

Building the Literature of Art Pedagogy



Teaching art in seventeenth-century Holland: Jan Steen, *The Drawing Lesson*, 1665, oil on panel, 19 3/8 x 16 1/4 in. J. Paul Getty Museum, Los Angeles, 83.PB.388. Artwork in the public domain.

da of the College Art Association's Board of Directors and its executive director, Susan Ball, to redress the long-standing neglect of education at the expense of scholarship and production. The *Art Journal* issue and the various sessions on education topics at our recent annual meetings constitute a concerted effort to make the questions surrounding the teaching of art and art history more central to our profession."¹

Regrettably, the hoped-for subsequent "number of issues" on pedagogy in *Art Journal* turned out to be just one, published four years later (Spring 1999) on the theme of "Rethinking Studio Art Education." With no other collections of writings on college-level art teaching in existence, these two volumes stand alone as the cornerstone of a much-needed pedagogical literature. Containing a variety of valuable articles, the two issues are rightly prized by art and art-history instructors

Robert Bersson, professor emeritus of art and art history at James Madison University in Harrisonburg, Virginia, and a member of the CAA Education Committee, introduces this special issue of CAA News, dedicated to art pedagogy.

I looked high. I looked low. I poured through books and journals. I consulted the World Wide Web. The amount of writing on art pedagogy is astonishingly small. It might be argued that most of it is contained within two volumes, the first being the Fall 1995 *Art Journal*, published by our own professional organization. In that thematic issue, entitled "Rethinking the Introductory Art History Survey," the guest editor Bradford R. Collins writes:

"This issue of the *Art Journal* is the first of what is hoped will be a number of issues dedicated to the topic of pedagogy. This program is part of a larger agen-

Contents

- 2 From the Executive Director
- 4 Postmodern Art and Learning
- 6 Inspiring Pedagogy: The Art of Teaching Art
- 7 Problem-Based Learning in the Art-History Survey Course
- 9 CAA Teaching Award Winners Speak
- 10 Developing a Reflective Teaching Practice
- 12 From Edification to Engagement: Learning Design in Museums
- 14 Pedagogy Sessions at the 2006 Conference
- 16 Annual Conference Update
- 19 Copyright Clearance: A Publisher's Perspective
- 22 Academic Freedom and the Academic Bill of Rights
- 25 CAA Names 2005 Fellows
- 28 Advocacy Update
- 29 CAA News
- 30 New *caa.reviews* Editor-in-Chief
- 31 Join a CAA Committee
Join a CAA Award Jury
- 32 Affiliated Society News
- 33 Solo Exhibitions by Artist Members
- 36 Opportunities
- 37 Classifieds

From the Executive Director

CAA and Pedagogy

Photo: Andrei Ralko



Susan Ball

With this special issue of *CAA News* on pedagogy, we offer a focused examination of an issue that the majority of CAA's members have in common:

education. About 75 percent of CAA's 14,000+ individual members are involved, full- or part-time, in education—in colleges, universities, art schools, community colleges, secondary schools, and museums. Teaching is clearly identified as essential to CAA in our Mission Statement and organizational by-laws.

The College Art Association was founded in 1911 when college art teachers split off from the Western Drawing and Manual Training Association (later the National Art Education Association), hence the name that has endured for ninety-four years. Since then, our umbrella has expanded significantly, so much so that 25 percent of CAA's members do not identify themselves as educators—primarily the scholars and artists who work in museums and galleries.

In our early years, our journals were a primary area where CAA's work on pedagogical issues was done. The first decade of *The Art Bulletin* saw more articles published on education and teaching issues than on art-historical scholarship. On the fiftieth anniversary of the journal, in 1964, Millard Meiss wrote, "During the first years ... *The Art Bulletin* served as an indispensable house organ for the newest branch of the humanities then beginning to grow, against heavy resistance, in our colleges and universities. Like a good cookbook, it was full of recipes for courses, most of them novel, to be offered to unsuspecting undergraduates." But as CAA changed, so did that publication. Meiss continued, "This important function ... was later assumed by *Parnassus* and then, beginning in 1941, at a much more sophisticated and often theoretical level by ... the *Art Journal*."¹

For its first twenty years (1941–60), *Art*

Journal, known as *College Art Journal*, devoted much of its content to pedagogical issues. Likewise, sessions on teaching issues were standard at the Annual Conference, as they are today. But by the time I joined CAA in 1986, the organization had moved away from the discussion of pedagogy and the exploration of the theory and practice of teaching in the arts. Whatever the reasons, we were giving relatively little attention to pedagogy in our activities.

At that time we were a smaller organization, and everyone wore many hats. I served on the *Art Journal* Editorial Board and as book-reviews editor—a role that today cannot be filled by CAA staff, but only by CAA members, who join our editorial boards, committees, and juries through an open application process. I commissioned a series of critical reviews on the major art-history survey textbooks from Bradford Collins (which appeared in several issues in 1989–90) and encouraged the Editorial Board to develop guest-edited issues on the education of artists and art historians.

Over the years I have worked with the organizers of our conference sessions and panels (both staff and program chairs) to include a significant number of sessions on pedagogy. Joseph Ansell, studio-program chair for the 1991 Annual Conference in Washington, D.C., organized several education-focused panels and later chaired the CAA Education Committee, which has featured pedagogical issues regularly in its committee-sponsored conference sessions.

Since those days, CAA has expanded its work on pedagogy from publications and conference sessions to a panoply of activities. Today, the Education Committee addresses a broad range of educational issues, and its chairs and members hail from a wide array of academic programs and museums. CAA's 2000–2005 strategic plan devoted a great deal of attention to the conference. As a result, we added "Education and Professional Practices" as a third category for session submissions; the other two categories were broadened from "Art History" and "Studio Art" to

"Historical Studies" and "Contemporary Issues/Studio Art." This has led to a new flowering of pedagogical topics each year.

The strategic plan for 2005–2010 identifies workforce issues as a critical area on which we will focus our efforts in the next five years. To this end, we have established a Department of Research and Career Development, led by Stacy Miller, that is responsible for our fellowship program, the Online Career Center, and the Career Fair at the Annual Conference. This department will launch new and expanded programs to help members at all stages of their careers, including roundtables, mentoring services, workshops, and other resources for those who teach both art history and art practice.

And this is only the beginning. Our online journal *caa.reviews* is developing a new series of critical reviews of the current crop of art-survey textbooks, both general introductory texts and period surveys, as well as some that are used in art-appreciation courses. These will begin to appear in the course of the coming year. *The Art Bulletin* will soon review a new and provocative art survey text. *Art Journal* has just published a roundtable discussion on the art-history survey course, an essay on new-media art education, and a set of three dialogues between David Levi Strauss and Daniel Joseph Martinez dedicated in part to an exploration of art and pedagogy.

And now we offer you this special issue of *CAA News*, the largest we have yet published. In essays, commentary, and anecdotes, authors drawn from CAA's membership explore pedagogical issues in the arts, both broadly and narrowly construed. We are indebted to Anne Collins Goodyear of the National Portrait Gallery and chair of the Education Committee, for spearheading this exciting collection of articles, and to our staff editor, Christopher Howard, for getting this marathon issue into print. To you, the readers, I say thank-you for the inquiries, comments, and criticisms that led to this issue. As always, we rely on you to let us know how best we can serve you—telling us not only what you value in our current programs but also what more we can do. Please send your comments to me at sball@collegeart.org and letters to the editor responding to articles to caanews@collegeart.org.

—Susan Ball, CAA Executive Director

1. Millard Meiss, "The Art Bulletin at Fifty," *The Art Bulletin* 46, no. 1 (March 1964): 1.

Building the Literature of Art Pedagogy

CONTINUED FROM PAGE 1

concerned with excellence in teaching, but they also demonstrate that more work needs to be done.

Relative to building a pedagogical literature, the two "Rethinking" *Art Journal* issues were significant achievements, albeit isolated ones. A review of the journal's contents from 1995 to 2004 reveals only a handful of essays with a primary emphasis on education. Three of these focus on the impact of new technologies and media, a noteworthy one being "Art Education and Cyber-Ideology: Beyond Individualism and Technological Determinism" by Jonathan Harris (Fall 1997).

Why has education lagged so far behind scholarly and artistic production in our publications and conference offerings? The immediate answer is that many institutions—community colleges and smaller state universities excepted—base tenure and promotion decisions primarily on artistic or scholarly accomplishment. In terms of academic success and professional identity, one is an artist or scholar first and an educator second. The second-class status of the "art educator" is compounded by longstanding modernist and academic values that elevate those activities perceived as pure, theoretical, autonomous, elite, and uncompromisingly individualistic above others seen as practical, applied, collaborative, and compromised by the nitty-gritty of daily life and commonplace humanity (in our case, the masses of students). In such a context, teaching is deemed a "minor" art at best, and publish-

ing or presenting on pedagogy an activity of reduced professional significance.

In spite of and because of these obstacles, CAA, to its great credit, has been actively and increasingly committed to, in Collins's words, "a concerted effort to make ... the teaching of art and art history more central to our profession." Collectively, we are on the right path to redressing "the long-standing neglect of education" within our professional ranks. Consider CAA's labors in six major areas, a comprehensive effort indeed.

1. The Spring 2005 *Art Journal* features a substantial article on "New-Media Art Education and Its Discontents" by Trebor Scholz. And in Summer 2005, the journal published a stimulating roundtable discussion on the art-history survey. (Writers take note! *Art Journal* welcomes scholarly and critical articles on pedagogy; for submission guidelines, see www.collegeart.org/artjournal/guidelines.html.)

2. *CAA News* has become a forum for issues dealing with professional practice in a variety of areas. Last year we saw the publication of special issues on health and safety in artists' studios, art schools, and art departments (July 2004) and on digital images (September 2004). In addition to

this issue on pedagogy, *CAA News* will focus on career development (November 2005) and teaching and practice in new media (January 2006).

3. CAA's online reviews journal, *caa.reviews*, is beginning "a major new initiative: the assessment of survey books in art and art history, from general introductory textbooks to field-specific volumes."² Not only will this initiative help instructors in consideration of their primary teaching tools, it will also begin to redress the devaluation of education in our field. Scholarly books have been reviewed in *caa.reviews*, *Art Journal*, and *The Art Bulletin* for years, building a substantive critical literature. Textbooks, which combine scholarship and educational approach ("applied pedagogy"), deserve the same serious attention, especially given their impact on thousands of students and readers.

4. The CAA Annual Conference encourages sessions on pedagogy through its Educational and Professional Practices category, and by permitting individuals to present in a practical session on professional and educational issues in addition to presenting a paper on art-history research, theory, or artistic production in another

CONTINUED ON PAGE 39

Volume 30, Number 5

CAA News is published six times per year by the College Art Association, 275 Seventh Avenue, 18th Floor, New York, NY 10001; www.collegeart.org.

Editor-in-Chief	Susan Ball
Editor	Christopher Howard
Designer	Steve Lafreniere

Material for inclusion should be sent via e-mail to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street address for consideration; they cannot be returned. All advertising and submission guidelines can be found at www.collegeart.org/news.

Copyright © 2005 College Art Association

Founded in 1911, the College Art Association promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art.



WOLFSONIAN

FLORIDA INTERNATIONAL UNIVERSITY

RESEARCH FELLOWSHIP

The Wolfsonian-FIU is a museum that promotes the examination of modern material culture. The strengths of its collection are North American and European decorative arts, propaganda, and industrial and graphic design from the period 1885–1945, as well as a rare books library with 50,000 items. Holders of masters and doctoral degrees, doctoral candidates, and others with a record of professional accomplishment are eligible. Awards are for three to five weeks.

The application deadline is December 31. For information about the program or the Wolfsonian's collection, see www.wolfsonian.fiu.edu/education/research/, or contact:

Fellowship Coordinator
THE WOLFSONIAN-FIU
1001 Washington Ave., Miami Beach, FL 33139
tel: 305.535.2613, e-mail: research@thewolf.fiu.edu

Postmodern Art and Learning

This essay, by Mary Ann Stankiewicz, professor of art education at Pennsylvania State University and past president of the National Art Education Association, is adapted from a paper prepared for the Korean Society for Education through Art (KoSEA) Conference in Seoul, South Korea, held May 19–20, 2005. Here she reflects on the influence of postmodernism on education.

Our need to make objects and images, and to respond to objects and images made by others, forms a thread running throughout human history. The sociocultural contexts in which we make and respond to images, and the tools and technologies we use to make and disseminate them, continue to change. After the cultural revolution of postmodernism, artists and scholars have asked questions and looked critically at possible answers. Much of these examinations have taken place in higher education.

The term “postmodernism” has been used in popular and academic discourses

for more than a quarter century, applied to visual art and architecture, literary and critical theory, and philosophy, politics, and economics. At its broadest, the term indicates that humans around the globe have experienced a profound cultural shift since the mid- to late 1960s. Writers trying to define postmodernism seem to contradict one another, in part because each author examines somewhat different facets of postmodernism.

For postmodern theorists, words are not simply tools used to point to ideas or objects. Instead, words are elements in discourses, sets of related statements that define, describe, and inscribe power relationships on constructed reality. The term “learning” has become politically charged in American education, used to refer to ends desired by business interests and other educational stakeholders, as well as to an individual’s growth in abilities to create meanings from disciplined discourse and apply those understandings in daily life. Policy watchers in higher education predict that, in less than a decade, reforms in accountability and assessment of learning developed for K–12 education will be applied to higher education.¹ If we want to lay a stronger foundation for the importance of visual arts in American higher education, we need to demonstrate

and assess what students are learning and be able to explain what they can learn. In the current neoconservative political and educational-policy climate, and in postmodern artistic and intellectual contexts, art faculty need to refocus their attention on student learning in visual culture.

In postmodernism, art is no longer just an object, a relic of the artist’s process. An artwork is not merely an imitative representation of something seen in the world, nor simply an artist’s emotive expression, as much of Western aesthetics posited. Rather, postmodern art reexamines modernism through dematerialized art objects, ideas, and performances.² The viewer’s response becomes equal in importance to the maker’s intention, blurring the role of artist. The viewer must become a thinker, engaging in intellectual speculation that ties art more closely to everyday life. Paradoxically, many conceptually based artworks retain status as commodities; thus, contemporary gallery art and today’s mass media are points on a continuum of visual culture rather than opposing forces, as mid-twentieth century notions of high and low, culture versus kitsch, would have put it. Boundaries between the art world and mass media have increasingly blurred. Learners can unpack meaning from mass-media images as well as (or sometimes

Call for Entries

In conjunction with the CAA’s Annual Conference in Boston, February 22 – 25, 2006

Submission deadline October 1, 2005

After

Mills Gallery
Boston Center for the Arts
February 3 – April 2, 2006
Juried by Laura Donaldson,
Director of the Mills Gallery

CAA Reception—
Friday, February 24

**BOSTON
CENTER
FOR THE
ARTS**

an urban
cultural village

After

After the kiss, after the fall, after the revelation, what comes next? When the love affair ends, war erupts, and dawn breaks after a long cold night - what is the immediate aftermath of those moments, how do the ripples roll out, can the dips in the waves be captured? Work in this exhibition will examine the aftermath of events that range from personal and intimate to cataclysmic and world changing.

The moment after can be one of joyful cacophony or quiet despair; it can be quiet contemplation or screaming from the rooftops. How it is interpreted is the choice of each artist. The theme could be evoked through abstraction, realism, interaction, and so on, but however it is translated, whether the inspiration is obvious or not, it should resonate with the idea of after.

All media will be considered. Work made specifically for this exhibition is encouraged, but all submissions will be considered. This exhibition is open to both CAA members and non-members, and is generously supported by a grant from the CAA. The exhibition will be accompanied by a catalogue.

Submission forms and guidelines with all deadlines and specifications can be downloaded from the Boston Center for the Arts website at bcaonline.org beginning June 1. This information may also be picked up at the Mills Gallery, or can be requested by calling 617-426-8835. Submission deadline October 1, 2005

even more thoughtfully than) from museum art.

Forty years ago, research on learning theory seemed both overwhelmingly dense and impossible to apply in teaching. On the one hand, a strong research tradition focused on learning as something that happens slowly, when a relatively passive learner associated stimulus (e.g., slides of artwork) with response (e.g., recognizing form, context, and other elements). On the other hand, a looser tradition, less well grounded in psychological research, focused on growth and change in the organism, namely the emergence of novel or unexpected responses. The learner was regarded as active, and the world was perceived as an open system where transformations were more desirable than a maintenance of the status quo.

Today, we find that research on learning has made tremendous advances. The new cognitive science permits and even encourages researchers to ask questions about internal mental states. One study claims, "Humans are viewed as goal-directed agents who actively seek information."³ Learning is now seen as a process of constructing knowledge and

understanding. Thus, the preconceptions and misconceptions that learners bring into a class must be uncovered and examined so that new knowledge is not grafted onto a twisted branch of false belief. Learning is recognized as an active process over which the learner can exercise control. Learners must be encouraged to reflect on their learning, engage in metacognition, set goals for learning, and participate in self-assessments.

Some researchers in cognitive science have studied expert knowledge and learning, comparing people with extensive expertise in a particular field to novices. They have found that experts "always draw on a richly structured information base."⁴ Experts are able to see patterns, associations, or disconnections among these facts; they have a depth of experience with the subject that helps them rapidly identify what is relevant or extraneous. This conceptual framework structures the knowledge base so that facts are not randomly piled in the mind, like loosely strung beads, but instead are organized so that knowledge can be retrieved when needed and used appropriately. The goal is more than simply good memory; it involves a mental

cataloguing system in which the expert organizes information. Although teaching such a system to novices is difficult in the arts, strategies that seem most helpful include: encouraging learners to reflect on their learning (metacognition); teaching for depth rather than breadth, and for understanding rather than coverage; and encouraging learners to make personally relevant connections to what they are learning.

Postmodernism emerged within a context of social reform. Today, the counterculture of the 1960s has in many cases become mainstream—the peace symbol becomes confused with the Mercedes-Benz logo. Meanwhile, neoconservatives dominate American politics and education reform. Even apparently value-neutral terms such as "learning" have become elements in a political discourse. While studio art in higher education continues to include traditional art media with premodern, preindustrial roots, students are more easily engaged by contemporary artworks and newer media. Much contemporary art is conceptually based: art is often about ideas, and about questioning—rather than

CONTINUED ON PAGE 40

CLARK SYMPOSIUM

THE MEANING OF PHOTOGRAPHY

SATURDAY, NOVEMBER 19, 2005

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

How can we write the histories of photography? How should art history and visual studies integrate the special technical and aesthetic challenges posed by the medium and respond to the intense interest it has provoked in the museum and the academy in recent years? This public symposium will bring together some of the most distinguished historians and critics of photography to tackle these questions and discuss the current state of the history and theory of photography.

The symposium is convened by Robin Kelsey and Blake Stimson. Speakers include Carol Armstrong, Geoffrey Batchen, Benjamin Buchloh, Jonathan Crary, Mary Ann Doane, and Sally Stein.

For information and registration forms, visit www.clarkart.edu

THE
CLARK

Inspiring Pedagogy: The Art of Teaching Art

In this article, Renee Sandell, professor and director of the master of arts in teaching (MAT) degree in the Art Education Program at George Mason University and a member of the CAA Education Committee, discusses four dimensions of professional art pedagogy to foster visual literacy in all learners.

How can art faculty promote engaged student learning in our postmodern visual culture? We teach in traditional classrooms and online, in community colleges, art schools, colleges, universities, and museums. Our adult learners are postsecondary, undergraduate, returning, and graduate students. Thus, we are not only informing and transforming the next generation of artists and

art historians, but we are also inspiring those who seek a myriad of careers in art and technology as well as in the general population, those at-large members of tomorrow's art audience.

All learners today, from preschool to graduate level, need thinking skills in visual literacy in order to "to interpret and create visual information—to understand images of all kinds and use them to communicate more effectively."¹ It is estimated that we receive more than 90 percent of our information visually,² and students require capabilities that enable them to encode visual concepts through creating art as well as to decode meaning by responding to the images, ideas, and media that permeate our increasingly complex visual world. Those who teach art are responsible for conveying art as a qualitative language that, like poetry, explores *how*, in contrast to *what*, something is, through making and responding to images. Through the *informative* process of critical response, art learners perceive, interpret,

and judge ideas connected to visual imagery and its structures, past and present. Through the *transformative* process of creative expression, art learners generate artistic ideas that can be elaborated, refined, and shaped into meaningful visual images and structures.

