Conference on Fair Use (CONFU) Survey

Please check the proposed guidelines you have reviewed:

- Digital Images
- Multimedia
- Distance learning

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

- Teaching
- Research
- Scholarly publication
- Curatorial publication
- Artistic production
- Digital images
- Documentation of art
- Other

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

- Yes
- No

If not, please explain:

Are there projects that you would like to undertake that the proposed guidelines would encourage or prohibit? Please specify:

Which of the proposed guidelines should CAA endorse?

- Digital Images
- Multimedia
- Distance learning
- None

Name

Affiliation

Address

Your CAA membership #

Permission granted to have your comments posted on the CAA web site?

- Yes
- No

Please return by April 15, 1997 to:
College Art Association, 275 7th Ave., New York, NY 10001; Attn. James Romaine; fax: 212/627-2381; e-mail: nyoffice@collegeart.org.

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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 88th 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 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...
Sessions in New York

Art History
Addiction, apocalypse, chaos, cholera, consumption, death, Dracula, Fifth, 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 "Millenarian" 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 the discipline, 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 in memory and the construction of the (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, thank’s and best wishes go to our outgoing and incoming conference coordinators, Suzanne Schneider and Mary Beth Ball.

Arts Award

C

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. Philippe 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 Pitman for The White Obelisk and the Problem of Historical Narrative in the Art of Assyria

Holly Pitman persuasively reinterprets a canonical object of ancient Near Eastern art in the virtual absence of textual evidence. Her reordering 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 space, perhaps the throne room of a place in the Assyrian capital at Nineveh. Pitman 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 would have read continuous scenes horizontally register by register, wrapping around the four sides of the obelisk.

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

Virginia Mackenburg, Rebecca Zurier, and Robert Snyder, Alfred H. Barr, Jr., Award for Excellence

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

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 the mysteries of cultural resistance and individual self-assertion through created artifacts. In reconstituting the practices and theories 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 loaders and users of these vodun objects, while she carefully examines the aesthetic properties of the forms themselves. She investigates the former slaver coast of Africa in dialogue with...
funy nuanced and theoretically employs both scrupulous anthropologi­cal analysis and insights taken from African diaspora that reaches 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; Andie Hayom, Fordham University; Renata Holok, University of Pennsylvania

Suzanne Preston Blier, Charles Rufus Morey Award

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

Committee: Suzanne Muchnic, Los Angeles Times, chair; Dave Hickey, Luminary Stakes 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 Rose Silva on behalf of Edward and Nancy Reddin Kienholz

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

Photo: John M. Blier

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

Photo: John M. Blier

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 1959 Voulkos enrolled in ceramics classes at Montana State University under thomas, 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 and modern techniques 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

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

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, independent artist; Bill Paul, University of Georgia

For Lifetime Achievement

universal natural orders. He did not alter our preconceived notions of art without controversy. He has created forms that, one hand and strangely serene on the confrontational and apocalyptic on the other. He has made worlds of mystery evoking spiritual presence. His forms are stained punctured/ ripped/ scored, and dozen. His work for years, I had not met Louise Bourgeois 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 tact, the passion, the faith in the direction her talent propelled her, to forge ahead against monumental obstacles—with regi
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 unfulfilled. In her seventies the world caught up with her. The total originality of her talent stirred audiences at home and abroad, with exhibitions shepherd by the indispensable Jerry, displaying her work from Helsinki to São Paulo. What astonished and still astonishes is the temporal output. Now in her eighties the flow is unabated: enormous sculptures, even-renowned 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 my heartfelt thanks. To you all, 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 unseen? And 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 potentialities? 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."

CAA News

Calls for Submissions

Art Journal seeks manuscripts on the arts and visual culture of Angolas or Zimbabwe, any East African country (Kenya or Uganda), or Southern African nation (Tanzania, Zimbabwe, Botswana, or South Africa) for an issue titled Contemporary African Arts, to be guest edited by Nkita Nwagwo. 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 policies, 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: Nkita Nwagwo, Duke, Art History, Binghamton University, Binghamton, NY 13902-6000. Deadline: April 30, 1997. Art Journal is seeking articles for an issue titled Relinking 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., 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 interdisciplinary collaboration; and postmodernism. Studios or studio areas be divided among 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 genres" 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 studio work. Focus may be on foundation, undergraduate, or graduate levels. Individual submissions or collaborations/polymathic between colleagues are welcome. Previously published material cannot be accepted.

