idiosyncratic writings, poems, even a rap piece she recorded herself. So I congratulate you on honoring someone so worthy of honor, and in her place I extend her heartfelt thanks. To end, I would like to read you a few lines of a poem she wrote for me:

The question is
"Why are we all there, in the silence of the night?"
And how did we get out of that great unknown?
And for how long?
And what are we here for?
Is it worth all the trouble?
Have we said "thank you?"
Have we attained our full potential?
Have we fulfilled all our possibilities?
All I can say is that
I am lucky to have made it
I am lucky to be here
I am lucky to be alive
Aren't you?
And all I can say is
"Thank you much."
That's my philosophy for today.
"Thank you much."



Jean-Louis Bourgeois and Rosamund Bernier, CAA Committee on Women in the Arts Recognition Award Breakfast in honor of Louise Bourgeois
PHOTO: JOAN BEARD

CAA News

Calls for Submissions

Art Journal seeks manuscripts on the arts and visual culture of Angola or Zaire, any East African country (Kenya or Uganda), or Southern African nation (Tanzania, Zimbabwe, Mozambique, or South Africa) for an issue titled *Contemporary African Art*, to be guest edited by Nkiru Nzegwu. Manuscripts should explore the underpinning politics of stylistic innovations that have developed since the 1970s or should attend to the ways in which creative expression has been shaped by postindependent politics, economic hardship, life defined by civil wars, life in refugee camps, or democracy movements. Submission must be a full draft and must be accompanied by a c.v. Send to: Nkiru Nzegwu, Dept. of Art History, Binghamton University, Binghamton, NY 13902-6000. *Deadline: April 30, 1997.*

Art Journal is seeking articles for an issue titled *Rethinking Studio Art Education* to be guest edited by Pamela Wye. The issue seeks to reflect the diverse methods, philosophies, and efforts to rethink contemporary studio art education. How does studio art education reflect the paradigm shifts in today's art world? What pedagogical studio traditions (e.g., Bauhaus, Beaux-Arts, Arts and Crafts) remain vital? And most important, how? A variety of perspectives is sought.

Possible issues could include the role in the studio of perceptual skills; craft and technique; formalism; the "crit"; visiting artists and critics; technology (video, computer, photography); theory, art history, and other verbal disciplines; diverse notions of pedagogy; the impact of feminism on studio art education; multiculturalism and interdisciplinarity; collaboration; and postmodernism. Should studio areas be divided along traditional divisions of medium-based disciplines (drawing, painting, sculpture), or are

new structures necessary? Can meaning, imagination, and conceptual thinking be taught? What is the role of "new genre" art practices (performance, installation, public)?

Papers that pose theoretical issues as well as report on actual experiences in rethinking studio art education are welcome, including specific course structure, content, syllabi, and assignments showcasing student work. Focus may be on foundation, undergraduate, or graduate levels. Individual submissions or collaborations/polemics between colleagues are welcome. Previously published material cannot be accepted.

Submit one-page abstract to: Pamela Wye, 6 Hampton Ct., Jersey City, NJ 07302; or e-mail to: 103516.600@compuserve.com. *Deadline: May 15, 1997.*

CAA Staff Changes

Elaine Koss succeeds **Virginia Wageman** as director of publications. Elaine comes to CAA after eleven years at the Brooklyn Museum of Art, where she was vice director for publications. Before joining the museum she worked at the Whitney Museum of American Art, Viking Penguin U.S.A., and Oxford University Press, both in New York and Oxford, England. A graduate of Barnard College, Columbia University, Elaine holds two master's degrees from the London School of Economics and Political Science.



Elaine Koss

Suzanne Schanzer has resigned from her position at CAA. Mary-Beth Shine succeeds her as conference coordinator. Mary-Beth received a B.A. in art history from the University of Massachusetts, Boston, and an M.A. in folk art studies from New York University. She comes to CAA after serving as assistant to the director of the Grey Art Gallery and Study Center at New York University.

CAA Counsel Barbara Hoffman has recently stepped down. She has served as a valuable adviser to CAA since 1989 and is perhaps best known by CAA members for her insightful "Legal Update" column in *CAA News*, which reported on key court cases affecting the arts and humanities.

Journal Distribution Program

In an effort to assist Central and Eastern European countries, CAA continues to donate fifty copies of each issue of the *Art Bulletin* and *Art Journal* to libraries in Bulgaria, Croatia, the Czech Republic, Estonia, Hungary, Latvia, Poland, Slovakia, Russia, Ukraine, and, most recently, Bosnia and Herzegovina. The distribution program is under the auspices of the Sabre Foundation, which selects participating institutions and coordinates warehousing and overseas shipments. Scholars, students, and researchers are among the beneficiaries of Sabre shipments. For more information about the foundation and its programs, visit their web site at <http://www.sabre.org/>.

Annual Conference Update

1998 Call for Participation: Additions

For submission guidelines, please see the 1998 Call for Participation mailed to all members at the end of January. The submission deadline (receipt, not postmark) for all sessions is May 10.

"Cultural Identity: Its Mitigation and Tension in Photo-Based Media." Chair: June Clark, AIR, Studio Museum in Harlem, 144 W. 125 St., New York, NY 10027.

This panel will discuss questions and concerns deriving from the problem of cultural communication as it specifically pertains to photo-based art practice. Because of the nature and use of the photograph in the twentieth century (newspapers, billboards, etc.), most people have been mentally trained to form opinions of an image within a maximum of two seconds. How does the photo-based artist effectively mediate between what we know and what we think we know? To how many communities does the individual realistically belong in contemporary times? As artists, how do we forge ties between these microcommunities and the macrocommunity? Is this possible? Within each of these communities (age, sexuality, gender, race, class, and social), there is the inherent belief in the social health of the respective community regardless of conventional views. When the work is executed is there an attempt to address those outside the community? Inside? Both? When and why? Is the artwork proactive? Reactive? Neither? Under what circumstances is one more effective than the other? How can the artist deal with the gap between individuality and convention?

"The City as Producer." Chair: Robert Kleyn, 1087 Windemere Rd., Windsor, ON, Canada N8Y 3E5.

The world city is a vast cultural laboratory where the everyday is subject to a relentless defamiliarization. The once familiar is estranged and left open

to the "systematic misreading" of alienation, marginalization, and fashion. This process occurs on a vast level (truly a Situationist *détournement* on a mass scale, as an anonymous or collective activity). This alienated city, produced by the systems of mass culture, in turn makes possible a new kind of social life that is essentially a conversion of the marginal into the acceptable. This marginalized, critical life turns up symptoms of the breakdown of consumer culture. In turn, these symptoms are transformed into a new form of commodity; the city makes of this alienation a quality that can inject new value into the mass production of culture—difference, thus newness, hence value. This alienation and marginalization become methods of production that stabilize rather than undermine mass culture, and turn the city into a factory of Warholian cool. This precarious balance is the cultural condition of the metropolis in the technological world.

"Indigenous Narratives: Euro-Canadian Concepts of Art and Art Practices versus Native American Concepts." Chair: Tom Hill, Woodland Cultural Centre, 184 Mohawk St., PO Box 1506, Brantford, ON, Canada N3T 5V6.

As more art colleges and universities in Canada involve indigenous peoples in the planning and design of new curricula, new models and strategies have evolved to facilitate that process. Can an indigenous art history be integrated into a Western art history course with its universalistic theories and its own notions of excellence? With the aid of case studies and 35 mm slides, a framework model will be proposed.

"Forecasting Memory and Desire." Chair: Carol Laing, Ontario College of Art and Design, 100 McCaul St., Toronto, ON, Canada M5T 1W1.

This panel is open to submissions from artists, critics, curators, and art historians. It begins by understanding memory less as a personal archive than as a social-historically constituted discourse that is linked to experience, though not in utterly fixed ways. Always somewhere in process, and subject to change, memory—like consciousness itself—can be understood as a locus of struggle where the self, and the capacity publicly declare oneself to, are often felt to be in conflict with the wider social narratives that would

publicly constrain what can be made visible—and so, knowable. This panel, in crossing a double politics of identity and location with a politics of desire, will focus on the implications for artists and cultural production of reading memory and desire forward as well as backward—and both in potentially socially transformative ways.

"Gardens as Colonial or Multicultural Spaces." Chair: Michael Charlesworth, Dept. of Art and Art History, University of Texas at Austin, Austin, TX 78712.

Papers should deal with gardens that were exotic or that privileged exotica; that is to say, gardens geographically located in one culture that purported to represent distant places or ideas derived from an alien culture such as the Jesuit gardens in China. Chinese gardens or garden buildings in eighteenth-century Europe or Mughal gardens in India are other examples. Explanations of such places would have to appraise not only what lies behind their making in historical terms, but how they were understood by visitors at particular times. Do such gardens constitute spaces in which the voices of more than one culture find expression, or are they simply imperial spaces? Is this binary opposition adequate as a way of thinking about the problem? Methodologies which do justice to gardens as spaces of sensory and imaginative stimulus will be favored. The hope is that conventional expectations of how colonial and multicultural forces work will be upset by the particular nature of the spaces discussed.

Historians of Islamic Art, "The Discourse of the Gift in the Medieval Islamic World and Beyond." Chair: Eva R. Hoffman, Dept. of Art and Art History, Tufts University, 11 Talbot Ave., Medford, MA 02155.

This session explores the widespread legends and practices of gift giving within the Islamic world and between the Islamic world and other medieval realms. We will consider the gift as a mode of discourse for cultural exchange located at the center of a relationship between the giver and the recipient. Issues to be addressed may include the mythology of gift giving; the visual language of gift giving, including aesthetic criteria, classification and hierarchy, status and value of gifts; the role of the gift in opening up cultural

dialogue and in clarifying power relations and cultural perceptions; the mechanisms and obligations of exchange and how these are inscribed in the gifts; and the relationship between the gift and identity. Papers comparing the mode of gift exchange with other modes of acquisition such as commercial exchange, appropriation, or looting are welcome.

Exhibition Proposals Sought for 1999 Annual Conference

In 1996 a new exhibition component was added to the annual conference in response to significant interest expressed by CAA members. In addition to the regional MFA exhibition, which was revived in 1989, an exhibition of work by professional artists will be presented in conjunction with the conference.

As of this writing two exhibitions have been presented: *AIDS Communities/Art Communities*, mounted at the Boston Center for the Arts and the Institute of Contemporary Art in 1996 featuring work representing the Archives Project; and *Techno-Seduction*, a juried exhibition of works by CAA members working with new media and technology.

CAA members who would like to organize a group exhibition to be presented concurrently with the 1999 conference in Los Angeles, February 10–13, are invited to submit proposals. Each proposal must include a c.v. along with the names of curator(s)/organizer(s), an outline of theme and venue, and a budget reflecting sources of funding. CAA will provide \$11,000 in seed money for the selected exhibition.

Proposals should be sent to Mary-Beth Shine, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001; fax 212/627-2381; nyoffice@collegeart.org. Mail your proposal certified, return receipt requested, or enclose a self-addressed, stamped postcard if you wish the receipt of your proposal to be acknowledged. A decision will be made by the Visual Art Committee at its October meeting, and all applicants will be contacted shortly after that date. *Deadline: September 5, 1997.*

CAA in the News

Scott Heller, *Artnews*, January 1997: "Renaissance sculpture and Impressionist painting still figure at the College Art Association's annual meetings. But visual culture's impact can be felt there, too. This year's conference in New York next month will have a session on Walt Disney and American visual culture. . . . A book on visual culture, W. J. T. Mitchell's *Picture Theory: Essays on Verbal and Visual Representation*, received the association's Charles Rufus Morey award for the best book of 1995. 'Visual culture pursued to its logical conclusion is not a tweaking of art history,' says [Anne] Higonnet. 'It's a fundamental disruption.'

"To those who side with her, this is a wonderfully liberating time. 'Beautiful stuff is still beautiful,' says Janet A. Kaplan, a professor at Moore College of Art and Design in Philadelphia and the new editor of the College Art Association's magazine *Art Journal*. . . .