Through art pedagogy—as well as through our scholarly research and studio work—we as teachers are engaged in creative and critical processes. As we construct knowledge and communicate the importance of art as a visual language, one might even say that, as students transform themselves with the tools and materials we provide, they become our medium. We can be most effective in teaching art when we connect our art expertise with pedagogical strategies that artfully engage students in the full and complete stage of each learning process.

Whether we teach studio art or art history, in the academy or in museums using actual works of art, we need to help learners more fully understand past and present visual images, objects, and events. Focusing on the form, theme, and context(s) of an artwork, we can help learners to both create and discern layers of meaning in visual language, revealed in the following equation: Art = Form + Theme + Context.³ As we explore form, or how the work "is," we discern the artist's many structural decisions embedded in the creative process that leads to a final product. As we examine theme, or what the work is about, we consider what the artist expresses through a selected overarching concept or "Big Idea"⁴ that reveals the artist's expressive viewpoint connecting art to life. As we investigate context(s), or when, where, by/for whom, and why the art was created (and valued), we comprehend the authentic nature of the artwork by probing the conditions for and under which the art was produced and cherished, considering the work under present conditions from our contemporary perspective, as well as those of foreign and older cultures.

With contextual information gleaned from a postmodern perspective, our students can perceive the intention, purpose, and reception of an artwork. Our ability to interpret and evaluate art is enriched by identifying personal, social, cultural, historical, artistic, educational, political, spiritual, and other factors that influence the creation and understanding of the work. As we distinguish how the form and theme

Quotes on Education

What sculpture is to a block of marble, education is to a human soul.

—Joseph Addison, essayist, poet, and statesman (1672–1719)

Teaching is an instinctual art, mindful of potential, craving of realizations, a pausing, seamless process.

—A. Bartlett Giamatti, former president of Yale University and commissioner of Major League Baseball (1938–1989)

Tell me and I'll forget. Show me, and I may not remember. Involve me, and I'll understand.

—Chinese proverb

You will have to experiment and try things out for yourself and you will not be sure of what you are doing. That's all right, you are feeling your way into the thing.

—Emily Carr, artist and writer (1871–1945)

Good teaching is more a giving of right questions than a giving of right answers.

—Josef Albers, artist and teacher, (1888–1976)

The task of the excellent teacher is to stimulate "apparently ordinary" people to

unusual effort. The tough problem is not in identifying winners: it is in making winners out of ordinary people.

—K. Patricia Cross, teacher (1926–)

As far as I'm concerned, there is only one study and that is the way in which things relate to one another.

—Wayne Thiebaud, artist and teacher, (1920–)

If I can get them to think, get them to feel, get them to see, then I've done about all that I can as a teacher.

—W. Eugene Smith, photographer (1918–1978)

When I was in art school, I thought art was something I would learn how to do, and then I would just do it. At a certain point I realized that it wasn't going to work like that. Basically, I would have to start over every day and figure out what art was going to be.

—Bruce Nauman, artist (1941–)

I entered the classroom with the conviction that it was crucial for me and every other student to be an active participant, not a passive consumer [: a conception of] education as the practice of freedom... education that connects the will to know with the will to become. Learning is a place where paradise can be created.

—bell hooks, writer and teacher (1952–)

work together within specific contexts, revealing the functions or purposes of an artwork, we can also note its relevance and significance for the creator within his or her culture or society, which can lead to greater understanding and appreciation by the contemporary viewer.

In higher education, art faculty can effectively promote student learning through the choices we make with regard to four dimensions of professional pedagogy:

1. Dispositions refers to professional expertise in one's discipline and to performance as a teacher and role model. This includes professional art training and development, experience, value systems, knowledge, and skills—the bedrock of solid education—as well as our teaching performance through body language, voice quality, management style, control, enthusiasm, use of praise, ability to engage all students, and outreach to special students. Further, educators should advocate for the arts, not just in school but also in society.

2. Planning refers to the research and preparation for developing instructional plans that effectively provide art skills and knowledge that meet the specific needs of students. These instructional plans include lesson construction about visual concepts, subject matter, media, style, product, ideas about art, artists, relationships among ideas from other subject areas, choice of materials, techniques, art exemplars and their multiple meanings, studio problems, and written papers. Most important, however, is the organization and sequencing of the learning process.

3. Instruction refers to lesson implementation in which we use communication skills, problem-solving tasks, materials, and resources to engage students with art knowledge and experiences leading to proficiency. This includes delivery of the lesson; motivation and questioning strategies that lead students to critical thinking; use of quality visuals, demonstrations, and directions; pacing and guiding students in elegantly solving problems; classroom management; outside class assignments; use of critiques; sharing of work; and linking art content to individual and collective learning processes in a meaningful way.

4. Assessment refers to examining the value of art teaching and learning. This includes formative and summative evaluation of instruction that may be embedded into the planning sequence. Beyond

Problem-Based Learning in the Art-History Survey Course

Molly M. Lindner, assistant professor of art in the Art Department at Kent State University, Stark, in Canton, Ohio, offers an alternative to teaching the art-history survey through Problem-Based Learning.

Part 1: Survey Courses and Today's Students

Would that I could teach art history the way that my college professors taught me: seamless lectures, brilliant analyses, smooth transitions from one image to the next through the diligence of little jockey-size men who perched on stools behind the gently whirring slide projectors. The art historians were experts who talked about what they knew best. I hung on their every word. Everything was magical, and I was transported to far-away places to learn about beautiful objects and lofty ideas that only made me want more. Well, that's how I remember it. Lecture courses in graduate school perpetuated my favorite mode of learning by immersion in art:

looking, listening, reading, studying, and writing.

Many of us still cling to the lecture, discussion, and exam format for teaching art-history surveys, despite the disconnection this teaching method may have for many students in our classes. They can sit still and listen for seventy-five minutes, if that is what we require them to do, but the classic art-history survey course was designed for students who came to college with experiences and life expectations very different than those of today's students. Our students are focused on getting through liberal-education requirements—of which the art-history survey course is often one—while others are overwhelmed by trying to fit studying into lives already filled with work and family responsibilities. A shocking percentage of students have not visited the nearest art museum, large or small; many have not traveled beyond their home state. Only a few possess knowledge of a language other than English, and their composition skills need

SECAC/MACAA Nashville Conference OCTOBER 25-28, 2006



Call for Panel Proposals

**Art/Architectural Historians, Artists, Critics,
Visual Resource & Museum Professionals**

Artist Exhibition Opportunities

Artist Fellowship Application

MA / MFA / PhD Candidates Welcome

Hotel / Travel Information

**www.furman.edu/secac
www.macaart.org**

direction and correction.

My fellow academics and I jokingly call the first year of college the “thirteenth grade,” but behind this quip lies our frustration with making up for the shortcomings in our students’ educations. So many college freshmen seem to have learned to think about complex questions in only elementary ways. For many, art is remote, irrelevant, and too abstract for them to comprehend and value. When they ask “Will it be on the test?” and “Did you cover anything important in class today?” they reveal not only their anxieties about doing well but also that they do not perceive learning as a lifelong, cumulative, and organic process that delights and fascinates them.

Far from being negative about art history, however, they are neutral, perhaps because they do not know what to expect. Some students become fascinated with our discipline and love the richness of the visual material that they encounter in lectures and textbooks. While they want to know more about the history of art, they write in their course evaluations that they prefer learning about fewer works of art in

greater depth rather than being blitzed by endless slide lists and facing requirements to memorize facts that they quickly forget. Students express that they learn best when working out a problem with their peers.

In addition to the stress of handling complex information in college, students do not want to make mistakes. Recent scholarship on the biology of the human brain provides insight into the ways that students process complex information, why they write simplistic answers on essay exams when class discussions usually occur on a higher level.¹ Their simplification of the course’s content happens because of frustration and fear. When students are overwhelmed by having to memorize too many works of art for an exam, they boil everything down to a level that they can manage. We think that they are lazy or are not trying, but fear and anxiety have taken over their cognitive functions and blocked the transfer of information to long-term memory. The amygdala—the part of the brain that filters out all unnecessary information—reduces detailed lecture information to the simplest concepts necessary to the part of the brain that

makes snap decisions: friend or foe, flee or stay. Because the brain is chiefly an emotional organ, we must be aware of the ways in which we activate students’ emotions and avoid triggering such feelings as fear because the amygdala monitors fear and overrides the brain’s cognitive functions.²

Is there a better way to utilize and direct both the energy and enthusiasm of the traditional college-age student and the maturity and dedication of the nontraditional student? By applying recent scholarship on the human brain and how emotion relates to learning, I have experimented with a teaching approach called Problem-Based Learning (PBL) to teach art-history survey courses.

In a PBL course, students learn by carrying out research projects during the semester rather than by listening to lectures, taking exams, and writing a single research paper.³ The professor lectures very little (if at all) but instead designs “problems” that groups of students research and present orally and in writing. Most commonly in PBL, students coauthor research papers and receive the same grade. Group partici-

PART *object*

PART *sculpture*



symposium

on view OCTOBER 30, 2005–FEBRUARY 26, 2006

This groundbreaking exhibition traces a sensual, handmade genealogy of sculpture from WWII to the present. Artists range from Marcel Duchamp and Louise Bourgeois to Robert Gober and Josiah McElheny.

FRIDAY, NOVEMBER 18, 2005

A DIFFERENT KIND OF READYMADE

This session seeks to unpack the implications of rethinking the ready-made (as handmade, bodily, and erotic) in specific and the oeuvre of Marcel Duchamp more generally.

SPEAKERS: David Joselit, David Deitcher, Rachel Haidu

MODERATOR: Helen Molesworth

PART OBJECT

This session explores the ways the exhibition uses psychoanalysis to think through object relations and the problem of sculpture.

SPEAKERS: Rosalind Krauss, Briony Fer, Mignon Nixon

MODERATOR: Lisa Florman

SATURDAY, NOVEMBER 19, 2005

PART SCULPTURE

This panel looks at the wide range of sculptural practices deployed by artists in the exhibition, and the various narratives that emerge.

SPEAKERS: Stephen Melville, Molly Nesbit, Peggy Phelan

MODERATOR: Michael Mercil

gallery conversation

Louise Neri and Josiah McElheny with David Weinberg

registration

The symposium is free and open to the public, but advance registration is strongly encouraged. For more information and updates, contact EDWEB@WEXARTS.ORG

Part Object Part Sculpture was organized by the Wexner Center for the Arts. Major support is provided by The Andy Warhol Foundation for the Visual Arts. Additional support is provided by the Altria Group Inc., Nimoy Foundation, The Judith Rothschild Foundation, Greater Columbus Arts Council, National Endowment for the Arts, Art Alliance for Contemporary Glass, and the Corporate Annual Fund of the Wexner Center Foundation. Accommodations are provided by The Blackwell Inn.

wexner center for the arts
the ohio state university

wexarts.org

614 292-3535

pation in and out of class is another major component of students' grades. A PBL class rejects exams to assess students' learning. Conversely, PBL emphasizes group research. Thus, students become responsible for their own learning, and the skills they obtain are transferable to any discipline.

PBL means relinquishing control over what the students learn, especially the works of art that they know by the semester's end. This does not necessarily destroy the purpose of introducing potential majors to the discipline and teaching the fundamental principles and methods of art history. Quite the opposite: using PBL to teach introductory art-history courses can attract majors as effectively as the traditional two-slide lecture method while at the same time capturing the energies and enthusiasm of today's students and respecting their wishes for an engaging course.

As a mode of course design, PBL has the potential to reshape art-history surveys and to accomplish the goals of introductory courses in new and creative ways. By recasting the "problems" of Problem-Based Learning to topics and questions (see part 2 of this essay), an art-history survey course becomes learning through research. The occasional lecture—never completely abandoned—sets the stage for the students' research by providing an overview of topics and problems to be encountered. But a PBL course also introduces students to research skills and fosters community through small-group collaboration—in effect, creating the same kind of community that we participate in as scholars.

PBL requires the students to research problems (or topics) in small groups.⁴ Letting students loose on open-ended research might sound like a nightmare. This approach does require support and guidance to make students maximize their prior knowledge and their social skills to interact in small groups. PBL hinges on group dynamics: students draw on their own and each other's strengths. Discussions include doubts about the appropriateness of past research in relation to their own findings; their peers provide complementary information. Group interaction forces students to think harder and challenge each other; as a result, they retain more knowledge.⁵ Interactions among students and discussions during class activate

the neurons that help to move new information into short-term, working memory.⁶ The neurons continue firing after students leave our classroom, and such activities as reading, thinking, and writing promote long-term memory. How many times during lectures have I wished that I could talk to students in depth about a question or problem in art history? PBL lets me do that when I sit at a table with a small group. Those deafening silences we so often encounter at the lectern are a thing of the past.

Practically speaking, presentations, papers, and group collaboration are the bases for grades. I divide the semester into four units, preceded by an introduction to PBL; I also schedule time to practice small-group work and electronic communication, which most students need to be taught to use (two or three classes). Each unit is allotted at least three weeks and culminates in student-led presentations and/or discussions of the ideas, concepts, and information that the students have learned. Small-group research in the library and oral presentations take place during class time, while postings of papers and online discussions take place on the course website, which has a listserv for each group. Students work best in an environment free from ridicule and embarrassment, and learning how to manage problems that can arise in small-group work is the responsibility of both the students and the professor. As the professor, I guide, advise, consult, discuss, and give minilectures, thereby carrying out my part in PBL, which ensures its success.

Part 2: Structuring Art History I Using Problem-Based Learning

Using the familiar (to us) chronological approach, Unit 1 of the course "Art History I" encompasses the Paleolithic through the Bronze Age. Depending on how many different problems or topics you design, two or more groups would research the same problem. The topics for Art History I reflect exam questions and the themes in former lectures. The topics are: 1) the role of technology, techniques, and materials in producing art and architecture; 2) iconography and the nonverbal language of art; 3) religion's impact on art; 4) the representation of the human figure

CONTINUED ON PAGE 41

CAA Teaching Award Winners Speak

CAA News invited former winners of the Distinguished Teaching of Art and Art History Awards to comment on pedagogy, reflect on their practice, or share a teaching-related anecdote. Here's what some of our top professors have to say:

Cecelia F. Klein, University of California, Los Angeles

One of my most successful strategies for attracting student interest in pre-Columbian art has been to start, on the first day of class, by showing slides illustrating a variety of present-day uses of pre-Columbian art. The slides range from a blond-haired white man heavily tattooed with exoticized and sexualized pre-Columbian motifs to a Chicano mural depicting a chronologically impossible mélange of famous buildings and sculptures from ancient Mexico that were painted on the wall of a building in Koreatown in Los Angeles. The images tap into important factors such as ethnic pride and heritage, tourism, New Age exoticism, commercial sensationalism, and nationalist propaganda. Students are asked to speculate on who commissioned these contemporary artworks, who was intended to see them, why these particular motifs and themes were chosen, the meaning of the works to their viewers, and whose interests were ultimately best served by them. The immediate goals of the exercise are to demonstrate: 1) the continuing relevance of pre-Columbian imagery for ordinary people and major institutions; 2) the variety of ways in which these motifs and themes have been adapted to contemporary needs; and 3) the many ways in which viewers today are likely to understand them.

Not only are students excited to see the contemporary relevance of the subject of our course, but they also seem almost relieved to learn that people may understand and appreciate the past in a variety of ways. The first class concludes with a promise that we will see, in the meetings to follow, that postmodern problems posed by different artists' intentions, viewers' expectations, and scholars' understandings are no less pressing when we move back in time to the pictorial and written sources on Mexican art dating to the decades immediately following the Spanish Conquest. It is always my hope—so far, not in vain—that this lesson ultimately enhances the

Developing a Reflective Teaching Practice

In this article, Nancy Friese and Paul Sproll of the Rhode Island School of Design describe two programs at their school that help art and design graduate students to establish good teaching practices.

Many MFA students, confronted with the task of teaching or co-teaching a course and realizing that an academic job may well be a viable career choice upon graduation, candidly express concerns about their readiness to teach. A series of questions began to surface within the community of art schools and art departments: How can faculty assure good beginning teaching practices by graduate students? How can the way we prepare our graduates have a valuable impact beyond our campus? How can we as institutions of higher education contribute to the future best practices of collegiate teaching of art and design?

The Division of Graduate Studies and the Department of Art and Design Education at the Rhode Island School of Design (RISD) have simultaneously tackled the issue of preparing graduate students for future collegiate teaching. In 1997, two avenues—Individual Teaching Tutorials and the College Teaching Seminar—became more formally situated within RISD to provide graduate students with complementary opportunities to examine issues surrounding studio pedagogy in a postsecondary setting and to engage in reflective teaching practice. The demand for such opportunities became more strongly felt as the number of graduate students grew at RISD and as the campus discussions about the effectiveness of teaching by graduate students increased.

Individual Teaching Tutorials

The Individual Teaching Tutorial first emerged in fledgling form as a vision of the Department of Art and Design Education, resulting from a request by RISD's then head of the Sculpture Department on behalf of two sculpture grads who felt somewhat uneasy about being launched into the role of instructors for a six-week winter-session class. The



Marie Bashkirtseff, *The Académie Julian*, 1880, oil on canvas, Dnipropetrovsk State Art Museum, Ukraine. From its inception in 1868, the Académie Julian was a private art academy in Paris that became the world's most renowned private art school and served as an alternative to the École des Beaux-Arts. Artwork in the public domain.

premise of the tutorial was surprisingly simple. Graduate-student instructors would meet with a professor of art and design education to discuss the development of a syllabus; the professor would observe the graduate students' teaching and would set aside time with them to analyze what had occurred. Students would then compile documentation of their teaching and write a reflective essay. The tutorial became a credit-bearing independent study. What was immediately remarkable about the first tutorial, and what continues to be evident in each one since, is the energy and commitment that graduate students bring to their teaching, their willingness to accept constructive criticism, and their interest in developing instructional practices to engage their undergraduate students more fully. The requirements for the tutorial have evolved and been refined during the past eight years. However, core elements of this experience have remained: the components of syllabus design, the assessment and evaluation of student performance, the strategies for conducting effective critiques, the development of a personal statement of teaching philosophy, and the presentation of a

course portfolio.

We believe that the Individual Teaching Tutorial, as a companion to a graduate student's teaching, not only offers an invaluable lens for examining issues of content and practice but also provides to graduates a sense of their potential as artists, designers, and educators. Concluding his reflective essay, a former furniture-design graduate student stated, "The teaching experience encompasses wonderful moments of connection and fluidity with an occasional counterbalance of internal reflection and healthy doses of consternation." He affirmed, "Either way, I'll take teaching any day."

Collegiate Teaching Seminar

RISD's Collegiate Teaching Seminar developed from a partnership between RISD's Division of Graduate Studies and Brown University's Harriet W. Sheridan Center for Teaching and Learning. The director of the Sheridan Center and the former RISD dean of graduate studies recognized the synergy that could happen through bringing graduate students in the

creative fields of art and design together with the Brown graduate community. With the support of each school's president, provost, and deans, RISD and Brown developed a graduate seminar that customizes the Sheridan Center's lectures, workshops, and microteaching sessions for individual art and design students. RISD graduate students work closely with Brown students from a wide array of academic disciplines and are exposed to reflective teaching practices from scholars across a broader teaching and learning community. Sheridan Center lectures and workshops broaden RISD graduate students' perceptions of teaching and assist the development of a "reflective teaching practice that has four fundamental components: an understanding that effective teaching requires careful planning; knowledge of one's audience and the ability to accommodate different learning styles; a recognition of the importance of establishing learning goals (and the means to deter-



Jean-Henri Cless, *The Studio of David*, ca. 1810, black chalk, 17 x 23 in. (45 x 59 cm), Musée Carnavalet, Paris. Artwork in the public domain.

mine if such goals have been achieved); and a willingness to be innovative.”¹

Through such practice, RISD students soon gain a greater appreciation of similarities and differences in the teaching of various disciplines. How, for example, does teaching a chemistry lab compare to teaching an introduction to ceramics? How can thoughtful instruction and practice in one discipline transfer to another? RISD students are particularly interested in explorations of new paradigms for effective critique; other areas of study may have novel insight into this. RISD faculty as well as regional artists and designers (as guest faculty) have added greater depth to the seminar as they share seasoned teaching habits

and reflect on the creative life entwined with an academic one.