Submit one-page abstract to: Pamela Wye, 6 Hampton Cl., Jersey City, NJ 07302, or e-mail to: 108516.6000@compuserve.com. Deadline: May 15, 1997.

CAA Staff

Changes

Elaine Koss succeeds Virginia Worman 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 was vice director for publications at the Whitney Museum of American Art, Viking Penguin U.S.A., and Oxford University Press in New York and Oxford, England. A graduate of Barnard College, Columbia University, Elaine holds a master's degree from the London School of Economics and Political Science.

Elaine Koss

CAA NEWS MARCH/APRIL 1997

CAA NEWS MARCH/APRIL 1997
Suzanne Schanzer has resigned as CAA NEWS editor, succeeding in January 1997. "Renaissance sculpture and impressionist painting still figure at the College Art Association's annual meetings. But visual culture, for our submission fee, 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' seems to verk and visual representation, received the association's Charles Rufus Morey award for work published in 1996. And visual culture pursued to its logical conclusion is not a tweaking of art history," says Anne Higonnet. "It's a fundamental disruption."

"Those who ride 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 CAA 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, may change the reputation of a publication known for its stodginess.

"That essay appeared near the end of Norman Rockwell's life, 1975, and it's about the medium of print, the image of white masculinity in the artist's Saturday Evening Post (Illustration 1931), and the change. Though his paintings are not usually considered part of the mainstream, he was a particularly good artist."

"The way the work is executed is an attempt to address those outside the community. Are they interested? When 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 Product." Chair: Robert Kleyn, 1897 Winwood Rd., Winchord, ON, Canada NH 5E 5.

"This panel is open to submissions from artists, critics, curators and historians.

"It begins by understanding how art is a commercial venture."

"To which end is the work?"

"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, is often left to its own devices."

"As of this writing two exhibitions have been presented at 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 Tasita-Derelict, a juried exhibition of works by CAA members working with new media and technology.

"CAA members who would like to organize an exhibition group 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) and 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 Shiner, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10019; fax 212/627-2381; nyoffice@collegeart.org. Mall letters, faxes, etc. to lively roundtables on the history of contemporary art..."

"[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 series 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 introduction does not issue certificates of authenticity, a common practice in Europe for regulating the veracity of artwork, it does note identifying numbers tracked by its computer for both accepted and rejected works. "There is no standard way of doing so," catalogue editor-at-large, nephew Fredrickson says. "The catalogue is an exhibition of its own, a member of the Catalogue Raisonné Association, an organization of some 70 scholars affiliated with the College Art Association.""

Holland Cotter, The New York Times, February 7, 1997: "Organized by Robert Riddle 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 gender representation. It is the kind of exhibition that would be difficult to mount anywhere else but an art museum."

"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 Edmund K. Burke 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 core projects: 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, the committee organized a conference on "Art for the Public Interest: Alternatives to Market-based Cultural Policy." The conference was held in New York City, and the proceedings are now available as a book, "Art for the Public Interest: Alternatives to Market-based Cultural Policy," edited by Danielle Burdick and published by the College Art Association (2001).

The committee is also developing an advocacy role for CAA and its members to support the arts in the United States and beyond. This role includes holding a conference on "The Future of Art in the 21st Century," which will be held in New York City in 2001.

The committee has published the International Directory of Arts Organizations, which is available online at www.arts.com. The directory contains information on more than 150 organizations in 30 countries, including the United States, Canada, and Europe.

The committee is also working on developing a web site for the CAA, which will be launched in 2001. The web site will provide information on the committee's activities, as well as links to other organizations interested in arts advocacy. The web site will also serve as a clearinghouse for information on arts advocacy issues and strategies.

The committee is also working on a report on the future of arts advocacy in the 21st century. The report will be published in 2001 and will be available online.
museum is eerily like an upscale fair, making the experience easy and inviting, in our field. And as we add still more capacities to the museum, with its collection and its visitors, it is the mystery, the wonder, the presence of the art in a different dimension to which we are drawn. This is not a bad thing but we must be careful that we do not become so removed from everyday experience that we are no longer able to see the art for what it is—a medium through which we can understand the world around us.

