



May/June 1996

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275 Seventh Avenue
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Meyer Schapiro, 1904–1996

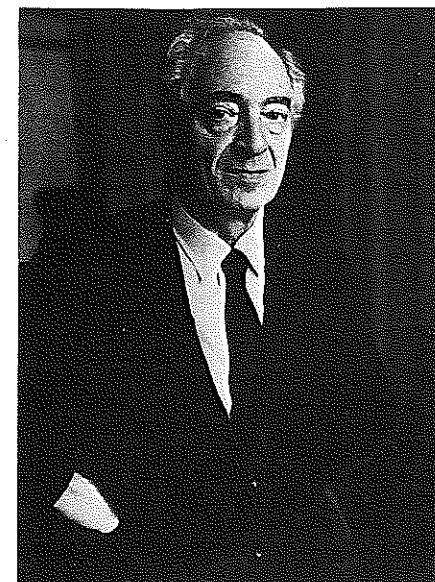
With the death of Meyer Schapiro in March 1996, the art world lost one of its most eloquent speakers and acute minds. The College Art Association salutes its member of the longest standing (continuously since 1926), recipient of the 1994 CAA Special Award for Lifetime Achievement.

Following are tributes to Professor Schapiro from two who knew him well: David Rosand, Meyer Schapiro Professor of Art History, Columbia University, and Leo Steinberg, who delivered this tribute at Yaddo's 1995 fall benefit, "Yaddo Variations," in November.

David Rosand on Meyer Schapiro

Meyer Schapiro, University Professor Emeritus at Columbia University, died at home in New York City on Sunday, March 3, at the age of 91. With his death, the world of art has lost a legendary figure, one who spoke most eloquently for all that was best in our field.

"The humanity of art lies in the artist and not simply in what he represents," Schapiro had declared in his lectures on abstract art. "It is the painter's constructive activity, his



Meyer Schapiro

power of impressing a work with feeling and the qualities of thought that gives humanity to art." Informing his own life and work, these were the values that enabled him to give such expressive voice to so much of the art of the past and of the present, to articulate the passions of eighth-century Northumbrian manuscript illuminators and Romanesque stone carvers as well as of the most creative painters of our own century. Schapiro's range as an art historian was universal, for he believed in the universality of art.

Meyer Schapiro was born September 23, 1904, in Siauliai, Lithuania, and emigrated to the United States with his family when he was three. He grew up in the Brownsville section of Brooklyn, where he was first exposed to art in evening classes taught by John Sloan at

the Hebrew Settlement House. He entered Columbia College in 1920 at the age of 16, having won both Pulitzer and New York State Regents Scholarships, and received his A.B. in 1924. Five years later he submitted his dissertation for the Ph.D., the first in fine arts and archaeology awarded by Columbia. "The Romanesque Sculpture of Moissac," parts of which were published in the *Art Bulletin* of 1931, opened an entirely new critical perspective on Romanesque art; recognizing its creative and expressive imperatives, Schapiro's study articulated the aesthetic quality of that art as well as situating it historically and culturally with new precision. Supported by a grant from the Carnegie Corporation, he traveled widely in Europe and the Near East in 1926–27, leaving behind a trail of anecdotal legends that continued to be recounted long after by those who met the brilliant young graduate student—including Bernard Berenson, who compared the eloquence of the "very handsome youth" to Solomon himself.

Schapiro began his teaching career at Columbia in 1928 as a lecturer and rose through the professorial ranks, becoming full professor in 1952; he was named University Professor in 1965 and University Professor Emeritus in 1973. Throughout his career, he moved between the university campus on Morningside Heights and his home neighborhood of Greenwich Village. Lecturing as well at the New School for Social Research from 1936 to 1952, he reached the larger community of the New York art world, especially the artists, in the years when New York was becoming the most dynamic center of contemporary art. And he brought the

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CAA in the News

Hot Type

"At their most recent meetings, the American Historical Association and the College Art Association honored books by literary scholars. The art association . . . honored *Picture Theory: Essays on Verbal and Visual Representation*, by W. J. T. Mitchell of the University of Chicago, as a distinguished book in art history. 'I think this is the first time the CAA has given a top prize to someone who isn't even a member,' [Mitchell] says. 'I think it's remarkable and a sign of good health in the professional associations, that they are willing to look at stuff that comes from left field.'" —*Chronicle of Higher Education*, April 5, 1996

[In 1987, CAA gave its Alfred H. Barr, Jr., Award for Museum Scholarship to Jonathan Wordsworth, Michael C. Jaye, Robert Woof, and Peter Funnell for *William Wordsworth and the Age of English Romanticism*.—ed.]

More Hot Type

"Sunflowers bloomed at the busy Prentice Hall booth at last month's College Art Association meeting in Boston. The flowery motif helped draw attention to the press's new 1,168-page textbook, *Art History*. Van Gogh's famous painting of sunflowers is on the book's cover, and marketers didn't miss the opportunity to make the connection prominent. . . .

"Marilyn Stokstad, a professor of art history at the University of Kansas, wore a sweatshirt with sunflower appliqués while meeting professors interested in adopting the textbook. . . .

"Julia Moore, director of textbook publishing for Harry N. Abrams, which developed and produced the book for Prentice Hall, described it as the first to put art in context while recognizing that

students' knowledge of such subjects as mythology isn't what it used to be. . . . "It only seemed as though all 34 volumes of *The Dictionary of Art* (Grove's Dictionaries) were on display at a cocktail party held during the art-association meeting to celebrate the reference work's launch. Or near-launch, to be more exact. . . .

"Prepublication copies of two volumes were set up on a long hors d'oeuvres table. But browsers were fooled into thinking that all 34 were there by a row of bound green volumes that turned out to be hollow when lifted for inspection. . . .

"Taking your manuscript to an editor before submitting it to a university press is more and more common among art historians, said Virginia Wageman, publications manager for the [College] art association. Scholars who hire a free-lance editor 'have a better chance of having their work accepted,' she said. 'I get calls all the time for referrals.'" —*Chronicle of Higher Education*, March 15, 1996

Meyer Schapiro

CONTINUED FROM PAGE 1

artists uptown; auditing and participating in his classes at Columbia, their presence in his classroom seemed to validate his wisdom. At the other end of Schapiro's range were the mathematicians, scientists, and philosophers, in whose worlds he moved with equal confidence and, importantly, enthusiasm.

During the 1930s Schapiro's was an important voice of moral balance in the cultural debates of the political left. Although he demonstrated with new insight and undogmatic focus the social bases of art, he insisted on recognizing "its own conditions which distinguish it from other activities." Even as he avidly pursued knowledge—of history, culture, languages—Schapiro remained an artist. He talked about pictures as an artist. His criticism was an act of re-creation, as he lovingly reconstructed decisions made by the painter on the canvas; every stroke demanded attention. Choice was important, that freedom of the individual responding to the world around him and to the challenge of his own creation. In the anonymous art of the early Middle Ages Schapiro discovered the artist, the human maker; he intuited the feeling individual responsible for the invention of such expressive form. Distant art took on life and became accessible through his recognition of and insistence on its humanity.

Schapiro's learning was legendary, and yet, however intimidating it may have been to colleagues, it seemed less so to students—perhaps because they were less burdened by the professional comparison, but more, I suspect, because of the obvious delight he took in knowing and sharing what he knew. There was about him always a joy, a joy in learning and, especially, a joy in art. It came through in his response to the challenges of knowledge and of art, in the inspired spontaneity of his lectures and the sheer animation of his face as he spoke, the smile of pleasure taken in discovery.

His privileged rapport with artists, a relationship based upon his fundamental respect for creativity, has also become part of the legend, part of the common lore of the New York School—

his importance to the young Motherwell, his decisive role in rescuing de Kooning's *Woman I*, his championing of younger painters. His own deep engagement of the art, and life, around him informed his critical method; his commitment to modern art enabled him to discern the creative qualities of much early and distant art. And that stands as one of the profoundest lessons of his example.

In 1978 the Meyer Schapiro Professorship in Art History was established at Columbia. A major part of the endowment came from the sale of a portfolio of prints created specially for the occasion—by Stanley William Hayter, Paul Jenkins, Jasper Johns, Ellsworth Kelly, Alexander Liberman, André Masson, Robert Motherwell, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella, Andy Warhol—perhaps the most telling indication of the scholar's special relationship to the creative world of the studio.

It is often said that Schapiro never published the single magnum opus to stand as eternal testimony to his achievement, but that could hardly have been the goal of a scholar in perpetual search of "the principles of form construction and expression" and so aware of the elusiveness of "a unified theory of the processes of social life in which the practical means of life as well as emotional behavior are comprised" (to quote the closing words of his magisterial essay on "Style"). Each of his publications opened new prospects on the field—on late antique to Romanesque art, on individual masters such as Courbet, Cézanne, or van Gogh, on the intellectual foundations of the disciplined study of art and its principles of operation. Four volumes of his selected papers appeared before his death: *Romanesque Art* (1977); *Modern Art: 19th and 20th Centuries* (1978); *Late Antique, Early Christian, and Medieval Art* (1979); and *Theory and Philosophy of Art: Style, Artists, and Society* (1994). *Modern Art* received the National Book Critics Circle Award (1978) and the Mitchell Prize for Art History (1979). A complete bibliography of Schapiro's work, compiled by his wife, Dr. Lilian Milgram Schapiro, was published by George Braziller last year, and further volumes as well as his unpublished lectures are being prepared for publication—including those delivered as the Charles Eliot Norton Professor at Harvard

(1966–67) and as Slade Professor at Oxford (1968).

Meyer Schapiro represented the very best of American art history to the world; he brought to the discipline an originality of vision founded on profound learning and the keenest sensibility. He was a scholar's scholar, but among scholars he was a poet.

Leo Steinberg on Meyer Schapiro

Each generation needs a few men and women to whom anecdotes may be attached—stories that can rarely be verified, but that serve to build character, retroactively.

I once heard this story about a lecture given by George Bernard Shaw on the subject of Herbert Spencer and Hilaire Belloc. As soon as the lecture was over, a man in the audience shot up and called out indignantly, "Mr. Shaw, I do believe you never read Belloc!" The speaker shot back: "You're wrong, sir; it's Spencer I haven't read."

Marvelous! But did it happen? Or did Shaw invent his comeback belatedly, wishing he had said it on cue—and then circulate the story as fact? We'll never know.

But twice in my life I was able to check up on an anecdote told about a legendary figure. The first concerns Alfred Barr, who as you know not only brought modern art to America, but gained distinction as a bird watcher. The story I heard followed his visit to Soviet Russia during the 1960s. Being an honored guest, he was taken to Moscow's Tretyakov Gallery of old Russian art, to hear the experts discourse on their finest medieval icons—including one said to be of the School of Novgorod.

At this, Barr shook his head and said—"That cannot be School of Novgorod." Naturally, the native specialists were nonplussed by what seemed a piece of misplaced American arrogance. But Barr explained: "You see that bird flying against the gold ground. That's a southern bird, found mostly on the shores of the Black Sea. How could it enter a School of Novgorod painting?" The Russian scholars were duly impressed, and went back to research.

Well, I knew Alfred Barr, and once told him this story. He was intrigued, because he'd not heard it before. Of

course, it's a complete fabrication.

The other story I was able to verify concerns Meyer Schapiro. It was told to me decades ago by Herman Wechsler, then a New York print dealer, who had been Meyer's adolescent school chum. At about age eighteen, the two of them took their first European trip, and were crossing the Alps by rail from Switzerland into Italy through the Simplon Tunnel, then the world's longest. Meyer, who at the time knew no Italian, had been looking out of the window, watching the Swiss countryside. But as they entered the tunnel—when there was nothing to see for the space of twelve miles—he whipped out an Italian grammar, buried his nose in it, and when they emerged on the Piedmont side, Meyer Schapiro was speaking Italian.

