Advocacy Day

On March 13, 1995, CAA president Judith K. Brodsky, CAA executive director Susan Ball, CAA Professional Development Fellow Leda Ramos, and assistant to the executive director Melissa Kahn traveled to Washington, D.C., to represent the College Art Association at Advocacy Day, organized by the American Council for the Arts and co-sponsored by over fifty organizations, including CAA. The four held a press conference to advocate for the reauthorization of the NEA, NEH, and IMS and to protest the proposed recision of multiyear matching grants to the arts and humanities. Representative Jerrold Nadler (8th district, N.Y.) was a featured speaker at CAA's press conference. Brodsky, Ball, Ramos, and Kahn also spent the day meeting with legislators, imploring the senators and representatives to support federal funding for the arts. They also attended the America for the NEA rally, sponsored by Representative Nadler, carrying banners proclaiming CAA's strong support for saving the NEA and NEH.

Given the current political situation, it is critical for all CAA members to advocate for the retention of direct federal funding for the arts. CAA urges its members to call their representatives and senators and voice their support for direct federal funding for culture (NEA, NEH, IMS, and CPB) and for Arts in Education. Members should also send in the advocacy postcards included in the March/April 1995 CAA News.

It is especially important for advocates to make themselves heard at this juncture since Congress is currently making the decisions on whether or not to support federal funding for culture. In March the House passed a $17.4 billion rescision package and on April 6, 1995, the Senate unanimously approved a $16 billion rescision package that cuts this year's spending (FY 1995). By the end of April, the House and Senate will have met to decide upon a final package to present to President Bill Clinton. The president has already indicated that he would be willing to sign the Senate version of the bill. If the bill passes, many programs will suffer budget cuts, including the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), Corporation for Public Broadcasting (CPB), the Goals 2000: Educate America Act, and telecommunications. The America for the NEA rally, sponsored by over fifty organizations, including CAA. The four held a press conference to advocate for the reauthorization of the NEA, NEH, and IMS and to protest the proposed recision of multiyear matching grants to the arts and humanities. Representative Jerrold Nadler (8th district, N.Y.) was a featured speaker at CAA's press conference. Brodsky, Ball, Ramos, and Kahn also spent the day meeting with legislators, imploring the senators and representatives to support federal funding for the arts. They also attended the America for the NEA rally, sponsored by Representative Nadler, carrying banners proclaiming CAA's strong support for saving the NEA and NEH.

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Testimonial

In March I was invited to make a presentation before an NEA Museum Program/Visual Arts Program Planning Advisory Panel. The advisory panel, which met for three days, heard testimony from representatives of the private and government funding communities, museums, and many others. These testimony comments focused on the issues of museums, education, individual artists, and administrators who support first amendment rights. Among the sessions were:(1) The advantages and disadvantages of such programs; (2) The programs, most critical to the success of programs and the conscientious quality in their evaluation of the entire spectrum of the visual arts field and their audiences and institutions for how the National Endowment for the Arts can structure its Visual Arts Programs to play a leadership role in assisting the field. The panel, co-chaired by Ned Rifkin, director, High Museum of Art, Atlanta, and Anne Focke, art consultant, Seattle, included Maria Azzollini, artist, New York; Nickelbake, artist, Seattle; Fiona C. Brown, director, Intermedia Arts, Minneapolis; Babs Henry, Director, Art Museum, New York; Judith Kirshner, director, School of Art and Design, University of Illinois, Chicago; and Deborah Ollendorf, executive director, Corcoran Gallery of Art, Washington, D.C.; Bob Gay, MCA, Chicago; and Lorna Musken, College of Visual and Environmental Studies, New York. The panel also heard from a number of unaffiliated artists and scholars who support the NEA, as well as from institutional partners. The NEA, in the panel statement for "Inside the Field," stated that "the development of a full-blown program to support a stable, national, comprehensive funding opportunity for unaffiliated artists, and those who support first amendment rights."