But the importance of the museum experience lies in the fact that it is a social experience. The art and the museum are meant to provide a social context for the art, to help us understand the art and to engage with it. In this way, the museum is like a playground where we can learn and have fun. It is a safe place to trade in ideas and concepts, to see things in a new light, and to be inspired by the art.

Another concern with this shift to the total experience is that the art museums are being driven by the commercialization of art. This has resulted in a greater lure than the galleries and museums in general, because the art is more desirable, which is why they're offered. It is often some form of activity—it can be a game, an activity, or multiple activities for special groups such as members, or shopping, or art classes. This is a way to make art's work of art to the museum itself as the symbol of the cultural and social identity of our time. And as we add still more activities to the museum, with its collection and its visitors, it is the mystery, the wonder, the presence of the art in a different dimension to which we are drawn. This is not a bad thing but we must be careful that we do not become so removed from everyday experience that we are no longer able to see the art for what it is—a medium through which we can understand the world around us.

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In the end, this kind of rhetoric can only serve to reduce expectations, to deprecate 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 experience. So it's unfortunate that another web museum does and that surely give comfort from the conviction that what they see and hear can we argue for the seriousness and authority.

The new technologies function at such speed and invite such a reductive approach to most content that clearly we will be on the Internet, and the challenge to have out there. Information? Yes, of course, but it is a staggering amount of information into very expensive initiatives of downloading image; with this major difference: that the universe of people who 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 have first 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 enrichment. In which case they'll have to be used more effectively than they are now, and more idiomatically, not just as in most cases 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 underlined 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 exclusive and the remaining of museums' exclusions or, as one might put it, "The world of a particular event." That's been my main thesis today, and so I can leave you with but one thought, it is Hildegarde's exhortation in Shakespeare's Troilus and Cressida: "I'm middle-aged 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 poses 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 Common Diversity is very welcome after years of development studies that focused on large-scale public works and infrastructural 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, 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 Common 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 Aurchbach 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 Aurchbach, Vanderbilt University; Ron Bech, Southern Illinois University; Bruce Bobick, State University of West Georgia; Diane Canfield Braweters, University of Wisconsin–Stevens Point; Laurie Beth Clark, University of Delaware–Madison; Austin Collins, University of Notre Dame; Trine Cossatie, Loyola University; and others.

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Advocacy

This year's annual conference advocacy session titled "How To be an Effective Advocate" provided a forum for CAA 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 advisor 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 106th 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, D.C., or at your local district office. Kessler suggests organizing the information 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 CAA members mail a letter to President Clinton, commending him for his positive mentions 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.

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Lee Kessler shared tips for making contact with members of Congress. Meetings may be arranged in Washington, D.C., or at your local district office. Kessler suggests organizing the information 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 CAA members mail a letter to President Clinton, commending him for his positive mentions of the arts and humanities in his State of the Union Address on February 4.

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Sole Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. Works submitted information, including 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/


NORTHEAST/


MID-ATLANTIC/
Amy Dubilier, Animus, monoprint, lithograph and relief, 20" x 15".


MIDWEST/
Deborah Sukanek, Whitcomb Park I, oil and wood on canvas, 47" x 62".


Theresa Zemlin, Three Blue Galaxies


SOUTH/


Theresa Zemlin, Catherine J. Smith Gallery, Appalachian State University, Boone, N.C., January 20-February 14, 1997.
Susan J. Williams, former visual resources manager at the Educational Technology Center at Rochester Institute of Technology, has accepted the newly created position of vision/museum curator at Yerkes Observatory, Chicago, Illinois.

John H. D’Arms, Gerald F. Else Professor of History at the University of Michigan, will assume the presidency of the University of St. Thomas, St. Paul, Minnesota, in July 1997.

Kellie Jones has been named associate curator at the Museum of Fine Arts, Houston, Texas. She has been serving on the faculty of the University of Illinois at Chicago since 1990.