Some time after Herman Wechsler's death, I repeated this story to Meyer Schapiro. He smiled and said: "I knew quite a bit of Italian before." That ruins the story, doesn't it?

One other tale I have only at secondhand from a medievalist who had visited the Romanesque abbey church of Moissac in southern France, about whose sculptural program Schapiro had written his doctoral dissertation—published through two issues of the *Art Bulletin* in 1931. My art historian friend described to me her conversation with the oldest monk at Moissac, who recalled, she said, his days as a novice, when a young American with an ascetic, passionate face had come on a visit—and was explaining the meaning of every carved capital in the cloister—lovingly, one by one; the entire monastic community gradually gathering around to listen spellbound, as Meyer Schapiro unfolded to them the mysteries of those stones, which they had grown accustomed to pass by like furniture. And the old monk concluded: "listening, we thought our Lord had returned to enlighten us."

But again, this may not be verbatim.

Let me end with a recollection which I know to be wholly true, dating from around 1950. Schapiro was delivering a series of four lectures on Picasso at the New School for Social Research. I heard the last two and, as I remember it, Schapiro was demonstrating how each of Picasso's stylistic shifts asserted something that the foregoing phase had underplayed or suppressed.

The procession of styles emerged as splendidly rational.

He finished and invited the audience to offer questions or comments, whereupon, instantly, one man leapt up to pop the question he had come there to ask—not hearing a word of the lecture, only awaiting his opportunity.

"Professor Schapiro," he said, "I have heard that Picasso paints the way he does because he is mad; do you think there's anything to that?"

There was a groan of embarrassment, audible throughout the hall. We felt the insult to the speaker, who had not been listened to—and the insult to ourselves, seeing that we, as audience, now had this Philistine for our first representative.

And what was Schapiro's response? Courteously, he turned to the questioner and began: "No, sir, I think not." And then told how he had had occasion to study the art of the insane. He went on to discuss its characteristics and the literature on the subject, and how this art differed from what Picasso was doing. An impromptu, fifteen-minute lecture on a fascinating topic, at the end of which one could not but feel grateful to the dimwit who had won us this bonus. Unlike George Bernard Shaw, whose questioner was to be deftly deflated so that he would feel the sting ever after, Schapiro sent his questioner home with the proud sense of having asked the right thing.

Now the devil may say that the lecturer just could not resist the opportunity to show off how much more he knew. But that's not how that redemptive maneuver came across to us at that moment. And it's that moment—crystallized as an anecdote—that I would preserve and attach to the legend of Meyer Schapiro.

And the Nominees Are . . .

Every year at its annual conference, the College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now being sought for the awards to be presented in 1997. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to consider. Committee members who determine the recipients of these awards are appointed because of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. In the absence of nominations from the membership, awards committees choose recipients based upon their own knowledge and contacts within the field.

If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are weighed heavily by awards committees in their deliberations. Nomination letters should state who you are, how you know (of) the nominee, how the nominee and/or his or her publications affected you, your studies, and the pursuit of your career, and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Awards committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence upon the field. To nominate someone for an award, contact at least five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee and urge them to write letters to the award committee. The different perspectives and anecdotes contained in several

letters of nomination provide awards committees with clearer pictures of the qualities and attributes of the candidates among whom they choose.

All nomination campaigns should include one copy of the nominee's curriculum vita. Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in 1996, the penultimate year of the 1997 annual conference. The Mather Award is given for criticism published during the 1995–96 academic year.

Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; who has encouraged his/her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in the teaching of art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, first presented in 1988, is a peer award given to an artist for exceptional work, exhibition, presentation, or performance mounted in the year preceding the award. It is presented to a living artist of international or national stature, who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico.

Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. It is presented to an artist of note who has demonstrated particular commitment to

his or her work throughout a long career and has had an important impact nationally and internationally on the field.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history and art.

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.

Frank Jewett Mather Award, first presented in 1963 for art journalism, is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

Charles Rufus Morey Book Award, named in honor of one of the founding members of the CAA and first teachers of art history in the U.S., is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the award committee to books by a single author, but major publications in the form of articles or group studies may be considered.

Arthur Kingsley Porter Prize, established in memory of another founding member of the CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of 35 or who has received the doctorate not more than 10 years before acceptance of the article for publication.

Nominations should be sent to: Award Chair, c/o Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. For further information regarding the requirements and qualifications for awards, call Cristin Tierney at the CAA office. *Deadline for nominations: August 2, 1996.*

Annual Conference Update

Change in Call for 1997 Session

The session "Open Session—African Diaspora" (chair to be announced) has been expanded to include art of Africa. To accommodate resulting proposals, the deadline to submit proposals to CAA Conference Coordinator Suzanne Schanzer has been extended to May 31.

Special Interest Group Session Call for Participation

The following will be a 1 1/2 hour session presented between program sessions under the auspices of the Association for Latin American Art: "Art History and Archaeology: Merging Methodologies or Uneasy Allies?" Chairs: Patricia Sarro, Dept. of Fine Arts, Montclair State University, Upper Montclair, NJ 07043; cdt57b@Prodigy.com; and Joanne Pillsbury, CASVA, National Gallery of Art, Washington, DC 20565; pillsburyj@aol.com.

At the height of the New Archaeology, a number of scholars noted a cleft between archaeologists and art historians working on pre-Columbian material. The gulf was evident in the questions asked, the data compiled, and the conclusions drawn. Both disciplines have changed dramatically over the years, and the distinctions between the two in some ways have blurred, yet rifts remain. Is the apparent merging of some methodologies indeed an equitable and productive development that enriches both disciplines? What does each field bring to the study of pre-Columbian art and society? How do they compliment one another? Or conflict? Papers might focus on specific projects, or broader issues of methodology, training, research, publication, etc. Ideally the panel will include scholars from both disciplines, working in diverse areas of the pre-Columbian world. *Deadline: May 15, 1996.*

1998 Annual Conference: Call for Session Proposals

The 1998 annual conference will be held in Toronto, at the Metro Toronto Convention Centre and the Royal York Hotel. Sessions will take place Wednesday, February 25, through Saturday, February 28. The conference theme chairs are Catherine B. Asher and Frederick M. Asher, art history; and Jamelie Hassan, Lisa Steele, and Matthew Teitelbaum, studio art. Serving on the Program Committee are Susan Huntington (chair), Bradford Collins, Emilio Cruz, Whitney Davis, Michi Itami, Joe Lewis, Beatrice Rehl, Rita Robillard, Norie Sato, Alan Wallach, and the theme chairs. Proposal submission guidelines and instructions follow the call for general, nonthematic sessions and those for art history and studio art theme sessions.

Introduction and Call for Nonthematic Sessions

The 1998 program will consist of sessions organized around preselected themes as well as sessions chosen from those submitted as part of a general call for proposals. Catherine B. and Frederick M. Asher, co-chairs for the thematic art history panels, have chosen the theme "The History of Art in a Post-Colonial Environment"; Jamelie Hassan, Lisa Steele, and Matthew Teitelbaum, co-chairs for the thematic studio art panels, have chosen the theme "The Global Metropolis." Their statements regarding the themes appear below. The theme chairs will have primary respon-

sibility for shaping the thematic portion of the program. Both the thematic and general sections of the program will be reviewed and approved by the CAA Program Committee.

Session proposals for the general, nonthematic portion of the program may address any aspect of art history scholarship and artistic practice. The CAA Program Committee welcomes session proposals on any topic of interest to members of the CAA without regard to category. 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 appropriate to the needs of artists, and need not conform to traditional "panel" formats. Art history sessions may be proposed on any topic of interest that does not fit the thematic portion of the program. Sessions that reflect current research trends in both well-established and newly developing subfields of art history research are invited. Such panels might bring together scholars from a wide range of fields, including but not limited to anthropology, archaeology, conservation, history of religions, history, literary theory, the technical study of art, and other fields.

By including a general call for proposals along with organizing sessions around selected themes, the CAA hopes to help 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 areas of scholarship and creativity, and that program participation is accessible to all CAA members.

Art History Theme Chairs

Catherine B. Asher, associate professor at the University of Minnesota, is a specialist in Islamic art. Her primary work has been on the architecture of the Mughal dynasty and its Islamic predecessors in South Asia. Her more recent work has been on sub-imperial patronage and the construction of public monuments in the hinterlands. She is currently working on the issue of



Catherine B. Asher

Hindu-Muslim interaction as manifest in art, primarily focusing on Islamic monuments in cities traditionally considered Hindu and, conversely, Hindu monuments in cities traditionally considered Islamic. She serves as director of graduate studies in the Department of Art History and chairs the Committee on Art and Archaeology of the American Institute of Indian Studies; she recently completed a term as president of the North American



Frederick M. Asher

Historians of Islamic Art, a CAA affiliate.

Frederick M. Asher, professor at the University of Minnesota, is a specialist in South Asian art. His recent work has focused on issues relating to art as commodity, particularly looking at patterns of trade as they relate to works of art in India. He also has examined present-day artists working in traditional modes both because they are interesting in themselves and because they offer models for pre-modern modes of artistic production; they further offer the opportunity to think about the role of the artist in an art history that has focused primarily on the product. He has served on the CAA Nominating Committee and currently chairs the Department of Art History at Minnesota while also serving as president of the American Institute of Indian Studies.

Art History Theme Statement

"The History of Art in a Post-Colonial Environment" 1997 marks the fiftieth anniversary of a momentous change in the world order, the beginning of the end of a world structured in colonialist terms. In 1947 India and Pakistan gained independence from Britain, setting the stage for other colonized entities to become independent nation states. Across Asia and Africa, countries came into being. It was not, however, until more recently that the colonial past has been critically examined. How history has been constructed by the colonizers and, more recently, the subaltern voices that have responded to foreign domination and exploitation have been a concern of historians, although less so of humanists. That is changing, as humanists—including art historians—are beginning to see the interplay of culture and imperialism, to quote from the title of Edward Said's most recent book.

There are many ways that panels could address the theme of "The History of Art in a Post-Colonial Environment." One could imagine, for example, examining the interaction between France and the Orient in terms of visual culture or other issues ranging from Japonisme to the adoption of Oriental styles in England. Colonizers' construction of art in the colonies is another issue that panels could address: how

was indigenous art shaped by a foreign market, by the presence of foreign artists and architects, and by the establishment of art schools? How were the voices of artists (and others involved in the production of visual culture) expressed in the colonies and how are they expressed in the newly emergent independent countries? To what extent do we seek to hear those voices on our terms, e.g., identifying artists individually as we imagine a creative process modeled on European/American terms, or to what extent can we hear those voices on entirely different terms? All this could be extended to a new order prevailing today: Is there a neo-colonialism imposed by an art market dominated by Tokyo or New York or a cultural imperialism shaped by a handful of influential art dealers? These are among the issues that might be addressed by panels for the thematic art history portion of the 1998 CAA conference.