The Collegiate Teaching Seminar also explores the relationship of teaching to graduate students' development as artists and designers. RISD participants seem especially in tune to the fact that, far from detracting from their development as artists, teaching has the potential to enhance creative growth. The seminar, like the Individual Teaching Tutorial, puts a great deal of emphasis on the creation of a Teaching Portfolio as a product that provides the kind of documentary evidence so necessary to an academic job search. And, rather than producing a universally designed and subsequently anonymous artifact, graduate students are encouraged to be creative when assembling their Teaching Portfolio's contents and to bring her or his imprint to the documents from which it is constructed.

Concluding Thoughts

The Individual Teaching Tutorial and the Collegiate Teaching Seminar are complementary pathways that provide RISD graduate students with a range of innovative, essential tools in preparation for college and university teaching positions. More than 180 RISD graduate students have now received the Sheridan Center Teaching Certificate and completed the RISD Collegiate Teaching Seminar. Many of these graduates have secured academic teaching appointments. It is our hope that as a result of insights gained from their reflective teaching practice, these new educators will breathe new life into the arena of postsecondary teaching and learning.

—Nancy Friese, professor of graduate studies, RISD, and Brown University Sheridan Center Faculty Fellow, nfriese@risd.edu; and Paul Sproll, professor and head of the Department of Art and Design Education, RISD, psproll@risd.edu

1. See http://www.brown.edu/Administration/Sheridan_Center/programs/teach_cert.html.

students' ability to read Colonial sources more critically. By the end of the term, the material covered in the rest of the course combines with my initial introduction to increase the students' awareness of some of the ways in which popular imagery manipulates—and often misrepresents—the pre-Columbian past in order to serve the needs of different individuals and groups in the present. In other words, this strategy helps not only to enhance critical thinking but also to combat some of the most damaging misunderstandings and stereotypes about pre-Columbian peoples at work today.

Carol Krinsky, New York University

As art history is part of a liberal-arts education, my Western surveys emphasize logical exposition, clear writing, and the relationship between history and the visual arts. The history of art, as opposed to art appreciation, means learning dates, without which students can't relate art history to other historical phenomena. Students must do all assignments; I don't just deduct credit for missing ones. I'm tough, but if they've earned As and Bs, students know they've worked seriously, learned a lot, and mastered skills beyond memorization. This was how Phyllis Lehmann taught me, and there's no reason to lower her standards.

Ruth Weisberg, University of Southern California

Perhaps because I have fewer opportunities to teach studio classes as dean of the School of Fine Arts at the University of Southern California, I find myself really missing the playful probing and at times phatic interchange of studio teaching: "Hmmm.... Well.... Yeah, but...."

If teaching drawing or painting is still sometimes preverbal, it is, paradoxically, also now more informed by reading on a whole gamut of subjects—art history and theory, of course, but also history, political science, and poetry. This background can lead to stimulating discussions about and around the work, but there is no substitute for one-on-one conversation.

In a figure-drawing class, for instance, you may be looking along with a student at the model, then at the drawing, and then back at the model. Both you and the student are on your mettle. You need to lead the student in honing his or her perceptions and skill. What is the purpose of each mark? How does it both describe that which is observed and, at the same time, create an engaging and cohesive set of formal relationships? Whether that student will become an artist or pursue a myriad of other creative careers doesn't matter so much in that moment. You are teaching both tangible skills and the inef-

fable ingredients for making an aesthetic experience. "Thinking like an artist" is a value in itself.

James Cahill, University of California, Berkeley

We lecturers on works of visual art have a great advantage over those who teach other subjects, an advantage that we should exploit. Someone lecturing on music must talk about the piece, then play a recording of it (or the reverse); a poetry professor reads the poem, then discusses it—they can't really do both at once. We, by contrast, can set up a perfect triangular, simultaneous relationship: the work of art on the screen in a slide (or slides of different works for comparisons or sequences), us talking about them (and wielding, perhaps, the stick or laser pointer), and students looking and listening, absorbing through eyes and ears. Used effectively, this simultaneous presentation of image and exegesis can convey immediate, penetrating understandings of the works of art and the issues surrounding them, much more than a book can do. If we fail to make the most of this unique capacity, we are wasting it.

The same end can be achieved, more or less, with PowerPoint and other digital-image projection if they are used properly: large, readable images left on the screen long enough to be absorbed visually, no distracting gimmickry, and no text, please. Words on the screen clash with those the lecturer is speaking—students scurry to copy texts instead of looking and listening, as they should be doing. Names, dates, and quotations can be supplied in a printed handout.

Jules Heller, Arizona State University

While on a round-the-world trip in 1973, I accepted an invitation from the University of Silpakorn in Bangkok, to offer a demonstration in stone lithography. The venue was a sweltering basement filled with prolix graduate students, about fifty of them.

On my arrival in the studio, an imish-looking Thai offered to be my assistant, assuring me he was competent to do so. His English was fluent, flowery, and fun loving.

I asked for volunteers to make marks on the freshly ground limestone using tusche, litho crayons, or rubbing ink. Some students employed lipsticks. I reserved the "right" to try and unify the disparate marks. So, I did. My assistant graciously offered to "etch" the stone with the gum and acid solution I had previously mixed. Turning his back to me, he went ahead with the process and fanned the stone dry; I explained the theory behind his actions to the others.

Washing out the image as I had practiced for years, I proceeded to roll up the

From Edification to Engagement: Learning Designs in Museums

In this essay, Shari Tishman, lecturer in the Arts in Education Program at Harvard Graduate School of Education and research associate at Harvard Project Zero, explores how learning theory can be applied to the museum.

Museums are designs for learning. Whether intentionally or not, museums embody views about what's worth learning, and the way that artworks, objects, and historical material are presented—from exhibitions to architecture to wall texts—embody views about how learning happens. This in itself is nothing new: museums have always been designed with edification in mind. But historically, museum education departments have been the only place where visitor learning is explicitly considered—and often only after exhibitions have been fully designed—despite the fact that beliefs about learning are present in all aspects of museum offerings and at all stages of exhibition design.

For the last decade or so, there has been a change afoot. As museums broaden their missions and search for new constituencies, learning is becoming a fresh and central concern for institutions as a whole, from curators to designers to directors. Across all departments, museums are increasingly seeing themselves as settings of learning theory in action.

Why mention learning theory? As a field of study, learning theory draws from such areas as cognitive science, education, and philosophy. Its goal is to help us understand how learning happens and how it can happen better. As museums bring a focus on learning to the fore, they become more aware of, and thoughtful about, their views—or theories—about how visitors learn. Learning theory provides a lens for examining how learning unfolds in all educational settings, formal and informal, and it can provide suggestions for how to design learning experiences effectively.

What does learning theory have to say about museums? One message is that museums are especially well suited to design visitor experiences that emphasize two general features of effective learning.

One feature is *active learning*, which concerns the manner in which people engage with a learning experience. Another feature is *personal agency*, which considers the ways in which learners take charge of their own learning experiences. Here are a few words about each.

Active Learning

Active learning occurs when people stretch their minds to interact with the information and experiences at hand. In art museums, visitors are learning actively when they do such things as: formulate their own questions about works of art, reflect on their own ideas and impressions, make their own discerning judgments, construct their own interpretations, and seek their own personal connections. These sorts of behaviors are called active learning because they involve *acting* on available information—including information from one's own thoughts, feelings, and impressions—in order to form new ideas. Of course, not every moment of learning in a museum is, or even should be, active.

There are times when passive learning can be wonderful, for instance, when a viewer stands in front of a painting and gloriously lets it wash over him or her, immersed in a flow of sensations. But in extended learning experiences, research shows that active learning is important: people learn more deeply and retain knowledge longer when they have opportunities to engage actively with the information and experiences at hand, even if these opportunities are punctuated with moments of passive receptivity. This is a general fact about cognition, as true in museums as it is in schools.

Personal Agency

As theaters of active learning, museums are distinct from schools and other formal educational settings in that they make their educational offerings quietly and without demand. In museums, visitors are free to move about at their own pace and to set their own agendas. They are free to choose whether to read wall text or take audio tours, free to follow a recommended trail through an exhibition or choose their own path. To be sure, freedom of choice in museums is not unlimited, and nor should it be. There are plenty of rules to follow, plenty of guiding information about what to look at and how to respond. But, by and



In 2001, the Brooklyn Museum in New York reinstalled its permanent collection of American art from colonial times to the present. Entitled *American Identities: A New Look*, the installation displays not only the usual painting, sculpture, and work on paper, but also decorative arts, Native American objects, and documentary photography, film, and video. The exhibition is constructed thematically rather than chronologically and features wall labels that describe individual works as well as statements from other artists and members of the community and from period literature.

large, museums *invite* learning rather than require it, which is why they are often called “free choice” or informal learning environments. This discretionary quality of experience is a signature feature of learning in museums. It is also a feature of good learning more generally. Research demonstrates that when people have some degree of personal agency—some range of choice about the shape and direction of their own learning activities—learning tends to be more meaningful and robust.

Designs for Learning

In art museums, active learning and personal agency are natural partners. When we’re in charge of our own learning, we often *do* find opportunities to engage our minds, especially in environments rich with evocative objects and experiences. Of course, just because museums are well poised to encourage these features of good learning doesn’t mean that they always do. What can museums do to make the most of their affordances? The following paragraphs contain a few questions to keep in mind.

Do interpretive supports such as audio guides and wall texts provide genuine opportunities for inquiry? For example, do they occasionally provide hints and cues that stop short of exhaustive information, so that visitors can make their own comparisons and contrasts, make their own observations and discernments, and form their own opinions?

Does the museum provide guided opportunities for visitors to take charge of their own path of inquiry, for example, by choosing the order or pace in which to look at things, perhaps creating their own route through an exhibition to explore themes of personal interest?

Are there prompts in the museum environment that encourage visitors to converse with each other? For instance, are conversational tips or suggestions provided that invite rich discussion?

Are visitors exposed to models of active learning that send a message encouraging active learning? For example, do wall texts reveal snippets of curatorial debate, show examples of provocative question-asking, or tell stories of imaginative engagement?

Are visitors encouraged to take stock of their own ideas and impressions and perhaps even communicate them to others? Are there opportunities for visitors to share their responses and explore the responses of others, for instance, through comment books or idea boards?

Are there opportunities for visitors to explore works of art through multiple perspectives, for example, by comparing the perspectives of an anthropologist and an art historian, or an artist and a patron?

Can visitors choose to access layers of information in keeping with their background knowledge and depth of interest? Are multiple sources of information made available—biographical, art historical, technical, sociological—so visitors can choose among or compare them?

Are visitors encouraged to make personal connections in a variety of ways? For example, are they invited to recollect prior knowledge and experiences? Are they asked to imagine themselves in relationship to an exhibition, for instance, as a stakeholder or participant? Are they encouraged to consider connections—or disconnections—between their own lives and objects on display?

Questions such as these can help reveal whether active learning and personal

stone with litho ink. The silence in the studio was deafening. The entire stone went jet black, and none of my “tricks” brought back the group “image.”

I looked at my assistant. He turned away. The students were all waiting. Trying to stay cool, I announced that we would restart the demonstration. I suspected a practical joke or some sort of test was afoot. I believed I knew the origin of the problem: earlier on, I had noticed a number of acacia trees growing nearby; I sent my assistant to get a sample of gum from one of the trees while I reground the stone.

Using the fresh gum and acid mixture on a new set of marks on the stone, I went through the entire process, pulled a number of prints, and accepted a round of applause from the smiling students. My assistant had substituted a bogus “etch” of soured gum for the one I had mixed.

The group took the measure of all the visiting professors in this manner. I guess I passed the test.

Robert Herbert, Mount Holyoke College

I’ve been asked more than once to reminisce about my teaching days, and I’ve never been able to say yes. Doubtless it’s a psychological quirk, although I can honestly say also that the teacher is not the one who gives good evidence. Rather, it’s the students who can comment meaningfully (or amusingly, or ironically) on a given teacher’s pedagogy.

Clif Olds, Bowdoin College

Although I appear to have been a fairly successful teacher, I honestly don’t know why, and I wouldn’t presume to tell others how to teach. I do know, however, that students will forgive you for almost anything except disorganization, so perhaps I should repeat the only important thing I learned in my short career as a Boy Scout: be prepared!

As in so many of one’s endeavors, the failures are far more interesting than the triumphs, and so the following tale: I once “taught” a freshman who seemed to believe that his admission to Bowdoin College was the only prerequisite for graduation. He resisted all my attempts to get him involved in the substance of the course (a freshman seminar on Michelangelo), and his papers could only be described as illiteracy in the service of an intellectual void. Time and again I called him into my office and tried to convince him that his career at Bowdoin was in jeopardy if he did not take at least some interest in his courses, and if he did not learn to write. On one such occasion he told me, “I didn’t come to Bowdoin to be a scholar and learn to write. I’m a swimmer, and I came to set

CONTINUED ON PAGE 41

Pedagogy Sessions at the 2006 Conference

Listed below are some of the pedagogy-related sessions scheduled for the CAA Annual Conference in Boston. For complete conference details, please visit www.collegeart.org/conference/2006.html in October.

CAA Education Committee Sessions

Formal Analysis: Program Assessment and the Art/History Department or School

Chairs: Kevin Concannon, University of Akron; and Martha Dunkelman, Canisius College

Increasing pressures to deliver detailed and quantifiable program assessments place ever-changing demands on department chairs and faculty. We aim to include presentations that cover learning-centered assessment and other outcome-based processes, as well as more traditional approaches. The panel will provide practical information for those persons planning or undergoing assessment, ideally generating productive discussion among panelists and audience members. Questions that may be addressed include: Do program-assessment processes help identify learning outcomes that reinforce the goals of the larger school, college, or university? Does a more thorough understanding of overarching objectives facilitate more effective learning and curriculum design? Does the process help identify ways in which learning in foundations courses can be built upon in upper-level courses—or vice versa? Do assessment processes result in tangible economic benefits for departments? Are there demonstrable ways in which students benefit?

The Museum Connection: Bridging the Divide between the Classroom and the Gallery

Chair: Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution

This panel seeks to address the pedagogical value of interchanges between the museum and the academy. How does learning work in different environments, and how can teachers maximize students' engagement with art objects and their histories by integrating these venues? Com-

binning the perspectives of museum education, art history, and art education, we will examine the theory and practice of innovative approaches to teaching by considering the use of museum collections in different contexts and examining the development of programs that intersect both gallery and classroom.

Regular Conference Sessions

Pedagogy for the Twenty-First Century: Transforming the Art-History Survey and Art-Appreciation Courses

Chairs: Robert Berenson, Emeritus, James Madison University; and Kathleen Desmond, Central Missouri State University

Our panel seeks to offer instructors an arena in which to discuss pedagogical concerns and experiences and explore teaching strategies and learning theories relative to the two major introductory courses: art appreciation and the art-history survey. Potential content areas or topics include, but are not limited to: student-centered education for active learning and critical thinking; feminist pedagogy; philosophical and psychological dimensions of instruction; the politics of teaching; the teaching of visual culture and an ever-expanding field; the construction and deconstruction of knowledge; modern versus postmodern pedagogies. Examples of syllabi, student production, in-class methods, and teaching materials are welcomed, and discussion between panelists and audience members is encouraged.

Challenges and Opportunities: Teaching Art in Rural College Communities

Chair: Scott Garrard, Dodge City Community College

This session will focus on issues faced by art departments in rural areas. Discussion topics may include, but are not limited to, the positives and challenges of: 1) location. What is the average enrollment, and does this meet the required enrollment? What budget strategies are used to receive or ship supplies? How does the lack of local resources affect student ideas and works produced? What techniques are employed to attract workshop presenters and attendees?; 2) community attitudes. What are effective public-relations tools for building community bonds? Are there high school art programs in the area? Are there art centers or art projects?; 3) students. Do art students possess knowledge of contemporary

art and art history? What unique perspectives do rural art students possess?; 4) college support. Is it financially practical for a college to support an art program? Is there pressure within the college to validate art positions?

At the Intersection of Town and Gown: College/Community Partnerships in the Visual Arts

Chair: John Giordano, Massachusetts College of Art, Center for Art and Community Partnerships

When higher-education institutions interact with local communities today, a spirit of partnership and collaboration replaces outreach and short-term volunteerism as the starting point for community-engagement projects. Partnerships and collaborations can serve to examine issues that are situated at the physical and emotional intersections of higher-education institutions and local communities. This session explores the wide spectrum of partnerships possible in the context of college-credit courses and cocurricular opportunities, including but not limited to: civic dialogues, public art, and work with K–12 students. What, then, are the criteria for establishing and executing mutually beneficial visual arts-based projects? What are the philosophical underpinnings and current models of visual arts-based and interdisciplinary collaborations and partnerships? Participants are encouraged to consider how sustained partnerships can build permanent, two-way bridges between colleges and neighborhoods.

The Darkroom: Once the Standard, Now the Exception

Chairs: Marita Gootee, Mississippi State University; and Wendy Roussin, Mississippi State University

This session will focus on the shift from the chemical to the digital darkroom in art programs. This change has been driven by the rise of digital SLR cameras, chemical and ventilation concerns, space needs, and the desire for digital relevance in fine-arts curricula. Is the comparative loss of quality in the digital “negative” offset by the lack of additional cost for film and processing? Digital photography produces an almost instantaneous result. Does the student reap a benefit from this, or is the slower approach of the chemical darkroom more conducive to a learning environment? Should color and monochromatic imagery be taught separately? Does the

introduction of the computer lab negate the concept of a dedicated space for separate media areas?

More Meaningful Learning

Chair: Sarah Lowe, University of Tennessee

Students enrolled in an arts or design program know that their studio art and design classes differ in structure from their other university classes. While there is some text-based learning, a large part of an art or design student's education is formed through a series of trial-and-error experiments and studies, through long (and often painful) discussions of this work, and by critically examining the work of others. It can be said that this object-making approach to learning is not only crucial for a students' growth as an artist or designer, but also that it often resonates more with the learning styles of those who are attracted to these fields. Is it then possible to apply this methodology to the discovery and understanding of other collegiate subject matter? Can the pedagogical approach employed in an arts or design classroom be combined with that of a humanities or science subject to create an atmosphere in which learning becomes more meaningful for the students? This session asks participants to present case studies in which an art or design class has collaborated with a humanities or science class to create an interdisciplinary atmosphere in which the students explore, learn, engage, and analyze the subject matter through the process of art- and design-making.

Current Issues in New-Media Art and Design

Chair: Carlos Rosas, Pennsylvania State University

With the now commonplace emergence of new-media art throughout academia, many institutions have taken vastly different approaches in curricular development using varying pedagogical models often leading to programs that are as obscure in structure as their titles and the terms used to define them. By and large, these programs seek to engage new-media art as a critical practice (beyond hardware and software instruction and the hollow façade that often accompanies the use of the term "technology") and to create a dynamic space for experimentation and the blurring of boundaries. This session seeks to initiate scholarly dialogue on experimental methodologies and on issues central to

new-media art and design programs, including curriculum, pedagogy, and contemporary theory and practice.

Post-Studio Art School: The Impact of Conceptual Art and Conceptual Artists on Art Education

Chair: Lucy Soutter, University of the Arts

London, London College of Communication

This session explores the changes that conceptual artists brought to art education at the college level and beyond over the course of the 1970s, 1980s, and 1990s. How extensive were these changes, and what was their impact on students' experience and subsequent careers? Topics may include the evolution of "post-studio" critique classes; the rejection of traditional materials and techniques; the influence of conceptual art's anticommercialism; or the rise and/or fall of particular mediums. Talks might discuss the teaching career of a particular artist (e.g., Eleanor Antin, Michael Asher, John Baldessari, Iain Baxter, Mel Bochner, Mary Kelly) or the role of an educational institution, either in North America or elsewhere.

Affiliated Society Sessions

American Institute of Graphic Arts

Shaking Our Foundations:

Reconsidering Foundation Studies in Communication Design Education

Chair: Brian Lucid, Massachusetts College of Art

Art Historians Interested in Pedagogy and Teaching

Teaching Art History Online

Chair: Kelly Donahue-Wallace, School of Visual Arts

Foundations in Art: Theory and Education

FATE Open Session

Chair: Scott Betz, Winston-Salem State University

National Art Education Association

Pedagogical Issues Forum: Learning in Studio, Criticism, and Design

Chair: Mary Ann Stankiewicz, Pennsylvania State University

Visual Resources Association

Going Digital: Tools and Resources for Teaching

Chair: Jeanne Keefe, Rensselaer Polytechnic Institute ■

records in the Bowdoin pool." One had to admire his candor, if not his mind. I began to doubt that I would ever get through to him when one day he rushed up to me on his way to class. "Professor Olds!" he said, "I have an important question about our seminar on Michelangelo." Thinking that this was perhaps the turning point, the spark of a long-awaited enlightenment, the epiphany that would lead him into the ranks of Bowdoin scholars, I eagerly encouraged his question. "Could you tell me," he asked, "the name of that cute blonde girl that always sits at the far end of our seminar table? And would you by any chance know her phone number?"