III. The NEA and the Future of Art Education

The NEA, and the future of art education, are in the best position to support the art community and support the arts. We hope that the NEA, and the future NEA, will continue to support the arts and the people who make them.
1997 Annual Conference: Call for Session Proposals

General Sessions

Session proposals for the general, nonthematic portion of the program may address any aspect of art historical scholarship and art practice. Sessions that offer the possibility of including the work of graduate students and younger scholars and artists as well as those that highlight collaborative and interdisciplinary work are particularly welcome. Artists are especially encouraged to propose sessions that are accessible to the needs of artists, and need not conform to traditional "panel" formats. Art historical sessions may be proposed on any topic of interest that does not fit into the thematic portion of the program. Sessions that reflect current research trends in both well-established and newly developing fields of art historical research are invited. Such panels might bring together scholars in fields across the art-related disciplines and in cognate fields, such as anthropology, history of religions, history, literary theory, epigraphy, archeology, conservation, the technical study of art, and other fields.

By including a general call for proposals along with organized sessions around selected themes, CAA hopes to ensure that the conference program represents the broad and varied academic and creative interests of the membership at large, that the conference program provides an opportunity to present newly developing research, scholarship and creativity, and that program participation is accessible to all CAA members.

Art History

Theme Chair

Petra ten-Doesschate Chu received a Doctoral degree from the Rijksuniversiteit at Utrecht (Netherlands) and a Ph.D. from Columbia University. During her current sabbatical leave from Seton Hall (where she chairs the Department of Art and Music), she is a senior research fellow at the Metropolitan Museum of Art in New York. French realism, notably the work of Gustave Courbet, is her special interest but she also has a nostalgic affinity for Dutch 17th-century painting. Her books include French Realism and the Dutch Masters (1996), Courbet in Perspecti- (1997), The Letters of Gustave Courbet (1992), and The Popularization of Images: Visual Culture under the July Monarchy (1830-1848) (co-edited with Gabriel P. Weisberg, 1994). She has curated the exhibition Im Lichte Hollands (Basel, 1981), for which she also wrote the catalog. She has also written articles and book reviews, exhibition catalogues, and postcards. Her current projects include a book on Courbet and the 19th-century media culture (Princeton University Press), as well as a textbook on 19th-century art history, to be published by Atrana/Frontline Hall.

Art History

Theme Statement

"At Millennium's End: Decadence and Renascence in Art and Art History"

On the eve of the third millennium, we share an age of unprecedented diversity. We sense that past and future are about to meet. To some, the millennium's turn spells cataclysm and doom; to others regeneration and a new beginning.

The thought of our belatedness, our postmodern condition, preoccupies us, as does the insecurity if, when, and how a new era will begin (or has already begun?). Worse still, we are aware that the entire validity of the biological model of history—birth, bloom, old age, death—is somehow in question, suggesting a sort of eternal "muddling on" that is more frightening than the end of history itself.

This seems an appropriate time to meditate on the related concepts of decadence and renascence in the ways they have shaped thinking in general and art history in particular, both in the realm of globalization and formal and iconographic analysis and on the strategies artists' texts, artists' intentions and their postmodern condition, preoccupies us, as does the insecurity if, when, and how a new era will begin (or has already begun?). Worse still, we are aware that the entire validity of the biological model of history—birth, bloom, old age, death—is somehow in question, suggesting a sort of eternal "muddling on" that is more frightening than the end of history itself.

For the 1997 CAA annual conference members are invited to propose sessions that deal with the ideas of decadence and renascence in the broadest sense of both terms, i.e., referring to all forms of artistic, cultural, and/or moral decline and rebirth. Among the questions that may be raised (and that may be included in the program) are:

1. What is the continued validity of the biological model of periodization? To what extent does the biological and linear model of periodization that Western art historians have applied to various forms of non-Western art correspond to the perceptions of history and time in these non-Western cultures? What is the place of tradition in the decadence-renascence dichotomy? How valid is the concept of intersections between artistic primitivism and perceptions of decadence? How valid is the notion of "primativism" for premodern and non-Western art? How do images of illness, death, disasters, and decay figure in the visual culture of..."...

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3. How will the current political situation and the globalized global situation and the globalized global situation and the globalized global situation and the globalized.

Petra ten-Doesschate Chu

Studio Art

Theme Co-Chairs

Holly Block has served as executive director of Art in General, a nonprofit gallery in New York, since 1986. Prior to that she was curator at the Denver Art Museum. New York, for three and a half years. Before that she was associate curator at the Washington Project for the Arts (WPA) in Washington, D.C. She has actively been involved in the visual arts for the past fifteen years, and has worked extensively with emerging artists while serving as a festival nationally and internationally. She is president of the Board of Directors of the National Association of Artists' Organizations (NAAO), a board member of Art Table, and an advisor to the Bronx Council on the Arts—Longwood Arts Project.