—Frederick M. Asher and Catherine B. Asher

Studio Art Theme Co-Chairs

Jamelie Hassan's diverse multimedia works have dealt with questions of colonialism, patriarchy, militarism, censorship, sexuality, and cultural identity. Her travels in Canada, Mexico, Cuba, Europe, the Middle East, and other parts of Asia have strongly influenced her work. A visual artist, she is also very active as a lecturer, writer, and independent curator and since the 1970s has exhibited widely in Canada and internationally. A solo exhibition of her work is presently touring in the United Kingdom. Her works are in the public collections of National Gallery of Canada, Ottawa, the Art Gallery of Ontario, Toronto, the London Regional Art and Historical Museum, Dalhousie University Art Gallery, Halifax, and the McIntosh Gallery, University of Western Ontario. She has also executed commissioned mural works in the Ottawa Courthouse and the London Regional Cancer Clinic, Victoria Hospital, London, Ontario. She has served as a member of advisory panels and art juries for the Art Gallery of Ontario, the Ontario Arts Council, Toronto, and the Canada Council, Ottawa. Her commitment to culture within the metropolis

has involved highly diverse sites from research on the postwar reconstruction of Beirut to participation on the advisory team in dialogue with communities affected by the transit developments on Spadina Avenue in Toronto. A founder of the Forest City Gallery (1973–80) and the Embassy Cultural House (1983–90), both community-based artists' initiatives in London, Ontario, she has coordinated numerous international programs.

Lisa Steele was born in Kansas City, Missouri, in 1947, and studied English Literature at the University of Missouri. She immigrated to Canada in 1968 and is now a Canadian citizen.

Steele's videotapes have been extensively exhibited, nationally and internationally, at such venues as the Venice Biennale, the Kunsthalle (Basel), the Museum of Modern Art, New York, the National Gallery of Canada, the Institute of Contemporary Art (Boston), the Vancouver Art Gallery, and the Long Beach Museum of Art. Her videotapes are in many national and international collections.

Steele worked at Interval House, an emergency shelter for battered women in Toronto, from 1974 to 1986. She is a founding director of V Tape, a national information and distribution service for independent video, and a founding publisher and editor of *FUSE* magazine. She has been involved in the anti-censorship movement since 1980. A past president of the Independent Film and Video Alliance, she is a founding member of the Independent Artists Union (Toronto) and has been active in the Women's Cultural Building Collective (1980–84), on the Board of Directors of A Space Gallery (1984–86, 1989–92),



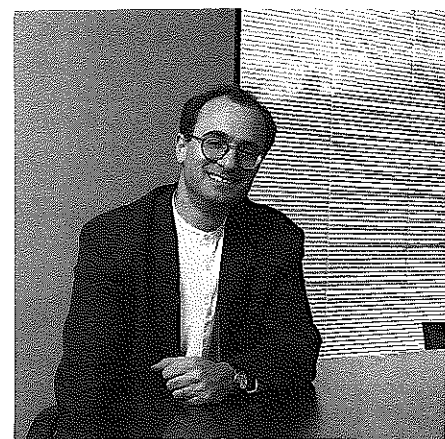
Lisa Steele

and past chair of the New Media Program at the Ontario College of Art, where she has taught video since 1981. Steele is currently a member of the Board of Trustees of the Art Gallery of Ontario. She has published numerous articles and catalogue essays and has contributed to the anthologies *Women against Censorship* (Toronto: Douglas and McIntyre, 1984), edited by Varda Burstyn, and *Works in Progress* (Toronto: Women's Press, 1990), edited by Rhea Tregebov. She is currently collaborating with video curator and critic Peggy Gale on an anthology of articles about Canadian video art to be published spring 1996.

Since 1983 Steele has worked exclusively in collaboration with Kim Tomczak, producing videotapes, performance pieces, and photo/text works. Their individual and collaborative work was the subject of a major survey exhibition at the Art Gallery of Ontario in 1989-90. Steele and Tomczak are now preparing to produce a second dramatic feature-length work.

In 1993 Steele and Tomczak were recognized with two prestigious awards: the Bell Canada Award for excellence in the field of Canadian video art, and a Toronto Arts Award (the Peter Hemdorf Media Arts Award).

Matthew Teitelbaum is the chief curator at the Art Gallery of Ontario in Toronto. A graduate of the University of London's Courtauld Institute of Art, he moved to Toronto from his position as a curator of the Institute of Contemporary Art in Boston. In addition to writing and lecturing extensively, he has taught at Harvard University, Lesley College in Cambridge, Massachusetts, and the



Matthew Teitelbaum

University of Western Ontario in London, Canada.

Studio Art Program Statement

"The Global Metropolis"

This program will address three primary questions: First, how are cultural identities related to the specific sites in which they are formed? Second, how are identities represented in contemporary visual culture? Third, how do the practices of contemporary artists challenge and question the conventions of the language that is used in discussions about art and culture?

Our goal is to examine the ways in which artists' practice informs, repositions, and potentially determines the definition of the metropolis. It is the metropolis, after all, with its contrasts between the old and the new, and its experiences of segregation and reformation of community, that most directly allows the artist to inscribe critical events upon contemporary culture. At its core, the program will explore how ideas and images move through micro-climates of repressive laws, policies, and attitudes, and then reconstitute themselves in various media from one community to another. Participants will be encouraged to reflect upon philosophies of practice that utilize the interdisciplinary worlds of art, music, literary texts, mass media, video, film, and new technologies. Against the backdrop of migrating populations and global communications technologies, we want to explore what artists know through their work and their experience, namely that different cultures define the idea of "metropolis" in different ways, and that no identity can remain stable in the re-establishment of new community boundaries. —Jamelie Hassan, Lisa Steele, Matthew Teitelbaum

Proposal Submission Guidelines

Prospective chairs must submit 18 copies of their session proposals to the conference coordinator. Each copy is to include the following: (1) a 1-2-page letter/essay framing the topic of the

session and explaining any special or timely significance it may have for a particular field and/or discipline; (2) a completed session proposal submission form (p. 23); and (3) a c.v., 2 pages max. Proposals must be sent via certified mail, return receipt requested, or must include a self-addressed, stamped postcard if an acknowledgment of receipt is desired.

To summarize CAA procedures: the chairs and committee will consider proposals *only from CAA members* and, once selected, session chairs must remain members in good standing through 1998. No one may chair a session more than once every three years (e.g., individuals who chaired sessions in 1996 or 1997 cannot chair sessions in 1998). The theme chairs and program committee will make their selections from among eligible proposals solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The theme chairs and program planning committee may invite submissions from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chairs' and/or committee's opinion, be important to shaping a balanced program. In doing so, the theme chairs and the program committee will consider a number of factors, including what topics were not covered in recent CAA conferences.

Each CAA affiliated society and each standing committee of the CAA Board of Directors may submit one proposal for a thematic, not "open," session to be included in the CAA program. Affiliated society- and committee-sponsored sessions must adhere to all session guidelines outlined above. *Deadline for conference coordinator to receive session proposals: September 3, 1996.*

Exhibition Proposals Sought for 1998 Annual Conference

In 1996 a new exhibition component was added to the annual conference in response to significant interest expressed by CAA members. Each year an exhibition of work by professional

artists will be presented in conjunction with the conference, in addition to the regional M.F.A. exhibition, which was revived in 1989.

The first of these CAA-sponsored exhibitions was mounted in 1996 at the Boston Center for the Arts and Institute of Contemporary Art. Titled *AIDS Communities: Arts Communities*, it consisted of work representing the Archive Project. The 1997 exhibition will take place at the Arthur A. Houghton Gallery at Cooper Union, New York, and is titled *Techno-Seduction* (CAA News, March/April, 1996, p. 1).

CAA members who would like to organize a group exhibition to be presented in conjunction with the 1998 conference to be held in Toronto, February 25-28, are invited to submit proposals. All proposals must include curator(s)/organizer(s), theme, venue, and a budget reflecting sources of funding. CAA will provide \$2,000 in seed money for the exhibition.

Proposals should be sent to Suzanne Schanzer, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001; fax 212/627-2381. Mail your proposal certified, return receipt requested, or enclose a self-addressed stamped postcard if acknowledgment of receipt of proposal is desired. A decision will be made by the Annual Conference Program Planning Committee at its October 20 meeting, and all applicants will be contacted shortly after that date. *Deadline: September 3, 1996.*

CAA News

Board Seeks Members to Serve on Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1997 Nominating Committee. Self-nominations are encouraged. The 1997 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates for election to the Board of Directors to serve the term 1998-2002. Send letters of recommendation and supporting material to: Nominating Committee, c/o Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: August 2, 1996.*

Editor Sought for Art Journal Issue on "Rethinking Studio Art Education"

An issue of *Art Journal* on "Rethinking Studio Art Education" would explore approaches to foundation, upper level studio, and humanities in relation to a broad view of educational objectives for studio work, taking into account the effects of social and technological change in visual culture and the ramifications of that change in the classroom. Proposals should include a thesis of at least several paragraphs addressing significant philosophical issues within the field and a list of possible authors and their individual topics (maximum two pages).

What follows are some specific and practical ideas that this issue might take up. *These are merely suggestions.* We welcome ideas for other topics pertinent to the teaching of studio art in a contemporary context.

Foundation: What constitutes an appropriate foundation for work in the studio arts as we approach the 21st century? What role can we assign to the traditional skills of life drawing, color theory, design, and composition? Are the techniques of visualization in electronic technology reshaping the philosophy of foundation education? Media: Have distinctions among media become less meaningful as more importance is placed on conceptual premises for art practice? What place do new media (video, installation, computer art, and performance art) have in relation to painting and drawing? What role will painting and drawing have in the new curriculum? Is drawing still considered the foundation of all other visual practices? If not, is any other method of representation displacing it? History: What versions of art history are most appropriate to training contemporary artists? To what extent are the concerns about cultural diversity, political efficacy, gender issues, and feminist theory now reflected in art school humanities? Studio Practice: Notions of individual expression, cultural meaning, and social value are fundamental to the activity of making art. How do values about the role or function of art get communicated within the structure of the classroom and studio to either reinforce or offer alternatives to traditional ideas about self-expression and individual talent? What concepts of the art object inform contemporary teaching? What role does the "crit" have in the teaching of studio art?

Survey on the Status of Women in the Arts

The College Art Association is undertaking a survey of art history and studio art departments to monitor the status of women and people of color in art professions (CAA News, March/April 1996). Questionnaires were first mailed in January 1996 to graduate programs in art history in the U.S., and again in March 1996. We urge department chairs to fill out the questionnaires and mail them back to the CAA office, c/o Cristin Tierney.

To date the following schools have not responded: American University; Bloomsburg University; Bowling Green State University; Brigham Young University; Brooklyn College; California

State University, Chico; California State University, Fullerton; California State University, Long Beach; California State University, Los Angeles; California State University, Sacramento; City University New York, Graduate Center; Cornell University; Edinboro University of Pennsylvania; Emory University; Florida State University; George Washington University; Goddard College; Governors State University; Howard University; Hunter College; Indiana University; James Madison University; Jersey City State College; Memphis State University; Montclair State College; Northern Illinois University; New York University, Institute of Fine Arts; Oberlin College; Ohio State University; Ohio University; Pennsylvania State University (Department of Art and Art History); Pratt Institute; Queens College; State University New York, Binghamton; State University New York, Stonybrook; State University New York, Oswego; Temple University; Tufts University; University of Alabama at Tuscaloosa; University of Arkansas at Little Rock; University of California at Los Angeles; University of California at Berkeley; University of California, Davis; University of California, Santa Barbara; University of Chicago; University of Florida; University of Hawaii; University of Kentucky; University of Maryland at College Park; University of Michigan; University of North Texas; University of Notre Dame; University of Oklahoma; University of Oregon; University of Rochester; University of South Florida; University of Southern California; University of Texas, Austin; University of Washington; University of Wisconsin, Superior; Vanderbilt University; Virginia Commonwealth University.