Successes and failures: one can only hope that the former outnumber the latter. My young swimmer, incidentally, lasted only one term at Bowdoin. I honestly don't know if he ever set a record in the college pool.

Dale Kinney, Bryn Mawr College

Students change. You change. Clichés are true: you have to reinvent yourself with every generation, especially for undergraduates. As a freshly minted assistant professor, you are the latest word; almost anything you say is welcomed as a liberating change from the stodgy middle-aged professors whom you, too, think of as weirdly anachronistic. If you are passionate about your subject and reasonably articulate and friendly, students will love your classes and work hard in them. But before you know it, you are as old as their parents. There is a mutual suspicion. When my own child was a teenager, I lost the ability to sustain the fiction that college students are adults. It's easy to assume that they are as careless and resistant as the child you live with, but hectoring is not a good motivator. Better to focus on the miracle that the students have gotten out of bed to come to class, and be grateful. Then, incredibly, you notice that you could be their grandparent! You are now obviously anachronistic, and you need to explain yourself. Students love it when they find your name in the footnotes of other people's articles; it confirms their sense that you belong to a different universe and gives them an idea of what that universe might be like. It's time to admit that you are an authority, not only in your subject but also on other issues. Students don't mind if you reach out to offer advice. At this stage, I think, you should be teaching them more than art history—it's your last chance. ■

Annual Conference Update

For more information about the 2006 CAA Annual Conference in Boston, please visit www.collegeart.org/conference or write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org.

Show Your Art at the Boston Conference

CAA invites artist members to exhibit their work in Arts Exchange, our annual open-portfolio session at the Annual Conference. Six-foot tables have been reserved for artists to show prints, paintings, drawings, photographs, work on battery-powered laptops, or anything else that will fit on the table. The general public is able to attend this session free of charge; a cash bar will be available. All reservations for tables are filled on a first-come, first-served basis; please send your request to Julie Green of Oregon State University, Corvallis, at green@orst.edu, with the subject heading "CAA Arts Exchange." Indicate your CAA membership number in your e-mail and if you are showing a laptop-only presentation.

Participants are responsible for their work; CAA is not liable for any losses or damages. Sales of work are not permitted. Confirmation reply e-mails will be sent. *Deadline: February 1, 2005.*

Conference Travel Grants

CAA offers Annual Conference travel grants to graduate students in art history and studio art, and to international artists and scholars.

CAA Graduate Student Conference Travel Grant. This \$150 grant is awarded to advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2006 Annual Conference. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and additional information, contact Susan



Photo: Emily J. Gomez

Jennifer Anderson (right) displays her work during Arts Exchange at the 2005 Annual Conference in Atlanta.

DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send application materials to: Manager of Programs, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 14, 2005.*

CAA International Conference Travel Grant. CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2006 Annual Conference. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of recommendation. For application forms and information, contact Susan DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send materials to: Manager of Programs, International Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 14, 2005.*

The grants are funded by donations from the \$5 contribution check-off on last year's CAA membership form. CAA thanks those members who made voluntary contributions to this fund; we hope that you will contribute again by checking the box on your next membership form.

Host a Student in Boston

Accommodation at the CAA Annual Conference can often stretch a student's budget. To this end, CAA's Student and Emerging Professional Committee offers a great solution: the Student Hosting Program. This program brings together CAA members living in the Boston area with student members looking for alternative accommodations. A willingness to house more than one student or last-minute requests for accommodation is especially appreciated. If you are interested in hosting a student member, please contact Alexis Light, governance and advocacy assistant, at alight@collegeart.org.

AHNCA Conference Sessions

The Association of Historians of Nineteenth-Century Art (AHNCA) will sponsor two sessions at the 2006 CAA Annual Conference in Boston. "Expatriate Games: The Nineteenth-Century Artist Abroad" will be chaired by Erica Hirshler, and the annual "New Directions in Nineteenth-Century Art History" session will be facilitated by David Ogawa. Both sessions will take place at the main conference location, the John B. Hynes Veterans Convention Center.

Design Studies Forum Sessions

Design Studies Forum is sponsoring two sessions at the 2006 CAA Annual Conference: "Amateur: The Challenge to Professional Design," a full-length session chaired by Gerry Beegan, and "Design Studies and Design Culture," a special session chaired by Miodrag Mitrasinovic. Information about these sessions is available at <http://designstudiesforum.org>.

Meet the *JSAH* Editor in Boston

Current and prospective authors who are interested in the *Journal of the Society of Architectural Historians (JSAH)*, the quarterly scholarly journal published by the Society of Architectural Historians, are invited to sign up for fifteen-minute meetings with the *JSAH* editor at the 2006 CAA Annual Conference in Boston. Contact the editor at Nancy.Stieber@umb.edu in advance to make an appointment.

SAH Seeks Session Participants

The Society for Architectural Historians (SAH) seeks proposals for papers for their 2006 session, entitled "Authorship and Collaboration in Architecture," at CAA's Boston conference. Buildings are far more likely to result from creative collaboration than paintings or sculpture. And yet while many of America's most important architects have worked in partnership—from Adler & Sullivan to Venturi Scott Brown—architectural history has typically neglected the subject of collaboration. Instead of untangling the contributions of multiple authors and assessing the different types of collaboration, the tendency is to make one partner the author while downgrading the others as business partners or technicians. While this is helpful literary shorthand, it has the unfortunate effect of obscuring the specific nature of the process by which a building comes about, aesthetically, technically, and intellectually. This session invites papers that examine specific examples of architectural collaboration, either case studies of buildings or of creative partnerships, or that explore its critical reception in the scholarly literature. Please submit a proposal of no more than three hundred words to: Michael J. Lewis, Dept. of Art, Lawrence Hall, Williams College, Williamstown,

MA 01267; mlewis@williams.edu.
Deadline: October 31, 2005.

Projectionists and Room Monitors Sought

Applications are being accepted for projectionist positions at the 2006 Annual Conference in Boston. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 22, to Saturday, February 25, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 2, 2006.*

Room monitors are needed for two of CAA's mentoring programs, the Artists' Portfolio Mentoring Sessions and the Career Development Mentoring Sessions, as well as for several off-site conference sessions. Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 2, 2006.*

Curators and Critics Needed for Artists' Portfolio Mentoring Sessions

CAA seeks curators and critics to participate in the tenth annual Artists' Portfolio Mentoring Sessions during the 2006 Annual Conference. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic or curator for twenty-minute appointments. The individual sessions are scheduled on two days: Thursday, February 23, and Friday, February 24. Whenever possible, artists are matched with reviewers

2006 Book and Trade Fair

Publishers, programs of advanced study, professional associations, digital-resource providers for the visual arts, and manufacturers, distributors, and wholesalers of art materials are invited to exhibit at the CAA Annual Conference in Boston. For more details, write to Paul Skiff, assistant director for annual conference, at pskiff@collegeart.org.

based on medium or discipline. Volunteer curators and critics provide an important service to early-career artists, enabling them to receive professional criticism of their work.

Interested candidates must be current CAA members, register for the conference, and be willing to provide five successive twenty-minute critiques in a two-hour period. Please send your c.v. and a brief letter of interest to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 4, 2005.*

Mentors Needed for Career Development Mentoring Sessions

CAA seeks mentors from all areas of art history, studio art, the museum professions, and other related fields to serve in CAA's Career Development Mentoring Sessions. Mentors give valuable advice and guidance to young professionals who are beginning their careers; they also provide a significant professional service to members. Many have described this experience as extremely rewarding. This year, there will be an additional category for candidates interested in art and science.

Mentors spend twenty minutes with each candidate, reviewing cover letters, c.v.s, slides, and other pertinent material. Given the anxiety associated with conference placement, mentors should be sensitive to the needs of the candidates and able to provide constructive criticism.

Interested candidates must be current CAA members, register for the conference, and be prepared to give two consecutive hours of their time on one of the two days of the workshops: Thursday, February 23, and Friday, February 24. Art historians and



Richard Tichich (left) of East Carolina University mentors an artist during the 2005 Artists' Portfolio Review (renamed the Artists' Portfolio Mentoring Sessions) at the Atlanta conference.

studio artists must be an associate professor or tenured; curators must have five years of experience and have current employment with a museum or university gallery.

These mentoring sessions are not intended as a screening process by institutions seeking new hires. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Please send your c.v. and a brief letter of interest to: Career Development Associate, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 4, 2005.*

Professional Development Roundtable Mentors Sought

CAA seeks mentors and discussion leaders to take part in the Professional Development Roundtables at the 2006 Annual Conference. Mentors will lead informal discussions on topics relating to career choices, professional life, and work strategies, providing a significant professional service to members. The roundtables will be geared toward two groups: emerging professionals and midcareer professionals.

Roundtable topics will reflect those frequently mentioned by CAA members as

particular areas of concern within their lives and work. Past topics have included: Keeping a Sense of Humor during the Interviewing Process; Not So Young: Appointments after Thirty-Five; Coping with the Danger of Individual or Institutional Burnout; From Teaching to Administration; Health and Safety for Artists; and Midcareer Issues for Art Historians.

Prospective mentors need not be career specialists but should have an interest in the emerging generation of artists and scholars. Candor, a sense of humor, the ability to listen, and two hours of your time are required. Interested individuals must be current CAA members, register for the conference, and be available on Thursday, February 23, from 12:30 to 2:00 PM. Please send your c.v. and a brief letter of interest to: Career Development Associate, Professional Development Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 4, 2005.*

Artists' Portfolio Mentoring Sessions Offered

The Artists' Portfolio Mentoring Sessions offer artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in private twenty-minute consultations at the 2006 Annual Conference.

You may bring battery-powered laptops. Reviews are by appointment only and will be scheduled for Thursday, February 23, and Friday, February 24.

All applicants must be current CAA members. To apply, download and complete the Artists' Portfolio Mentoring Sessions application (in PDF format) at www.collegeart.org/mentoring. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail or e-mail in January. While CAA will make every effort to accommodate all applicants, participation is limited. Please send the completed application to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 4, 2005.*

Career Development Mentoring Sessions Offered

Artists, art historians, and museum professionals at all stages of their careers may apply for a one-on-one consultation with veterans in their fields at the 2006 Annual Conference. The Career Development Mentoring Sessions offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Mentoring sessions are by appointment only and will take place on Thursday, February 23, and Friday, February 24.

All applicants must be current CAA members. To apply, download and complete the Career Development Mentoring Sessions application (in PDF format) at www.collegeart.org/mentoring. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail or e-mail in January. While CAA will make every effort to accommodate all applicants, workshop participation is limited. Please send the completed application to: Career Development Associate, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 4, 2005.* ■

Copyright Clearance: A Publisher's Perspective

Susan Bielstein, executive editor for art, architecture, film, and classical studies at the University of Chicago Press, delivered this text on clearing copyright for images of artworks as a talk at the Courtauld Institute of Art in London on June 3, 2005. The views expressed in this article are those of the author and do not necessarily represent the views of CAA.

CAA invites reader responses that further explore this issue or that offer alternative perspectives. We reserve the right to edit any texts accepted for publication. Send comments to caanews@collegeart.org.

Asking Permission: When Does It End?

"When does asking permission end?" The short answer is: It doesn't.

As everyone reading these pages knows, we live in a world of permissions, today more than ever, as the creative and commercial possibilities of the Internet make us increasingly preoccupied with access and control.

In fact, the ritual of asking—and granting or withholding—permission has become so deeply embedded in our "cyberpsyche" as to put forth a neural glow and, like a widening gyre, has created large-scale disturbances in what the Stanford law professor Lawrence Lessig calls the "ecosystem of creativity." As another pundit put it, "Life in our licensed culture has begun to feel natural."¹

To ask permission to publish an image, or not? That is the question that torments authors. Some editors will urge you to err on the side of caution, to seek every conceivable kind of permission for every little thing. But as anyone who has had to clear permissions knows, caution is not always the safer course. By asking someone for permission to publish an image, you are granting them the right to say "no," although what rights owners are more likely to say these days is: "Sure, but it's gonna cost you."

Every day we receive alarming reports from the field: \$8,000 spent in fees for a narrowly conceived book about illuminated manuscripts, even more for studies situated in the twentieth century. Hideous



The public domain remains a contentious battlefield: Eugène Delacroix, *The 28th of July: Liberty Leading the People*, 1830, oil on canvas, 8'6" x 10'8" (2.6 x 3.25 m), Musée du Louvre, Paris. Artwork in the public domain.

sums invested in books that will likely sell fewer than 1,500 copies. An art historian I know who is writing a specialized study of one of the collections at the British Museum was invoiced £5,000—not dollars—by the museum for reproduction rights alone, not counting the cost of actual photographs. Of course, such high fees are not unique to the museum world. To publish a photo of the 9/11 disaster, a New Yorker cartoon, or a dead shark by the artist Damien Hirst will very likely cost an author or publisher even more (on a unit basis). Why so expensive?

The answer, put simply, is: nobody has any money anymore. Cultural and educational funding has diminished in the U.S., the U.K., and Europe, and we must all rely increasingly on our own schemes and assets to generate the income needed to keep programs running and the doors open. At American museums, this takes many forms: from the mounting of exhibitions and the loan of important artworks to a range of fundraising efforts, such as wine tastings and adventure trips up the Nile.

Another income-generating source involves licensing and reproducing images for publication. Depending on the size of the institution and the range of its collection, this can vary from an assistant processing a handful of requests each week to

a full-blown rights-and-permissions department headed, more often than not these days, by a merchandising expert who may earn more than the curators. At some financially strapped museums this income stream is a lifeline; for others the income may be only modest. But as sources of images proliferate, we increasingly find that this activity is becoming less about the provision of actual images and more about the brisk trade in the abstract commodity of permission.

I'd like to tackle just one piece of this pie: the current crisis surrounding works in the public domain, that cornucopia of intellectual material that is no longer protected by copyright. Between the recent extensions of copyright terms and all the "extralegal" trappings linked to claims to legal entitlement, the public domain has become so severely compromised that, as a legal category, it is now seriously endangered and could very well outpace the silvery minnow in its rush to extinction.

How, one might reasonably ask, could such an assertion be true? After all, the public domain is huge. Technically, anything in the public domain is yours to publish, and, from the standpoint of copyright, you don't need anyone's consent to do it. Either the term of protection has expired or the work may never have been in copy-

right in the first place.

All sorts of things are in the public domain: the oeuvre of Eugène Delacroix, for example, because the French painter has been dead for many more than seventy years and no longer has an active estate; certainly the *Mona Lisa*, whose creator lived five hundred years ago, long before copyright was invented

A common principle used to hold that once something was released into the public domain it could not be taken back. In the past thirty years or so, however, several laws have restored copyrights in some formerly public-domain works. Premised on alleged injustices in earlier copyright laws, such moves are very often prompted, in America at least, by efforts to appease powerful content providers.

Not only can we no longer be assured that just because something enters the public domain it won't come back into copyright, but in consequence the whole Enlightenment idea of a public domain is also becoming obsolete. And while nobody owns the public domain per se, there is nonetheless a struggle intensifying over who among us actually controls it. This disagreement is more than a pleasing tension between two intelligent points of view. Everywhere roadblocks are being erected, the domain walled off behind a barrier of secondary ownership and non-creative entitlements.

In the art world, many institutions and individuals who own public-domain objects are working to change the basis of copyright protection altogether by asserting coverage for precise, photographic copies of two-dimensional materials in their collections. I am not referring to new prints pulled from old plates or negatives, such as etchings or fine-art photographs. Nor am I talking about photographs of three-dimensional artworks like sculpture or installations. Those are a different matter.

But with paintings, drawings, and the like, institutions are claiming copyright to the reproductions themselves and forcing others to assert that claim for them (usually in a published caption or credits section) in exchange for permission to publish. In essence, they are claiming to copyright a copy. To do this is to ignore some recent case law where courts have ruled that slavish copies of two-dimensional artworks do not qualify for copyright protection because they do not exhibit a minimum amount of originality.

Still, the people and institutions who make and license these lowly copies push for their ennoblement, and on the face of it this seems harmless enough. In fact, it may come across as petty to deny a hard-working art photographer protection for his or her effort. (Though often the photographer works “for hire” for the institution, which holds the copyright.)

But what does it mean, in a larger sense, to claim one can copyright a copy? If the copyright of a work in the public domain has lapsed, why should reproductions of that work qualify for protection?

At stake is the very definition of copyright.

Much of the current legal flurry over the public domain revolves around the making of digital copies in cyberspace. As museums and collectors trade film for binary bits, they are joining far more powerful allies in hammering out the rights that attend the digital—and not just the mechanical—age.

Law related to the production and dissemination of intellectual property in this new environment is evolving rapidly, for today owners must consider what happens when their property is made available to whole franchises of users, not just the singular scholar or publisher. Electronic commerce offers all kinds of ways of doing business but, as we know, it has also created ingenious opportunities for theft, and on a very grand scale.

So much so that in 1998 the U.S. Congress passed into law the Digital Millennium Copyright Act (DMCA). Owners of electronic content, including images, have developed software to prevent it from being downloaded or copied, and the DMCA makes it illegal for anyone to circumvent that software or to “publish” software designed to do so. While the DMCA was intended to prevent illegal circumvention, it has also prompted a number of content providers to try to lock down objects in the public domain by batching them together with copyrighted materials and storing them in digital repositories with strictly controlled access.

Further, though the DMCA is minted with the jargon of a new frontier, it seems curiously vacant of language to balance the rights of content owners against a “public need” or “common good”—trace evidence of a natural generosity that we would like to think endures in modern communities. The newest laws and international treaty discussions also reflect a

general erosion of the test of originality—or any test, for that matter, to ascertain what material qualifies for copyright.²

As a book editor, I wonder: Does publication make intellectual property worth more or less? When it comes to art, at what point does mass duplication exhaust an image? Does it matter how an image is used?

Consider how many times people view a copy of the *Mona Lisa* immured in the fob of a key chain or impressed upon a tea tray, and then purchase a ticket to the Louvre. Those crowds huddled around Leonardo's masterpiece are as dense as ever. All those copies circulating through our culture have not diminished the lady a bit.

Make no mistake: *Les Demoiselles d'Avignon* is an enormous draw for the Museum of Modern Art. Seeing it featured in books—and thus constantly reinvigorated in cultural and intellectual life—keeps those admissions fees coming and the turnstiles clicking. Ditto Georges Seurat's *La Grande Jatte* at the Art Institute of Chicago. Double ditto the *Mona Lisa* at the Louvre.

Of course, after hundreds of years, the reputation of the *Mona Lisa* is well established. But culture is a shared activity, and many other artworks—in fact, the vast majority—need to be put forward regularly, over and over, through publication in print or online to reinforce their relevance to culture. Reproductions thus make art worth more, not less.

There is no question that the huge cost of acquiring illustrations and the permission to publish them has become such an impediment to art publishing that it exerts a profound drag on the field. Clearly scholars—including those at museums, which also develop publications—need some relief from the onerous burden of permissions. At the same time, the rights of individual creators must be protected. Both are crucial to a cultural environment that thrives on creative enterprise, but how to reconcile the two? In particular, what can scholars—as a collective—do?

First of all, in this consuming world, scholars need to remember that they, too, are members of the creative class—and also that as users, as customers, they possess enormous power. There are today countless purveyors of visual content, much of it identical, so why should it be a seller's market? Since duplicate images have remained such hot commodities in what must be acknowledged as a saturated

field of industry, we should look to other markets that have been transformed by recent advances in technology: the book market, for example. Search engines like Amazon.com and Alibris transformed the book market, especially the used-book market, from one dominated by antiquarian booksellers to one easily exploited by buyers, which drove the prices of all but the rarest tomes down.

Could something of the sort work for images? Especially for those in the public domain? Authors hunting for illustrations

could type a list of needs into a website search engine and have vendors return a range of prices and options to them, including formats and incentives for batch orders. As vendors start to compete for business, there might be online specials ("two images for the price of one if you order today!"), free shipping for orders over \$100, and so on.