"That's fine for *Art Journal*, which despite its academic-sounding name is a glossy magazine that appeals as much to artists as art historians. But the appearance of Norman Rockwell in the association's flagship quarterly, *The Art Bulletin*, last month (in an article on images of white masculinity in the artist's *Saturday Evening Post* illustrations) may well change the reputation of a publication known for its stodginess.

"That essay appeared near the end of Nancy J. Troy's three-year term as *The Art Bulletin's* editor, during which time the journal gave over the front of the book to lively roundtables on the history and politics of the discipline. Her successor, John T. Paoletti of Wesleyan University, promises more in the way of change. Though his first issue won't appear until later this year, he has begun to review manuscripts and wants articles that are shorter, more provisional, more 'cage-rattling.' Art historians need to produce more work that is of interest beyond the narrow province of a particular period or genre, he says. 'I know it'll make people jump up and

scream bloody murder,' says Paoletti of the Rockwell piece. 'But you know what? I've started teaching Norman Rockwell in my 20th-century class. A hell of a lot more people saw Norman Rockwell than saw Jackson Pollock.'

"He [Bruce Cole, professor of fine arts at Indiana University] and other professors interested in traditional approaches to art history are banding together to form an alternative to the 14,000-member College Art Association [sic; there are 15,000]. The Association for Art History, as it is called, will make room for this group of traditionalists at its own scholarly conferences. After a year of discussions, the group has little to show for itself except a name, but Cole isn't deterred. 'I think that statistical evidence doesn't bear out this seismic shift in the way art history is done, despite the impression otherwise,' says Cole."

Judd Tully, *Artnews*, February 1997: "Though the foundation does not issue certificates of authenticity, a common practice in Europe for regulating the veracity of artists' works, it does issue identifying numbers tracked by its computer for both accepted and rejected works. 'There is no standard way of doing [a catalogue raisonné],' observes Pollock chronicler O'Connor, a member of the Catalogue Raisonné Association, an organization of some 75 scholars affiliated with the College Art Association."

Holland Cotter, *The New York Times*, February 7, 1997:

"Organized by Robert Rindler and Deborah Willis and sponsored in part by the College Art Association (which will be holding its annual meeting in New York next week), the show [*Techno-Seduction*] is a minor miracle of thoughtful packaging, from its polished installation to its handsomely designed catalogue. But its real value lies in the range of sensibilities and ideas—with particular attention to issues of racial and sexual identity—that it embraces."

"... 'Techno-Seduction' at least gives a solid inkling of what might happen when artists become techies and vice versa. That alone makes it a forward-looking, possibly even benchmark event."

Alisa Solomon, *Village Voice*, March 4, 1997:

"[Heather] Foster posed as part of the finale to a panel discussion titled 'Aphrodite Amazon: Female Bodybuilding as Aesthetic Discipline,' one of about 100 offerings at this year's conference of the College Art Association. Drawing some 7000 professors from around the country, the annual gathering, says New School teacher Ann Meredith, is 'generally academic and stuffy.' But panels like 'Aphrodite Amazon,' she beams, 'are breaking it down.'"

International Committee

The International Committee of the CAA was formed after the annual conference in San

Antonio in 1995. Victor Margolin was appointed the first chair of the committee and was subsequently joined by Judith K. Brodsky as co-chair. Efforts have been made to represent all parts of the world, and the committee has members currently residing in or having close contacts with the following regions: Africa, South Asia, the Middle East, Latin America, and Western and Eastern Europe.

The International Committee has focused on three areas: the development of an international activist agenda, the production of the *Directory of International Arts Organizations*, and the introduction of the committee on the CAA web site initiated by the Committee for Electronic Information.

This past summer CAA signed a Letter of Intent with UNESCO to work together. The aim is to identify a demonstration project within a post-conflict developing country that can make use of CAA expertise. Discussions toward this end are currently under way with UNESCO officials. Both Susan Ball and Jonathan Fineberg represent CAA in this process. The International

Committee is also developing an advocacy role for CAA and its members to support the return of the United States to UNESCO after an absence of almost seventeen years.

The committee has produced the *International Directory of Arts Organizations*, which is now available from the New York office. Edited by Danielle Hughes, the directory contains addresses of more than one thousand organizations in the visual arts around the world. This is the first version of a future publication that the committee hopes will contain more detailed material about these and other organizations. Efforts are currently under way to develop a funding proposal for the next edition.

Lastly, the committee, under the leadership of Joan Giroux, has been developing pages for the CAA web site. This committee site will have various sections to provide information about CAA's UNESCO activities, the directory of arts organizations, and residency exchanges and opportunities for U.S. artists and their colleagues from abroad. We expect that the site will evolve to include other kinds of information related to the committee's activities.

The guiding purpose of the International Committee is to help CAA and its members become involved in international activities while also exploring ways for the organization to accommodate members from abroad. A good start has been made and new projects will develop as more people become active.

—Victor Margolin

Book Review: *Our Creative Diversity: Report of the World Commission on Culture and Development*. Paris: UNESCO, 1995. \$40.00 (Available from Bernan Associates.)

In 1992 Secretary General Boutros Boutros-Ghali of the United Nations and Director General Federico Mayor of UNESCO jointly created the World Commission on Culture and Development. Its charge was to rethink the process of development itself, taking into account recent proposals by the United Nations Development Program and other organizations for a broad concept of human well-being as the aim of development to replace the more limited focus on economic progress.

Our Creative Diversity, the report produced by the commission, was

Musings on Museums

The following address was delivered by Philippe de Montebello, director of the Metropolitan Museum of Art, at the convocation of CAA's 1997 Annual Conference in New York:

Ladies and Gentlemen, distinguished colleagues: it's a privilege and a pleasure to appear before the CAA this afternoon, and I am grateful to have been asked. Right off I should say you may be pleased to know that having already expressed, a couple of years ago, my unhappiness with the academic world's persistent flight from the work of art as visual phenomenon, today I share some thoughts about museums, around two themes, mainly. The first deals with what I perceive as a new imbalance in museums with the medium beginning to dominate the message, and why this is significant; and the second is with the issue of the new technologies. I should stress, by the way, that I speak from the vantage point of large encyclopedic art museums, not of smaller institutions or specialized museums such as contemporary art museums; there is cross-over, of course, but major differences as well. What you will not hear—impending millennium or no—is a call for radical change; for change is a commodity I believe art museums should use with the utmost circumspection. After all, swings in political thinking and shifts in fashion are the way of the world, so, as those who run art museums respond to the evolving needs of society and to new thinking, they should also remember what history has shown us: that those "swings" carry with them the notion of reversal, as in the action of a pendulum. Therefore, the mix of what we do in museums may vary according to the times, and should, just as assumptions

and criteria for quality are continually reexamined yet we must remain true to the art—inescapably of its own time and place—of which we are the trustees for posterity. For what people—and I am absolutely convinced of this—derive from a museum visit, aside from pleasure in contemplating some of humankind's greatest achievements, is the security and confidence that come from finding in the art on view a sense of enduring quality, in short, a constant against which shifting fashions and ideas may be tested.

We should bear this in mind, I think, whenever we feel the need to transform ourselves, especially now, with the millennium being greeted in museum circles as a clarion call for the creation of the "new museum," a call to reinvent ourselves, usually with increased marketing, popularization, the multiplication of programs and activities; radical change too in display and architectural setting—and a headlong plunge into the still somewhat murky waters of the new technologies. I sense an increased preoccupation, at least rhetorically, with what museums *do*, as opposed to what they *are*, which isn't the same. It's time, it seems, for art to acquire a new wardrobe and to cast

wide the nets to gather in ever more paying guests. And yet, museums are in about as healthy a state as they have ever been, both financially and programmatically. They are run seriously and professionally, and they are vibrant and socially responsible. Of course, we must not be complacent—ever, in fact—lest we become museums of ourselves. But it is not a matter of little significance that visitors now flock to us in larger numbers than ever before; and anecdotal evidence, the high incidence of repeat visitors, and numerous surveys tell us that they are for the most part satisfied visitors. So before we turn ourselves inside out to remake ourselves, let's remember this: that before devising countless activities aimed primarily at increasing attendance, embarking on wholly new initiatives, or resorting to every manner of gimmickry (all of which are expensive, by the way, and require large bureaucracies), we should be sure to understand thoroughly the quality and nature of the experience that our visitors obviously seek—and find—right now in our museums; so that its essence is not lost as we move to modernize.

That essence, we will find, has the work of art as its fulcrum, yet paradoxically



CAA Executive Director Susan Ball, Philippe de Montebello, and CAA President Leslie King-Hammond at the convocation of the 1997 Annual Conference
PHOTO: JOAN BEARD

cally, art's distinct place and character and how it demands to be approached is too seldom at the center of the discourse in our field. And as we add still more amenities and generate ever more activities, we should pause and reflect on the occurrence of an ever so subtle but real shift in emphasis on the part of institution and public alike, from the work of art to the museum itself as the primary experience. When people say, "Let's go to the museum," increasingly they mean something rather different from "Let's go and look at some pictures." This is certainly the case in Paris where, to hear returning travelers, life under the pyramid seems to have been a greater lure than the galleries above. Here in this country, aside from going to special exhibitions, which does remain a primary motive for the museum visit, the attraction is most often some form of activity—it can be a lecture, a symposium, a guided tour, a concert, having lunch in the dining room, or multiple activities for special groups such as members, or shopping, or meeting friends—and usually it's a healthy mix of the above. All are ultimately conducive to an enriched experience of the art on view for the majority of people, and so they are desirable, which is why they're offered. My concern with this shift to the total museum experience is one of degree not of nature. That "museum experience," the environment if you will, is now so conspicuous that even the Metropolitan, hardly short on art, has been described in the press (and not just once) as "Club Met," and museums in general, because of their many amenities, have even been equated with suburban malls.

Just one such report was an article, on the front page of *The New York Times* a year or two ago, which described museums as "the best entertainment bargain for everyone, drawing in people who yearn simply for social contact and a safe place to trade ideas" and noted further that "big museums are evolving into a blend of playground, café and fair, making the experience easy and comfortable. In any respects, a well-run museum is eerily like an upscale suburban mall." If I bring this up it is because so many people, serious people, were pleased with this piece when it came out. I felt it should have been greeted, not with a smile of wry amusement, but a shudder of unease. You see, there is something very wrong

with these statements. It is good that museums should provide a congenial environment, but the benign approval of the mall equation suggests a wide-spread acceptance or at least indulgence in the notion that museums may be more successful if, as the jargon goes, they are market rather than mission driven. There need be no conflict between the two, and in fact it is by keeping them in judicious equilibrium that we balance our budgets without compromising the integrity of programs. One should be practical and not too pious; commercialism and development activities do help pay the bills that support the primary mission. But with museums compelled to generate ever more earned income to balance their budgets, even more art-extraneous projects are likely to be launched and actively marketed in the aim of capturing larger audiences (as you may know, income streams are directly linked to the numbers of visitors and what they spend in the museum).

But here's the rub: in the belief, not altogether unfounded, incidentally, that the "experience of art" as such is still not that widespread, museums are likely to examine every other possible means of enticement for maximum audience generation. Already museums are marketed as a prime leisure activity—which legitimately they are—but also repeatedly and everywhere as entertainment. How often have we not heard it said that going to a museum should be fun? The trouble is that works of art, for the most part, are not fun. In fact they can be difficult, challenging, even provocative, and they don't yield their message in the blink of an eye, which is what is expected by people looking to have fun. Seriousness, uplift, knowledge, and, naturally, pleasure are what art museums are meant to provide.