Reduced Rate Subscriptions

CAA offers to its members the opportunity to subscribe to various art magazines and periodicals at reduced rates. Over 60 titles are now available to 1996 CAA members at reduced rates. Full details are available in the 1996 Reduced Rate Subscription Coupons that are sent to new and renewed 1996 CAA members. After the 1996 coupons were printed, several publishers informed CAA of corrections and address changes. The member rate for subscrip-

tions to *Art & Antiques* is \$21.95 (code: JMUS96). Subscribers to *Art & Auction* and *I.D. Magazine* should refer to the special code: JCAA96. Subscriptions to *Artweek* should be addressed to: 2149 Paragon Dr., Ste. 100, San Jose, CA 95131; 408/441-7065; and subscribers to *Sculpture Review* should now forward payment to: 5615 W. Cermak Rd., Cicero, IL 60650.

Team CAA: AIDS Walk 1996

On Sunday, May 19, 1996, the College Art Association will be marching as a team at the annual AIDS Walk New York to raise money to help fight AIDS. CAA members are asked to join the team or to pledge a contribution.

Proceeds benefit the Gay Men's Health Crisis (GMHC), which is the nation's oldest and largest AIDS organization. GMHC provides services to more than 7,300 men, women, and children living with HIV and AIDS. At GMHC, the challenge is to prevent the further spread of HIV through education, to ensure that all people with HIV and AIDS have access to life-sustaining services and care, and to advocate for

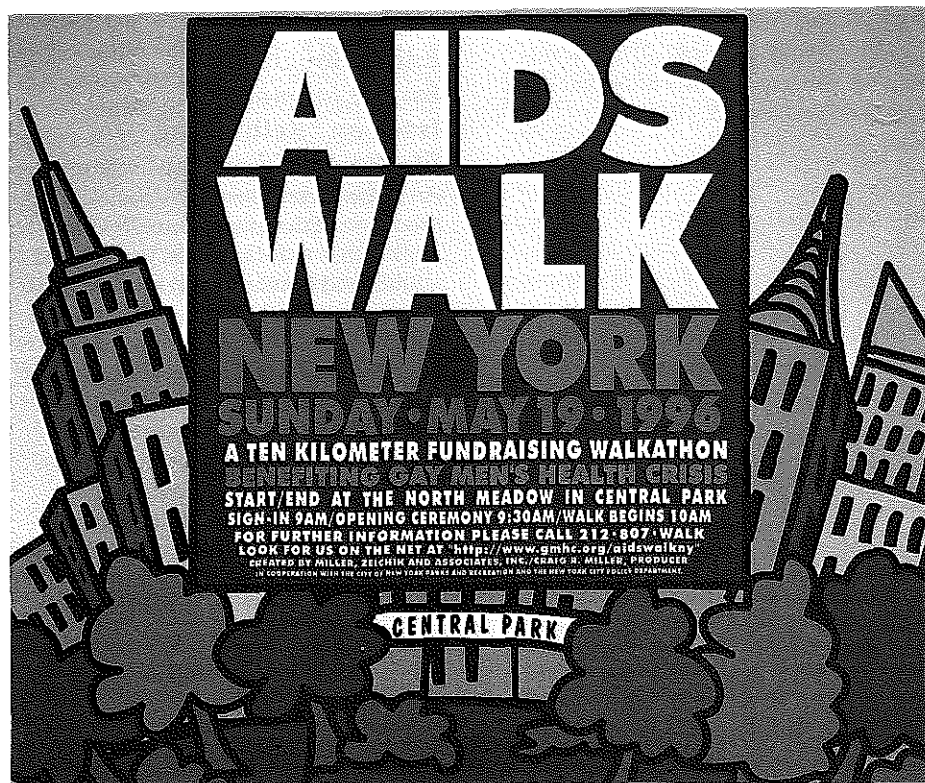
fair and effective AIDS policies.

To become a part of CAA's walking team or to make a pledge, call the CAA office at 212/691-1051, ext. 208.

Addenda

In the 1996 edition of CAA's *M.F.A. Programs in the Visual Arts*, the M.F.A. program at City College of New York was omitted because of incorrect information. In an attempt to rectify this error, the complete and correct program information as sent to CAA by the chairs of the department is printed on page 12.

Also, the CAA Standards for the M.F.A. Degree in Visual Arts are printed in this issue (p. 13). There is an addition to be found in the section titled Credit Requirements. The first sentence now reads: "The minimum requirement for the M.F.A. is 60 semester credits of course work, or the number of classes equivalent to the standard as defined above . . ."



From the Executive Director's Office

The issue is advocacy. You may groan in response: "Oh, no, she's not going to ask us to write letters and make phone calls again, is she?" "I'm so tired of this, when is it going to end?" I do not think many of us had any idea how long the fight would be or how many times we would be urging people to take a stand to preserve federal funding for the arts and humanities. What we have learned over the last several years is that the issue is not going to go away, that culture and education in the United States are under siege and their funding sources are threatened. Worse, advocacy efforts as we have conducted them in the past—rallying supporters to write letters and make telephone calls on a given issue—are becoming more and more difficult to lead, because you, the supporters, have grown weary of yet another call to action.

As CAA presidents and I have written in *CAA News* and in the *Annual Report*, we not only rally you, the members, to act, but we also write on behalf of the membership, participate in organizations lobbying on behalf of NEA, NEH, IMS, libraries, Goals 2000, and higher education, make frequent visits to Congress, and keep abreast of the issues that affect our membership. Responsibility for all this falls mainly on the shoulders of the CAA staff and board of directors, and rightfully so. It is an appropriate role for us to play as a membership organization and a role that you encourage us to play, as you indicated in the membership survey. We will continue to educate you on issues affecting the constituencies that comprise CAA and we will teach those who are interested how to be effective advocates. We encourage those who do not need instruction to continue their efforts.

We want to help you make advocacy a regular routine—quarterly visits to your members of Congress in the home office, regular telephone contact with their aids in charge of the issues you care about, automatic contact at budget time each year, regular contact via e-mail or

letters to the White House. We also encourage you to get to know state and local politicians, from governor to school board.

If you have established regular contact with elected officials, your call to them in response to an action alert will not only take much less time, but also be much more effective. If they know you and know the grants you have received, the programs you have been involved in, your role in their community, the importance of cultural issues to their constituency (voters), they will be more likely to respond in a positive way to your call for help. Furthermore, you have a lot to gain personally for having gotten to know your members of Congress. Having established this relationship, you are well positioned to advance other causes that have nothing to do with CAA and cultural issues.

We need to become, in the corporate idiom, *proactive* rather than *reactive*, to make advocacy a regular part of our lives rather than only springing to action when a new threat appears. This means accepting the responsibility for *continuing* action on behalf of the arts and humanities. These issues are not going to go away, but neither are we. CAA is building an infrastructure to support both routine and emergency advocacy efforts—databases, a guide to effective advocacy, and a network of volunteers across the country who want to be involved.

—Susan Ball

Goals 2000

On March 18 I attended a meeting of the Arts Education Partnership/Goals 2000 in Washington, D.C. Among the discussion topics for the day was advocacy. They emphasized supporting poster contests in grade schools and going to high schools to give career counseling to students as effective advocacy. I thought about CAA and its recent efforts to develop a working relationship with UNESCO, the success of the fellowship program, and the ever-growing number of annual conference travel grant recipients. What a great way to demonstrate how far reaching the arts and humanities can be. Until this meeting, it had never occurred to me that successful advocacy could be *indirect*. Being an active participant in your community is every bit as impor-

tant as lobbying congress. Advocacy is more than calls, visits, and letters to legislators, although those things are critical to an effective advocacy campaign. Advocacy is, first and foremost, letting people know you care, and encouraging others to be involved in what you care about. Advocacy is outreach.

In order to influence your community, to enlighten it, you must participate in it, actively and frequently. Jury a high school art show, volunteer time at a community center, assist with a literary program, help a local school write a Goals 2000 grant proposal. Be a role model for the arts and humanities. Positive change is something to which elected representatives respond favorably, especially when it's happening in their own district. Invite them to a public lecture or to your next gallery opening. Show them the artwork you were able to complete because you were subsidized by a government grant. Then tell us what you're doing with the funding you secured from Goals 2000, IMS, NEH, and NEA, and let us know who it affected—students, teachers, community members. This will have more impact than all the facts and statistics CAA could ever formulate.

Think about how many thousands of people traveled to Washington, D.C., to see the Vermeer show. Art was important to that many people. Now think about how often we all say "it's important to let people know you care." This should be part of a daily routine, yet somehow it gets lost in the shuffle. Many of us have built our lives around the arts and humanities: the creation of it, the study of it, the teaching of it. But we forget to let people know we care about it. We also forget to show them why it is important for them to care about it too, until it's too late. And to point out to people all the wonderful things that the NEA, NEH, and IMS support once the funding has been zeroed out is too late. There are successful programs that these federal programs help support all across the country, and they don't get nearly as much attention as Vermeer. Help us find them, and give them the attention they so richly deserve.

Send your success stories to: Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001; caa@pipeline.com.
—Cristin Tierney

City College M.F.A. Program

City University of New York, Art Department, Convent Avenue and 138th Street, New York, NY 10031; 212/650-7420, 650-7419; fax 212/650-7438. Public institution. Degree offered: M.F.A.

Part-time students accepted. No limit on new enrollment. Deadlines are April 1 for September and November 1 for January admissions.

ADMISSIONS REQUIREMENTS

B.A., B.F.A., or B.S. 550 TOEFL for foreign students.

FACULTY

(name, rank, gender, field, highest degree, institution)

Colin Chase, asst. prof., M, sculpture, M.F.A., University of Michigan
Leopoldo Fuentes, asst. prof., M, foundations/painting, M.F.A., Northwestern U.

Bruce Habegger, asst. prof., M, photography, M.A., City College

Michi Itami, assoc. prof., F, printmaking, M.A., U. of California at Berkeley

Catti James, assoc. prof., F, art education/new forms, M.A., Boston U.

Sylvia Netzer, asst. prof., F, ceramics, M.F.A., Columbia U.

Elizabeth O'Connor, asst. prof., F, early medieval art, Ph.D., Columbia U.

George N. Preston, prof., M, African/pre-Columbian/American Indian art, Ph.D., Columbia U.

Harriet Senie, prof., F, modern and contemporary art, Ph.D., Institute of Fine Arts

Annie Shaver-Crandell, prof., F, medieval art, Ph.D., Columbia U.

Annette Weintraub, prof., F, computer graphics, M.F.A., U. of Pennsylvania

Total art history faculty: 4. Total studio faculty: 7; 38 part-time. Total tenured: male, 3; female, 6. No joint appointments with other departments.

STUDENTS

Not in residence: 40. M.F.A. recipients in past 5 years: male, 30; female, 45. Average class size: undergraduate lecture, 15-20; graduate lecture, 12-15; graduate seminar, 5-10. Student participation in academic governance: representatives elected to attend faculty and executive committee meetings. Student organization within department: GASA, Art Dept., City College, Convent Ave. and 138th St., New York, NY 10031.

CURRICULUM

5 semesters average for completion of M.F.A. 2 semesters per year. Students may transfer 12 graduate credits within the CUNY system.

Areas of concentration: ceramics, painting, printmaking, sculpture, new forms, art education. Specializations in photography and computer graphics for the M.F.A. are not offered at this time. In photography, students may take photography courses on an independent study basis with the permission of the area head. In computer graphics, graduate students may enroll in undergraduate classes after fulfilling the prerequisites and with the permission of the area head.

54 credits required for graduation with 30 credits in major, 6 credits in minor, and 12 credits in art history. Required courses: advanced drawing, graduate seminar, art history, and teaching practicum (no credit). Solo exhibition with written and photographic documentation required for graduation.