Right now, it's easy to browse various photo archives online. But it's not so easy to figure out who might be offering the best deal. Many archives want you to

place an order before they tell you how much it will cost. And some archives assert restrictions on use of images regardless of whether the works are in copyright or in the public domain by means of warning notices that may or may not reflect appropriate intellectual-property laws.

Granted, it wouldn't be easy to convince big players like Bridgeman Art Library and Corbis to compete online for your business, but small vendors seeking wider exposure and individuals who possess photos they have taken themselves or purchased without enforceable restrictions would at least get the project started. With time, this idea would gain momentum.

Obviously, this model cannot apply to copyrighted artworks, nor should it. Those still need to be cleared with artists or their agents—but such a system would reduce charges and help to put paid to the notorious "repro" fees that some institutions assess when you publish objects in their collections. Repro fees are the fees you may be required to pay over and above the cost of the actual scans or photos of the artworks; their effect is to claim a copyrightlike right to restrict and control use, often asserted through clauses in the image rental contract. Sometimes that claim is warranted, but other times it's not.

What else can we do to turn the market for visual intellectual property around, short of drafting a Supplicant's Manifesto and nailing it to the front doors of image lenders?

Point 1 is obvious: If you don't need illustrations to make your case, don't use them. Be sure that every image that goes into your book is essential to the argument.

Point 2: If you *must* use certain images, never do anything that would encourage property owners to increase their fees. Always negotiate. If you get a bill for £5,000 from a museum, offer £2,500.

Point 3: Offer lenders the chance to invest in your project. Suggest a fee scheme scaled to profits. Silly? Yes. But it's silliness with a point. Tell the lender you are prepared to set aside a significant chunk of your income from sales of the book to be shared by everyone who contributes to the project. Let's say your book will be two hundred printed pages. If the lender's image appears in a full page in color, she or he would be entitled to 1/200th of your royalties. For most books this would amount to the princely sum of

2006–2007 Clark Fellowships

The Sterling and Francine Clark Art Institute, a public art museum and center for research and higher education, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects that enhance the understanding of the visual arts and their role in culture. The program supports all genres of art historical scholarship about all places and periods, but especially those projects with a critical commitment to research in theory, history, and interpretation.

Clark Fellows are in residence for one to ten months and are provided with offices in the Institute's exceptional art history library, which includes an extensive visual resources collection. The Clark is within walking distance of Williams College and its libraries and museum of art, and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, Workshops, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, which it co-sponsors with Williams College.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away by car.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in universities, museums, and related institutions. For guidelines, an application form, as well as further information, please visit www.clarkart.edu or contact Michael Ann Holly, Director of Research and Academic Program, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts 01267.

Telephone: (413) 458 0460 E-mail: research@clarkart.edu

The application deadline for fellowships awarded for the 2006–2007 year is November 15, 2005.

THE CLARK

Sterling and Francine
Clark Art Institute
225 South Street, Williamstown
Massachusetts 01267

CONTINUED ON PAGE 43

Academic Freedom and the Academic Bill of Rights

Gregory Sholette, an independent artist, writer, and former CAA Board member, represented CAA at a recent meeting of the American Association of University Professors (AAUP) on the "Academic Bill of Rights." In this article, he provides a background of the issue and a report on AAUP's activities.

From Kansas City to Berkeley to New York, political conservatives are increasingly targeting pedagogical institutions with charges that they promote a "left-wing bias" in the classroom. The latest critique comes in the form of a document known as the Academic Bill of Rights (ABoR), which calls for greater diversity and freedom in the classroom but which opponents believe is a stealthily worded statute aimed at guaranteeing that a conservative Evangelical worldview finds purchase within the ivory tower, even if that means dragging professors and administrators into court. Fifteen state legislatures have already considered adopting the bill or one similar to it. For a variety of reasons, none has yet passed. However, a bill in the U.S. House of Representatives, the *College Access and Opportunity Act of 2005* (HR 609), which contains passages based on the ABoR, is now pending before two house subcommittees. Meanwhile, the neoconservative David Horowitz and his "watchdog" group, Students for Academic Freedom (SAF), are keen to see the ABoR become law, or failing that, see its ideas adopted directly by individual institutions as future academic policy.

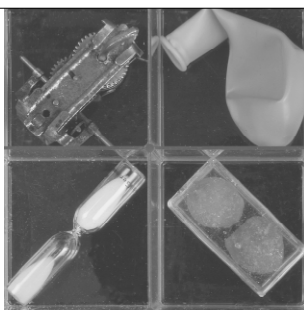
One way SAF, Horowitz, and their supporters hope to accomplish these goals is by gathering evidence of liberal bias in the classroom and then making this information public. The SAF website is loaded with resources and tools for accomplishing this assignment, including one tutorial that asks, "Is Your Professor Using the Classroom as a Platform for Political Agendas?" Directly underneath this provocation is a link that reads, "Learn How to Place an Ad in your College Newspaper."¹ Some readers will no doubt recognize that the "outing" of left-leaning professors is a

technique adopted from the liberal Gay Rights movement. Indeed, both the ABoR and the SAF website are filled with the language and tactics previously associated with political liberals. As Ellen Goodman, the Pulitzer Prize-winning columnist for the *Washington Post*, quipped:

The conversation about liberal bias on campus is chock full of words such as diversity and pluralism. There is even the hint that universities may need a touch of affirmative action for conservative academics. What next? Quotas for Republican anthropologists?²

Frequently cited by the SAF is the work of Daniel B. Klein, associate professor of economics at Santa Clara University in California, who once described academia as "the bluest state."³ Klein points out that his research proves widespread anticonserva-

tivism on most campuses thanks to a preponderance of registered Democrats and a paucity of Republicans on faculty (eight to one on average). While the highly visible rightward migration of voters since the 1980s might raise serious doubts about Klein's formula equating a prevalence of Democrats with a prevalence of liberalism, ideological conservatives nonetheless are using his work to demand what they consider "equal time." Klein's study and the ABoR are just several means by which conservatives hope to achieve greater representation within the academic establishment. The Middle East Forum and its student group and website, Campus Watch, were founded by the conservative historian and columnist Daniel Pipes in order to address what he sees as the "mixing of politics with scholarship, intolerance of alter-



2006 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme Year Scholars working on projects related to the 2006–07 theme "Religion and Ritual." Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

The Getty provides support for projects throughout the world that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu/grants, or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310 440.7374, Fax: 310 440.7703, E-mail: researchgrants@getty.edu.

Deadline for all Getty Research Grants:

NOVEMBER 1, 2005

© 2005 J. Paul Getty Trust. Image:
Robert Watts (American, 1923 -
1988). *Time Flux Kit* (detail), 1966.
Mixed media. Research Library,
The Getty Research Institute
(890164) ©Estate of Robert Watts



The J. Paul Getty Trust

Dykes To Watch Out For by Alison Bechdel



For more information on Alison Bechdel's work, see www.dykestowatchoutfor.com.

native views, apologetics, and the abuse of power over students.”⁴ Campus Watch is primarily focused on those who teach about the Middle East. Several years ago, in a move that resembles McCarthy-era blacklists, shortly after the attacks of 9/11, Pipes's website highlighted eight “dossiers” of scholars who have raised criticism about U.S. foreign policy and/or that of Israel. Add to this the forced retirement of Bill Moyers from PBS, thanks to right-wing pressure groups, and ongoing government investigations into artists who are critical of U.S. political policy, and one cannot help but acknowledge the growing atmosphere of suspicion and conflict in and around both academia and the art world.

Sensing the time has finally arrived to discuss taking some form of collective action, the American Association of University Professors (AAUP) recently brought together representatives from more than a dozen academic disciplines and institutions to discuss the possibility of a unified response to the ABoR. On May 11, 2005, delegates from the Modern Language Association, American Association for the Advancement of Science, National Association of State Universities and Land-Grant Colleges, American Physiological Society, American Astronomical Society, Phi Beta Kappa Society, and several other national organizations gathered at the AAUP offices in Washington, D.C., for a preliminary meeting that was also an opportunity to share information. The AAUP director of public policy and communications, Ruth Flower, and the AAUP director of government relations, Mark Smith, commenced the meeting with a review of their organizations point-by-point rebuttal to the proposed ABoR legislation.⁵

Two central aspects of the AAUP counterstatement are: 1) the proposed bill is redundant because mechanisms for guaranteeing academic diversity already exist; and 2) the notion that each and every

scholarly discipline would be forced to provide alternate interpretive models for “balancing” assertions of scientific fact is contrary to the very foundation of discipline-based scholarship as exemplified by peer-review research practices. Flower and Smith emphasized that the ABoR is ultimately not seeking to promote either diversity or academic neutrality, as stated in its language, but is instead seeking to empower a conservative, even dogmatic interpretation of knowledge such as the teaching of creationism alongside that of Darwinian evolutionary theory. For example, the philosophical position the ABoR maintains toward the advancement of knowledge reads as follows:

Curricula and reading lists in the humanities and social sciences should reflect the uncertainty and unsettled character of all human knowledge in these areas by providing students with dissenting sources and viewpoints where appropriate.⁶

AAUP replies that to adopt this outlook as school policy would lead to a de facto:

... transfer [of] responsibility for the evaluation of student competence to college and university administrators or to the courts, apparently on the premise that faculty ought to be stripped of the authority to make such evaluative judgments.⁷

A second example is the ABoR's demand for absolute intellectual neutrality:

... academic institutions and professional societies should maintain a posture of organizational neutrality with respect to the substantive disagreements that divide researchers on questions within, or outside, their fields of inquiry.⁸

To which AAUP responds:

The implications of this requirement are truly breathtaking. Academic institutions, from faculty in departments to research institutes, perform their work precisely by making judgments of quality, which necessarily require them to

intervene in academic controversies.

Only by making such judgments of quality can academic institutions separate serious work from mere opinion, responsible scholarship from mere polemic.... When carefully analyzed, therefore, the Academic Bill of Rights undermines the very academic freedom it claims to support.⁹

During the discussion period that followed Flower and Smith's detailed prologue, one participant pointed out that conservative attacks upon the academy have a definite history and that the current wave of criticism is only the most recent of these incidents. Another attendee dated a steady rise in conservative-led criticism since 1984, when the book *A Nation At Risk* was published by President Ronald Reagan's Department of Education.¹⁰ (Of course, we might even push the date of such academy bashing back to the 1950s, or even further.) However, several of those present also acknowledged that the current assault is *qualitatively* different from the 1980s in so far as it is better funded, more carefully coordinated, and ready to use all manner of devices in its quest, from e-mail, blogs, and student pressure groups to government legislation and the aforementioned appropriation of the language of tolerance and diversity.

Several specific responses to the ABoR were then proposed, briefly debated, and tabled. These included calling together a national summit that would publicly debate the issues of academic freedom; the question of inviting SAF and Horowitz immediately arose. This was followed by a proposal to craft a joint statement or “declaration of academic independence,” coauthored and made public by the various learned associations, against the politicization of the academy. This bold idea soon cooled as individual delegates related their personal experience attempting to achieve unanimity on any given topic, even within a single discipline. An alternative proposal was

raised. Why not simply pool all existing academic policies and white papers that support freedom on campus, including the work of AAUP, and create a clearinghouse of information and resources for faculty, students, administrators, and sympathetic legislatures to use? This would also relieve the necessity of bringing about some new grand accord or set of principals. My expectations soon dropped another notch as a third suggestion was put forth to initiate an internal conversation within academia to discuss the newly perceived threat. Prior to taking action, one delegate reasonably pointed out, "We need to sort out among ourselves what our position is first. We need to recognize we are in a privileged position vis-à-vis society."

Another line of discussion stressed the importance of getting students involved with professors to counter the ABoR as well as to help defend the integrity of the academy. Someone then related that it is the public itself that holds higher education in such low esteem today. Another delegate noted that the prominent conservative figure and U.S. Secretary of State, Condoleezza Rice, was recently once asked that if she could go back and change her own education, what would she study? Rice apparently replied she would study art

history. This prompted the notion of producing an ad campaign to underscore the social significance of serious scholarship, perhaps using various testimonials from respected public (and perhaps conservative) figures. However, another discussant countered that publicizing these attacks on academia, or appearing defensive and reactive, may give the opposition greater credibility. Someone brought the conversation back to a focus on faculty by stressing that his members have expressed a sense of individual vulnerability regarding to the way conservative students use intimidation tactics on campus, to which another delegate proposed creating an academic "rapid response team" that could be mobilized to help a faculty member in danger.

Perhaps the most challenging aspect of this situation is not so much a defense of the realm, but the necessity of improving transparency within academia. How to make such things as the tenure process and peer review truly fair and demystified in the tradition of democratic openness? Once again, Goodman's response to conservative calls for more campus diversity seem dead on:

... as someone who has long argued that people tend to hire those they feel comfortable with, I get the idea. I also get the

idea of ideological diversity. You can, after all, have ethnic and gender pluralism along with intellectual uniformity. The Bush Cabinet is the case study of a multicultural rainbow of political clones.¹⁰

The final upshot of the meeting was the establishment of a smaller working group that would meet to review the possible responses for dealing with the ABoR and other threats to the academy.

On July 18, the group's report was forwarded to me. Its primary recommendation centers on the sharing of information, resources, potential speakers, and incident reports among the various disciplinary societies AAUP is in contact with. The report also proposed accumulating a series of statements from each society that is pro-peer review and anti-ABoR, with the goal of eventually releasing these proclamations to the public. Finally, AAUP will continue to serve as the "clearing house" for this exchange whose overall objective, according to the report, is "to reclaim academic freedom" among ourselves—To remind ourselves of the importance of the privileged status of academe, and the importance of peer review" and "to tell the world that we take these freedoms and responsibilities seriously and to demonstrate and explain the kinds of processes we use when looking into allegations of abuse."

—Gregory Sholette, gsholette@verizon.net

A.W. Mellon Postdoctoral Fellowship Program, 2006–2009

Center for Advanced Study in the Visual Arts • National Gallery of Art, Washington

The Center for Advanced Study in the Visual Arts at the National Gallery of Art announces a new postdoctoral fellowship, supported by a grant from the A.W. Mellon Foundation. This first award will be for academic years 2006–2008. The Mellon Postdoctoral Fellow will be in residence at the Center for Advanced Study in the Visual Arts. During the first year the fellow will carry out research and writing related to the publication of a dissertation or appropriate articles or book(s). The fellow will also design and direct an intensive weeklong seminar for the seven predoctoral fellows at the Center, focusing on a topic related to the collections of the National Gallery of Art and with a special emphasis on methodological issues. In the second academic year, while continuing research and writing in residence, the Mellon Postdoctoral Fellow will be expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university.

The Mellon Postdoctoral Fellowship for 2006–2008 will support research in the history, theory, and criticism of the visual arts in any area represented in the collections of the National Gallery of Art, including painting, sculpture, architecture, prints and drawings, film, photography, or the decorative arts. The fellowship for 2007–2009 will support a somewhat wider range of fields. Scholars are expected to reside in Washington and to participate fully in the activities of the Center throughout the fellowship period. The Mellon Postdoctoral Fellowship is intended for those who have held the Ph.D. for five years or less at the time of application. Applicants for 2006–2008 must have received the degree between 1 September 2000 and 30 September 2005. The fellowship is awarded without regard to age or nationality of applicants. Applications must be received by 1 November 2005. For information and application forms contact:

Center for Advanced Study in the Visual Arts • National Gallery of Art
2000B South Club Drive, Landover, Maryland 20785
Telephone: (202) 842-6482 • Fax: (202) 789-3026 • Email: fellowships@nga.gov
Web address: www.nga.gov/resources/casva.htm

1. See www.studentsforacademicfreedom.org/images/professor%20platform%20ad%20IN.pdf.

2. Ellen Goodman, "Those Poor College Conservatives," *Washington Post*, December 4, 2004, <http://www.washingtonpost.com/ac2/wp-dyn/A34009-2004Dec3>.

3. Daniel B. Klein and Andrew Western, "Guest Opinion: Forget Stanford's cardinal red—paint it (almost) as blue as Berkeley," *Palo Alto Weekly*, February 23, 2005; also found at <http://www.studentsforacademicfreedom.org/archive/2005/February2005/GuestOpStandfordBlue022305.html>.

4. See <http://www.campus-watch.org/>.

5. For AAUP's counterstatement, see <http://www.aaup.org/statements/SpchState/Statements/billofrights.htm>.

6. The ABoR is published at <http://www.studentsforacademicfreedom.org/abor.html>.

7. <http://www.aaup.org/statements/SpchState/Statements/billofrights.htm>.

8. <http://www.studentsforacademicfreedom.org/abor.html>.

9. <http://www.aaup.org/statements/SpchState/Statements/billofrights.htm>.

10. Goodman, "Those Poor College Conservatives." ■

CAA Names 2005 Fellows

CAA proudly announces its 2005 fellowship recipients. We administered four grants and two honorable mentions this year in our Professional Development Fellowship Program (PDFP), funded with the generous support of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

CAA initiated the PDFP in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By sustaining scholars and artists at this critical juncture in their careers, CAA assists the rising generation to complete degrees in a timely fashion and to find first employment opportunities easily. And by nurturing outstanding artists and scholars at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

Here is how the grants work: First, the PDFP recipients receive awards of \$5,000 toward the completion of their MFA or PhD degrees in the 2005–6 academic year. In the following year, fellows seek post-graduate employment at museums, art institutes, colleges, or universities; CAA subsidizes their professional salary with a \$10,000 grant to the fellows' hiring institutions, which must be matched two to one. Honorable mentions received \$1,000 awards.

2005 CAA Fellows



Erin Aldana

Erin Aldana has received the CAA Professional Development Fellowship for Art Historians, funded by the NEH. She earned a BA in studio art and art history from Scripps College in Claremont, California,

and an MA in art history from the University of California, Riverside. She is

now a doctoral candidate in art history at the University of Texas at Austin.

Ever since Aldana read John Berger's *Ways of Seeing* in her first survey class, she has been interested in alternative approaches to art history. She thought that studying Latin American art would involve an inherent criticism of the discipline but became frustrated with the limitations of much English-language scholarship, in particular the work in her specialization, contemporary Brazilian art. During the past decade, she discovered that the work of the best-known Brazilian artists has been assimilated into international art circuits to the point of undermining or even losing much of its original historical significance. For this reason, Aldana wants to contribute to a deeper understanding of Brazilian culture and artistic production by researching less familiar artists for whom the issue of historical and geographical context is unavoidable.

Aldana's dissertation examines a group of artists called 3Nós3 (literally "three we three" in Portuguese), who performed artistic actions that they referred to as "Urban Interventions" on the streets of São Paulo in the late 1970s and early 1980s. Although these simple actions were often interpreted as pranks, the Urban Interventions evoked deeper meanings, engaging with the city on historical, spatial, and social levels. At the same time, they critiqued the role of artistic institutions in São Paulo and their lack of rele-

vance to young artists.

Aldana has worked at several museums and taught art-history courses at her school and at Southwestern University in Georgetown, Texas. Aldana has also received the 2000–1 Foreign Language and Area Studies fellowship for Portuguese/Latin American Studies.