And so, correctly judging that simply inviting our unwary customer merely to come in, step into a gallery, and look at fine paintings or sculptures will not attract the multitudes (some of us still do plug the art, I must say); other strategies are put in place and they aim at reassuring our potential visitor that going to art museums is not something to be dreaded, that it is not so far removed from everyday experience. I quote the director of a major American museum: "If we are to tap into the life-beat of the community in any meaning-

ful way, it is essential to demystify the museum-going experience, to let people know we are not just some stuffy institutions." De-mystify the museum experience? No: in an increasingly prosaic and materialistic world where the factitious holds sway, especially with the growth of the new electronic media, it is the mystery, the wonder, the presence of the real that is our singular distinction and that we should proudly, joyfully proclaim. Don't we seek great works of art in order to live in a wider world? It is what makes us different and removed from daily experience that should govern what we promote, not the things we do that are ubiquitous and that are so often done better elsewhere, even if short-term money can be made. A case in point, reported in last Thursday's *New York Times*: a before-hours gym class held in the galleries of the American Museum of Natural History, called "Walk on the Wild Side" for contributors of \$100 and up. There, the writer, in jest, makes up such a program at the Met and calls it "stair-climbing at the Temple of Dendur." Why does this bother me? After all, the Metropolitan also schedules events for revenue generation during nonpublic hours, but these are rather more closely tied to looking at art, I'm happy to say, than gym classes; it bothers me because this sort of thing tends to diminish our institutions, and even more so, because of what it reveals about increased acceptance of such meretricious activities on the part of people who should know better. What does a senior museum official have to say about those gym classes in the galleries: "There are some who turn up their noses at the creative use of museums, and they are the ones who would like to go back to days of musty cases . . ." Well, I beg to differ, and not because I am terminally nostalgic, but because I know what is meant by "musty cases," and so do you: it means cases with objects left to their own devices. What a lack of faith in our very own reason for being!

Even from a purely financial point of view, luring people in under false pretenses will generate only short-lived gains. Those who come for such marginal activities will necessarily turn out to be fickle. They'll eventually move on, and why not, since they hadn't come for the exhibits in the first place. Obviously, it is the people we draw in to enjoy the art on view, that which only

we present, who will become repeat visitors, the faithful audience we seek—satisfying both our missionary and mercenary ends.

Art museums, unfortunately, are not immune from this flight from the object as prime communicator, and if, broadly, we can still claim not to have compromised our integrity, it is because we have not yet turned ourselves into theme parks. This isn't so far fetched: just look at what has happened to the great armor collection at the Tower of London. It has been moved to Leeds in the depressed North of England with the aim of invigorating the economy, placed in what is called a museum but is essentially a theme park on the Middle Ages; there we have pubs with wenches, jousts and tournaments, costumed docents, and video screens among the displays, every ten feet. Now, I'll grant you every level of meaning carried by these splendid suits of armor will be provided, with the exception, of course, of their aesthetic qualities, which can be very high indeed, as anyone knows who has seen, for example, a piece of Negroli armor made for Charles V.

Those aesthetic qualities, the work of art as a manifestation of creative genius, are, of course, what art museums are best equipped and expected to bring out—yes, complementarily—also the context and other levels of meaning. If I stress this, it is because the aesthetic dimension of works of art is so often glossed over—not just in the university, you'll be glad to know—but now also in museum circles, that is, when it is not altogether suppressed, as in exhibitions where art is called upon to serve as an illustration to some intellectual argument. The result, incidentally, is usually a bad show.

This phenomenon goes hand in hand with today's widespread hesitancy, primarily in academe but also in museums, to make qualitative judgments. The new Asian galleries at the Victoria and Albert Museum, for example, pointedly eschew conveying any notion of possible hierarchies in aesthetic merit by displaying strictly according to function with the most ordinary objects mixed in among the most refined and accomplished. Granted notions of high art, of discrimination, may well continue to be somewhat out of favor; still I hold, and I don't think this makes me an apostate, that the presentation of the finest works of art—

finest, in opposition to mediocre—is the overarching goal of the art museum, and their contemplation, the main goal of the visitor. This is not universally shared, I find, and in some circles the notion of great art seems positively threatening. Take the opening last fall of the Tiepolo exhibition in Venice; the rhetorical contortions the orators went through to distance themselves from the art were fascinating. Clearly appearing to enjoy Tiepolo's paintings without some sort of a social agenda would have been political suicide.

So it was that the first speaker, the mayor of Venice, started his speech with the pointed comment that he wasn't there just because of beauty (I guess that would have been too frivolous). He was there for what the exhibition meant as the symbol of the continuing vitality and glory of Venice and as confirmation of Venice as a major venue for international loan exhibitions. In short, every pretext was okay except for the central one. As for the president of Italy, Scalfaro, how was he to justify that he had come all the way from Rome for Tiepolo? Easy: "I did not come to celebrate high art or the art of the past; I am here to celebrate living art, art for everyone." As if the art of Tiepolo were not accessible today; in fact, it is, and precisely so, because of its universality.

I've now spoken of a creeping imbalance in favor of medium over message in museums; this tilt is also present in the attitude to the new technologies. This subject is pertinent today; it will be critical tomorrow, for the range of possibilities the electronic media can unlock for museums is simply phenomenal. And I should say, right off, that if the tenor of my remarks on this subject shows me to be rather prudent in my approach, it is in fact so only in contrast to the expansive, sometimes wildly expansive rhetoric used, not out of a lack of enthusiasm. Indeed to resist the changes brought on by the new electronic media would be about as smart, frankly, as to have greeted Gutenberg's invention by locking oneself up in the scriptorium and sharpening the quills.

So I find much of the discourse on the new technologies untempered and the eagerness to be on the cutting edge often ill-advised. "To what end?" is a question too infrequently asked; and "Are we going to exploit the new technologies or be led by them?" This is

certainly an issue, as the rush to embrace them indicates. A clue to some of the worrisome thinking here may be found in the semantics of the discourse; this is of concern, because I believe in words and their ultimate betrayal of the user's real thoughts or at least inclinations. So let's listen to a few words. Many museums, including the Metropolitan, have web sites providing information about exhibitions, educational programs, membership, and of course, the collections with a few images, the preferred term in the electronic media for what are color reproductions, except without ink. How easily the medium can get confused with the message, though, is borne out by the fervor with which people exclaim, "Now you can visit museums on the web." Sorry, you'll still have to get yourselves to the front door to visit museums, and this for time immemorial. It is not silly people who say this, by the way, and they don't really mean that surfing the web is a substitute for seeing a real work of art. What they mean, and in this they are probably right, is that surfing the web is the easiest way now for many people to get some idea of what museums have to offer; but there is lurking, behind this rhetorical equation of the virtual with the real museum visit, somewhere in the consciousness, a troubling acceptance of this simulacrum.

This is just semantics and we too should be indulgent, except that this confusion spills over to the written word. From the title page of a major museum's web site: "We are a public museum with an evolving mission to behave more like a resource and less like a repository." Surely well meaning in its intent, but to me this suggests a lack of faith in the ability of works of art to have an impact relatively unencumbered, as in a repository. Actually, what's wrong with a repository and why oppose the two, repository and resource? The first serves as grist for the second, and the sum is what defines a museum.

And from the French Ministry of Culture, a brochure announcing a colloquium on French museums and the Internet, called: *L'invitation au Musée*. Fair enough; but then "Le Musée, c'est chez vous, venez voir!" Well now, do we merely invite the visitor to stay home and get online to visit the museum?

In the end, this kind of rhetoric can only serve to reduce expectations, to depreciate the value of the museum visit in the public's mind; the same applies to ill-chosen words that end up trivializing that critical element all have a right to expect from museums, namely expertise. So it's unfortunate that another web site should proclaim, as it invites clicking on various works of art: "Now you can be your own curator." Well, if there is so little to being a curator, how can we argue for the seriousness and authority that lie behind what a museum does and that surely give comfort to visitors, comfort that can only come from the conviction that what they see in museums represents the culmination of policies born of clarity of purpose and authority.

We are usually vigilant in print. We pore over texts and editors check them. The new technologies function at such speed and invite such a reductive approach to most content that clearly we let down our guard. Before we start to believe in our own electronic sound bites, I suggest we think hard about the consequences of what we do and say, for if we keep talking that simplistically, our claims will begin to have the ring of truth with the unhappy consequence that our institutions may be led to move too rapidly and without careful thought into very expensive initiatives of dubious merit, long-term.

What I do not fear, on the other hand, is that we will lose visitors because the world will stay out there, glued to reproductions of paintings on their computer screens as a substitute for the museum visit. Quite the contrary, I am convinced that just as art books with handsome color plates encourage trips to museums, so will the downloaded image; with this major difference: that the universe of people who are online, including educated people, statistically those with the greatest predisposition to visit art museums, is vast. Clearly this is the most compelling argument for museums to be on the Internet, and the challenge will be to think through carefully and deliberately what exactly it is we want to have out there. Information? Yes, of course, mundane as it may sound, and the Internet has already shown itself to be a perfect medium for this. So in time, scholars and the public alike will benefit immensely from ready access to much

that is now largely restricted. It will take some years, for we will first have to get a staggering amount of information into usable electronic form, no small task for large museums. No less a challenge will be the concurrent use of the medium for the dissemination of reproductions of works of art, images to be used, not only as reference but as enticement. In which case they'll have to be used more effectively than they are now, and more idiomatically, not just as in most CD-ROMS as mere transpositions of books with a few added features. The unique character of the electronic media should be exploited creatively, and not just by museums, but also artists, to stimulate the eye as well as the mind.

As speed of transmission and image resolution improve on the Internet and we achieve a level of outreach undreamed of before—in the home, in the classroom, wherever—then museums will be contributing to raising the level of visual proficiency in our largely verbal society. This will help build the audiences of the future, and in the right way.

Audiences who will seek the real thing, for objects are and remain the exclusive media of museums, or as Berenson put it, "The work of art is the event." That's been my main thesis today, and so if I can leave you with but one thought, it is Hector's exhortation in Shakespeare's *Troilus and Cressida*: "T'is mad idolatry to make the service greater than the God."

—Philippe de Montebello

published in November 1995 and has since circulated around the globe and on the World Wide Web. In ten chapters, followed by an international agenda, it presents a retooling of the development process that includes a range of new issues such as the rights of women and children, the recognition of indigenous peoples, and the preservation of the world's cultural heritage. The report posits a bold vision of global development that attends to the needs of many cultural groups. The argument for the autonomy of multiple cultural voices presents a significant challenge to traditional strategies of geopolitics and calls for extended discussions and debates on a global scale. The strong populist emphasis in *Our Creative Diversity* is very welcome after years of development studies that focused on large-scale public works and infrastructure projects. The commission members affirm the right of every culture, no matter how small, to participate in the global community. While this vision seems optimistic when placed amid the difficulties of mutual understanding and tolerance that currently pervade the planet, it nonetheless affirms that all cultures have integrity and all voices are entitled to be heard.

For CAA members, whether they be artists, art historians, curators, or other professionals, *Our Creative Diversity* is an invaluable guide to understanding the centrality of culture within the process of global development.

Victor Margolin is associate professor of art and design history at the University of Illinois, Chicago. He is also a past co-chair of the College Art Association's International Committee.

Thanks to Contributors

Career Development Workshops

Many thanks to the artists, curators, and art historians who served as mentors for the career development workshops at the annual conference. Organized by Michael Aurbach of Vanderbilt University, these workshops provided more than three hundred job candidates an opportunity to receive advice from a veteran in their field. The participants were: Michael Aurbach, Vanderbilt University; Ron Bechet, Southern University; Bruce Bobick, State University of West Georgia; Diane Canfield Bywaters, University of Wisconsin-Stevens Point; Laurie Beth Clark, University of Wisconsin-Madison; Austin Collins, University of Notre Dame; Irina Costache, Loyola University; Shelley Fuller, University of Nebraska-Lincoln; Alison Helm, West Virginia University; Dennis Ichiyama, Purdue University; Carlyle Johnson, Middle Tennessee State University; Ellen Konowitz, Vanderbilt University; James Krehbiel, Ohio Wesleyan University; Virginia Mecklenburg, National Museum of American Art; Vivan Mann, The Jewish Museum; Megan Marlatt, University of Virginia; Bonnie Mitchell, Syracuse University; Clarence Morgan, University of Minnesota; Andrea Norris, Spencer Museum of Art, University of Kansas; Dewey Mosby, Picker Art Gallery, Colgate University; Arthur Okazaki, Tulane University; Robert Palusky, Hamilton College; Wayne Potratz, University of Minnesota; Barbara Jo Revelle, University of Florida; Laurence Scholder, Southern Methodist University; David Sokol, University of Illinois-Chicago; Richard Thompson, University of Texas-Austin; Victoria Star Varner, Southwestern University; and Annette Weintraub, City College, CUNY.