RESOURCES

Studios are provided for all graduate students; most are shared. Studios are accessible during evening hours and weekends. Ventilation is good; most studios are air-conditioned. The buildings are smoke free.

The department recently moved into a newly renovated building with a 2000 sq. ft. gallery and new equipment in each area. Ceramics: 5 electric and 2 gas kilns, slab roller, extruder, separate glaze and clay mixing rooms. Graphic design: Macintosh platform—general lab for graphics, illustration, and publishing; advanced lab for animation, 3D design and modeling, and multimedia; publishing lab for typesetting and design. Photography: large group black/white darkroom, private darkrooms, Nu Arc process camera in separate darkroom, Beselar and Omega enlargers and a

Colenta processor. Printmaking: 3 etching presses, one relief and two lithography presses, a 62" x 52" Nu Arc Exposing unit with a deep well blanket, plate cutter, large hot plate, lithographic stones in all sizes, hydrobooth and hydroblaster for silk screen and use of process camera. Sculpture: equipment for fabricating, cutting and bending metal, and mig welding, and facilities for clay, stone, and plaster forming and carving. New forms: facility for performance art and intermedia installations. Wood design shop: table saw, joiner, surfacer, and band saws. Slide library: over 100,000 slides of works from prehistoric to present times.

Dept. sponsors 6-7 lectures and symposia per year.

FINANCIAL

Tuition: state residents, \$2,175 (12-18 credits); out-of-state residents, \$3,800 (12-18 credits).

Fellowships and assistantships are available to students at all levels. Fellowships are competitive, with need taken into account, 2-3 teaching assistantships awarded in one year; interest and ability to communicate verbally are paramount requirements. Assistants work various hours per week; teaching assistants usually teach 3 hours per week. Assistants receive varying stipends. Students receive fellowship/assistantship support for max. and average 2 years. No other funds available for students to teach. Internships available in local museums and galleries. Some travel funds available for students during research year.

Financial aid is distributed first according to merit, then according to need.

There is no housing office. No graduate student housing available.

PLACEMENT

There is no placement service. Faculty offer ongoing assistance and advice in placement. Students are coached by faculty on procedures for applying for jobs at the College Art Association conferences. Several recent M.F.A. graduates have gone on to teaching jobs in Taiwan and Korea and in the nearby areas surrounding New York. Other graduates are pursuing their work in internships at the Studio Museum in Harlem, Museo del Barrio, Robert Blackburn's Printmaking Workshop, and other nonprofit art programs.

College Art Association Standards for the M.F.A. Degree in Visual Arts

Definition

and purpose

The M.F.A., unlike most masters degrees, is used as a *guarantee* of a high level of professional competence in the visual arts. It is also accepted as an indication that the recipient has reached the end of the *formal* aspects of his/her education in the making of art, that is to say, it is the terminal degree in visual arts education and thus equivalent to terminal degrees in other fields such as the Ph.D. or Ed.D.

First and foremost, the profession demands from the recipient of the M.F.A. a certifiable level of technical proficiency and the ability to make art. However, having earned the degree does not necessarily guarantee an ability to teach this proficiency to others. When work toward the M.F.A. has been concentrated in a particular medium, there should be complete professional mastery of that medium. The generalist, whose preparation has been broader and less specialized, must still meet the critical demands of the profession by convincingly demonstrating expertise and knowledge in a number of areas. The need for thorough training of the mind, the eye, and the hand is self-evident. The remainder of this docu-

ment outlines specific standards and requirements for the M.F.A. that are approved and endorsed by the CAA Board of Directors.

Degree

requirements

Definition

of Credit

Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed in order to reconcile the differing academic record-keeping arrangements that exist throughout the nation. The College Art Association recognizes a standard in which one semester credit represents three hours of work per week over a semester of at least 15 weeks (one-quarter credit is the equivalent of 66 percent of a semester credit). Work toward credit may take place in formal classes, critiques, and technical workshops, or may be independent studio activity. While the distribution of time spent between formal and independent options is a decision that must be made by the faculty, who determine specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per credit must be met.

Credit

Requirements

The minimum requirement for the M.F.A. is 60 semester credits of course work, or the number of classes equivalent to the standard as defined above, at the graduate level (or 90 quarter credits), including courses in art history and cognate areas of study. These required credits may not include course work that is required as make-up for undergraduate deficiencies.

Undergraduate degrees (B.A., B.F.A., B.S., B.Ed.) differ in disciplinary credit distribution and educational emphasis. In order to compensate for these differences in the studies (both undergraduate and graduate) leading ultimately to the M.F.A. degree, the following combined (undergraduate *plus* graduate) semester credit totals are recommended: art studio, 100; history of art, 24. However, new genres/disci-

plines in the visual arts at the graduate level may require or take into consideration undergraduate study outside traditional art studio areas (video and computer-based art, for example). Thus the total semester credit hours recommended for the undergraduate/graduate program leading to the M.F.A. in studio art may have to be adjusted to include appropriate course work relevant to new genres of studio practice. The above recommendations are not absolute minimum requirements, but provide reasonable guidelines for faculties concerned with maintaining the standards of the profession.

In addition to the required number of credits, which are essential, the M.F.A. as a terminal degree demands a level of maturity that can develop only from study over an extended period of time. It is strongly recommended that there be a balance between classes with scheduled meetings and those that are supervisory; the practice of basing the M.F.A. entirely on supervisory courses and individual critiques must be discouraged, as this format does not lend itself to sustained intellectual, artistic, and theoretical exchange. Moreover, CAA strongly recommends that two years of study for the degree be considered an absolute minimum, with three years preferable and advisable.

Studio

Curriculum

It is not the intention of CAA to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. Credit distribution must be left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses in order to provide the most sound education possible. At the same time, there are certain requirements and standards that should be considered in every program of study.

Graduate faculties have the responsibility of structuring courses and course sequences in studio disciplines to lead to the achievement of professional competence. This goal may be met through concentration in any one specific discipline (painting, sculpture, performance, ceramics, video, etc.) and/or by intelligently designed interdisciplinary programs of study. For the latter, it should be stressed that the range of

diversity must, of necessity, be limited in order to guarantee the depth of involvement demanded by graduate standards in each discipline. Each student deserves from the staff careful consideration of individual needs and conscientious direction in planning an appropriate course of study.

Requirements in Art History, Art Criticism, and Other Cognate Areas

Much of a practicing artist's knowledge of our cultural heritage is gained through studying art history. Accordingly, formal courses in art history are considered essential to an M.F.A. program (CAA recommends a minimum combined undergraduate and graduate total of 24 semester credits). For M.F.A. candidates, advanced courses on various historical periods, styles, and themes are strongly recommended. To encourage greater diversity among students seeking the professional degree, requirements should include options stressing the history and role of the visual arts in cultures other than those of Western Europe and North American. (Statistics compiled by the National Association of Schools of Art and Design indicate that the number of students of color completing the M.F.A. degree remains excessively low.) Seminars in modern and contemporary art history, theory, and criticism are especially appropriate for M.F.A. candidates. Art criticism, which develops from art history and in some respects cannot be separated from it, is another crucial part of the informed artist's education. Self-criticism and external comparison are among the means by which artists evaluate their ideas, processes, and/or the objects they make; these skills cannot be left entirely to intuition or casually grasped assumptions. A large part of criticism of self and others is verbal (in many cases, a major component of a work of art may be verbal); therefore verbal skills must not be ignored. The need for continual writing, criticism, and self-explication in the careers of most artists is self-evident.

Other disciplines of educational value to the student should also be encouraged where relevant, and may in some cases replace art history, theory,

and/or criticism courses. In addition to helping students to design their programs of study, the faculty must consider all of their individual needs and advise M.F.A. candidates to take full advantage of appropriate resources in areas both in and outside the visual arts that are available in the M.F.A.-granting institution, guiding them to learning in such cognate areas as will augment the total educational experience.

Thesis and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required; however, a critical statement, in writing, on the student's work, its development, and its cultural and historical references should be insisted on as a logical alternative.

Comprehensive, out-of-class art history examinations, whether oral or written, should not be required. High-quality performance in course work itself can be counted on as assurance of the student's having a good working knowledge of the material.

Graduate Exhibition

As a final step prior to receiving the degree, each M.F.A. candidate should be required to mount a substantial exhibition of his/her work. Some schools face a difficult problem of providing satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on- or off-campus. Even when space considerations necessitate group exhibitions, however, every care must be taken to insure that individual students are able to place a sufficient number of works together for viewers to assess their development. This is particularly important in contexts in which the M.F.A. exhibition serves as an introduction of the student's work to a larger professional art community. Since the profession demands from M.F.A. degree recipients an ability "to make art," a faculty, institutional, and public review of the final product is absolutely necessary.

Slide Portfolio and Retention of Student Work

A slide portfolio of the M.F.A. exhibition should be required and kept by the school for the record. In addition, institutional resources should, if possible, be used to purchase one or more examples of work for the school's permanent collection. CAA, in its resolution of April 29, 1972, has discouraged the all-too-prevalent past practice of institutions *demanding*, without compensation, examples of student work. The acquisition of student work assumes the existence of adequate display and/or storage facilities for artwork.

Admissions

Preadmission Preparation and Dealing with Deficiencies

Admission to M.F.A. programs should be based on the nature, extent, and quality of undergraduate preparation, including courses in studio art, art history, and other academic subjects. Quality of studio preparation can best be judged on the basis of careful evaluation of work done at the undergraduate level; therefore, a portfolio review is regarded as an absolute necessity in the admissions process.

While many institutions consider the B.F.A. to be the standard qualifying degree, the fact that the applicant has attended a B.A. or B.S.-granting institution does not necessarily rule out acceptance in most M.F.A. programs. Whatever the undergraduate degree, most entering graduate students tend not to be completely prepared in one or more of the areas cited above and will require remedial work.

Prior to the admission of a successful applicant, the graduate faculty should determine the individual's deficiencies in studio art, art history, and general studies and inform the student of its findings. The prospective student should also be given a clear indication of the prerequisite make-up the institution will require, emphasizing that no course work to compensate for gaps in undergraduate preparation can be counted as contributing to the minimum number of credits required for the M.F.A. degree.

Advising on Degree

Requirements

Admission committees are also urged to inform each potential student clearly of the institution's M.F.A. requirements and other relevant matters concerning the specific make-up of the degree program, pointing out the various guidelines previously outlined in this document, including the minimum of 60 graduate credits (or the equivalent), and other curricular requirements.

The M.A. as a Qualifying Prerequisite

Some institutions use the M.A. degree (30 credits) as a qualifying prerequisite for final acceptance into M.F.A. candidacy, allowing the student to apply the earned credits toward the higher degree. This practice is legitimate only if the quality of work toward the M.A. is acceptable within the terminal degree standards and total degree requirements are ultimately met.

Graduate faculty

It is axiomatic that M.F.A. programs should have excellent and well-qualified teachers. While quality of teaching is of primary importance, professional recognition of individual faculty members is also desirable. Not every good teacher needs to be a recognized star, but CAA is concerned that all graduate faculty members be fully competent professionally and that they be professionally active in their respective disciplines and fields. This standard does not necessarily imply the imposition of age and experience standards. Some very young artist/teachers are as well qualified as many faculty members who have taught for a number of years. Each individual must be judged on his/her own strengths and weaknesses.

A faculty needs to be large enough so that students can receive the amount of instruction they deserve, and diverse enough in its areas of expertise to cover thoroughly all fields offered. It is not necessary for every institution to offer everything; however, the disciplines that it does and does not offer should be

made clear to all applicants. To guarantee graduate programs of quality, it is of critical importance that schools or university departments offer fields of study only when excellent instructional resources are available in a specific discipline or within an interdisciplinary range.