Artists Guild; and an award in the 1997 Tucson/Pima Arts Council Individual Artist Fellowship Program for her work as an artist-in-residence with the Gladys Krieble Delmas Foundation to support the exhibition and catalogue for "Mapping the Mind: The Hereford Mappamundi"

Aurore Chabot, associate professor of art at the University of California, Berkeley, has been named associate curator at the Metropolitan Museum of Art, New York. She will serve as guest curator at the Pollock-Krasner House and Study Center in East Hampton, N.Y.

Siobhan M. Conaty has received a grant from the American Council of Learned Societies to study art, architecture, and society in early medieval Europe. She will conduct research in the field of medieval art and culture at the Rochester Institute of Technology.

Nancy L. Wicker of Manhasset, N.Y., has been appointed a 1997-99 postdoctoral fellow at the Institute of Early American History and Culture, Williamsburg, Va.

Ruby S. Kalfus, professor at the University of Wisconsin-Madison, has been awarded a 1996-97 NEH Fellowship for research on "The History and Geography in Latin America: Afro-Brazil.

John Edwards received a Fulbright-Hays grant and was invited to be a visiting artist at the Rochester Institute of Technology during the 1996-97 academic year.

The following CAA members are recipients of grants from the National Endowment for the Humanities for research on the subject of "A Map of Medieval Times in the Hereford Mappa Mundi Project."

Lou Bates's work has been selected for inclusion in the Minirexhibition of Art: an upcoming Minirexhibition of Art: the exhibition by the American Society of Art and Design.

Amering 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 work as an artist-in-residence with the Gladys Krieble Delmas Foundation to support the exhibition and catalogue for "Mapping the Mind: The Hereford Mappamundi"

Jane Broughmum's master's thesis, "SEM: Topography, Journalism: A New Perspective on the Concept of Art," was selected as the college winner in the 1996 James L. Boker Outstanding Thesis Competition for the College of Fine Arts at Illinois State University.

Spike was elected olive grove owner of the city of Tarragona, Spain, for his scholarship on the olive grove.

David Steinberg, assistant professor of art history and archaeology at the University of Pennsylvania, has been awarded a 1997-98 postdoctoral fellowship at the Institute of Early American History and Culture.

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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, the Toynbee Prize. The Toynbee Prize Foundation, 408 Design Center, PO Box 3628, CH 4004 Lukin, Switzerland. Applications are being accepted for the second prize will go to an individual who has made an original contribution to the understanding of modernism, announces its first semiannual prize. A call for entries in its second prize 1997 issue as part of its 1997 45th anniversary series. In each 45th anniversary series second prize: full-color, postcard edition of a work. Send for prospectus to: Phoenix Art Library, 401 Sprout St, Philadelphia, PA 19147-3009; acies1@cies.org; http://www.cies.org.


New America Talent! The 26th Exhibition, national all media competition organized by the Texas Fine Arts Association, surveys contemporary 2- and 3-dimensional art by emerging and experienced artists. The exhibition will be held fall 1997 at Art Gallery, University of North Texas, Denton, and spring 1997 at TAPMA at Center Space in Austin. Five artists will be selected to receive full funding, announces its first semiannual prize. A call for entries in its second prize 1997 issue as part of its 1997 45th anniversary series. In each 45th anniversary series second prize: full-color, postcard edition of a work. Send for prospectus to: Phoenix Art Library, 401 Sprout St, Philadelphia, PA 19147-3009; acies1@cies.org; http://www.cies.org.


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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 administrators. Finalists will be announced by April 1997. Deadline: May 1, 1997.

Online

Amon Carter Museum is a Texas State-sponsored museum that features the history of Texas, offers public programs, and provides educational services. The museum's permanent collections include a wide range of American and American-related art from the 19th century to the present. For information: Amon Carter Museum, 3501 Cymon Street, Fort Worth, TX 76107; 817/424-3400; http://www.amicart.org.


Call for Manuscripts


calls for Manuscripts


Internship

New Museum of Contemporary Art has an internship program to provide assistance to age, gender, and social class from the years 1996-97. Finalists will be announced by April 1997. Deadline: May 1, 1997.