Valentine's Day Party and Silent Auction

The Valentine's Day Party and Silent Auction was a rousing success—the combination of ticket sales, auction bids, and corporate contributions helped raise approximately twenty thousand dollars for CAA's Professional Development Fellowship Program for Artists and Art Historians. The Benefit Committee extends special thanks to the generous providers of food, beverage, and venue: Aramark Corporation; Haviland Candy; Martin Scott Wines; The New Museum of Contemporary Art; Perrier Group of America; Spring Street Brewing Company.

CAA also thanks the contributors of the 102 prizes that were available in the silent auction: A.J.'s Niota; Ita Aber; Harry N. Abrams; Basil Alkazzi; American Airlines; The Art Institute of Chicago; Bard Graduate Center for Studies in the Decorative Arts; Judith K. Brodsky; Brooklyn Museum of Art; Diane Burko; Michael Dawkins; Cal's; Cambridge University Press; Carnegie Museums of Pittsburgh; Chicago Hilton and Towers; Chroma; Bradford Collins; Dallas Museum of Art; Des Moines Art Center; Duke University Press; Fine Arts Museums of San Francisco; Jonathan Fineberg; Nancy Friese; G & B Arts International; Gamblin Artists Colors Company; Shifra Goldman; Harvard University Art Museums; Home; Howard Karno Books; Michi Itami; Kat Jurati; Leslie King-Hammond; Hua Lee; Joe Lewis; Arturo Lindsay; Los Angeles County Museum of Art; Jill Lynn; Nancy Macko; The Maine Photographic Workshops; Victor Margolin; Kevin McCoy; The Menil Collection; Metropolitan Museum of Art; Midmarch Arts Press; Tom Miller; Milwaukee Art Museum; Minneapolis Institute of Arts; Museum of Contemporary Art, Chicago; National Museum of American Art; The Newark Museum; New York Hilton and Towers; Oakford Vineyards; Palio; Penn State Press; Philbrook Museum of Art; Phoenix Art Museum; Rita Robillard; Rizzoli International Publications; Royal York Hotel, Toronto; Rutgers Center for Innovative Print and Paper; San Francisco Hilton; Norie Sato; Miriam Schapiro; Roger Shimomura; Shin Tsudome Hair; Kenneth Silver; Norton Simon Museum; Lowery Stokes Sims; Jeffrey Chipps Smith; Spring Street

Brewing Company; St. Martin's Press; Thames and Hudson; Thorndike Press; University of Hawaii Press; University of New Mexico Press; University of Washington Press; Alan Wallach; Ruth Weisberg; Whitney Museum of American Art; Deborah Willis; and Yarka.

Advocacy

This year's annual conference advocacy session titled "How To Be an Effective Advocate"

provided a forum for CAAAT members to discuss advocacy issues and learn the opinions of advocacy experts. The session featured John Hammer, National Humanities Alliance; Lee Kessler, American Arts Alliance; Patrice McDermott, OMB Watch; and Leida Snow, arts adviser to U.S. Representative Jerrold Nadler.

John Hammer opened the session with a discussion of the particular effects that the latest elections will have on arts and humanities legislation. He emphasized that the most crucial issue for advocates during the 105th Congress will be the reauthorization of the NEA and the NEH after three years.

Lee Kessler shared tips for making contact with members of Congress. Meetings may be arranged in Washington or at your local district office. Kessler suggests organizing the infor-

mation you wish to share with your elected official in a folder that contains past voting records, material on arts and humanities events in your district, and examples of how your organization uses government funding. Kessler also recommends that CAAAT members mail a letter to President Clinton, commending him for his positive mention of the arts and humanities in his State of the Union Address on February 4.

Leida Snow emphasized the importance of establishing relationships with your elected officials and their legislative assistants and indicated that a dialogue maintained throughout the year is more effective than contact made only at times of crisis. It is important not only to let your representatives know your opinion on the issues and to give them feedback on their actions.

Patrice McDermott reinforced the importance of communication with elected officials, citing several success stories such as the campaign to defeat the Istook Amendment in which constituents made use of e-mail, list serves, and faxes to inform their elected officials. As the final speaker, McDermott then made an appeal for action on the part of arts and humanities advocates.

Arts Advocacy Day, scheduled for March 10-11 in Washington, D.C., provided an opportunity to learn more about effective advocacy techniques. Organized by Americans for the Arts, the two-day event included speeches and rallies and offered the chance to meet with elected officials. Mark your calendars now for Humanities on the Hill, scheduled to take place on May 8.

Leslie King-Hammond Reacts to 1997 Conference

CONTINUED FROM PAGE 1

to our colleagues for distinction in art, art history, and criticism. Philippe de Montebello, the eighth director of the Metropolitan Museum of Art, was the keynote speaker. In his speech, "Musings on Museums," he addressed the question of museums versus malls and contemporary society's increasing appetite for entertainment as opposed to culture.

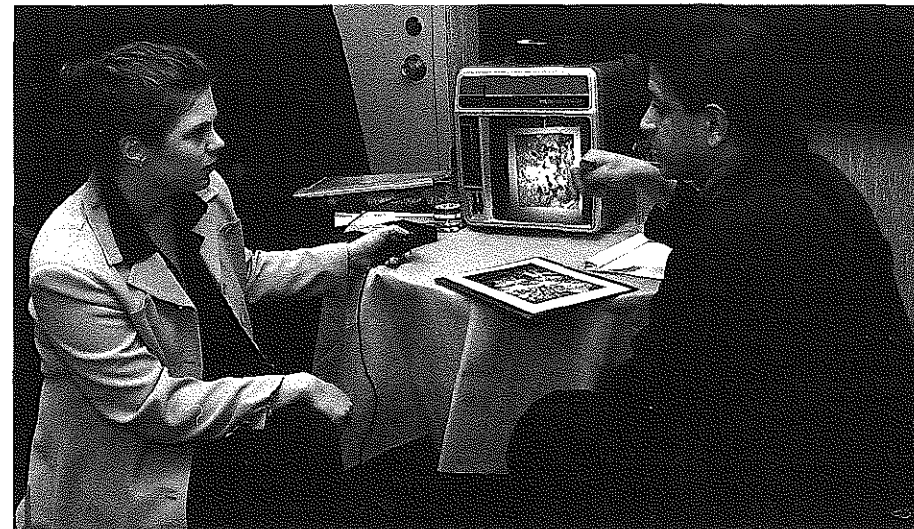
The New York conference always requires a Herculean effort on the parts of all involved: organizers, host committees, program chairs, CAA staff members, the scores of student workers, and participants. I extend to each of you the CAA Board of Directors' appreciation for all your efforts to make this conference a success.

Possibly the most impressive response to CAA's efforts to support the Professional Development Grant program was the large attendance at the Valentine's Day Party and Silent Auction event held at the New Museum in SoHo. The bidding was swift and competitive as the guests vied for the chance to acquire great art, books, wine, travel packages, and other delights. More than one hundred items were purchased, and the winner of the Faith Ringgold/Miriam Shapiro print raffle was drawn. All in all, it was a festive party for a vitally important cause.

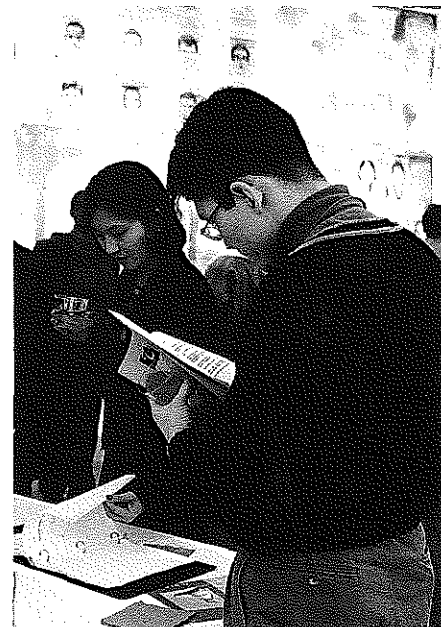
As plans are now under way for Toronto, we would like to hear about your experiences at the New York conference so that our mandate to make the annual conference a valuable service to members can be made more effective. Surviving my first year as president of the organization has been an endeavor somewhere between awesome and numbing. With strength, wisdom, cooperation, and lots of prayer, I look forward to yet another eventful and productive year for the membership of an organization critical to the very fiber of the intellectual and cultural life of this nation.

—CAA President Leslie King-Hammond

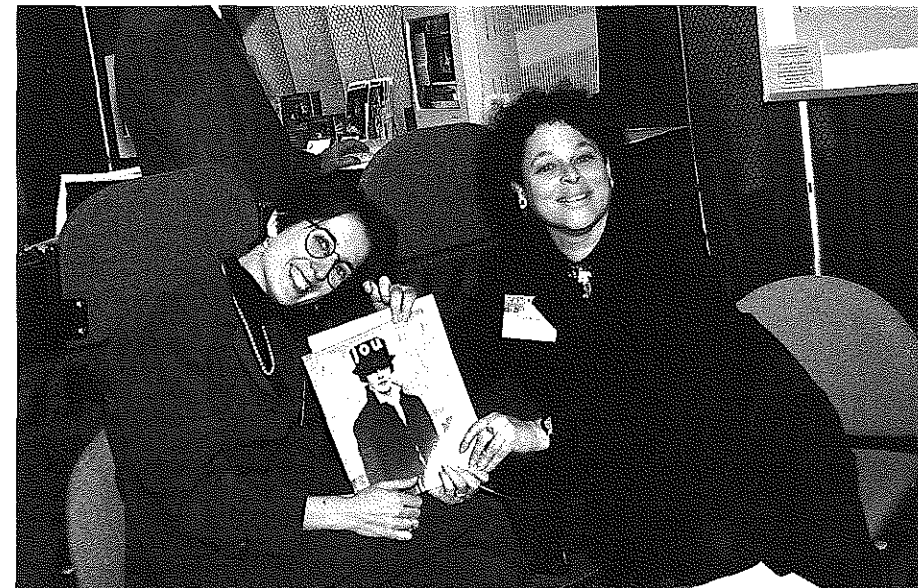
Annual Conference 1997



Artist Sherry Mayo meets with Brian Goldfarb, curator, during an Artist Portfolio Review session



Valentine's Day Party and Silent Auction attendees place bids on auction items
ALL PHOTOS: JOAN BEARD



Janet Kaplan (right), executive editor of *Art Journal*, meets with a prospective contributor

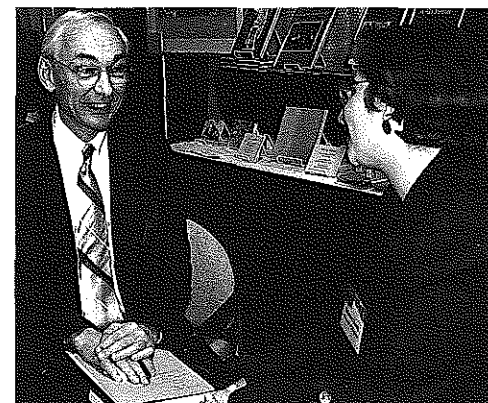


Panel participants Lee Kessler and John Hammer, "How to Be an Effective Advocate"

PHOTO: JOAN BEARD



Miriam Shapiro with CAA President Leslie King-Hammond at the Valentine's Day Party and Silent Auction



John T. Paoletti, editor designate of the *Art Bulletin*, meets with a prospective author



MFA Exhibition attendees

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, and dimensions. Please indicate CAA membership.

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

ABROAD/

Robert Adams. Musée d'Art Moderne, Saint-Étienne, France, January 17–March 2, 1997. *Our Lives and Our Children.*

John Bjerklie. Galerie du Tableau, Marseille, France, December 1996; Ateliers Triangle, La Friche de la Belle de Mai, Marseille, December 12–13, 1996.