Visiting artists and visiting lecturers can provide inspiration and broadened horizons for any student body (and faculty), multiplying diversity of intellectual, aesthetic, and cultural points of view, from which all can benefit. Full value from such outside authorities, however, usually demands more extended contact than that afforded by a one-hour lecture, which can leave students with only fragmentary, superficial impressions of what they have heard and seen. Visits of several days duration are recommended. It is also important that affirmative action goals and targets not be solely addressed through visiting artist programs; rather, permanent faculties should reflect not only gender but also other demographic patterns.

Facilities

M.F.A. programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for the students. While facilities can never take the place of gifted teachers and students, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only become technically competent in its use, but should also understand fully safe shop and studio practices and procedures.

Private studios for graduate students are a near necessity, though they should not be so private—so segregated—that they prevent healthy contact and interchange. Independent studios should be supplemented by readily available access to all shops, labs, and general studios. In institutions that do not provide private studios for graduate students, students must have access to a private communal space set aside for their specific needs as a community.

No M.F.A. program can exist without adequate library, museum, and exhibition resources. The need for access to the library at all hours, within reason, is clear. M.F.A. students must have reasonable access to the visual cultures of the past and have continuous contact with the works of the present.

Financial support

It is not appropriate, within the limits of this document, to deal at length with the important subject of graduate assistantships and other forms of financial assistance. At the same time, CAA wishes to enunciate two principles that have direct bearing on the question of standards in M.F.A. programs:

1. No graduate academic credit should be given for teaching or other assistantship work for which pay is received.
2. When graduate faculties distribute assistantship assignments, they must consider with care the hours each week needed by their students to complete the academic obligations expected of them. The foregoing requirements and guidelines define clearly the amount of time and commitment necessary to justify the granting of the M.F.A. Undue interference with the right of students to apply themselves to their primary mission in graduate school is both unfair and unwise.

Adopted by CAA Board of Directors, April 16, 1977; revised October 12, 1991

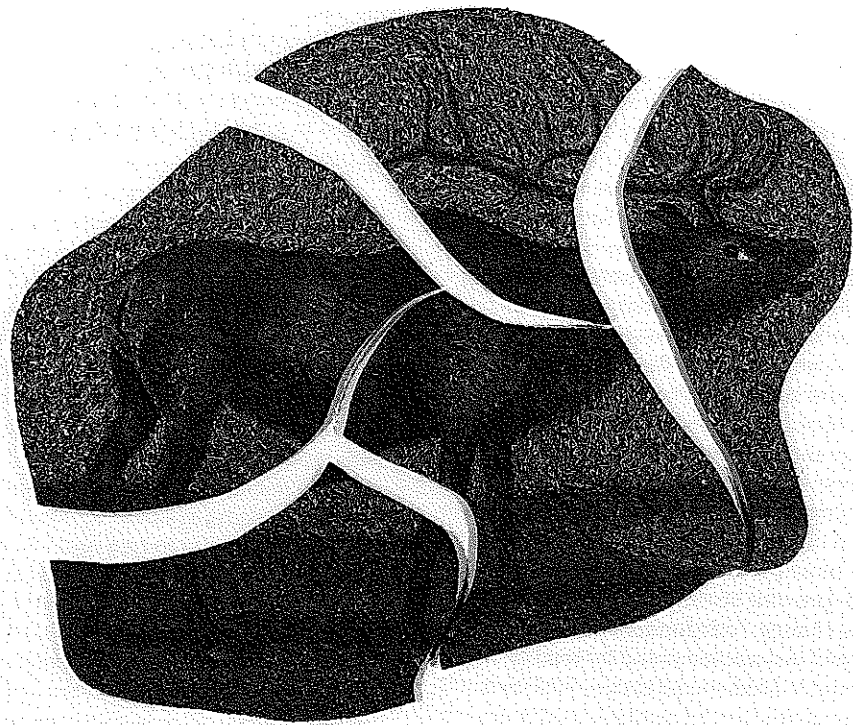
Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

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

ABROAD/

Francisco Alvarado Juárez. Galería de la Unicach, Tuxtla Gutiérrez, Chiapas, Mexico, February 21–April 21, 1996. Casa de Cultura, San Cristobal de las Casas, Chiapas, May 15–June 15, 1996. Galería Teatro de la Ciudad, Tapachula, Chiapas, June 30–July 30, 1996. "Mito, Sueño, y Magia," paintings.



Francisco Alvarado Juárez,
Wapiti: Trophy #13, 1992,
acrylic on wood, 46 1/2" x 55"

PHOTO: FRANCISCO ALVARADO JUÁREZ

Karen Kunc. Hafnarborg, Hafnarfjörður Institute of Culture and Fine Art, Hafnarfjörður, Iceland, April 13–19, 1996. Woodcut prints and monoprints.

Paul Smith. Leo Kamen Gallery, Toronto, Ontario, Canada, November 18, 1995–January 16, 1996. "Jamie, Look after the House," paintings. Prairie Art Gallery, Grande Prairie, Alberta, Canada, May 30–June 23, 1996. "on off dim flicker flood," painting-installation.

MIDWEST/

Norma Cowdrick. Stocksdale Gallery of Art, William Jewell College, Liberty, Mo., March 17–April 12, 1996. "Recent Paintings and Drawings."

Patter Hellstrom. ARC Gallery, Chicago, March 5–30, 1996. "Monuments: Women in American History."

Frances Hynes. University Art Gallery, Central Michigan University, Mount Pleasant, February 28–March 23, 1996. "The Irish Paintings."

Paul Kane. Daisy Brain Gallery, Bloomington, Ind., May 1996. Powers Music School, Belmont, Mass., July 1996. Paintings.

Julia M. Morrisroe. ARC Gallery, Chicago, April 7–27, 1996. "New Work."

Katherine Steichen Rosing. ARC Gallery, Chicago, April 2–27, 1996. "Other Passages," paintings and drawings.



Paul Kane, Self-Portrait, 1993, oil, 12" x 5"
PHOTO: KEVIN MONTAGUE AND MICHAEL CAVANAUGH

NORTHEAST/

Dennis Adams. Queens Museum of Art, Queens, N.Y., April 18–July 7, 1996.

Vincent Baldassano. Schoolhouse Galleries, Croton Falls, N.Y., April 5–28, 1996.

Willie Birch. Franklin and Marshall College, Lancaster, Pa., March 28–April 21, 1996. "Paintings and Sculptures."

Greg Constantine. Broadway Windows, New York, March 1–April 7, 1996. "Slices of Art."

L. Vandegrift Davala. Philip and Muriel Berman Museum of Art, Collegeville, Pa., June 21–August 2, 1996. "Shaking the Tree: L. Vandegrift Davala and Studio."

Leila Daw. Chapel Gallery, West Newton, Mass., April 3–27, 1996. "Shadow of Sanctuary," multimedia installation.

Nancy Diamond. Black and Herron Space, New York, March 16–April 6, 1996. Paintings.

Bill Geenen. Prince Street Gallery, New York, May 3–22, 1996. Paintings and drawings.

Margaretta Gilboy. FAN Gallery, Philadelphia, April 5–27, 1996. "Fruits of Heaven and Earth: Recent Still Lives."

Dahn Hiuni. Edwin Zoller Gallery, Penn State University, University Park, March 30–April 10, 1996. "I Was Here."

Carol Jowdy. Galletly Gallery, New Hampton,



L. Vandegrift Davala,
Luminata Celebrant, 1992,
monotype

N.H., October 27–November 17, 1995. "Undercurrents," paintings and monoprints.

Jim Lesko. Graduate Gallery, Pratt Institute, New York, March 4–8, 1996. "I Choose to Walk with Giants," sculpture, prints, paintings.

Ellen K. Levy. Associated American Artists, New York, March 21–April 27, 1996. "Converging Lineages," paintings.

Patricia Malarcher. Atlantic Community College Art Gallery, Mays Landing, N.J., July 2–August 22, 1996. "Contemporary Trends in Fabric: Part III."

Walt O'Neill. Treasure Room Gallery, Interchurch Center, New York, January 1996. Paintings. Caldbeck Gallery, Rockland, Me. "Oil and Fresco Paintings."

Mimi Oritsky. Amos Eno, New York, April 20–May 9, 1996. "New Paintings."



Mimi Oritsky, Gill #16,
1995, oil on linen, 20" x 20"

Joseph Pilcher and Leena Anja Pilcher. Pleiades Gallery, New York, March 26–April 13, 1996. "Atmospheric Conditions."

Florence Putterman. Walter Wickiser Gallery, New York, March 30–April 18, 1996. "Recent Work."

Deborah Rosenthal. Bowery Gallery, New York, February 9–28, 1996. "Recent Work." University College Art Gallery, Fairleigh Dickinson University, Teaneck, N.J., March 4–29, 1996. "Women," paintings.

Ernestine Ruben. Print Center, Philadelphia, March 9–April 24, 1996. "Heart, Hand, and Eye: Photography from 1978 to 1996."

Marlene Sloan. The Wall, New York University, March 23–May 4, 1996. "Poetic Images," sculpture and poetry.

Paulo Suzuki. Books & Co., New York, March 3–29, 1996. "Objecthood."

Tom Wagner. Macdonald Art Gallery, College Misericordia, Dallas, Pa., April 6–30, 1996. "Visual Imagery and Our Regions Past: Works in Mixed Media."

Kenneth Weedman. Gallery B.A.I., New York, May 28–June 22, 1996. "New Sculpture in Plastic."

SOUTH/

Cora Cohen. Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, April 5–May 3. "Paintings and Altered X-Rays, 1983–1996."

Sheryl Humphrey. Artspace, Richmond, Va., May 1–June 2, 1996. "Recent Paintings."



Mark Stock, Aperture, 1996,
oil on linen, 50" x 64"

People in the News

In Memoriam

Charles McCorquodale, a Scotsman who lived for many years in Italy and then in London, died February 17, 1996. Born in 1948 in Edinburgh, McCorquodale graduated from the Courtauld Institute of Art, where he specialized in Italian Baroque painting. He organized the exhibition *Painting in Florence, 1600-1700* at the Royal Academy of Arts in 1979. He taught at the Slade School of Art and in Stanford University's program outside London. After winning an I Tatti fellowship, he moved to Florence, where he lived until 1984. While in Florence he taught at the Villa Schifanoia program of Rosary College and ran an independent course on the Renaissance in Tuscany. He published several books, including *Baroque Painters of Italy* (1979), *Bronzino* (1981), *A History of Interior Decoration* (1983), and *The Renaissance: European Painting, 1400-1600* (1994). He also published many articles, especially on Carlo Dolci. Beyond his qualities as an art historian, Charles had a great talent for friendship. Warm and supportive, he could also be outrageously funny and rather mischievous. I am told these qualities attracted special notice at the Courtauld, livening up its tweedy atmosphere.

—Adrienne DeAngelis

Sylvia Williams, 60, a highly respected specialist in the field of African art who was director of the Smithsonian Institution's National Museum of African Art for the last 13 years, died February 28 at Georgetown University Hospital after surgery for a brain aneurysm.

Williams was a member of the curatorial staff of the Brooklyn Museum from 1971 until 1983. In 1978 she was appointed department head and curator of African, Oceanic, and New World cultures. During 11 years at the Brooklyn Museum, she directed reinstallation of the permanent African collection, one of the oldest in the country, and organized several traveling exhibitions.

In 1983 she was appointed director of the Museum of African Art, a collection of 6,000 works of art that was founded on Capitol Hill in 1964 by former foreign service officer Warren M. Robbins, and became part of the Smithsonian in



Sylvia Williams, 1936-1996

PHOTO: FRANKO KHOURY

1979. She oversaw the museum's move in 1986 to a location on the Mall adjacent to the Arthur M. Sackler Gallery. She was one of the few women, and the only African American woman, serving at the time as director of a major American museum.