Michi Itami is an artist/educator who is director of the Graduate Studio Program, City College of New York, City University of New York. She is on the boards of CAA and Art in General; she is also a member of the steering committee of Goddella, an activist organization of Asian-Americans artists. She has been exhibiting work that centers on the digital manipulation of old photographs of her mother and father, focusing on their experiences of immigration and Internment during World War II.

Studio Art

Program Statement

"Moving the Walls, Expanding the Arts: The Future Role of the Artist"

Holly Block and Michi Itami have served as the artistic director of Art in General, a nonprofit gallery in New York City, since the 1997 CAA annual conference, is an international metropolis. It is a place where ideas, culture heritage and practices, languages, and culture are created and where artists and communities intersect. Itami is a member of the New York City Art in General; she is also a member of the steering committee of Goddella, an activist organization of Asian-American artists. She has been exhibiting work that centers on the digital manipulation of old photographs of her mother and father, focusing on their experiences of immigration and Internment during World War II.
Among the proposals submitted. The session more than once every three years). Prospective chairs must submit fifteen copies of their session proposals to the conference coordinator to receive session guidelines (for example, chairs must be CAA members from application through 1997 and are not eligible to chair a session more than once every three years). The board of directors may submit one proposal for a thematic (not 'open') session to be included in the CAA program. Affiliated society and standing committee-sponsored sessions must adhere to all session guidelines (for example, chairs must be CAA members from application through 1997 and are not eligible to chair a session more than once every three years).

During the conference coordinator to receive session proposals: September 1, 1995.

Advocacy Day CONTINUED FROM PAGE 6

funding for telecommunications by $30 million. Do your part and make yourself heard. Rally your friends to write letters and telephone their representatives in Congress so that CAA can make a difference and help in retaining federal support for the arts and humanities.

From the Executive Director CONTINUED FROM PAGE 3

Digital Technology, Cyberspace, and the Arts

Recent cases and discussions concerning electronic rights and the new information superhighway illustrate the complexity and fluidity of copyright and other intellectual property issues resulting from the new digital technologies. In a lawsuit settled out of court, Newsday, a New York daily newspaper, agreed to pay a stock-photography agency $20,000 as a retroactive licensing fee for what the agency called digital plagiarists. Newsday also printed the statement in a September 1994 issue: "A November 7, 1993, front-page illustration failed to include a credit line for photographer James Porto." The stock agency originally sought $10,000 for seven counts of copyright infringement based on the scanning by a Newsday illustrator of a warrant image created by photographer James Porto. Newsday published an edited form of the image on the cover of a Sunday newspaper in November 1993. Newsday claimed that its use of the image constituted fair use. The increasing use of on-line services has been the catalyst for a discussion over who owns the electronic rights to published works, pictures, and photographs in the absence of specific copyright provisions. In the recent case of Tinn v. New York Times, National Writers Union President Jonathan Tasini and other NWU members filed suit in federal court in New York against the New York Times, Newsday, and other major publishers and database operators. The writers, freelancers who routinely retain copyrights to their works and grant only first North American print rights to their original publishers, claim, among other things, that the defendants, without paying the writers or requesting their permission, illus...
C A A News

Revised Directory Published
The second edition of CAA's Directory of M.A. and Ph.D. Programs in Art and Art History is available. The 168-page directory, first published in 1992, is a guide to the over 170 schools that offer M.A. and Ph.D. degrees in art history, studio art, museum studies, conservation, and such new areas as arts therapy.

Details are provided on admission requirements, student body, faculty, curriculum, library resources, tuition, fellowships and financial aid, campus housing, and more. For those who have already ordered the 1995 directory, CAA mailed them as soon as they came off the presses. For those who wish to purchase a copy, they are $10.00 postpaid ($12.50 for nonmembers), and can be ordered through the CAA office. All orders must be prepaid.

Endowment Campaign Update
CAA thanks members and friends who recently contributed to the Endowment Development Fellowship Program, now stands at $520,000. We are counting on or more: The Milton and Sally Avery Arts Foundation; The Joe and Emily Lowe Foundation; John Rose; and Hollis Clayson.