Wan Qingli. Museum and Art Gallery, University of Hong Kong, December 2, 1996. *Paintings and Writing by Wan Qingli.*

MID-ATLANTIC/

Edna Andrade. Locks Gallery, Philadelphia, March 1–29, 1997. Paintings and drawings.

Jan Blacka. Chesapeake Gallery, Bel Air, Md., January 8–31, 1997. *Studies in Abstraction.*

Jean C. Johnson. GTE Government Systems Corporation Gallery, Chantilly, Va., January 15–April 12, 1997. Acrylic on aluminum.

Cindi Morrison. Corcoran Gallery, Washington, D.C., May 29–July 27, 1996. *ArtSites '96.*

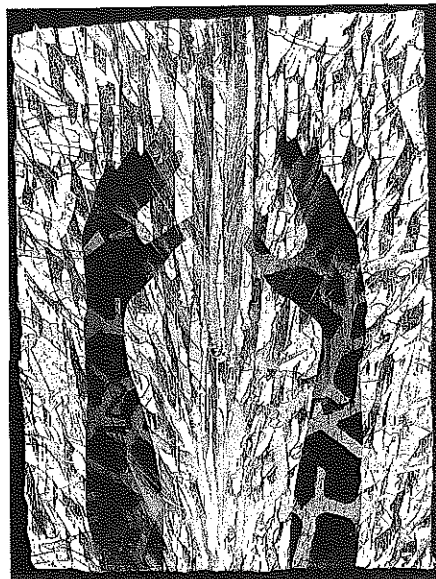
Barbara Ann Watson. Arts Center of Portsmouth Museums, Portsmouth, Va., January 25–February 16, 1997. *Nature's Divine Rhythm.*

MIDWEST/

Pamela Blum. Brady Commons Gallery, University of Missouri, Columbia, November 11–21, 1996. *Encaustic Works on Paper.*

Paula A. Braswell. A.R.C. Gallery, Chicago, December 31, 1996–January 25, 1997. *Creek II*, video and sculptural installation.

Amy Dobrian. ARTS Iowa City Center and Gallery, Iowa City, Iowa, December 3, 1996–January 25, 1997. *Bloodlines: Monoprints by Amy Dobrian.*

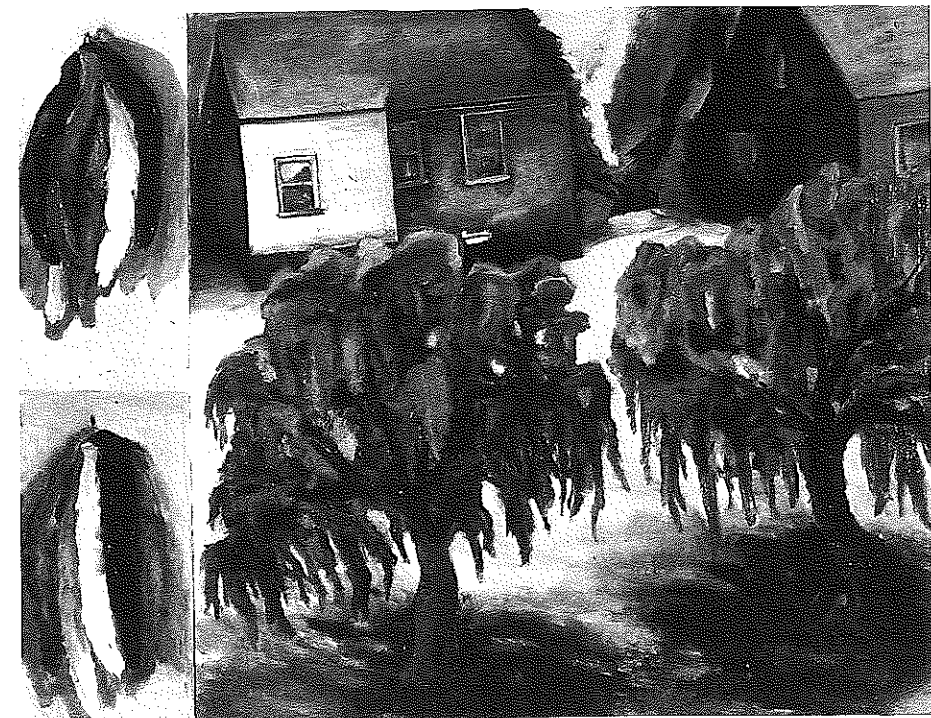


Amy Dobrian, *Anima*, monoprint: lithograph and relief, 20" x 15"

Sam Gilliam. Klein Art Works, Chicago, February 22–March 29, 1997. *New Paintings.*

Lynn S. Lourie. Artemesia, Chicago, February 25–March 29, 1997. *Recent Work.*

Paul Rinaldi. O'Connor Gallery, Rosary College, River Forest, Ill., January 12–31, 1997. *New Paintings and Photographs.* ARC Gallery: Raw Space, Chicago, April 4–26, 1997. *Cairo Tapestry*, mixed media installation and video.



Deborah Sukenic, *Whitcomb Part I*, oil and wood on canvas, 47" x 62"

Mary Sprague. Elliot Smith Contemporary Art, St. Louis, Mo., January 3–February 16, 1997. *Inside Animals.*

Joel Sternfeld. Art Institute of Chicago, December 14, 1996–March 30, 1997. *On This Site: Landscape in Memoriam Photographs by Joel Sternfeld.*

Deborah Sukenic. Start Gallery, Birmingham, Mich., January 3–February 1, 1997. *Shadow Lands*, oil paint, wax, and wallpaper on wood and canvas.

NORTHEAST/

Terry Adkins. William Benton Museum of Art, University of Connecticut, Storrs, January 22–March 14, 1997. *Terry Adkins: Seamless Robe: Works 1986–1996.*

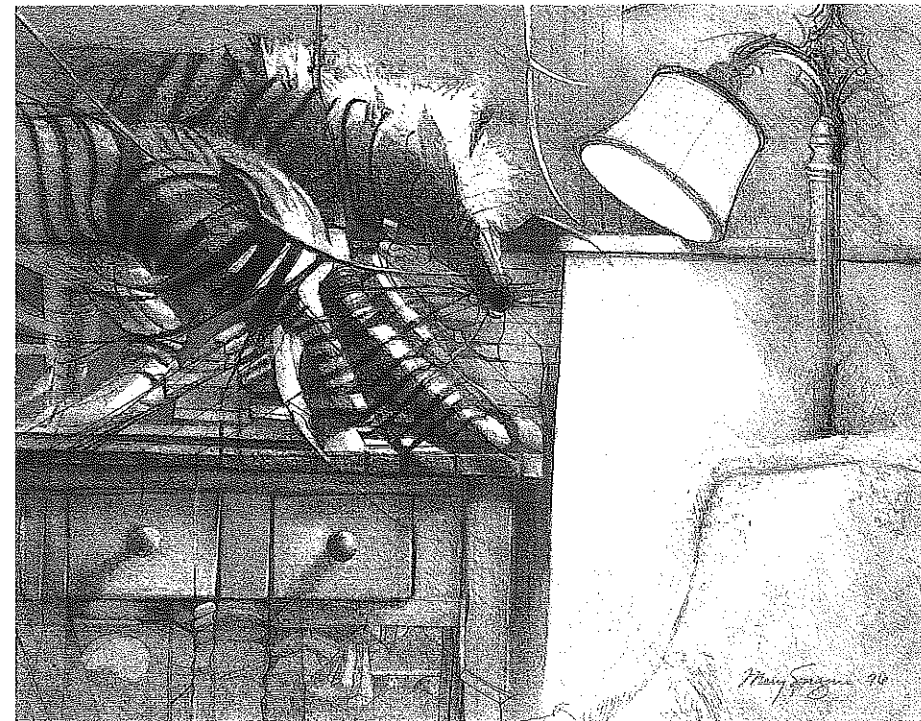
Susan Bee. Granary Books Gallery, New York, January 18–February 28, 1997. Recent paintings and artist's book.

Pamela Blum. Gallery at R&F, New York, August 17–September 28, 1996. *Fragilities.*

Nancy Chunn. Ronald Feldman Fine Arts, New York, January 11–February 15, 1997. *Front Pages 1996.*

Nan Hass Feldman. DeCordova Museum School Gallery, Lincoln, Mass., February 14–March 23, 1997. *Homage: A Recent Retrospective of Influences.*

Beth Galston. Chapel Gallery, West Newton, Mass., January 8–February 2, 1997. *Leaf Dreams: An Installation*, models and photographs.



Mary Sprague, *Animals Inside*, conté crayon on paper, 22" x 30"

John Graham. Julian Scott Memorial Gallery, Johnson State College, Johnson, Vt., January 30–February 23, 1997. *Serial Etchings and Other Prints.*

Bogdan Grom. LBS Bank, New York, September 27–December 1, 1996. Paintings, graphics, sculptures, and tapestries; Civico Museo Revoltella, Galleria d'Arte Moderna, Trieste, Italy, December 12, 1996. Graphics and tapestries from recently published monograph; TK Gallery, Trieste, December 13–24, 1996. *Dialogue with Karst.*

Cynthia Hawkins. Queens College Art Center, Flushing, N.Y., January 29–March 6, 1997. *Selected Works: 1990–96.*

Christine Holzer. Visual Arts Gallery, County College of Morris, Randolph, N.J., December 10, 1996–January 12, 1997. *Digital Light Stages.*

Martha Keller. Rosenberg Kaufman Fine Art, New York, February 12–March 15, 1997. Paintings.

Leonard Lehrer. Myung Sook Lee Gallery, New York, February 4–22, 1997. *Sojourns.*

Peter D. Lewis. Viridian Artists, New York, January 14–February 1, 1997. *Inhale Exhale Desire: Nature and Domesticity.*

Eva Lundsager. Jack Tilton Gallery, New York, January 14–February 8, 1997. Paintings.

Maria R. Lupo. Baird Gallery, Maplewood, N.J., March 1–April 13, 1997. *Missing Persons* series and other works.

Kevin Melchionne. McKinney Arts, New York, January 25–February 22, 1997.

Susan Schwalb. Perkins Gallery, Striar J.C.C., Stoughton, Mass., March 23–April 20, 1997. *The Creation Series.*

Laurinda Stockwell. Conde Gallery, New York, February 5–March 1, 1997. *Recent Works.*

Julius Tobias. Prado View Gallery, New York, January 8–February 1, 1997. Sculpture, prints, and drawings.



Laurinda Stockwell, *Sand Rose*, color photograph

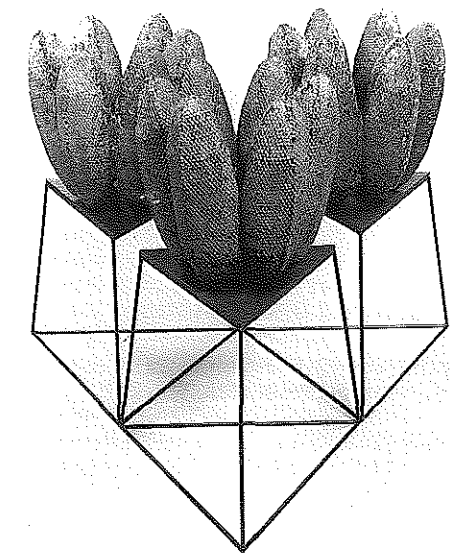
Marianne Weil. L'acajou Restaurant, New York, April 6–May 3, 1997. Bronze sculptures, reliefs, and monoprints.

SOUTH/

Yuji Hiratsuka. Adair Margo Gallery, El Paso, Tex., January 9–February 27, 1997. New work.

Yan Sun. Hayden Museum of American Art, Paris, Tex., April 11–May 10, 1997. *Reflection from Within.*

Therese Zemlin. Catherine J. Smith Gallery, Appalachian State University, Boone, N.C., January 20–February 14, 1997.