Williams said when the Mall museum opened, "Africa is a very rich continent artistically, and the prospect of being able to focus all your attention to bring really splendid imagery to a vast audience that hasn't been exposed on that level is both awesome and exciting." She also commented, "I did not believe that I would see in my lifetime an institution devoted solely to the art of Africa on such a scale." She directed installation of five inaugural exhibitions and more than 20 other exhibitions of traditional and modern art, including sculpture, photography, textiles, and utilitarian objects. During the thirteen years of her direction, the museum acquired 845 works of art. Smithsonian Institution secretary L. Michael Heyman commented that Williams had built the museum "into a first-class center for the study and appreciation of African art and culture."

Sylvia Williams was born in Pennsylvania while her father was dean of Lincoln University. She was a graduate of Oberlin College and received a master's degree in art history from New York University. She worked initially for the Museum of Modern Art in New York. She was also an escort for the State Department and arranged programs for Latin American students for the international exchange program of the National Social Welfare Assembly. She studied African collections in Europe under a National Museum Act grant and lived for several years in Nigeria working for the African American Institute in Lagos.

Williams lectured widely on African art. She also was an adjunct professor in the graduate school of arts and sciences at New York University and a distinguished visiting

professor of art at American University. Her reviews and articles have appeared in publications that include *Apollo*, *African Arts*, and *Arts d'Afrique Noire*. She also was a contributor to the book *African Arts as Philosophy*.

Williams served on the Board of Trustees of the Association of Art Museum Directors from 1989 until her death.

—Linda Ferber

Academe

Williams College announces that the Robert Sterling Clark Visiting Professorships in Art History are held by **Christiane Andersson** of the University of Frankfurt and **Madelaine H. Caviness** of Tufts University.

Museums and Galleries

Ita G. Berkow is curator of the art collection and archives at the Museums at Stony Brook.

Anne d'Harnoncourt is chief executive officer at the Philadelphia Museum of Art. She assumes this position upon the retirement of **Robert Montgomery Scott**.

Peter H. Hassrick has resigned his position as director of the Buffalo Bill Historical Center, Cody, Wyo., to become director of the Georgia O'Keeffe Museum, Santa Fe, N.Mex.

Doralynn Pines is associate director for administration at the Metropolitan Museum of Art.

Thomas Sokolowski is director of the Andy Warhol Museum, Pittsburgh.

Organizations

April Paul has been appointed director of the catalogue raisonné project of American artist Chaim Gross.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Barbara Arciszewska has been awarded a Yale Center for British Art fellowship.

Virginia Taylor Derryberry has received a commission from the City of Atlanta Bureau of Cultural Affairs to produce a site-specific installation of sixteen paintings for the international concourse of the Hartsfield Atlanta airport.

Frances Hynes is artist-in-residence at Central Michigan University, Mount Pleasant.

John Jacobsmeier completed his installation *Indivisible Orchard*, at the Plymouth District Courthouse, Plymouth, N.H. He was commissioned by the New Hampshire State Arts Council as part of the Percent for Art program.

Carol Jowdy was awarded a residency fellowship for January 1996 at the Hambidge Center in Rabun Gap, Ga.

Anne Marie Karlsen was awarded a scholar/artist-in-residency grant from the Albert and Elaine Borchard Foundation. The 5-month residency will be in France.

Cynthia Kukla is the recipient of an individual research grant from Illinois State University.

Paul Smith was awarded a Legacy project commission by the Alberta Winter Games 1996.

Conferences & Symposia

Calls for Papers

Wall Art: From Lascaux to Graffiti is the title of a symposium to be held at the University of Colorado at Colorado Springs, September 20-22, 1996. One-page abstracts of scholarly papers of twenty minutes in length are requested on topics similar or related to the following: murals (fresco, mosaic, petroglyphs, etc.) from all historical periods; environmental wall installations (interior and exterior), alternatives to traditional mural techniques and installations, and Boardman Robinson and his influence on mural painters. Send to: Kathryn Andrus-Walck, Dept. Fine Arts, University of Colorado at Colorado Springs, 1420 Austin Bluffs Pkwy., Box 7150, Colorado Springs, CO 80933-7150; 719/593-3343; fax 719/593-3146. *Deadline: June 1, 1996.*

Loyalty and Disloyalty in the Architecture of the British Empire and Commonwealth is the theme of the 1996 Sahanz (Society of Architectural Historians Australia and New Zealand) conference, October 3-6, 1996, at the University of Auckland, New Zealand. The conference will address architecture, town planning, landscape, and interior design. Send abstracts of 200 words max. to: Hugh Maguire, Dept. of Art History, University of Auckland, Private Bag 92019, Auckland, New Zealand; 64-9-373-7599, ext. 7253; fax 64-9-373-7014; h.maguire@auckland.ac.nz. *Deadline: July 1, 1996.*

American Culture Association is seeking session, panel, and paper proposals for its American Architecture and Art Symposium, March 26-29, 1996, in San Antonio, Tex. For information: Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 614/587-6704; fax 614/587-6417; sperling@cc.denison.edu. *Deadline: September 1, 1996.*

Block Prints in the Americas is a colloquium to be held September 25-28, 1996, at the University of Florida, Tampa. It will address technical and critical perspectives in the practice of the carved block print in North and South America and the Caribbean. Technical demonstrations will be performed by experts, and curators and art historians will present lectures and critical perspectives. \$100 for 3 days, early registration; \$125 late registration; \$5/day for students. To propose paper topics, register, or receive information: Noel Smith, Graphicstudio, 3702 Spectrum Blvd., Ste. 100, Tampa, FL 33612; 813/974-3503; fax 813/974-2579; graphic@cfrvm.cfr.usf.edu.

To Attend

In Detail: New Studies of Northern Renaissance Art, a symposium in honor of Walter S. Gibson, will be held October 4-5, 1996, at the Cleveland Museum of Art, to celebrate Prof. Gibson's 30th year of teaching at Case Western Reserve University. For information: Catherine B. Scallen, Dept. of Art History and Art, Case Western Reserve University, 10900 Euclid Ave., Cleveland, OH 44106; 216/368-2383; fax 216/368-4681; cbs2@po.cwru.edu.

Performance Art, Culture, Pedagogy Symposium, November 13-16, 1996, at the Penn State Scanticon Conference Center Hotel, State College, Pa. For information: 800/PSU-TODAY.

Art History in the Age of Bellori is a conference to be held in Rome, November 20-22, 1996, commemorating the 300th anniversary of the death of Giovanni Pietro Bellori (1613-1696), art theorist, historian, and antiquarian. Sponsored by the Association for Textual Scholarship in Art History (ATSAH), the American Academy in Rome, and the Samuel H. Kress Foundation. For information: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43214; fax 614/447-8983; jbell@magnus.acs.ohio-state.edu.

Opportunities

Calls for Entries

Seafood Leader is the primary trade magazine for the seafood industry. Its catalogue highlights art, for pleasure and for sale, and is looking for fish imagery—from Surrealism to sea-realism. Work can encompass any imaginative aspect of the world of fish and fishing industry, edible species only. Original work must be for purchase. Submissions must be in the form of slides or transparencies suitable for reproduction: Send SASE for slide return to: Martha Brouwer, Seafood Leader, 5305 Shilsole Ave., NW, Ste. 200, Seattle, WA 98107. *Deadline: May 31, 1996.*

Artistry in Metal: Student Juried Welded Sculpture Competition is sponsored by the Eutectic Corporation of Charlotte, N.C., and is open to students who are residents of the U.S., Canada, or Mexico. Up to 3 entries may be submitted (3 slides/views for each work). Works must be fabricated primarily from welded (any process) metals, but may contain other materials. Works must have been completed within the past 2 years and must

weigh less than 300 pounds. For prospectus: Hannah Drum, Eutectic Corp., 9101 Southern Pine Blvd., Charlotte, NC 28273; 800/221-1433, ext. 233. *Deadline: June 1, 1996.*

Techno-Seduction is the exhibition theme for the 85th CAA Annual Conference in New York in 1997. *Techno-Seduction* is a national juried exhibition open to all CAA members, sponsored by the Visual Artists Committee and the Cooper Union for the Advancement of Science and Art. The exhibition will present the relationship between identity, self-portrait, sensuality, sexuality, gender, and seduction in the work of artists exploring technology and other new media. It will be in the Arthur A. Houghton, Jr., Gallery at Cooper Union and will be curated by Robert Rindler, Dean of the School of Art. Jurors will be announced. Send SASE for prospectus to: Techno-Seduction Exhibition, Cooper Union School of Art, Cooper Sq., New York, NY 10003. *Deadline: June 1, 1996.*

Los Angeles Printmaking Society: entries are sought for an exhibition to be held at the Laband Art Gallery, Loyola Marymount Art Gallery, Los Angeles, January 24–March 1, 1997. Open to work in all print media except traditional photography. \$20/5 slides (LAPS members), \$25/5 slides (nonmembers). For prospectus: LAPS 14th National Exhibition, Sheila Newmark, 125 N. Orange Dr., Los Angeles, CA 90036; 213/935-8385. *Deadline: June 30, 1996.*

Turning the Page: International Book Arts Exhibition is a competition sponsored by Honolulu Printmakers. Artists worldwide are invited to submit works in book form, not to exceed 30 inches. For information: Honolulu Printmakers, 1111 Victoria St., Honolulu, HI 96814. *Deadline: July 6, 1996.*

National juried show: 57th Street gallery, in a prestigious building. Any 2-d work, any medium. Send SASE for prospectus to: Gallery 84, Dept. L, 50 W. 57th St., New York, NY 10019-3989. *Deadline: November 7, 1996.*

Dari Gallery, a nonprofit gallery in Chicago Loop, is selecting artists for the 1996–97 season. All media encouraged, including installation and performance. Send 20 slides, résumé, statement, and SASE to: Sungmi Naylor, Dari Gallery, 30 W. Hubbard, Chicago, IL 60610.

West Bend Friends of Sculpture (WBFS), of Hartford, Wis., is seeking artists who are interested in exhibiting sculpture along the city of West Bend Riverfront Parkway. Over 3 years 6 sculptures will be placed on the parkway. All sculptures will be on loan for 3–5 years. A \$500 stipend. For information: Graff and Assoc., PO Box 441, Hartford, WI 53027; 414/644-9915.