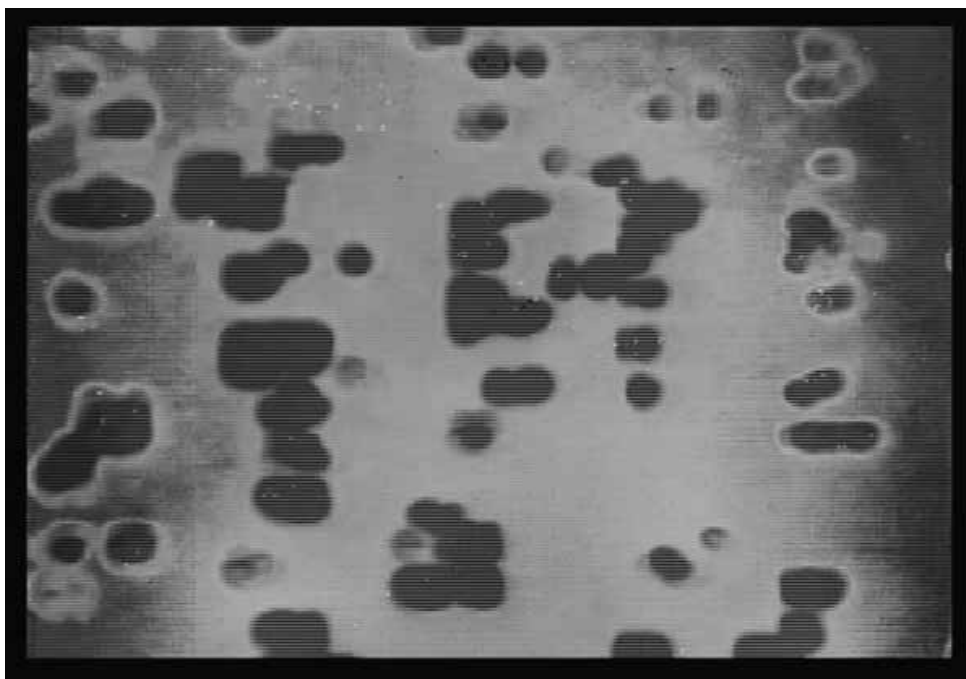


Tammy Renée Brackett

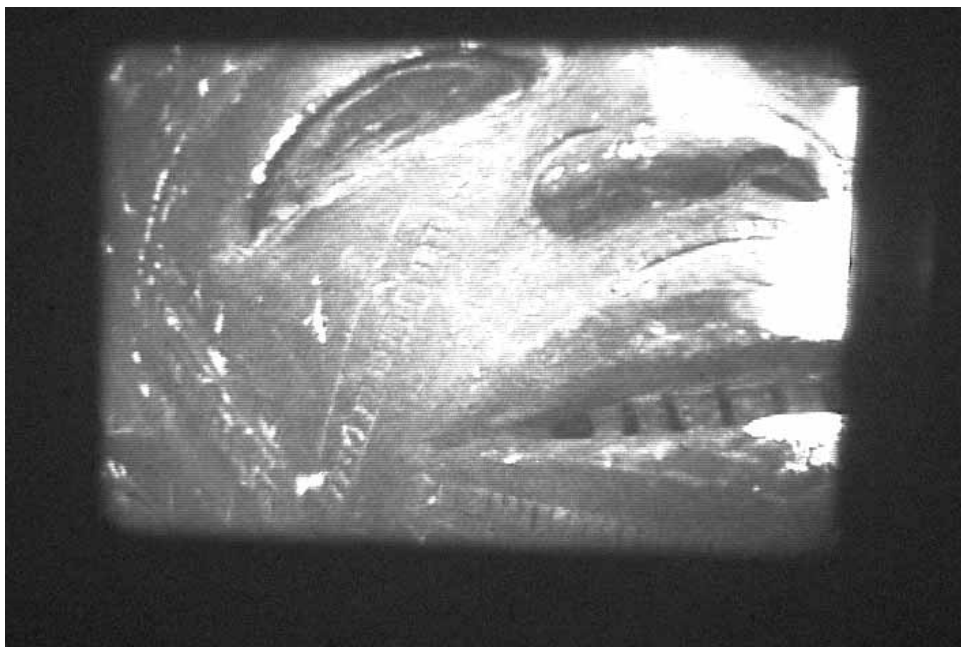
Tammy Renée Brackett has been awarded the CAA Professional Development Fellowship for Visual Artists, funded by the NEA. She received a BA in fine arts from Alfred University in

Alfred, N.Y., where she graduated summa cum laude and with honors in fine arts in 2003. She is currently pursuing an MFA in electronic integrated art in the School of Art and Design at Alfred.

Critiques of the impact of scientific "breakthroughs" on identity formation inform Brackett's work. Using new media and traditional artistic mediums, she explores the factors that contribute to the invention of new identities and the overlapping fluid structures behind them. Through disciplines such as biotechnology and cartography, her art demonstrates the impossibility of finding any absolute struc-



Tammy Renée Brackett, video still from *In formation*, 2005, video and sound installation.



Lauren Woods, still from *outside of the ...*, 2005, 16-mm film and digital video hybrid, single-channel projection.

ture governing identity or pinpointing its location. Brackett raises questions concerning the manipulations of science and mass media as they define human epistemology on both an individual and collective scale, and her work explores the blurry ethics of a frenetic acceleration in acquisition of scientific knowledge.

Brackett's recent work uses scientific data, such as the Map of the Human Genome, brainwave biofeedback, and infrared frequencies, as elements in her musical compositions and surround-sound installations. By using her own voice to generate the frequencies of DNA, she combines the individual human with its collective representation. These compositions in turn create video imagery when they are used by a computer program that remaps the information into a video matrix.

Brackett has exhibited in Japan, Croatia, Hungary, and the United States and was recently included in the Albright-Knox Art Gallery's biennial exhibition, *Beyond/In Western New York*. This fall she will be co-developing and teaching an honors seminar course at Alfred University, "Mind the Gap: Art + Science," with the biologist Jean A. Cardinale. She is also an active member of the Evolutionary Girls Club, a group of artists and activists who work and exhibit globally; the artistic and managing director of the Loupe Arts Center in Prattsburgh, New York; and a singer/songwriter with her band, the Swindle Sisters.

Heather Lee McCarthy is a recipient of the CAA Professional Development Fellowship for Art Historians, funded by the NEH. She earned her BA in ancient Near Eastern civilizations from the University of California, Los Angeles, in 1991 and began her graduate studies at New York University in 1996, where she received an MA in Near Eastern studies (with a concentration in museum studies) in 1999. McCarthy earned a second master's degree in the history of art and archaeology (focusing on Egyptology) at the Institute of Fine Arts at New York University, where she is currently a PhD candidate.

McCarthy's dissertation, "Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women's Tombs," provides a comprehensive analysis of the decorative programs and architecture of fifteen (mostly unpublished) ancient Egyptian queens' tombs from the Ramesside period (1292–1075 BCE) in order to explore three interrelated issues: 1) the function of the tomb as a document of the netherworld cosmography assigned to royal women and the impact of status and gender upon the content of the decorative programs, the architectural form, and layout of this "document"; 2) the way royal women were believed to experience regeneration and afterlife existence; and 3) what these two issues communicate about the status of queens and the ideological

role of queenship during the Ramesside period. Her dissertation builds on her earlier research concerning ancient Egyptian beliefs about the afterlife experience of royal women.

McCarthy's research has been supported by fellowships from the Institute of Fine Arts at New York University and from the Metropolitan Museum of Art in New York. During the 2002–3 academic year, she was a recipient of the Kress Fellowship in Egyptian Art and Architecture (administered by the American Research Center in Egypt), which funded her field research in Luxor, Egypt.



Lauren Woods

Lauren Woods has been awarded the CAA Professional Development Fellowship for Visual Artists, funded by the NEA. She is completing her MFA at the San Francisco Art

Institute in California. Wood's hybrid media projects use video and 16-mm film as well as appropriated imagery to reflect on, reenvision, and rewrite the history of a postcolonial and global society. Her work, in the form of single-channel projections and large-scale multichannel video installations, contemplate and question cultural and collective memory and examine sociopolitical discourses.

Approaching the documentary as subjective, not objective, Woods creates "ethno-fiction" (a term borrowed from Jean Rouch) documents of her navigation through the world as an American woman artist of the African diaspora. Committed to her creative desires as an artist and to confronting her subjectivity, she is intrigued with cinema's ability to manipulate emotion and attempts to create visceral work that translates her personal perspective to communicate across ethnic, cultural, and national divisions. Woods's devotion to cinema as a public art form and method of communication has led her to public art. Currently, she is exploring how traditional monument-making and public site-specific work can be translated into new contemporary models of memorializing—substituting the traditional marble and granite for the newer medium of video.

Studying in Spain and Puerto Rico, Woods finished her undergraduate studies in 2002 at the University of North Texas, receiving a BA in radio, television, and film and a BA in Spanish with a minor in sociology. For the past ten years, she has worked with youths, conducting workshops, serving in mentorship positions, and working as a middle school teacher. Her work has been exhibited throughout the United States, including Washington D.C., San Francisco, Dallas, and San Juan, Puerto Rico.

Honorable Mentions

From a highly competitive pool of applicants, CAA's fellowship juries also chose to award honorable mentions to the following individuals:



Keith Jordan

Keith Jordan is working on his doctoral thesis in pre-Columbian art history, entitled "Stone Trees Transplanted? Central Mexican Stelae and the Question of Maya 'Influence,'" at the Graduate Center,

City University of New York.

Jordan's dissertation focuses on Epiclassic (650–950 CE) and Early Postclassic (950–1150 CE) stelae in Central Mexico, a monument form often regarded as quintessentially Classic Maya. Parallels in form and iconography with specific Maya counterparts led to past claims of Maya "influence" on the stelae of Tula and Xochicalco. Jordan's dissertation is a critical assessment of these hypotheses and suggests alternatives that incorporate overlooked local antecedents as well as Maya contacts to explain the origins of the Central Mexican monuments. In a more general sense, his research promises to critique what he sees as the "mechanistic" fashion in which "influence" is all too often discussed in art history.

Since 2002, Jordan has taught undergraduate classes in African, Native American, Oceanic, and Mesoamerican Art at Hunter College, Pace University, Rutgers University, and the Fashion Institute of Technology, as well as courses in the same subjects at the Folk Art

Institute of the American Folk Art Museum in New York.



Adrienne Pao

Adrienne Pao is an MFA candidate in photography at San Jose State University in California. After graduating from the University of California, Los Angeles, in 1997, she studied photography at Humboldt

State University in Arcata before deciding to pursue her graduate degree at San Jose. She is currently an instructor at Modesto Junior College and has taught at her own school.

Pao is working on two photography-based projects. "Hawaiian Cover-Ups" examines the dual nature of the colonized experience in Hawaii through her own position as a part-Hawaiian person born and raised in California. She is also collaborating with Robin Lassser on "Dress Tents," which are wearable sculptures that are photographed in the landscape and that playfully look at female representation in the twenty-first century. Both projects investigate notions of tourism in real and simulated fantasy landscapes and involve a combination of performative and staged strategies and scenarios.

Pao has shown her work at the Morris Graves Museum of Art in Eureka, California, and at Wave Hill Glyndor Gallery in the Bronx, New York. Pao received a 2005 Society for Photographic Education scholarship award and will travel to Argentina in 2006 for an exhibition of the "Dress Tents" at the New Museum of Arts in Neuquen, Patagonia.

Fellowship Program

All recipients receive complimentary CAA membership and a travel grant to attend the 2006 Annual Conference, where they will be paired with mentors who will help them to make the most of the conference's resources and provide advice as they pursue their professional goals during their fellowship term. At the conference, each recipient will give a presentation about his or her work during a session entitled "Work-in-Progress: 2005 Professional Development Fellows."



Adrienne Pao, *View at Laie Point/He'e Kapa (Squid Covering)*, 2005, lightjet print, 36 x 30 in.

CAA thanks our jury members for 2005. The visual-artist jury included: **Joseph S. Lewis III**, dean, School of Art and Design, Alfred University; **Maxine Payne**, assistant professor, University of Central Arkansas; **Harris R. Wiltsher II**, assistant professor, Florida A&M University, and program administrator, Art in State Buildings Program.

The art-historian jury comprised **Rocio Aranda-Alvarado**, former CAA fellow and curator, Jersey City Museum; **Marilyn S. Kushner**, department head and curator of prints and drawings, Brooklyn Museum; **C. Jill O'Bryan**, independent scholar, artist, and documentarian and archivist for Charles Ross's earthwork, *Star Axis*, in New Mexico.

CAA is grateful for the long-term support of its funders. CAA also thanks the numerous individual supporters who have contributed to the funding of these fellowships. You too can support the fellowships through the purchase of an original print from CAA's editions program, which includes works by Sam Gilliam, Kerry James Marshall, Kiki Smith, and Buzz Spector. All proceeds go to the PDFP and truly make a difference. For more details on our prints, contact CAA's Manager of Development at 212-691-1051, ext. 252.

To receive the 2006 fellowship guidelines and application, visit www.collegeart.org/fellowships, contact Stacy Miller at 212-691-1051, ext. 242, or at smiller@collegeart.org, or send an SASE to: Fellowships, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 15, 2006.* ■

Advocacy Update

For more information on CAA's advocacy efforts, visit www.collegeart.org/caa/advocacy or write to Rebecca Cederholm, CAA manager of governance and advocacy, at rcederholm@collegeart.org.

2006 Watch List of Most Endangered Sites

The World Monuments Fund, a nonprofit organization dedicated to the preservation of historic art and architecture worldwide through fieldwork, advocacy, grantmaking, education, and training, released their "2006 World Monuments Watch List of 100 Most Endangered Sites." The list includes sites from fifty-five countries on all seven continents. In the past, international attention to the list has inspired local governments and communities to take an active role in protecting cultural icons in their regions. This year, the list includes more modern sites than ever and, for the first time, an entire country: Iraq. For more information and to read the full list, visit www.wmf.org.

CAA Takes Stand on Noncash Charitable Contributions

CAA has joined eighty national, regional, state, and local museums, educational and social-service groups, and other membership organizations to cosign a letter responding to Senator Charles E. Grassley (R-IA) and the Senate Finance Committee's increased interest in reforming regulation and oversight of nonprofit organizations, including changing how taxpayers take deductions for donations of noncash gifts to museums and other nonprofits.

A recent report by Congress's Joint Committee on Taxation suggests eliminating or significantly modifying deductions for noncash charitable contributions such as art, collectibles, real estate, and household goods. The proposed changes are an effort to reduce the potential of valuation misstatements by taxpayers. One of the leading proposals would limit a donor's deduction to cost-basis only (e.g., the initial amount a person paid for a work of art, not its current value). Currently, taxpayers may take a charitable deduction for the fair market value of noncash gifts. Congress



The remains of Thatta, located about sixty miles east of Karachi, Pakistan, in the Indus Valley region of Sindh, include monasteries, mosques, tombs, and funerary monuments built from the fourteenth to eighteenth century. Thatta was home to four Muslim dynasties. Image provided by World Monuments Fund.

enacted a version of the cost-basis deduction in the Tax Reform Act of 1986, which was not repealed until 1993.

On June 21, the Panel on the Nonprofit Sector, an independent group of leaders from various public charities and private foundations, released to Congress its second and final report, which recommends more than 120 actions to be taken by charitable organizations, by Congress, and by the Internal Revenue Service to strengthen the nonprofit sector's transparency, governance, and accountability.

The letter that CAA cosigned supports the panel's reports as a whole but cautions against limiting donor deductions to cost-basis only. The full text is available at www.collegeart.org/taxletter.

U.S. National Commission for UNESCO

On June 6–7, the U.S. National Commission for UNESCO held its first annual conference since withdrawing from UNESCO in 1984. Hosted by Georgetown University in Washington, D.C., this landmark event celebrated the return of the United States to UNESCO by bringing together distinguished members of academia, government, and nonprofit sectors, including CAA, to

discuss the role of the commission in achieving world peace through global education, the protection of cultural heritage, scientific advancements, and communications.

The two-day conference, held on the Georgetown campus and attended by some 250 people, included plenary presentations by Margaret Spellings, secretary of the U.S. Department of Education; James Billington, Librarian of Congress; Bruce Cole, chairman of the National Endowment for the Humanities; Dana Gioia, chairman of the National Endowment for the Arts; John Marburger, science advisor to President George W. Bush; and R. Terrell Miller, deputy assistant secretary of state for economic and global issues. Louise Oliver, U.S. ambassador to UNESCO, was also in attendance.

During afternoon panel sessions, a broad range of global topics focused on literacy and education research, social and human sciences, information technology, and culture. On the latter subject, CAA's support of the preservation and conservation of world cultural monuments and artifacts was represented through Americans for UNESCO. Americans for UNESCO is currently one of forty-nine NGO members of the National Commission, including the American Association of Museums,

American Ballet Theater, OPERA America, and the American Film Institute. Going forward, CAA is eager to join the above NGO members to represent its 15,000 individual and institutional members, whose opinions and expertise on important cultural issues are central to the National Commission's mission.

The conference fostered dialogue among and between commission members and government leaders that culminated in a series of discipline-based committee reports. The reports will comprise a part of the commission's formal policy statement at the UNESCO general conference in Paris in October 2005.

—Michael Fahlund, CAA Deputy Director

CAA News

For more information on CAA activities, visit www.collegeart.org.

The Art Bulletin Seeks Reviews Editor

The Art Bulletin Editorial Board invites nominations and self-nominations for the position of reviews editor for the term July 1, 2006–June 30, 2009 (with service as incoming reviews-editor designate from February to June 2006). *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English.

The reviews editor is responsible for the commissioning of all book and exhibition reviews in *The Art Bulletin*. He or she selects books and exhibitions to be reviewed, commissions reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with authors and CAA's director of publications in the development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and/or important books and recent exhibitions in the fields of art history, criticism, theory, and museum publishing. This is a three-year term, which includes membership on *The Art Bulletin* Editorial Board. The position includes an annual honorarium of \$2,000, paid quarterly.

The reviews editor attends the three annual meetings of *The Art Bulletin* Editorial Board—held in spring and fall in New York

and in February at the CAA Annual Conference—and submits an annual report to CAA's Publications Committee. CAA reimburses the reviews editor for travel expenses for the spring and fall New York meetings in accordance with its travel policy, but the reviews editor pays all expenses for attendance at the Annual Conference.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name. A c.v., a statement by the nominee of his or her interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *The Art Bulletin* Reviews Editor Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 10, 2005.*

Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed on CAA's website. PhD-granting institutions may send a list of dissertation titles of its doctoral students to dissertations@collegeart.org. Full instructions regarding the format of listings can be found at www.collegeart.org/dissertations; they will also be sent by e-mail and fax to department heads later this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above e-mail address. *Deadline: December 1, 2005.*

CAA Publishing Grant Offered

CAA invites publishers in art, art history, visual studies, and related fields to submit applications for a new grant to support the publication of a book (or booklike work in another format) in the arts.

This grant is an annual award to a publisher in the amount of \$23,000 to support the publication of one book. Applicant books are original works of exceptional merit and significant contributions to the scholarship of art, art history, visual studies, art theory or criticism, or a related field. Applications for works in the following areas are especially welcomed: African, East Asian, South Asian, Native American, or contemporary art; works that focus in depth on a single theme, artist,

work of art, or cluster of works with an overarching intellectual connection; a first full-length work by a younger author or by an author who has received a PhD within the past ten years. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/pubgrant. *Deadline: March 1, 2006.*

CAA Publication Grant Jury Seeks Members

Jurors are sought with expertise in any area of art history, visual studies, or a related field. Candidates must be current CAA members who are actively publishing scholars with demonstrated seniority and achievement. Jury members may not themselves apply for grants in this program during their tenure on the jury. The jury will receive applications from publishers each spring and will select finalists by e-mail, convening in early June at the CAA office in New York to choose a grantee. The first jury will meet in spring 2006. Jurors are asked to serve a five-year term. For further information, please visit www.collegeart.org/pubgrant or contact Eve Sinaiko, CAA director of publications, at esinaiko@collegeart.org.

Nominations and self-nominations are welcomed. Nominators should first ascertain their nominee's willingness to serve. Candidates should send a letter of interest and c.v. to: Publication Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2005.*

MILLARD MEISS PUBLICATION GRANTS

CAA awards Millard Meiss Publication Grants to support the publications of book-length scholarly manuscripts in the history of art and related subjects. We welcome applications from non-profit, for-profit, and museum presses.

For complete guidelines, deadlines, and application materials, please visit www.collegeart.org/meiss.

Deadlines:
March 15 and
October 1 of
every year

MM

Wyeth Book Grant Offered

CAA is pleased to announce a new three-year publishing grant program, funded by the Wyeth Foundation for American Art. CAA will award publication grants to support book-length scholarly manuscripts in the history of American art and related subjects that have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/wyeth. *Deadline: October 15, 2005.*

Wyeth Book Grant Jurors Sought

Jurors are sought with expertise in any branch of American art history, visual studies, or a related field. Candidates must be current CAA members who are actively publishing scholars with demonstrated seniority and achievement. Jury members may not themselves apply for a grant in this program during their tenure on the jury. The jury will receive applications from

publishers each fall and will select finalists by e-mail, convening in late fall at the CAA office in New York to choose a grantee. The first jury will meet in November or December 2005. Jurors are asked to serve a three-year term. For further information, visit www.collegeart.org/wyeth or contact Eve Sinaiko, CAA director of publications, at esinaiko@collegeart.org.