Indeed

The Divi Center for the Arts has a web site at http://www.divi.org/index.html featuring images of works from its permanent collection and information about its programs and events. The Divi Center is a non-profit organization that provides educational services for the benefit of students and the general public. For information: The Divi Center for the Arts, 2295 S. Decatur Blvd., Las Vegas, NV 89102; 702/382-7360; fax 702/382-7361; http://www.divi.org.org.


local


Publication

Archaeological Institute of America (AIA) announces the publication of the 1997-45th anniversary series. In each 45th anniversary series second prize: full-color, postcard edition of a work. Send for prospectus to: Phoenix Art Library, 401 Sprout St, Philadelphia, PA 19147-3009; acies1@cies.org; http://www.cies.org.


California Museum of Photography, University of California, Riverside, has a web site at http://www.ucr.edu/Divi.Center/Arts/library.html featuring images of works from its permanent collection and information about its programs and events. The California Museum of Photography is a non-profit organization that provides educational services for the benefit of students and the general public. For information: The Divi Center for the Arts, 2295 S. Decatur Blvd., Las Vegas, NV 89102; 702/382-7360; fax 702/382-7361; http://www.divi.org.org.


Fellows Art Library has a web site at http://www.fellowsartlibrary.com/ with information about upcoming exhibitions, author and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work. Musée de la Mer has a web site at http://www.museedelamer.fr/ with information about upcoming exhibitions, artist and other information about art, art, arts professionals regarding contemporary work.
Information Wanted


Slides and biographies of artists that utilize blood as an element in their artwork or their professional or semiprofessional nature. The CAA newsletter accepts classified ads of all media; art making, all media; art lectures, visiting artists. Art Workshop, 463 West 14th St., New York, NY 10014; 212/777-7551; fax 212/777-3380; bruceferrini@msn.com.

Wanted: Used/loaing Press. Minimum bed with 15”. Please contact Anne Vaillancourt, Editions Current College, 800/922-0723, ext. 361

Errata

George Alexander Robi's obituary ("Past CAA Coach, Koehler and Wilcox") CAA News, January/February, 1997, page 5-6, incorrectly reported that Robi completed his doctoral work in 1997. Although Beeler did attend seminars at the Institute, he returned to Toledo to complete his doctorate.

1997 Conference Abstracts. CAA would like to extend its apologies to the following speakers whose abstracts were left out of the 1997 Annual Conference Abstracts: Checinalo, C. E., Whitney Museum of American Art, and Goldsmith, V. Kenneth, University of Chicago, and Lai, Jennifer, School of Design and Graphic Arts, Catholic University of America ("Medieval Art and Ethnic Identity").

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. $25 paid for numbers; $25 paid for numbers; $25 minimum. All ads must be prepaid.

Art Reference Books. If you wish either to purchase or sell scholarly books about art, please use our latest catalogue or an offer on your personal letterhead. Contact Diana Franz, 754 Kenmore Blvd., Akron, OH 44303; 216/376-4702; franz@msn.com.

Art Workshop International, Anself, Billy (September 29, 1997). Workshop in 12th-century style will be sponsored by the Limoges foundry. Instruction in painting, drawing, art making, all media; art history and creative writing. Indexed program/professional for professional artists/presenters and, 4-6 wks sessions. Housing, most meals, studio, supplies, workshops, critiques, lectures, studio artists. Art Workshop, 403 West 28th St., New York, NY 10001; 212/809-7454; http://www.vacation-inc.artwurkshop.hhnl.

Books on the Fine Arts. We sell or purchase scholarly books on art, European as well as other related books, please contact us for our latest catalogue or an offer on your personal letterhead. Contact Diana Franz, 754 Kenmore Blvd., Akron, OH 44303; 216/376-4702; franz@msn.com.

Etching and Monoprinting Course in Florence, Italy, July 1-15, 1997, with internationally recognized printmaker Linda Sandinsky. Includes tax and 15% surcharge on all sales. All payments are covered by a credit card. Discounts: all payments and mail in order to: R. Barris, 621 S. St., New York, NY 10014; 212/481-0793; fax 212/901-5908.

March 21, 1997

April 15

May 7

July 1


A MAP TO THE CONFERENCE! Just a Hunch? $

CONTRIBUTORS: The Speaker in the Future". Deadline for submission of papers to panel sessions for Annual Conference.

What Are Artists Thinking (Does Not Contain Discussant D. Hunter)


March 21, 1997

April 15

May 7

July 1


November 15-17, 1997.


April 16-18, 1997.


February 26, 1997.


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