Call for Manuscripts

History of Photography: for a special issue devoted to digital photography, essays of 2,000–2,500 words with 2–5 illustrations are sought. Preference will be given to historical, philosophical, or theoretical essays. Send 200-word proposal to: Susan H. Edwards, Hunter College, 695 Park Ave., New York, NY 10021. *Deadline: August 1, 1996.*

Grants and Fellowships

The Wolfsonian Research Center announces the following programs of fellowships for the academic term of February 1997 to July 1997: Wolfsonian Scholar, Visiting Scholars, Senior Fellowships, Senior Fellowship at the American Academy in Rome, Wolfsonian/Victoria and Albert Museum Senior Fellowship, and associate fellowships. The center was established in 1993 to promote multidisciplinary research through fellowships, publications, and special events. It supports a broad range of projects examining the aesthetics, production, use, and cultural significance of the decorative arts, design, and architecture. For information: Joel Hoffman, Wolfsonian Research Center, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2650; fax 305/531-2133. *Deadline for Senior Fellowships and Visiting Scholars: June 14, 1996; for Associate Fellowships: June 14, 1996, or November 15, 1996.*

Canadian Center for Architecture Visiting Scholars Program. Created for scholars and architects conducting research at postdoctoral or equivalent levels, the program encourages advanced research in architectural history and thought. Applicants may submit a proposal for one of the three areas of study defined for the initial year of the program: Architecture and the Critical Debate after 1945; The Baroque Phenomenon beyond Rome; and Central and Eastern European Architecture. Applicants may be scholars or architects proposing an individual or a team project. Residency at the center may extend for a continuous period of 3 to 8 months. Visiting researchers will be provided with offices, computers, Internet communications, administrative support, and research assistance as needed. Residency periods are set to begin in September 1997, January 1998, and May 1998. Stipend: Can\$5,000/month. For information: 1920, rue Baile, Montréal, Québec, Canada H3H 2S6; 514/939-7000; fax 514/939-7020. *Deadline: October 1, 1996.*

NEH Summer Stipends support 2 months of full-time work on projects that will make a significant contribution to the humanities. Faculty members of colleges and universities in the U.S. must be nominated by their institutions for this competition, and each institution may nominate 2 applications. Individuals employed in nonteaching capacities in colleges and universities and individuals not affiliated with colleges and universities do not require

nomination and may apply directly to the program. Tenure must cover 2 full and interrupted months and will normally be held between May 1, 1997, and September 30, 1997. \$4,000 stipend. For information: NEH Summer Stipends, Rm. 318, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; <http://www.neh.fed.us>. *Deadline: October 1, 1996.*

Woodrow Wilson International Center for Scholars Fellows in the Humanities and Social Sciences, 1997–98: the center awards approx. 35 residential fellowships each year for advanced research in the humanities and social sciences. People from any country and from a wide variety of backgrounds (including government, the corporate world, the professions, and academe) may apply. Applicants must hold a doctorate or have equivalent professional accomplishments. Fellows are provided offices, access to the Library of Congress, computers or manuscript typing services, and research assistants. Average yearly support is \$47,000, inclusive of travel expenses and 75 percent of health insurance premiums for fellow and immediate dependents. For information: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr., SW, SI MRC 022, Washington, DC 20560; 202/357-2841; fax 202/357-4439; wcfellow@sivm.si.edu. *Deadline: October 1, 1996.*

Studies in Landscape Architecture at Dumbarton Oaks offers residential fellowships for the academic year 1997–98 to scholars who are completing, or have completed, terminal degrees in a wide range of disciplines. Applications are eligible that concern any aspect of the history of landscape architecture (e.g., architectural, art historical, botanical, horticultural, cultural, economic, social, agrarian). Grant assistance in studies in landscape architecture is also available for scholarly projects not associated with a degree or library research. Before applying, prospective applicants should request a brochure detailing the application procedure from: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/339-6460; fax 202/339-6419. *Deadline: November 1, 1996.*

Institutes

The Affiliate Scholar Program of the Boston Psychoanalytic Society and Institute provides educational flexibility for individuals with established academic credentials who wish to learn more about psychoanalysis to enhance knowledge and research endeavors in their own field. Affiliate scholars will have the opportunity to bring special issues in their own field into their work with faculty members of the Boston Psychoanalytic. There is an annual award for psychoanalytic studies, the Julius Silberger Award, which awards \$1,500 to an affiliate scholar. For information: BPSI, 15 Commonwealth Ave., Boston, MA 02116; 617/266-0953. *Deadline: May 17, 1996.*

School of Historical Studies, Institute for Advanced Study, Princeton, N.J., is concerned primarily with the history of western and near eastern civilization, with particular emphasis on upon Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. It invites qualified candidates of any nationality specializing in these fields to apply for membership for one or two terms (September to December, January to April). Each year approx. 40 visiting members are appointed. The Ph.D. or equivalent and substantial publications are required. In 1997–96, up to 3 memberships are available in the field of Iberian and Latin American cultural history. In addition, a limited number of non-stipendiary visitorships will be available for periods of 1 month or longer. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadline: November 15, 1996.*

Internship

Congregational Library, Boston, seeks interns and volunteers interested in archival management, preservation, and conservation. Duties may include constructing phase boxes for fragile rare books, rehousing archival and manuscript material in archival storage materials, surveying collections, assisting with World Wide Web updates, and others as necessary. For information: Lisa Plato, Congregational Library, 14 Beacon St., Boston, MA 02108; 617/523-0470; fax 617/523-0491; lpplato@tiac.net.

Publications

Scholar's tool. A sure way to a wide German vocabulary. Lists thousands of entries with etymologies and cognates: *Easy Key to German Vocabulary: A Mnemonic List with English Cognates*, by Harry Murutes, 1995 (viii + 214 pp., paper, 8 1/2 x 11, ISBN 0-9648579-0-1). Send \$16.95 plus \$3.25 delivery (Ohio residents add 94¢ sales tax). Harry Murutes, Box 8184, Canton, OH 44711.

Miscellany

Do You Have My Jacket? Forgiving art museum director, size 41, seeks absent-minded professor, size 46, who mistakenly took my green khaki topcoat with woman's Italian silk scarf in pocket, at Fogg Museum reception, Friday, February 23, 1996, during CAA annual conference. Willing to exchange coats and pleasures. 319/326-7804.

OnLineGallery is a dedicated World Wide Web site whose purpose is to provide a marketing and sales tool to artists, galleries, and artist's representatives. The service provides a Web presence, which can include a home page, biographical and promotional material, display of the artist's works, a Web address and e-mail, and online catalogue and database representation. Artists can mount entire portfolios or shows, and galleries and artist's representatives can list an unlimited number of artists. A free information kit and application are available from: Internet Marketing Corporation, PO Box 280, Chalfont, PA 18914; 215/997-1234; fax 215/997-1991; WWW.OnLineGallery.com.

Pen pals: L'agence de Correspondance Internationale can provide you with addresses of pen pals from various countries. For an application, send the following information: full name, street address, city, country, zip code, and country to: L'agence de Correspondance Internationale, 19, rue Jean Jaurès, 60550, Verneuil-en-Halatte, France.

Information Wanted

MacKinley Helm (1896–1963): Seeking biographical information, correspondence, photographs, or any other information pertaining to his activities as scholar, writer, collector, and curator, in both the U.S. and Mexico. Catha Paquette, 1110 Las Olas Ave., Santa Barbara, CA 93109; 6500cmp0@ucsbuxa.ucsb.edu.

Trans-Mississippi and International Exposition. The Joslyn Art Museum is planning to celebrate the centenary of this event, which was held in Omaha, Neb., in 1898, with a partial recreation of that exposition's art section. The Fine Arts Pavillion displayed more than 800 original works by American and European artists, and we are seeking information concerning, especially, their present whereabouts. Claudia Einecke, Assoc. Curator of European Art, Joslyn Art Museum, 2200 Dodge St., Omaha, NE 68102-1292; 402/342-3300; fax 402/342-2376; ucaein@aol.com.

Classified Ads

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

Art Editors. Directory lists 95 editors with their areas of freelance specialty. \$6.00 + \$2.00 mailing charge; prepaid only (payable to AAE). V. Wageman, 360 Ridgeview Rd., Princeton, NJ 08540.

Art Workshop International, Assisi, Italy. Two three-week sessions: June 28–July 18/July 19–August 8, 1996. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Courses: painting, drawing, art making, all media, art history. Creative writing, playwriting, and screenwriting. Independent program for professional/advanced painters/writers. Grace Paley, writer-in-residence. 4-, 5-, or 6-week sessions available. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., New York, NY 10014; tel./fax 212/691-1159; http://www.vacation-inc.com/artworkshop.html.

Atelier du Jazz and Art, Switzerland: July 28–August 19, 1996. Painting, drawing, fresco painting critique program. Museum trips, guest lecturers. For professionals, teachers, students. Atelier du Jazz and Art, 55 Bethune St., B645, New York, NY 10014; 212/727-1756.

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.

Charming Victorian in Eastport, Maine: furnished, 4+ bedrooms, artist's studio. Available September–May most years. Reasonable rent plus utilities, discounts for longer stays. 207/853-6691 (June 6–August), or 507/663-1082, other times.

Fresco and Scagliola Workshops—Ceri, Italy (40 km from Rome) August 1–21, 1996. Live/work in an unusual 16th-c palazzo amidst magnificent Etruscan landscape. All aspects of these tech-

niques covered; field trips included. Write/call for brochure: Accademia Caerite, Inc., 135 Greene St., New York, NY 10012; 212/473-5657; fax 212/777-7551; or tel./fax 914/271-3380.

For rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; minimum three weeks. Call DG Associates, 212/996-4629.

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

Loft in Hoboken, N.J., available June 21–August 21, minutes to NYC. A/C, first floor, 1,300 square feet, \$900/month. 201/656-1475.

Pietrasanta, Italy (Tuscany): house with studio, inspirational location by waterfall, foot of marble mountains, minutes from beach. Choice of 4-bedroom apartment or studio apartment. \$200–\$1,000/week, less expensive monthly, off-season. Craig Schaffer, PO Box 270, Pataskala, Ohio 43062; tel./fax 614/927-4102.

Promo cards, postcards, exhibition announcements: full-color offset litho, top quality and economical, 4-color and varnish on front/black on reverse/10 pt. C15. Call for samples. Graphic fine arts, 716/882-0301.

Summer Art Workshops at Dowling College, August 1996: ceramics, jewelry, moldmaking, papermaking, photography, textiles. For booklet and information: The Dowling Institute, Dowling College, Idle Hour Blvd., Oakdale, New York 11769; 516/244-3420.

Support the Arts—your art! Print full-color postcards, exhibition announcements, catalogues, and posters. 200-line separations, coated 12 pt. stock. Write for samples: Images for Artists, 2543 Cleinview St., Cincinnati, Ohio 45206; fax 513/961-5655.

Umbria: rustic farmhouse near Gubbio, sleeps 6, beautiful landscape garden. July–October, 518/279-9290.

Upstate New York: charming 1860 farmhouse, studio, near capital district, Saratoga, Tanglewood. July and August, 518/279-9290.

Datebook

May 30
Deadline for submissions to July/August CAA News

May 31
New deadline by which to submit proposals for "Open Session—Art of Africa and the African Diaspora" (see Annual Conference Update, page 5)

June 5
Deadline for submissions for July Careers

July 26
Deadline for submissions to September/October CAA News

August 2
Deadline for nominations and self-nominations for CAA Awards (see "And the Nominees Are . . .," page 4)

September 3
Deadline for conference coordinator to receive session and exhibition proposals for 1998 (see "1998 Annual Conference," page 6)

February 12–15, 1997
CAA annual conference, New York

February 25–28, 1998
CAA annual conference, Toronto

CAA 1998 Annual Conference

Session Proposal Submission Form

Session category (check one):

- Art History: ☐ Thematic ☐ Nonthematic
Studio Art: ☐ Thematic ☐ Nonthematic
☐ Joint Art History/Studio Art Nonthematic
☐ Affiliated Society-Sponsored*
☐ Committee-Sponsored*
(*Written approval of committee chair required)

Session title: _____

Sponsoring Affiliated Society
or CAA Committee* (if applicable, see above): _____

Brief synopsis of session topic: _____

Chair 1: _____

CAA membership #:
(CAA membership from submission of proposal through 1998 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)

address: _____

telephone: office/studio: _____ home: _____

Chair 2 (if applicable): _____

CAA membership #:
(CAA membership from submission of proposal through 1998 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)

address: _____

telephone: office/studio: _____ home: _____

Mail 18 copies of (1) completed form; (2) one- to two-page proposal; and (3) c.v. (2 pages max.), to: Suzanne Schanzer, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001.
Deadline: September 3, 1996.