Nominations and self-nominations are welcomed. Nominators should first ascertain their nominee's willingness to serve. Candidates should send a letter of interest and c.v. to: Wyeth Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: September 15, 2005.*

caa.reviews Improves Access

To log into *caa.reviews*, our online book- and exhibition-reviews journal, individual CAA members can now use the same password system used for the Member Portal on our main website. You now need only one username and password to gain access to both websites.

Institutional members still must use the

earlier username-password combination. A representative from each institution must register with the journal upon first use and find the best way to circulate the username and password to its users. CAA is working toward providing IP address recognition for schools, libraries, museums, departments, and research centers.

If you are an individual member visiting either *caa.reviews* or the Member Portal for the first time, you must log in with the username and password that have been preset for you. You may change your pre-assigned password anytime after your first log in. Your username is your member number, which can be found on your membership card or the label on most CAA mailings. Your preset password was included in your 2005 membership packet. If you need your member number or password, contact our Development, Membership, and Marketing Department by e-mail at memsvcs@collegeart.org or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST. *caa.reviews* will be making additional

New *caa.reviews* Editor-in-Chief



Frederick Asher

Frederick Asher, professor and chair of the Department of Art History at the University of Minnesota in Minneapolis, has been appointed editor-in-chief of *caa.reviews*. He began his three-year term July 1, 2005, succeeding Larry Silver of the University of Pennsylvania.

Asher has served on the journal's editorial board and as field editor of South Asian art. He is the author of *The Art of Eastern India: 300–800* (Minneapolis: University of Minnesota Press, 1980) and *Art of India* (Chicago: Encyclopaedia Britannica, 2002)—two major historical studies of the art of the subcontinent—and his essays have appeared in numerous books and journals, including *Artibus Asiae*, *East and West*, and *Ars Orientalis*. His current research explores shared and contested space in South Asia, focusing most recently on the religious site of the Katra Mound at Mathura, which has been the site of a Buddhist monastery, a Jain temple, several Hindu temples, and a mosque.

Asher writes, “*caa.reviews*, the newest of the three CAA journals, represents a pioneering venture in electronic publishing. With a team of field editors ensuring that books are reviewed in timely fashion, the journal plays the important role of both publicizing and critiquing new work in the discipline.

Under Larry Silver's able leadership, *caa.reviews* has added coverage of exhibitions, particularly those at university art museums that too often escape scholarly notice. The journal can also take on a more comprehensive review of current scholarship on art. While that may not allow it to shape the discipline, as CAA's two print journals do, *caa.reviews* can nevertheless maintain a close sense of current directions in writing and other forms of scholarship on visual production.

“To achieve this goal, I would like to see *caa.reviews* expand its perspective. In addition to reviewing books and exhibitions—two primary venues in which knowledge is made and disseminated—I think the journal should examine a great many other issues that have an impact on our field: conferences, pedagogical developments, issues addressed by a cluster of recent publications, and professional talks. In short, I can see *caa.reviews* becoming an art-historical version of the *Times Literary Supplement* or *New York Review of Books*.

“Finally, there are two additional issues I hope we will be able to address in the coming years. First, access to the journal is currently available only to CAA members. We need to find ways to make *caa.reviews* accessible to others—to our colleagues around the globe and those in other disciplines who nevertheless have reason to read scholarship in the fields we represent. Second, given the crisis in academic publishing, electronic publishing must gain the respect granted to rigorously refereed print publications. *caa.reviews* should be an exemplar of peer review as well as make a rich scholarly contribution in its own right. The journal has the potential to change the perception of electronic publications, and with a dynamic editorial board and superb field editors, I expect it to do so.”

design changes and improvements to the website in the coming months. Stay tuned!

New Staff Members

Matthew Abate has joined CAA as media and communications assistant. Abate is responsible for assisting the redevelopment of www.collegeart.org, the design of various print materials, and planning public-relations and communications strategies.

Abate's background includes positions in visual-arts management, special-projects management, advertising, interactive and Web design, and media consulting. Before coming to CAA, he had worked for several New York art galleries. Most recently, he was special-projects associate for Exit Art, a nonprofit alternative art space.

Abate graduated from the University of Arizona in Tucson with a BFA in mixed-media art, and from the Fashion Institute of Technology, State University of New York, with an MA in visual-arts management.

Jimmy Huang is CAA's new IT specialist. Huang earned a BS in computer science from City College, City University of New York, as well as credentials as a Microsoft Certified Professional (skilled in implementing Microsoft products as part of a business solution) and a Microsoft Certified Systems Engineer (expertise in designing and implementing infrastructure using Windows). He comes to CAA after eight years at Milford Consultants as a system specialist. ■

Join a CAA Committee

Have a few bright ideas? Want to advocate for the rights of part-time and adjunct faculty, select programming for ARTspace at the Annual Conference, or help organize a special of *CAA News*? CAA invites you to join one of our diverse, active Professional Interests, Practices, and Standards (PIPS) committees. PIPS committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. PIPS committees initiate and supervise ongoing projects and recommend to the Board new programs and formal statements and guidelines. Joining a committee is also an excellent way to network with

Members Alert: Help Us to Help You!

CAA mails all printed publications and notices to your street address and sends special bulletins via e-mail. Please update your contact information at the CAA Member Portal, so that you don't miss out on any CAA activity! You can do this easily and quickly online:

- Go to www.collegeart.org;
- Click on the Member Portal link that says "Already a Member? Click Here to Log In";
- Enter your member ID/user ID and password;
- Update any and all contact information in your account.

Thanks for helping us to serve you better!

other members and provide service to the field.

Committee members serve a three-year term (2006–9), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and must be current CAA members. Members of all committees volunteer their services to CAA without compensation. CAA's president and vice president for committees will review all candidates and make appointments prior to the 2006 Annual Conference in Boston. All new members will be introduced to their committees at their respective business meetings at the conference.

Nominations and self-nominations for PIPS committee membership should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Please send all materials to: Vice President for Committees, c/o Alexis Light, Governance and Advocacy Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to alight@collegeart.org; all e-mail submissions must be sent as Microsoft Word attachments. *Deadline: November 4, 2005.*

The following vacancies will be filled for terms beginning in February 2006: Committee on Diversity Practices: at least one member; Student and Emerging Professionals Committee: at least one member; Committee on Women in the Arts: at least one member; Services to Artists Committee: at least two members; Professional Practices Committee: at least two members; Museum Committee: at least one member; Committee on Intellectual Property: at least one member;

International Committee: at least one member; Education Committee: at least one member.

For information about the mandate and activities of each PIPS committee, please visit www.collegeart.org/committees. ■

Join a CAA Award Jury

Willem de Kooning and Joan Mitchell, Louise Bourgeois and Miriam Shapiro, John Baldessari and Hans Haacke—these are not just the great artists of the twentieth century, but they are also recipients of CAA's Distinguished Artist Award for Lifetime Achievement. This award is one of eleven that honor artists, art historians, authors, curators, critics, and teachers whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large. Recipients are chosen by a jury of CAA members.

Become a part of this exciting tradition! Jury members serve a three-year term (2006–9). Candidates must possess expertise appropriate to the jury's work and be current CAA members. CAA's president and vice president for committees appoint jury members for service.

Nominations and self-nominations should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Send all materials to: Vice President for Committees, c/o Susan DeSeyn, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Mater-

ials may also be sent to sdeseyn@collegeart.org; all e-mail submissions must be sent as Microsoft Word attachments. *Deadline: November 4, 2005.*

The following jury vacancies will be filled for three-year terms beginning in May 2006: Arthur Kingsley Porter Prize: at least one member; *Art Journal* Award: at least two members; Alfred H. Barr, Jr., Award: at least one member; Charles Rufus Morey Book Award: at least two members; Distinguished Teaching of Art Award: at least two members; Distinguished Teaching of Art History Award: at least two members; Distinguished Body of Work Award: at least one member; Distinguished Artist Award for Lifetime Achievement: at least two members; CAA/Heritage Preservation Award: at least two members; Distinguished Lifetime Achievement Award for Writing on Art: at least one member.

For more information on each award, please visit www.collegeart.org/awards. ■

Affiliated Society News

For more information on CAA's affiliated societies, visit www.collegeart.org/caa/aboutcaa/affsocieties.html or write to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

Arts Council of the African Studies Association

Several members of the Arts Council of the African Studies Association (ACASA) participated in the first European Conference of African Studies. Organized by the Africa-Europe Group for Interdisciplinary Studies, the meeting took place June 29–July 2, 2005, at the School of Oriental and African Studies (SOAS) and several other venues at the University of London. ACASA participants were: Christraud Geary, Sidney Kasfir, Philip Peek, Polly Richards, Enid Schildkrout, and Susan Vogel. ACASA member and Professor Emeritus John Picton of SOAS was honored in a workshop, "Reconfiguring the Contemporary: Dialogues in African Art," where scholars and practitioners of African art influenced by or studied

under Picton celebrated his teaching and vision.

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) has published papers that were presented at the recent Siegfried Bing symposium appear in its electronic journal, *Nineteenth-Century Art Worldwide*, courtesy of the Van Gogh Museum in Amsterdam; please visit www.19thc-artworldwide.org.

Historians of German and Central European Art and Architecture

The Historians of German and Central European Art and Architecture (HGCEAA) elected a new board of directors for 2005–8. Officers are: Peter Chametzky, president; Rose-Carol Washton Long, treasurer; Marsha Morton, secretary; and Anna Brzyski, newsletter editor and webmaster. Members of the board also include: Stephanie D'Alessandro, Timothy Benson, Eva Forgacs, and Thomas DaCosta Kaufmann.

Historians of Islamic Art

The 2005–8 board of the Historians of Islamic Art (HIA) includes: Stefano Carboni, president; Renata Holod, president elect; Aimee Froom, secretary/treasurer; Persis Berlekamp, newsletter editor; Barry Wood, webmaster; Kishwar Rizvi, board member; Cynthia Robinson and Oya Pancaroglu, board members (rotating off at the end of 2005).

Italian Art Society

The Italian Art Society (IAS) will celebrate its twentieth anniversary in 2006 with a special reception at the Isabella Stewart Gardner Museum during the CAA conference in Boston. Concerned with Italian art of all periods but with particular emphasis on the medieval, Renaissance, and Baroque periods, IAS publishes a newsletter and sponsors sessions at CAA, the International Medieval Congress at Kalamazoo, Michigan, and the

Renaissance Society of America annual meeting. For membership information, please contact Joyce Kubiski at joyce.kubiski@wmich.edu.

Leonardo/International Society for the Arts, Sciences, and Technology

The Leonardo Educator Forum is open to any CAA member who is also a member of Leonardo/International Society for the Arts, Sciences, and Technology (Leonardo/ISAST). The group is hosting a special session at the 2006 CAA conference in Boston entitled "New Media Futures: The Artist as Researcher and Research as Art in the Twenty-First Century," chaired by Timothy Jackson. For more details about this session's call for papers, other calls open to the group, and general membership information, go to <http://mitpress2.mit.edu/e-journals/Leonardo/isast/events/leonardocaa.html>. You may also contact the workgroup's chair, Ioannis Yessios, at iyessios@gate.cia.edu.

New Media Caucus

Media-N, the online journal of the New Media Caucus (NMC), is published at www.newmediacaucus.org/median. The journal will explore current discourse in new-media practice, research, debate, and inquiry. Starting in fall 2005, *Media-N* will be published twice a year, in September and February. The journal invites submissions of papers, commentaries, and reviews for journal issues from NMC members, media-arts practitioners, theorists, and educators in the field.

Society for the Study of Early Modern Women

The Society for the Study of Early Modern Women (SSEMW) session at the 2005 CAA conference has evolved into a book. Edited by Andrea Pearson, *The Face of Gender in Early Modern European Portraiture* will be published by Ashgate. SSEMW regularly sponsors sessions at CAA, the annual meetings of the Renaissance Society of America and the Sixteenth Century Society and Conference (SCSC), and other major conferences. Our plenary speaker at SCSC in October 2005 will be Merry Weisner. ■

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2005), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and size. E-mail to caanews@collegeart.org.

Abroad

Brit Bunkley. Lopdell House, Auckland, New Zealand, July 7–August 20, 2005. *Toto, we're not in Kansas anymore.* Digital prints, 3-D prints, and video animation; Pelorus Trust Mediagallery, Wellington, New Zealand, June 10–July 9, 2005. *Following Gravity's Rainbow.* Sculpture, installation, and video animation; with John Roy, Mary Newton Gallery, Wellington, New Zealand, May 28–June 18, 2005. *Animal Farm.* Digital prints, 3-D prints, and video animation.

Cecilia Mandrile. Luz Osorio Gallery, London, England, June 14–July 3, 2005. *The Perfume of Absence.* Mixed media.

Mid-Atlantic

Michael Aurbach. Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, Pa., August 26–October 7, 2005. *The Administrator.* Sculpture.

Larry Holmes. Delaware Center for the Contemporary Arts, Wilmington, Del., March 25–May 8, 2005. *Short Stories.* Painting.



John Jacobsmeyer, *Mole World*, 2004, oil on canvas, 36 x 36 in.

Midwest

Michael Eble. Prairie Renaissance Cultural Alliance Gallery, Morris, Minn., May 15–June 24, 2005. *New Works on Paper.* Mixed media.

Cara Long. Tchoupitoulas, Kansas City, Mo., June 3–30, 2005.

Chitra Ramanathan. Barnes and Noble, Greyhound Plaza, Carmel, Ind., June 1–30, 2005. Painting.

Yonsenia White. Gates of Eden Messianic Resource Center and Art Gallery, East Peoria, Ill., June 2–30, 2005. *Manna from the Marquis: Spiritual Guidance from the Side of the Road.* Digital photography.

Deborah Zlotzky. Fort Wayne Museum of Art, Fort Wayne, Ind., August 27–October 23, 2005. *Paintings by Deborah Zlotzky.*

Northeast

Arlene Baker. Humanities Gallery, Union College, Schenectady, N.Y., April 1–June 12, 2005. *Arlene Baker: Recent Work.* Painting.

Frances Barth. Jaffe-Friede and Strauss Galleries, Hopkins Center, Dartmouth College, Hanover, N.H., June 28–July 24, 2005. *Paintings.*

Ruth Bernard. Oxbow Gallery, Northampton, Mass., July 19–August 15, 2005. *Transitions: Still Life and Interiors.* Painting.

Virginia Davis. Noho Gallery, New York,



Brit Bunkley, *Descent*, still from the vertical video projection *Following Gravity's Rainbow*, dimensions variable.

December 6–24, 2005. *Constructed Canvases – Embedded Images.* Painting and weaving.

David DiPasquale. 55 Mercer Gallery, New York, June 21–July 16, 2005. *David DiPasquale: Paintings.*

John Jacobsmeyer. Jack the Pelican Presents, Brooklyn, N.Y., June 11–July 3, 2005. *Monster Monologues.* Painting.

Susan Manspeizer. Silvermine Guild Arts Center, New Canaan, Conn., September 11–October 9, 2005. *Painting as Sculpture.*

James Meyer. Sandra Gering Gallery, New York, June 2–July 8, 2005. *Ironic Pentameter.* Watercolor.

Pat Feeney Murrell. Treasure Room Gallery, Interchurch Center, New York, May 19–June 24, 2005. *Paper Personae: The Body as Persona for the Spirit.* Mixed media.

Heidi Neilson. Women's Studio Workshop Gallery, Rosendale, N.Y., March 11–April 3, 2005. *Recent Work.* Printmaking and drawing.

Donna Stack. Phoenix Gallery, New York, June 22–July 16, 2005. *Donna Stack.* Installation.

Elizabeth Terhune. Lake George Arts Project, Courthouse Gallery, Lake George, N.Y., September 17–October 21, 2005. *Recent Paintings.*

South

Les Barta. Trahern Gallery, Austin Peay State University, Clarksville, Tenn., September 12–October 2, 2005. *Photoconstructions by Les Barta.*

Rachel Hoffman. Kirk Clark Gallery, South Texas College, McAllen, Tex.,

September 15–October 14, 2005. *A Startling Exhibition of Strength, Dexterity, and Disguise.* Drawing, painting, and performance.

Heather Ryan Kelley. Galerie Lafayette, Lafayette, La., February 5–March 4, 2005. *Always Keep a Diamond in Your Mind.* Painting and mixed media.

Kate Kretz. Patricia and Phillip Frost Art Museum, Miami, Fla., June 3–July 31, 2005. *Grace & Shame.* Painting and mixed media; Chelsea Galleria, Miami, Fla., June 9–July 8, 2005. *Resplendent Frailty.* Painting.

West

Julia M. Becker. Paris Gibson Square Museum of Art, Great Falls, Mt., July 15–October 15, 2005. *Floweb: hand prints, painting, sculptures (A New Installation).*

Denise DeHart. Central Gallery, Burton Barr Central Library, Phoenix, Ariz., June 2–27, 2005. *Trace.*



Julia M. Becker, *No Other Way (Archway)*, 2004, mixed media on paper, 38 1/2 x 27 in.

Heidi Neilson. Kodoku Gallery, Portland, Ore., September 1–30, 2005. *Roofs and A Block of Alleys*. Printmaking and artist's book.

Fran Siegel. Bank, Los Angeles, Calif., April 16–May 21, 2005. *Daylight Savings*. ■

BOOKS PUBLISHED BY ARTIST MEMBERS

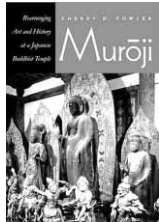
Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher's name and location, and the year published (no earlier than 2005) to caanews@collegeart.org.

Claudia Chapline. *Collage: Pop Poetry and Sound Bytes* (Stinson Beach, Calif.: Red Comma Editions, 2005).

Colleen Denney. *Representing Diana, Princess of Wales: Cultural Memory and Fairy Tales Revisited* (Madison, N.J.: Fairleigh Dickinson University Press, 2005).

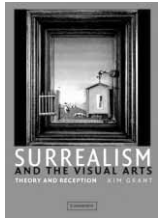
I. Wayan Dibia and Rucina Ballinger, with illustrations by **Barbara Anello.** *Balinese Dance, Drama, and Music: A Guide to the Performing Arts of Bali* (North Clarendon, Vt.: Periplus Editions, 2004).

Douglas Dreishpoon. *Petah Coyne: Above and Beneath the Skin* (Buffalo, N.Y.: Albright-Knox Art Gallery, 2005).



Sherry Fowler. *Muroji: Rearranging Art and History at a Japanese Buddhist Temple*. (Honolulu: University of Hawai'i Press, 2005).

Amaury A. Garcia. *Cultura Popular y Grabado en Japón, siglos XVII a XIX (Popular Culture and Prints in Japan, Seventeenth to Nineteenth Centuries)* (Mexico City: El Colegio de México, 2005).



Kim Grant. *Surrealism and the Visual Arts: Theory and Reception* (New York: Cambridge University Press, 2005).

Johanna Householder and Tanya

Mars, eds. *Caught in the Act: An Anthology of Performance Art by Canadian Women* (Toronto: YYZ Books, 2004).

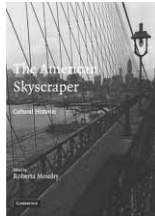
Yuko Kikuchi. *Japanese Modernisation and Mingei Theory: Cultural Nationalism and Oriental Orientalism* (London: RoutledgeCurzon, 2004).

Claudia Lazzaro and Roger J. Crum, eds. *Donatello among the Blackshirts: History and Modernity in the Visual*

Culture of Fascist Italy (Ithaca, N.Y.: Cornell University Press, 2005).

Meredith Parsons Lillich. *Stained Glass before 1700 in Upstate New York* (Turnhout, Belgium: Harvey Miller, 2004).

JoAnne Mancini. *Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show* (Princeton: Princeton University Press, 2005).



Roberta Moudry, ed. *The American Skyscraper: Cultural Histories* (New York: Cambridge University Press, 2005).

Bernard O'Kane, ed. *The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand* (Edinburgh: Edinburgh University Press, 2005).

Clare A. P. Willsdon. *In the Gardens of Impressionism* (London: Thames and Hudson, 2004). ■

OBITUARIES

Sylvan Cole, an art dealer who championed modern printmaking and print collecting, died June 4, 2005, in Manhattan. He was 87.

Cole, who had operated the Sylvan Cole Gallery in Manhattan since 1984, exhibited prints and drawings by 19th- and 20th-century American artists, including Avery, Benton, Davis, Hassam, Hopper, Soyer, Whistler, and Wood. He even published new prints himself.