Therese Zemlin, *Three Blue Galaxies*

WEST/

Cris Bruch. Port Angeles Fine Arts Center, Port Angeles, Wash., January 19–March 2, 1997. *Prior Works, 1989–1996.*

Peggy Cyphers. Haines Gallery, San Francisco, January 28–February, 1997. *Future Byzantium.*

Jim Goldberg. Los Angeles County Museum of Art, March 6–May 18, 1997. *Raised by Wolves: Photographs and Document of Runaways.*

John Halaka. Spruce Street Forum, San Diego, February 7–March 21, 1997.

Mary Ann Johns. SRO Corridor Gallery, Texas Tech Gallery, Lubbock, January 16–February 9, 1997. *Painted Photo Imagery.*

Douglas Kenney. Gallery Eight, La Jolla, Calif., January 4–24, 1997. Recent ceramic work.

Simon Leung. Refusalon, San Francisco, January 2–February 1, 1997. *Proposal for Surf Vietnam*, installation.

Tracy Linder. Beall Park Art Center, Bozeman, Mont., February 7–March 1, 1997. New works.

People in the News

Academe

Hellmut Hager stepped down as department head of the Department of Art History at Pennsylvania State University. **Craig Zabel** is now serving as interim department head for the next two years.

Susan J. Williams, former visual resources manager at the Educational Technology Center at Rochester Institute of Technology, has accepted the newly created position of visual resources curator at Yale University.

Museums and Galleries

Kellie Jones has been named associate curator at the Walker Art Center in Minneapolis.

Roslyn A. Walker has been named director of the National Museum of African Art, Smithsonian Institution, in Washington, D.C.

Organization

John H. D'Arms, Gerald F. Else Professor of the Humanities, professor of classical studies, and professor of history at the University of Michigan, will assume the presidency of the American Council of Learned Societies on September 1.

Grants, Awards, & Honors

Lea Barton's work has been selected for inclusion in the Mississippi Museum of Art's upcoming *Mississippi Invitational*.

William A. Berry received the Revington Arthur Award at the 39th Annual Chautauqua National Art Exhibition; a juror's award in the regional exhibition, *At the Table*, at the St. Louis Artists Guild; and an award in *Dimensions '97*, a national juried exhibition sponsored by the Associated Artists of Winston-Salem, N.C.

Aurore Chabot, associate professor of art at the University of Arizona, Tucson, has received a 1997 Tucson/Pima Arts Council Individual Artist Fellowship Grant for her ceramic and mixed-media sculpture.

Siobhán M. Conaty has received a grant from the Gladys Krieble Delmas Foundation to support the exhibition and catalogue for *Art of This Century: The Women*, an exhibition she is guest curating at the Pollock-Krasner House and Study Center in East Hampton, N.Y.

Luis R. Crespo has been selected as a finalist for the Niche Award in Glass by the Rosen Group. He has also been selected as the college delegate on behalf of the School for the American Crafts and the School of Art and Design at this year's commencement ceremonies at the Rochester Institute of Technology.

Henry John Drewal, Evjue-Bascom Professor at the University of Wisconsin, Madison, has been awarded a 1996-97 NEH Fellowship for University Teachers for research on "Art, History, and Hegemony in Latin America: Afro-Brazil."

John Edwards received a Pollock-Krasner grant and was invited to be a visiting artist at the School of Visual Arts in New York for summer 1997.

Naomi Kline, professor of art history at Plymouth State College, has been awarded a humanities focus grant from the National Endowment for the Humanities for her work as project director of "A Map of Medieval Thought: The Hereford Mappamundi Project."

Louise McKissick received the Chicago Artist International Program Award in the "Exhibition Abroad" category. She will travel to Lithuania

and participate in *The Observatory*, a performance installation event situated inside the 15th-century observatory tower at the University of Vilnius. Her project, "Body of Knowledge," will also take place in the university library.

Diane O'Donoghue, professor in the Department of Visual and Critical Studies at the School of the Museum of Fine Arts at Tufts University, is the 1996-97 Julius Silberger Scholar in psychoanalytic studies at the Boston Psychoanalytic Society and Institute and recipient of a 1997 Cushman Family Faculty Enrichment Grant for research in the Freud archives, London.

Jane Rohrschneider's master's thesis, "Samuel D. Humphrey, Journalist-Photographer: A New Perspective of His Contributions to American Photography," was selected as the college winner in the 1996 James L. Fisher Outstanding Thesis Competition for the College of Fine Arts at Illinois State University.

Mara Adamitz Scrupe has been awarded a 1996-97 Individual Artist Fellowship in Sculpture from the Virginia Commission for the Arts.

John Spike was elected *cittadino onorario* (honorary citizen) of the city of Taverna, Italy, for his scholarship on the Baroque painter Mattia Preti (1613-1699).

David Steinberg, assistant professor of art history and American studies at the College of William and Mary, has been appointed a 1997-99 postdoctoral fellow at the Institute of Early American History and Culture.

Nancy L. Wicker of Mankato State University has been awarded a grant from the American Philosophical Society to support research in Denmark during a 1996-97 sabbatical. She will study relationships between workshops, goldsmiths, and their clientele in early medieval Scandinavia, focusing on pendant jewelry artifacts called *bracteates*.

David Morgan of Valparaiso University and **Sally Promey** of the University of Maryland at College Park are co-directors of a 3-year project, "The Visual Culture of American Religions," funded by the Henry Luce Foundation through a grant to the University of Maryland at College Park. CAA members invited to participate in this interdisciplinary program of consultation, research, and publication include: **David Bjelajac, John Davis, Erika Doss, and Claire Farago**.

The following CAA members are recipients of 1996-97 J. William Fulbright Foreign Scholarship Board awards: **Charles W. Haxthausen, Elizabeth A. Honig, Evelyn M. Kain, Virginia E. Miller, Anne M. Schultz, John F. Scott, and Lee Anne Wilson**.

Conferences & Symposia

Calls for Papers

22nd Annual Conference of the Society for Utopian Studies will be held in Memphis, Tenn., October 16-19, 1997. The society is an international, interdisciplinary organization devoted to the study of all expressions of utopianism, including the architectural, literary, social, and communal. Send a 1- to 2-page abstract of proposed papers or panels to: Lyman Tower Sargent, Dept. of Political Science, University of Missouri, St. Louis, MO 63121-4499. *Deadline: May 15, 1997.*

The Victorian Society in America and the National Portrait Gallery will sponsor a conference, "Portraiture in the Age of Photography, 1850-1910," on Saturday, November 8, 1997, at the Portrait Gallery in Washington, D.C. Organizers are seeking papers on painting, photography, and sculpture, as well as literature, caricature, theater, architecture, etc. Relevance to the exhibitions *Mathew Brady's Portraits: Images as History, Photography as Art*, and *Edith Wharton's World* is desirable but not necessary. Honoraria of \$250 and reimbursement of some transportation costs are available. Send 1-page proposal and c.v. to: Barbara L. Michaels, Victorian Society, 336 Central Park West, #6F, New York, NY 10025; and Mary Panzer, National Portrait Gallery, Smithsonian Institution, MRC 213, Washington, DC 20560; fax 202/786-2565. *Deadline: May 31, 1997.*

1998 Association of Art Historians Annual Conference, organized by the Faculty of Arts and Education Department at the University of Plymouth, will be held April 3-5, 1998, in Exeter, England. The conference theme will be "Identities," intended to signal the creation, maintenance, or contestation in art, art history, museum and gallery display, and conservation and restoration. Sessions are sought which address identities of race, class, and gender; look at local, regional, and national identities; explore the self and subjectivity; examine the ontology of works of art, architecture, and design; analyze the place of authorship, schools, and movements in the history of art. Other apposite suggestions from potential speakers or conveners are welcome. For information: Sam Smiles and Stephanie Pratt, History of Art, Faculty of Arts and Education, University of Plymouth, Earl Richard's Rd. N., Exeter, England EX2 6AS; 01392 475022; fax 01392 475012.

To Attend

National Council on Education for the Ceramic Arts will hold its 31st annual conference, *NCECA 1997: Guilty Pleasures*, in Las Vegas, Nev., April 2-5, 1997. Hosted by the University of Las Vegas, the conference will consist of panels and lectures dealing with varied aspects of the ceramic arts: demonstrations, an international slide forum, a K-12 slide presentation, and kiln and glaze clinics. UNLV will also be hosting 2 NCECA-sponsored exhibitions, the NCECA 1997 Clay National and the NCECA Juried Regional Student Exhibition. Additional ceramic exhibitions will be opening in the area. For information: Minerva Navarrete, NCECA Conference Planner, 33-25 147th St., Flushing, NY 11345; 718/939-0963.

"The Sartain Family and the Philadelphia Cultural Landscape, 1830-1930," April 11-12, 1997, will be held at the Academy of Natural Sciences and Moore College of Art and Design. The symposium seeks to study the unique characteristics of Philadelphia's art and cultural communities by examining the influence of the Sartain family and their contribution to the city's role as a cultural center. Three exhibitions are scheduled in conjunction with this symposium: *The Sartain Family and Their Philadelphia Circle*, Pennsylvania Academy of the Fine Arts; *John Sartain: Philadelphia Printmaker*, Philadelphia Museum of Art; *A Living Legacy: The Sartains at Moore*, Moore College of Art and Design. All events are open to the public. For more information: 215/568-4515, ext. 1229; ptalbott@hslc.org.

"Byzantium through Italian Eyes" will be held on Friday, April 11, 1997, at the Italian Academy for Advanced Studies in America at Columbia University and on Saturday, April 12, 1997, at the Uris Center Auditorium at the Metropolitan Museum of Art. Papers will examine the Italian perception and appropriation of Byzantine art in the Middle Ages and early Renaissance. The Saturday session is open to the public with general admission to the museum. For information: 212/854-4437; itacademy@columbia.edu.

Ch'ing Ceramics: Acquisition and Transformation, a symposium at the Philadelphia Museum of Art, will be held April 12, 1997, 10 a.m.-4:30 p.m. Speakers will address issues related to Chinese ceramics acquisition during the 17th-early 20th centuries. Speakers and topics are: Rosemary Scott, "Ceramics for the Emperors"; Stephen Little, "The *T'ao shuo*: The Influence of a Mid-Ch'ing Dynasty Text"; Julia Curtis, "From Literati Motifs to Imperial Propaganda"; Jan Stuart, "Changing Contexts of Display"; Chuimei Ho, "I-hsing Wares in an Asian Perspective." Registration: \$20 museum members, students, and senior citizens; \$30 nonmembers. For information: Emilie Bretz, Div. of Education, Philadelphia Museum of Art; 215/684-7605.

Collected/Collective, a symposium sponsored by the art history students of the City University of New York Graduate Center, will be held

Friday, April 18, 1997, at 33 W. 42nd St., New York. Papers from a variety of disciplines will address notions of accumulation and acquisition. For information: 212/921-5553 or 212/545-8128.

"The Saint-Gaudens Monument to Robert Gould Shaw and the Fifty-fourth Massachusetts Regiment: History and Meaning," May 28-30, 1997, Boston, Mass. For information: Erin Beatty, Boston National Historical Park, Charlestown Navy Yard, Boston, MA 02129; 617/242-5668; fax 617/241-8650; erin_beatty@nps.gov.

American Institute for Conservation of Historic and Artistic Works (AIC) announces its 25th annual meeting in San Diego, June 9-15, 1997. Specialty groups will present programs on the conservation of architecture, books and papers, objects, paintings, photographic materials, textiles, and wooden artifacts. For more information: AIC, 1717 K St., Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328.

International Symposium on the Conservation of Modern Art, sponsored by the Foundation for the Conservation of Modern Art, will be held in Amsterdam, September 8-10, 1997. The symposium will concentrate on the material-technical problems caused by the aging of modern materials and the resulting ethical, aesthetic, and art historical dilemmas. The symposium will also address the need for a network for international cooperation in the field of conservation. Professionals in the disciplines of contemporary art conservation as well as curators, art historians, gallery owners, artists, and students are invited to attend. For information: Foundation for the Conservation of Modern Art, Gabriël Metsustraat 8, 1071 EA Amsterdam, the Netherlands.