Judith L. Cypris, director of the Decorative Arts Study Center in San Juan Capistrano, California. She was a graduate intern in public relations at the Smithsonian Institution, now of the National Endowment for the Arts.

Correction
In the March/April CAA News Patricia Mainardi's name was omitted from the Distinguished Teaching of Art History Award Committee. She is not on the Distinguished Teaching of Art History Committee.

Solo Exhibitions by Artist Members
Only artists who are CAA members are included in our listings. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, media. Please indicate CAA membership.

ABROAD/


ABROAD/

People in the News

In Memoriam

Theodore B. Rennie, professor emeritus of art history at Indiana University, died on March 4, 1995. Rennie received his B.A. and M.A. in art history from Harvard in 1938 and 1939, respectively. He taught at the University of Michigan Museum of Art and served as assistant professor of art history at Indiana in 1941. He was named director of the Smith College Museum of Art in 1945.

Emma Davies, who devoted herself to the creation of basic design, died in Ames, Iowa, on February 4, 1995, shortly before her ninetieth birthday. She was a forty-five-year member of the College Art Association. She authored the early years of an annual meeting started only a handful of women.

Alice was born in Iowa City, earned her A.B. and M.A. degrees there, and then studied at the National Academy in New York, and at the Parsons School of Design. She was a professor of art history at the College of the Arts Education. She authored the early years of an annual meeting started only a handful of women.

Milton Hems, a figurative sculptor known for his public commissions, died in March 1995, at the age of 88. Born in Klev, Ukraine, in 1906, he later emigrated to the U.S. He began his artistic career as a teacher's assistant at the City College of New York in 1928. He then worked as a graphic designer for the School of Visual Arts in New York.

Rudy B. Marsh, professor of art history at Indiana University, died on March 13, 1995. He joined the College of Liberal Arts faculty in 1966, and was appointed professor in 1970, and to the endowed chair. He served as chair of the art department from 1980 to 1984 and from 1987 to 1990. In recent years her research was devoted to 19th-century American art, most notably that of Missionary painter George Caleb Bingham. She received a bachelor's degree from Radcliffe College, and a master's and doctoral degrees from Bryn Moyer College.


PATH!, West End. A.B. and M.A. degrees there, and then studied at the National Academy in New York and at the Parsons School of Design. She was a professor of art history at the College of the Arts Education. She authored the early years of an annual meeting started only a handful of women.

Holly Lee, on leave at the American Academy in Rome, died suddenly on April 3, 1995.

Florence Putterman. Grand Central Gallery, February 4, 1995, shortly before her ninetieth birthday. She was a forty-five-year member of the College Art Association. She authored the early years of an annual meeting started only a handful of women.

Memoriam

Emily Todd, the first program director of the Andy Warhol Museum, has died. Emily Todd. Warhol Museum, 1994-1995.

Academe

Andro Manos, professor of art history, Fordham University, spent spring semester 1995 in Rome and Florence with curatorship of the Evelyn and Harold Frick Center for the History of Art on the Occasion of Jean-Paul Trilles

Ruth Ackerman, professor of art history at Harvard University, died on March 14, 1995.

Academe

Andie Hayman, professor of art history, Fordham University, spent spring semester 1995 in Rome and Florence with curatorship of the Evelyn and Harold Frick Center for the History of Art on the Occasion of Jean-Paul Trilles

Mauri Westermeier is assistant professor of Norwegian art at Rutgers, State University of New Jersey.

The Department of Art at Queen's University, Kingston, Ontario, announces the following appointment: Mark Antaluk, assistant professor, and Patrizia Leghtas, associate professor, both specializing in 20th-century European art, and Ollelunis mossu, professor, in the Bader Chair in Northern Baroque art.

Museums and Galleries

Diana De Grazia has been appointed chief curator at the Cleveland Museum of Art. She is the first person to hold this position.

Cladbro Eicker is associate curator emeritus at the Jewish Art Museum, Omaha, Neb.

Lisa Farrington Kent has been named curator at the Shirley Fiterman Gallery of the Borough of Manhattan Community College, City University of New York.

Mary Fier has been appointed director of the Pasto Baldacci Gallery, New York.

Newspapers

FEST!


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The Weatherspoon Art Gallery, University of North Carolina at Greensboro, has announced two appointments: Thomas H. Koccheiser is the first program director of the Andy Warhol Museum, has died. Emily Todd. Warhol Museum, 1994-1995.