28th Annual Conference of the Research Society for Victorian Periodicals will be held in Chicago, September 12-13, 1997. For information: Barbara Quinn Schmidt, English Dept., Box 1431, Southern Illinois University, Edwardsville, IL 62026; bschmid@daisy.ac.siu.edu.

Opportunities

Award

Toynbee Prize Foundation, a private, not-for-profit foundation committed to the advancement of the social sciences, seeks nominations for its biennial prize to be awarded fall 1997. The prize will go to an individual who has significantly influenced our perception of the human condition. Previous recipients include: E. H. Carr, Sir Ralf Dahrendorf, Buckminster Fuller, George Kennan, Jean-Paul Sartre. Nominations, including c.v. and a brief statement, should be sent to: Gina Luria Walker, Toynbee Prize Foundation, ACLS, 228 E. 45th St., New York, NY 10017. *Deadline: April 1, 1997.*

Calls for Entries

New American Talent: The 13th Exhibition, a national all-media competition organized by the Texas Fine Arts Association, surveys contemporary 2- and 3-dimensional art by emerging and mid-career artists living in the U.S. The exhibition will be held fall 1997 at Art Gallery, University of North Texas, Denton, and Winter 1998 at TFAA at Center Space in Austin. Five artists will be selected to receive Philip Morris Juror's Merit Awards of \$1,000. Juror: Robert Storr, Museum of Modern Art. Send SASE for prospectus to: NAT-13, Texas Fine Arts Association, 3809-B W. 35th St., Austin, TX 78703; 512/453-5312; fax 512/459-4830. *Deadline: April 11, 1997.*

36th Annual Toronto Outdoor Art Exhibition will be held the second week in July at Toronto City Hall's Nathan Phillips Square. Applicants are screened by a jury of artists, curators, and art dealers. Cash prizes total more than \$20,000. Registration fees: \$200 for artists; \$75 for students enrolled in recognized art programs. For information: Toronto Outdoor Art Exhibition, 35 McCaul St., Ste. 201, Toronto, Ontario, Canada M5T 1 V7; 416/408-2754. *Deadline: April 15, 1997.*

ARC Gallery is seeking applicants for solo and group exhibitions for the 1997-98 exhibition year. All media including performance, video, and film will be considered. For prospectus, send SASE to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787. *Deadline: April 30, 1997.*

Design Prize Switzerland 1997 is an international competition aimed at promoting new design. Categories: product design, textile design, service design, achievements, and

student projects from the years 1996-97. Finalists will be invited to Langenthal, Switzerland, on Saturday, November 2, 1997, and prizes will be awarded on November 7, 1997. For information: Design Prize Switzerland, c/o Design Center, PO Box 1626, CH-4901 Langenthal, Switzerland; 41 63 23 03 33; fax 41 63 23 16 22; <http://www.designNet.ch>. *Deadline: April 30, 1997.*

Free at Last: Expressions of Emancipation in Honor of Juneteenth, a juried exhibition commemorating the date that Texas slaves learned of their freedom, is seeking art that reflects on the question: "How do we express that freedom and our own today?" The exhibition takes place June 7-28, 1997, and is open to all U.S. artists working in any media. Entry fee: \$20 for up to 3 slides. Send SASE for prospectus to: *Free at Last*, Central Arts Collective, 188 E. Broadway Blvd., Tucson, AZ 85701; 520/623-5883. *Deadline: April 30, 1997.*

Custer's Last Stand Festival of the Arts will be held June 21-22, 1997, in Evanston, Ill. Open to all categories of arts and crafts. Booth fee: \$100-\$125 for 5' x 12' or 10' x 10' booths. For information: Custer Street Fair, PO Box 6013, Evanston, IL 60204; 847/328-2204; fax 847/328-2295; Custerfair@aol.com. *Deadline: May 1, 1997.*

Phoenix Gallery is sponsoring a national juried competition from July 8-25, 1997. Juror: Laura Hoptman, Museum of Modern Art. Winners will be featured in a solo or group show. Send SASE for prospectus to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: May 2, 1997.*

Staten Island Biennial Juried Craft Exhibition, sponsored by the Staten Island Institute of Arts and Sciences, will run July 25, 1997-January 4, 1998. Cash awards. For prospectus, send SASE to: Staten Island Institute of Arts and Sciences, Dept. CAA, 75 Styvesant Pl., Staten Island, NY 10301-1998. *Deadline: 5:00 p.m., May 2, 1997.*

American Craft Council is accepting applications for its winter events: ACC Craft Fair Tampa Bay, Fla., December 5-7, 1997, and ACC Craft Fair, Charlotte, N.C., December 12-14, 1997. Exhibitors may apply to 1 or both events with 1 application form and a set of slides. Fee: \$20. Screenings for both fairs will be held in May. For information: American Craft Enterprises, 21 S. Eltings Corner Rd., Highland, NY 12528; 800/836-3470; fax 914/883-6130. *Deadline: May 5, 1997.*

ARC Regional IV seeks all media for juried exhibition. Juror: Ann Sass, Whitney Museum of American Art. Artists must reside in Kentucky, Iowa, Illinois, Indiana, Michigan, or Wisconsin. Send SASE for prospectus to: ARC Regional IV, ARC Gallery, 1040 W. Huron, Chicago, IL 60622. *Deadline: May 21, 1997.*

International Showcase 1997, the 3rd annual international SoHo group exhibition sponsored by Slowinski Gallery, is seeking entries in all media. The exhibition will feature multiple works by each artist selected. Grand prize:

\$1,000; second prize: full-color, postcard edition of artist's work. Send SASE for prospectus to: Slowinski Gallery, International Showcase, 215 Mulberry St., New York, NY 10012; <http://users.aol.com/slowart/slow.htm>. *Deadline: May 30, 1997.*

The Photo Review will reproduce accepted entries in its Summer 1997 issue as part of its 1997 Photography Competition. \$1,000 in cash prizes will be awarded with a \$500 purchase prize for the Philadelphia Museum of Art. Entry fee: \$20 for up to 3 prints or slides; \$5 for up to 2 additional prints or slides. Send SASE for prospectus to: *The Photo Review*, 301 Hill Ave., Langhorne, PA 19047; 215/757-8921. *Deadline: May 31, 1997.*

National Juried Exhibition, June 24-July 12, 1997, at SoHo institution. Juror: Eric Brown, Tibor de Nagy Gallery. Application fee: \$25. For prospectus, send #10 envelope to: First Street Gallery, 560 Broadway, New York, NY 10012.

Calls for Manuscripts

International Review of Modernism: A Review Journal of Scholarship on the Literature and Culture of Europe, 1890-1939, a journal that will feature short articles, reviews, and extended review essays on new books on modernist literature and culture, seeks qualified reviewers. Editor is especially interested in suggestions for topics for review essays or short articles. Send brief c.v. listing publications and cover letter indicating areas, topics, authors, or languages of particular interest to: Leonard Orr, *International Review of Modernism*, Dept. of English, Washington State University, 100 Sprout Rd., Richland, WA 99352; orr@beta.tricity.wsu.edu.

University of Delaware Press announces a new series of volumes on 18th-century art and culture. Send 2 copies of double-spaced manuscripts following the *Chicago Manual of Style* and return postage to: University of Delaware Press, 326 Hullihen Hall, Newark, DE 19716; 302/831-1149; GOODMAE@UCRWCU.RWC.UC.EDU or jhalio@udel.edu.

Grants and Fellowships

Dedalus Foundation, dedicated to fostering the appreciation of modern art and the principles of modernism, announces its Senior Fellowship Program 1997. The program supports art historians, critics, and curators. Applicants need not be affiliated with educational institutions or museums; they may not be candidates for degrees. Awards will be made for periods of up to 1 year; stipends will vary accordingly, with a maximum of \$25,000. To request application: Dedalus Foundation, 555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: April 1, 1997.*

Walters Art Gallery announces 2 3-year post-doctoral curatorial fellowships sponsored by the Andrew W. Mellon Foundation for junior scholars who wish to pursue curatorial careers in art museums. The fellowships, commencing in September 1997, will support scholarly research related to the collections of the Walters and will provide curatorial training. They are available in the following areas: Ancient Art, Medieval Art, Islamic Art, and Manuscripts and Rare Books. Each fellow will be fully integrated into the curatorial division and appropriate department and will have the opportunity to work with an individual curator as well as other curatorial, conservation, and education staff. Applicants must have completed Ph.D. within the last 5 years or have a record of equivalent accomplishment. Fellows will receive a stipend, plus benefits and travel allowance. For information: M. S. Simpson, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201-5185. *Deadline: May 1, 1997.*

German-American Academic Council Foundation announces the TransCoop Program 1997 for transatlantic research among German, U.S., and/or Canadian scholars in the fields of humanities, social sciences, economics, and law. Selected projects can receive up to \$60,000; the maximum duration of each project is 3 years. The grant must be equally matched by funds from U.S. and/or Canadian sources. The amount and sources of the matching funds must be detailed in the application and confirmed before funding commences. For information: Deutsch-Amerikanisches Akademisches Konzil (DAAK), TransCoop Program, Jean-Paul-Strasse 9, D-53173 Bonn, Germany; 0228 95677 0; fax 0228 95677 19; aengdaak@alex.avh.uni-bonn.de. *Deadline: June 30, 1997.*

1998-99 Competition for Fulbright Scholar Awards for U.S. Faculty and Professionals, sponsored by the Council for International Exchange of Scholars, grants lecturing or research awards. Basic eligibility requirements for senior scholar award: U.S. citizenship and completion of the Ph.D. or comparable qualifications. Academic administrators as well as independent scholars, artists, and professionals from the private and public sectors are eligible. Openings exist in the arts and humanities, social sciences, natural and applied sciences, and professional fields such as business, journalism, and law. For lecturing awards, university or college teaching experience is expected; foreign language skills are needed for some countries. For information: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; 202/686-7877; cies1@cies.org; <http://www.cies.org>. *Deadline: August 1, 1997.*

Henry E. Huntington Library, Art Collections, and Botanical Gardens seeks applications for fellowships to support research in the history of British and American art. Awards will also be considered in the area of Continental European art. Proposals are judged in terms of the value of

the project, ability of the scholar, and the degree to which the special strengths of the art collections and libraries will be utilized. Awards are considered for predoctoral as well as postdoctoral candidates. Holders of awards are expected to be in continuous residence throughout their tenure. Applications are accepted between October 1 and December 15. For information: Committee on Fellowships, The Huntington, 1151 Oxford Rd., San Marino, CA 91108.

Internship

New Museum of Contemporary Art has an internship program to provide training in arts management and give qualified college and graduate students and professional individuals a comprehensive overview of museum operations. New Museum of Contemporary Art, 583 Broadway, New York, NY 10012. *Deadlines: April 15, 1997 for Summer 1997, and July 15, 1997 for Fall 1997.*

Online

Amon Carter Museum in Texas has a web site at <http://cartermuseum.org>. The site provides information on the history of the museum, the collection, special exhibitions, and educational programs.

Art Daily is a web newspaper at <http://www.artdaily.com/> that focuses on art and culture around the world. The site contains sections on cultural news, links to sites of museums and exhibitions, and a chronicle of arthistorical events.

Arts Wire, <http://www.tmn.com/Artswire/www/awfront.html>, provides information on jobs, grants, and local arts councils.

Artsource, <http://www.uky.edu/Artsource/general.html>, provides links to and listings of art historical sites and bibliographies.

Association of Art Historians has a web site at <http://www.gold.ac.uk/aah>. It carries information on the association, its publications, forthcoming conferences and events, research queries, job advertisements, as well as links to other sites. Information for inclusion may be sent to: Duncan Branley, 31 Garfield Rd., Plaistow, London, England E13 8EN; aah@gold.ac.uk.

California Museum of Photography, University of California, Riverside, has a web site at <http://www.cmp.ucr.edu> featuring representations of historical and contemporary photography exhibitions.

Dia Center for the Arts has a web site at <http://www.diacenter.org> featuring images of works from the permanent collection, program schedules, and artists' web projects.