Academe

Andie Hayman, professor of art history, Fordham University, spent spring semester 1995 in Rome and Florence with curatorship of the Evelyn and Harold Frick Center for the History of Art on the Occasion of Jean-Paul Trilles

Mauri Westermeier is assistant professor of Norwegian art at Rutgers, State University of New Jersey.

The Department of Art at Queen's University, Kingston, Ontario, announces the following appointment: Mark Antaluk, assistant professor, and Patrizia Leghtas, associate professor, both specializing in 20th-century European art, and Ollelunis mossu, professor, in the Bader Chair in Northern Baroque art.
Calls for Entries

The Photo Review is sponsoring its 10th annual photography competition. The magazine will receive up to ten writers in its summer 1995 issue, in each of the following categories: the photographer's vision for a new exhibition at the Print Club, Philadelphia: $1,000 in cash prizes. Entry fee is $30 for up to five prints or slides, $5 each for up to an additional ten entries. Send for information to: Photo Review, 203/432-7066. Deadline: January 15, 1995.

New Exhibit Component of Annual Conference in Contemporary Art ( Contribution to annual conference for social history of the visual arts of the U.S. and countries of Asia, and for recent college graduates who have graduated in the last 2 years. Applicants must have completed an M.F.A. or Ed.D. in art history. For information: Asian Cultural Council, 660 Park Ave., Suite 13, New York, NY 10065; fax 202/606-8400; modem, 202/387-4424; toll-free: 1-800-693-6500.}

To Attend

Shakespeare's Globe in the United States: A program of workshops, conferences, and exhibitions to commemorate the 400th anniversary of Shakespeare's birth in 1564. The program is sponsored by the Shakespeare Theater of New Jersey and the University of Virginia. For information: Michigan State University, 117 Armstrong Hall, East Lansing, MI 48824-1321; fax 517/353-4019; telephone: 517/353-4019.}

New York sublet: large, bright, 3-room liant Village apartment, suitable for one or two adults, available for June 1995 (some May and July availability possible). Central location convenient to transportation and SoHo. Security and references required. $200/week; min. 3 weeks. 212/329-1610.


Rome: furnished apartment close to Trastevere, available immediately. 212/274-1811.


Venice, California: two-story California Craftsman house and separate art studio for rent. Impeccably furnished and landscaped. Available late summer for six months to one year. $3,000 plus utilities. 310/391-4471.

Wanted: Albuquerque, N.Mex. apartment/loft. Visiting faculty needs 1-bedroom apartment in the university/downtown area for June 1995. Would like to trade 3-room New York City apartment, suitable for one or two adults, but will consider rental. Residence must be pet-free. Will consider other locations, especially if trade is possible. References available. 505/243-5604, or 212/529-1410.

West Village, NYC, duplex loft: light, views, fully furnished, 2/c, 24-hour security. Mid-June-mid-September. $1,600 monthly. 212/601-1159.

Information Wanted


Jakob Steinhardt (1887-1946): searching for paintings, drawings, prints, and other source material that has not been considered in the owne catalogues by Kolb, Amndash-Maisel, and Behrens. Dorothy Kaufmann, M.A., Burgweg 5, 69117 Heidelberg, Germany.

Author seeks assistance in locating the following paintings:

Pieter Huys (Flemish, 1545-1571), The Food, panel, 16 x 12 inches. Bust-length figure of a laughing jester, partly hiding his face with his left hand and looking through his fingers. He wears a parti-colored gray and yellow coat trimmed with scarlet, and a hood with monkey ears. The painting was sold November 1948 at Parke-Bernet (now Sotheby's) from the collection of Baron and Baroness Raoul Kufferde Dosseng.

Master of the Angerer Portrait, The Buffoon. Bust-length figure of an eating jester, holding in his right hand a mersel of food, and in his left the "marette" featuring the sculpted head of a fool. A small dog rests on the jester's left shoulder. The painting was offered for sale at Christie's, London, June 28, 1935, lot 10. It did not sell. It was possibly sold privately thereafter, or returned to the owner, who sold it independently.

Justin Linha, 179 E. 80th St., P.S.A., New York, NY 10021-0452; fax 647/525-0784.

Suzanne Schanzer, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001.