Echo, <http://www.echonyc.com>, presents a number of art sites and offers publications, discussions, and events.

Frick Art Reference Library has opened its online public access catalogue, *Fresco* (Frick Research Catalog Online). Approximately 20% of its book collection is available online to readers who visit the library and will be available to those who wish to access them over the Internet.

Getty Art History Information Program, <http://www.ahip.getty.edu/ahip>, is a resource for learning how to build image databases and the scholarly apparatus needed to bring art-historical knowledge into the electronic arena.

International Center of Medieval Art has a web site at <http://www.MedievalArt.org>.

Journal of Contemporary Art, <http://www.thing.net/jca>, displays artists' projects and portfolios and transcripts of discussions among arts professionals regarding contemporary work.

Musée de Louvre has a web site at <http://www.paris.org.:80/Musees/Louvre> featuring images from the collections, floor plans, and a history of the museum.

National Historical Publications and Records Commission (NHPRC) has established a site at <http://www.nara.gov/nara/nhprc/> to provide information on the commission, its staff, and programs. The site contains guidelines and application forms for prospective applicants, information about funded projects, lists of state archivists, links to archives and documentary editing projects, and publications.

Publication

Archaeological Institute of America (AIA) announces the publication of the 1997 *Archaeological Fieldwork Opportunities Bulletin (AFOB)*, a guide to international excavations, field schools, and special programs with openings for volunteers, students, and staff. \$9 members; \$11 nonmembers plus \$4 shipping and handling. Kendall/Hunt Publishing Company, Order Dept., 4050 Westmark Dr., Dubuque, IA 52002; 800/228-0810 or 319/589-1000.

Information Wanted

Francis Chapin (1899–1965), Chicago painter. Retrospective planned for 1998. Estate seeks work. Contact: Nan Chapin Arcilesi, 116 Duane St., New York, NY 10007; 212/962-1541.

Edward Franklin Fisk (1886–1944), American realist painter from New York City. Museum seeks information on the location of any works for future exhibition. Contact: Rachel Sandinsky, University of Kentucky Art Museum, Rose St. and Euclid Ave., Lexington, KY 40506-0241; fax 606/323-1994.

Slides and biographies of artists that utilize blood as an element in their artwork or performance art. Slides and information will be used in papers, lectures, and future publications. Send to: Dawn Perlmutter, Dept. of Fine Arts, Box 526, Cheyney University of Pennsylvania, Cheyney, PA 19319.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members; \$2/word for nonmembers; \$15 minimum. All ads must be prepaid.

Art Reference Books. If you wish either to purchase or sell scholarly books about illuminated manuscripts and related topics, please contact us for our latest catalogue or an offer on your collection. Bruce Ferrini, 754 Kenmore Blvd., Akron, OH 44314; 330/753-2302; bruceferrini@msn.com.

Art Workshop International, Assisi, Italy. June 18–July 29, 1997. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media; art history and creative writing. Independent program for professional/advanced painters/writers. 4, 5, 6 week sessions. Housing, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028 H, New York, NY 10014; 800/835-7454; http://www.vacation-inc.artworkshop.html.

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

Etching and Monoprinting Course in Florence, Italy, July 1–23, 1997, with internationally recognized printmaker Sergio Soave. Graduate or undergraduate credit. For information and application: Extension Service Office, 830 Knapp Hall, West Virginia University, PO Box 6031,

Morgantown, WV 26506-6031; 304/293-4013; fax 304/293-8755; smiller3@wvu.edu.

Exhibition Opportunities. Summer 1997 at the Painting Center, a nonprofit exhibition space devoted to the support of painting, SoHo, NYC. Send 10 slides, c.v., SASE. We will respond quickly with schedule and information about fees, space, etc. The Painting Center, Flanagan, 52 Greene St., New York, NY 10003.

For rent: Furnished 1-bedroom apartment on top floor of elevator building in Rome. Panoramic terraces and washing machine. Walk to Vatican, shops, and subway. U.S. \$900/month (includes heat). Long-term rental only. Available September 1, 1997. 617/969-8307; roberto@wpi.wpi.edu.

Fresco and Scagliola Workshops. Ceri, Italy (40 km from Rome), July 31–August 20, 1997. Live/work in an unusual 16th-century palazzo amid magnificent Etruscan landscape. All aspects of these techniques covered; field trips included. Write/call for brochure: Academia Caerite, Inc., 135 Greene St., New York, NY 10012; 212/473-5657; fax 212/777-7551; or 914/271-3380; fax 914/271-1238; acaerite@aol.com.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; 203/432-2683; jonathan.weinberg@yale.edu.

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Robert Beverly Hale on Videotape. Hale's famous series of 10 original demonstration lectures on artistic anatomy and figure drawings given at the Art Students League, New York (1976). 14 hours of instruction. JoAn Pictures, Ltd., Box 6020 FDR, New York, NY 10150; 212/532-5003.

Rome Rental. Fully furnished apartment living, dining. 2 bedrooms central location near stores, buses, subway. Available July 1997. Security deposit/references required. 508/877-2139.

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Errata

George Alexander Kubler's obituary ("Past CAA Greats, Kubler and Wilson," CAA News, January/February 1997, pages 1–3) incorrectly reported that Kubler completed his doctoral work at the Institute of Fine Arts in New York. Although Kubler did attend seminars at the Institute, he returned to Yale to complete his doctorate.

1997 Conference Abstracts Corrections. CAA would like to extend its apologies to the following speakers whose abstracts were left out of the 85th Annual Conference Abstracts: Christopher L. C. E. Whitcombe, Sweet Briar College, and Janice G. Schimmelman, Oakland University ("History, Art, and Copyright"); Linda Safran, Department of Greek and Latin, Catholic University of America ("Medieval Art and Ethnic Identity").

Datebook

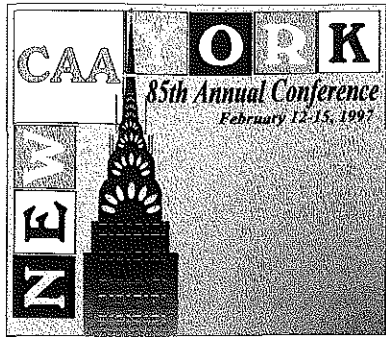
March 21, 1997
Deadline for submissions to May/June CAA News.

April 15, 1997
Deadline for comments on CONFU guidelines

May 2, 1997
Deadline for submissions to May Careers.

May 8, 1997
Humanities on the Hill Day

May 10, 1997
Deadline for submission of papers to panel chairs for 1998 Annual Conference in Toronto



- 010,011 Public Sculpture/Public Controversy: Commemorative Monuments, 1870-1930 (Does Not Contain Discussant J. Wetenhall)
- 020,021 Negating the Image: Iconoclasm, Vandalism, and Art Censorship
- 030,031 Vision and Production in the Aestheticist Studio, 1870-1900
- 040,041 Seeing is Believing
- 050,051 Cyberspace: Trojan Horse or Roman Holiday? A Discussion of Our Electronic Future
- 060,061 Richard Krautheimer's Legacy Examined (Does Not Contain Discussant D. Hunter)
- 070,071 Medievalism, Art, and Art History: Decadent Subversion or Renascent Conservatism
- 080,081 History, Art, and Copyright
- 090,091 Past Is Another Country: Issues of Distance, Memory, and Cultural Transition in Studio Art
- 100,101 The Vocation of the Artist
- 110,111 Work in Progress: Presentations by CAA Professional Development Fellowship Recipients
- 120,121 Music and the Visual Arts: Cross-Currents in 19th-Century European Culture (Does Not Contain Discussants J. Kallberg and K. Champa)
- 130,131 Modern Western Art and the Art of Thought of India (Does Not Contain Discussant M. Rahe)
- 140,141 Exposing Byzantium on the Occasion of the Metropolitan Exhibition
- 150,151 Determining Authenticity and the Implications for Art History (Does Not Contain Speaker F. O'Connor)
- 160,161 Restructuring Foundations: Is There a Need for a Common First-Year Program? (Does Not Contain Discussant S. Summer)
- 170,171 Change and Continuity in Asian Art
- 180,181 Architectural Prehistory: The Social Construction of Space in Early Cultures
- 190* Totalitarian Cultures and Their Audiences (Does Not Contain Speakers D. Crowley and F. Dai Lago)* (single tape - \$10.00)
- 200,201 Artist Cooperatives: Urban, Suburban, or Ghetto
- 210,211 Images of Africa in African American Art: Between Culture Memory and Intellectualism (Does Not Contain Discussant M. Harris)
- 220,221 The Notions of Progress and Decline in Art History: Their Importance and Their Function
- 230,231 Art Minus Hype: American Art in the 1980s
- 240,241 The Potential of Art Imagery for Blind and Visually Impaired Audiences
- 250,251 Publishing in the Fine Arts: Bookmaking
- 260,261 Tourism and the Emergence of Modernism, 1800-1945
- 270,271 Electronic Arts and the Concept of Gesamtkunstwerk (Total Artwork)
- 280,281 Doing(s) in Art History, Criticism, Museum Studies, and the Studio Arts
- 290,291 Teaching Art in Community-Based Programs
- 300,301 Consuming Art in an Age of Corporate Decadence

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- 310,311 Spiritual Manifestations? Or Just a Hunch?
- 320,321 Against Commodification (not Interpretation): Strategies in Lesbian and Gay Criticism
- 330* Art History Open Session -- African American Art * (single tape - \$10.00)
- 340,341 Artists as Readers: Texts as Contexts (Does Not Contain Speaker E. Heisler)
- 350,351 Beyond Course Content: Addressing the Pedagogical and Structural Imperatives of a Culturally Inclusive Art Department
- 360,361 Europe ca. 1500: Beginnings and Ends in the Visual Arts
- 370,371 Crossing the Boundaries: Electric Art Within and Without
- 380,381 Aphrodite/Amazon: Female Bodybuilding as Aesthetic Discipline (Does Not Contain Speakers H. Foster and N. Gurler)
- 390,391 Examining the Theoretical and Art Historical Possibilities of Everyday Aesthetics
- 400,401 Open Session -- Ancient Art (Does Not Contain Speaker M. Spiro)
- 410,411 Whose Story Now? The Artist as Author(ity)
- 420,421 Reconsidering the "End" of Pre-Columbian Art
- 430,431 Memory and Commemoration in the Late 20th Century
- 440,441 The Displacement of the Gods
- 450,451 Open Session -- 18th-Century Art
- 460,461 Political History and German Art, 1871-1945 (Does Not Contain Discussant B. McCloskey)
- 470,471 Learning Digitally: Glossy Gadgets or 21st-Century Chalk? (Does Not Contain Speaker L. La Follette)
- 480,481 Body Politics: Performativity and Postmodernism
- 490* Eastern European Emigré Artists in New York City: From the Margins to the Center * (single tape - \$10.00)
- 500,501 Mapping Art and the Construction of Political Identity (Does Not Contain Speaker M. Facos)
- 510,511 Light as Medium, Light as Vehicle
- 520* New Lights and Shadows on the Last American Fin-de-Siècle (Does Not Contain Speaker P. Staiti and Discussant A. Nemerov)* (single tape - \$10.00)
- 530,531 Chaos, Damn It! (Does Not Contain Speaker R. Barris)
- 540,541 Artists Who Are Critics/Critics Who Are Artists
- 550,551 The Politics of Rediscovery: The Monograph in Feminist Art History
- 560* Women and Museums * (single tape - \$10.00)
- 570,571 Spain Before "Spain": Cultural Diversity and the Nature of "Spanish" Art Before 1492
- 580,581 "The Golden Age Is Not in the Past, It is in the Future": Decadence, Renewal, and Social Activism in Art at the Millennium
- 590,591 Removing the Walls, Expanding the Arts: The Future Role of the Artist
- 600,601 The Roots of Decadence: Mortality and Morbidity in Pre-Raphaelite Art
- 610,611 Visualizing History in Contemporary Native North American Art
- 620,621 Curricular Development and Its Relationship to Community Service
- 630,631 Interpreting Titian: Feminist Art History and Philosophies of Art