Cole began his career in 1946 at the Associated American Artists Gallery in New York and served as director there from 1955 to 1983. He was a founding member of the International Fine Print Dealers Association and served as its president from 1994 to 1997.

Cole received a bachelor's degree in English literature, with a minor in art history, from Cornell University in 1939. He attended graduate classes in art history at Rutgers and served as an officer in the U.S. Army during WWII. His books and catalogues raisonnés include *Will Barnet: Etchings, Lithographs, Woodcuts, Serigraphs, 1932–1972* (1972); *Grant Wood: The Lithographs* (1984, ed. by Susan Teller); and *Raphael Soyer: 50 Years of Printmaking* (1978).

William S. Lieberman, a renowned museum curator and administrator, died May 31, 2005, in Manhattan at age 82.

Lieberman was Jacques and Natasha Gelman Special Consultant for Modern Art at the Metropolitan Museum of Art, where he organized over 35 exhibitions. He was also influential in acquiring large gifts and purchases for the Met, including a collection of 81 modern works by Picasso, Braque, Bonnard, Miró, and Matisse, and 100 works from the Pierre and Maria-Gaetana Collection, gathered by the art dealer Pierre Matisse.

Lieberman was born in Paris and raised there and in New York. He graduated with honors from Swarthmore College. In 1943 he joined the Dept. of Exhibitions and Publications at the Museum of Modern Art in New York. After 2 years of graduate school at Harvard University, he returned to the museum to become an assistant to Alfred H. Barr, Jr.

At MoMA he curated over 40 exhibitions, concluding in 1979 with *Art of the Twenties*. He was appointed director of the new Dept. of Prints in 1949. Through his influence, the dept. expanded to include drawings. In 1967 he was named a curator in the Dept. of Painting and Sculpture. He then was appointed director of the new Dept. of Drawings after a 1971 reorganization.

In 1979 Lieberman became chair of the Dept. of 20th-Century Art at the Met. He remained chair there, renamed the Dept. of Modern Art in 1999, until June 2004, when the dept. was given a new designation, the Department of 19th-Century, Modern, and Contemporary Art.

Al Loving, an abstract painter and collage artist, died June 21, 2005, in Manhattan at age 69.

Loving emerged after a solo exhibition of abstract works at the Whitney Museum in 1969, a time when most African American artists were working in figurative and representational styles. His early work was geometric and cubic, but his later style loosened with brighter colors and sensuous curves.

The Detroit-born Loving received a BA in fine arts from the University of Illinois in 1963 and earned an MA in fine arts from the University of Michigan in 1965. Three years later he moved to New York, and he later taught at City College, City University of New York, from 1988 to 1996. His work has been collected by the Whitney, Metropolitan Museum of Art, Philadelphia Museum of Art, and Detroit Institute of Arts.

David Whitney, a curator and collector of contemporary art and an art adviser to his partner, Philip Johnson, died June 12, 2005, in New York at 66.

Whitney was well known in the contemporary art world, where he organized exhibitions of work by such artists as Twombly, Johns, and Warhol, as well as midcareer surveys of work by Heizer, Fischl, and Salle, at the Whitney Museum. (He was not related to the museum's founding family.) Last year, he organized an exhibition of paintings by de Kooning's at New York's Gagosian Gallery.

Whitney studied architecture at the Rhode Island School of Design, where he met Johnson in 1960 after the architect gave a lecture at Brown University; the two became lifelong companions. After college, Whitney worked at the Museum of Modern Art and several galleries, including Leo Castelli, and briefly operated his own gallery. He also worked as an assistant for artists, including Johns, and was celebrated for arranging and installing exhibitions.

Whitney was Johnson's art advisor,

and the two bought art by many artists, including work by Warhol, Rauschenberg, Stella, Rosenquist, and Johns before they became well known. Many of the architect's donations to MoMA would not have ended up in the museum without Whitney's guidance. ■

PEOPLE IN THE NEWS

Please send your name and listing to caanews@collegeart.org.

Academe

Roann Barris has been appointed assistant professor of art history in the Art Department of Radford University, in Radford, Va.

Yve-Alain Bois, formerly chair of the History of Art and Architecture Dept. at Harvard University in Cambridge, Mass., has joined the faculty of the School of Historical Studies at the Institute for Advanced Study in Princeton, N.J.

Benjamin Buchloh, formerly Virginia Bloedel Wright Professor at Barnard College and Columbia University in New York, has been appointed Franklin D. and Florence Rosenblatt Professor of Modern Art at Harvard University in Cambridge, Mass.

Harold Linton has been appointed chair of the Dept. of Art and Visual Technology in the College of Visual and Performing Arts at George Mason University in Fairfax, Va.



Jeffrey Morin

Jeffrey Morin, formerly chair of the Dept. of Art and Design at the University of Wisconsin, Stevens Point, has been appointed dean of the College of Fine Arts and Communication at the university.

Monica Blackmun Visonà, formerly of Metropolitan State College of Denver, has joined the art-history faculty of the Dept. of Art at the University of Kentucky in Lexington.

Museums



Hope Alswang

Hope Alswang, formerly president and chief executive officer of the Shelburne Museum in Shelburne, Vt., has become director of the Rhode Island School of Design Museum of Art in Providence.

Jacqueline M. Atkins has been appointed Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum in Allentown, Pa.

Rene Paul Barilleaux, formerly deputy director for programs at the Mississippi Museum of Art in Jackson, has been appointed curator of art after 1945 at the Marion Koogler McNay Art Museum in San Antonio, Tex.

Michael Barry has been appointed chair of the Dept. of Islamic Art at the Metropolitan Museum of Art in New York.

Ann Bitter, deputy director and chief operating officer at the Walker Art Center in Minneapolis, Minn., has resigned to resume a consulting practice.

Carissa DiCindio has been appointed assistant curator of education at the Georgia Museum of Art, University of Georgia, in Athens.



Xandra Eden

Xandra Eden, formerly assistant curator at the Power Plant in Toronto, Ontario, has been chosen curator of exhibitions at the University of North Carolina's Weatherspoon Art Museum in Greensboro, succeeding **Ron Platt**.

Linda S. Ferber, formerly Andrew W. Mellon Curator of American Art at the Brooklyn Museum in Brooklyn, N.Y., has been appointed vice president and director of the museum at the New-York Historical Society.

Richard Flood, formerly deputy director at the Walker Art Center in Minneapolis, Minn., has become chief curator at the New Museum of Contemporary Art in New York.

Douglas Fogle, formerly curator at the Walker Art Center in Minneapolis, Minn., has been appointed curator of contemporary art at the Carnegie Museum of Art in Pittsburgh, Pa.

Melody Kanschat, executive vice president of the Los Angeles County Museum of Art in California, has been appointed president of the museum. She succeeds **Andrea Rich**, who will retire in November 2005.

David C. Levy, director of the Corcoran Gallery of Art in Washington, D.C., has resigned.

Luanne McKinnon has been chosen curator of exhibitions at the Cornell Fine Arts Museum at Rollins College in Winter Park, Fla.

Guy Perricone has been appointed managing director of the Institute of Contemporary Arts in London.

Joseph Rosa, formerly Helen Hilton Raiser Curator of Architecture and Design at the San Francisco Museum of Modern Art in California, has been appointed John H. Bryan Curator and Head of Architecture and Design at the Art Institute of Chicago in Illinois.



Elizabeth Pendleton Streicher

Elizabeth Pendleton Streicher, an independent curator, has been appointed director of collections and exhibitions at the Worcester Art Museum in Worcester, Mass.



Olga Viso

Olga Viso has been named director of the Hirshhorn Museum and Sculpture Garden in Washington, D.C. She succeeds **Ned Rifkin**, who has served since 2002.

Organizations



Craig Binkowski

Craig Binkowski has been appointed head librarian of the Reference Library and Photograph Archive at the Yale Center for British Art in New Haven, Conn.

David P. Leach has been selected executive director of the Worcester Center for Crafts in Worcester, Mass.

Susan Shatter has been elected president of the National Academy in New York.

Mirko Zardini has been appointed director of the Canadian Centre for Architecture in Montreal, Quebec. ■

GRANTS, AWARDS, & HONORS

Only CAA members are included in this listing. Please send your name, membership ID number, and information to caanews@collegeart.org.

Basil Alkazzi has been honored as a senior fellow of the Royal College of Art, both as an artist and as a benefactor of the arts. The ceremony took place at the Royal Albert Hall in London.

Suzanne Preston Blier of Harvard University in Cambridge, Mass., has been selected a Evelyn Green Davis Fellow by the Radcliffe Institute for Advanced Study to work on her project, "Antiquities at Ife: Violence, Disease, Power, and Art in Ancient Africa."

Kimberly Bowes, assistant professor at Fordham University in New York, has received a 2005–6 Rome Prize from the American Academy in Rome to work on "Possessing the Holy: Private Churches in the City of Rome in Late Antiquity."

Aurore Chabot, professor of art and ceramics at the University of Arizona in Tucson, has received the 2005 Fellow of the Council Award from the National Council on Education for the Ceramic Arts (NCECA) in recognition of her exceptional national service to the field of ceramic arts and as a member of the NCECA national board of directors for 5 years. The award confers membership and national annual conference fees for the life of the recipient and makes available special opportunities for creative research, residencies, and exhibitions.

Marilyn E. Heldman has been awarded a 2005–6 fellowship in Byzantine studies at Dumbarton Oaks in Washington, D.C., for the fall term.

Mary Miller, Vincent Scully Professor of the History of Art at Yale University in New Haven, Conn., has been named chair of the board of advisors at the Center for Advanced Study in the Visual Arts, National Gallery of Art, in Washington, D.C., for 2005–6.

Elizabeth Perrill, a PhD candidate at Indiana University, has been awarded the Midwest Art History Society's 2005 Graduate Student Presentation Award for her paper, "Ubuntu and Ubumba: Philosophical Change in the Use of Zulu Ceramic Vessels." Perrill has also received a Fulbright-Hays Fellowship through the U.S. Dept. of Education and an International Dissertation Research Fellowship from the Social Science Research Council, funded by the Andrew W. Mellon Foundation, to conduct Ph.D. research in South Africa.

Melissa H. Potter has been awarded a Fulbright Scholar lecturing and research award to teach hand papermaking at the Faculty of Fine Arts in Belgrade, Serbia, in spring 2006.

Gretchen Romey-Tanzer has received an Artist Grant in Crafts from the Massachusetts Cultural Council for her artwork in the crafts field.

Ron Shuebrook, artist, educator, and president of the Ontario College of Art and Design in Toronto, has received an honorary doctorate from the college for making a significant contribution to the arts and to education over the course of his career.

Deborah Willis, University Professor at the Tisch School of the Arts at New York University, has been named an Alphonse Fletcher, Sr., Fellow by the Fletcher Foundation for her project, "Reflections in Black: Black Photographers 1840 to the Present: A Documentary."

The Canadian Centre for Architecture in Montreal, Quebec, has awarded research

fellowships for its 2005–6 Visiting Scholars Program to these CAA members: **Cammy Brothers**, **Sheila Crane**, and **Mary Louise Lobsinger**.

Experimental Television Center, based in Newark Valley, N.Y., has awarded finishing funds to CAA members **Jillian McDonald** and **Adam Zaretsky** to support their electronic media, sonic art, and film projects.

The New York–based Joan Mitchell Foundation has awarded 2005 MFA Grants to the following CAA members: **M. Elisabeth Higgins O'Connor** of the University of California, Davis; **Shervone Neckles** of Queens College, City University of New York; and **Michael Ogilvie** of the University of Nevada, Las Vegas. This grant program helps MFA painters and sculptors to further their artistic careers and to aid in their transition from academic to professional studio work upon graduation.

The Metropolitan Museum of Art in New York has awarded fellowships to the following CAA members: **Rachael Barron-Duncan**, **Sandra Cheng**, **Jerrilyn Dodds**, **William Hood**, **Vasileios Marinis**, **Jessica Lee May**, **Elizabeth Pergam**, **Catherine Puglisi**, **Eric Matthew Ramirez-Weaver**, **Freyda Spira**, **Eve Straussman-Pflanzer**, **Jonathan Weinberg**, **Marta Weiss**, **Veronica White**, and **Diane Wolfthal**. ■

INSTITUTIONAL NEWS

Only CAA institutional members are included in this listing. Please send your name, membership ID number, and news item to caanews@collegeart.org.

The Fabric Workshop and Museum in Philadelphia, Pa., has been awarded a large grant by the Philadelphia Exhibitions Initiative, funded by the Pew Charitable Trusts and administered by the **University of the Arts**, to collaborate with Ed Ruscha, an artist-in-residence at the workshop and museum in 2005–6.

The Kansas City Art Institute in Missouri has instituted a Community Arts and Service Learning (CASL) program. CASL offers a rigorous 15-hour curriculum that includes a service-learning internship. Students who complete the program will be eligible for a certificate in community arts.

The Newark Museum in New Jersey has received a Tourism Excellence Award from the New Jersey Governor's Conference on Tourism for the exhibition, *Nicholas & Alexandra: At Home with the Last Tsar and His Family*, on view in 2004–5.

Parsons School of Design in New York has received a large monetary gift from the estate of the late Gwendolyn Knight Lawrence to sustain the school's Lawrence Scholars Program, a multiyear

education program for low-income high school students from the Harlem community that provides rigorous precollege training in art and design.

The University of Michigan Museum of Art in Ann Arbor has received a challenge grant from the Kresge Foundation in Troy, Mich., for the renovation and expansion of the museum's current home, Alumni Memorial Hall.

Yale University Press in New Haven, Conn., has become the exclusive worldwide distributor of books from the **Art Institute of Chicago** in Illinois. ■

OPPORTUNITIES

To read more listings or to submit your own, please visit www.collegeart.org/opportunities.

Awards, Grants, Fellowships

The American Academy of Arts and Sciences, an international learned society and research institute, invites postdoctoral scholars and junior faculty to apply for research fellowships for 2006–7. We are interested in proposals that relate to its current projects; for more information, please visit our website. Projects that address American cultural, social, or political issues are especially welcomed,

as are studies that consider America from a comparative perspective. For details, contact: Visiting Scholars Program, American Academy of Arts and Sciences, 136 Irving St., Cambridge, MA 02138; 617-576-5014; fax: 617-576-5050; vsp@amacad.org; www.amacad.org/projects.aspx. *Deadline: October 14, 2005.*

The American Academy in Berlin welcomes applications for the Berlin Prize from scholars, writers, and professionals who wish to engage in independent study in Berlin for a semester during the 2006–7 academic year. Benefits include a monthly stipend, airfare, housing, and partial board. U.S. citizens and permanent residents are eligible to apply. Candidates are expected to have completed a doctorate or equivalent professional degree at the time of application. They need not be German specialists, but the submitted project description should explain how a Berlin residency would contribute to further professional development. Fellows will be chosen by an independent committee following a peer-review process. For application forms and further information, please contact: American Academy in Berlin, Am Sandwerder 17–19, 14109 Berlin, Germany; +49-30-804 83-0; fax: +49-30-804 83-111; applications@americanacademy.de; www.americanacademy.de. *Deadline: October 17, 2005.*

The German Chancellor Scholarship Program annually awards 20 scholarships to young professionals in the private, public, nonprofit, cultural, and academic sectors. The scholarship provides for a stay of 1 year in Germany for professional development, study, or research. Applicants design individual projects specific to Germany and decide at which institutions to pursue them. Successful candidates have come from such fields as government, social and policy sciences, law, journalism, communications, economics, architecture, public service, humanities, arts, and environmental affairs. The program begins September 1, 2006, and is preceded by language classes taught in Germany. Candidates must be citizens of the U.S. or the Russian Federation, possess a BA, and be under 35 years of age by the start of the award. Prior knowledge of German is not required. For more information, please visit www.humboldt-foundation.de or e-mail avh@verizon.net. *Deadline: October 31, 2005.*

Views, and artist's projects for interactive discussion. For more information, visit www.artcircles.org. Submissions may be sent to Holly Crawford at hc@artcircles.org. *Deadline: ongoing.*

Conferences & Symposia

Small Tools/Big Ideas is a conference on the discipline-specific technologies reshaping the practice of teaching art and art history, to be held October 7, 2005, at the Fashion Institute of Technology, State University of New York. For more information and to register, please visit www3.fitnyc.edu/bigideas.

The Ringling School of Art and Design will host a conference November 17–19, 2005, on "The Arts and Responsibility." Sessions will be held at the Holiday Inn Lido Beach in Sarasota, Fla., with a reception on the school campus. The conference serves as the annual meeting of the Society for Ethics Across the Curriculum, an international group that examines the teaching of ethics in all academic disciplines and professions. This year's conference will focus on social and ethical issues in the arts. For complete conference information, contact Douglas Chismar at 941-359-7528 or dcchismar@ringling.edu, or Gabriel Palmer-Fernandez at gfpalmer@cc.ysu.edu; www.rit.edu/~692awww/seac/conferences.html.

Calls for Papers

Con/texts of Invention is a working conference of the Society for Critical Exchange to be held April 20–22, 2006, at Case Western Reserve University in Cleveland, Ohio. This conference interrogates the social and cultural construction of invention in the arts and sciences, including literature, fine arts, entertainment, the life sciences, law, economics, medicine, engineering, agriculture, education, communications, computation, finance, and business. Emphasis will be on the institutional cultures, rhetorics, and histories of invention across these fields. The conference will include lectures and panel discussions; to facilitate discussion, papers selected for panels will circulate in advance of the conference. Send paper abstracts (no full papers please), a c.v. of no more than 3 pages, and suggestions for panel topics to: dar29@case.edu; www.case.edu/affil/sce/Contexts_of_Invention-CFP.htm. *Deadline: October 5, 2005.*

The Sterling and Francine Clark Art Institute seeks participation for a conference on Asian art. As both a field and a concept, Asian art has changed much since its beginnings in the last century. It has been constantly shaped by successive shifts in the political world order and in aesthetic priorities. This conference will bring together historians, curators, and critics working with and on Asian art and culture to discuss their field, its historiography, its tensions, and its possible future directions. In collaboration with the Asia Society in New York, this year's Clark conference will be convened by Vishakha Desai. It will provide a forum for discussion and debate among scholars of the field from Asia, Europe, and the U.S. Please send a 1-page proposal and a brief c.v. to: Mark Ledbury, Associate Director, Research and Academic Program, Clark Art Institute, 225 South St., Williamstown, MA 01267; mledbury@clarkart.edu; www.clarkart.edu. *Deadline: December 15, 2005.*

AC:Collaborative, a peer-reviewed cross-disciplinary online journal, seeks scholarly manuscripts, articles, inter-

Exhibition Opportunities

The Corning Museum of Glass seeks artwork for publication. Artists must submit a total of 3 slides illustrating 1 work or design series in glass per slide. Each image should be clearly labeled with identification number and title. All slides must be suitable for reproduction and will become the property of museum. A jury of artists, designers, educators, museum directors, curators, and critics will select 100 slides from those submitted which will become the core of *New Glass Review*, published every spring. \$15 entry fee. See www.cmog.org for details or contact Violet Wilson at 607-974-8451. *Deadline: October 15, 2005.*

The Art Department of Sinclair Community College (SCC) is seeking proposals for the 2007 exhibition season. SCC has 2 separate, professionally designed galleries, including 1 dedicated to photography-based media. Exhibits are scheduled on 4–6 week rotation. SCC provides return shipping or an honorarium to defray return travel expenses. Send 10 slides, slide list, résumé, artist statement, and SASE to: Pat McClelland, Gallery Coordinator, Sinclair Community College, 444 W. Third St., Dayton, OH 45402-1460; pat.mcclelland@sinclair.edu; www.sinclair.edu/facilities/galleries/index.cfm. *Deadline: November 1, 2005.*

Robert A. Peck Gallery is reviewing artist portfolios for exhibitions to take place August 2006–May 2007. Artwork

CAA JOURNALS ONLINE FOR ALL CAA MEMBERS!



Back issues of *The Art Bulletin* and *Art Journal* are accessible online through JSTOR, the not-for-profit online digital archive. CAA members whose institution participates in JSTOR's Arts & Sciences III Collection can find the journals through their library or department's web access.

Members without institutional affiliation can access the journals in JSTOR via the CAA Member Portal at <http://www.collegeart.org> for an annual fee of \$15, charged with their yearly membership.

JSTOR archives the complete contents of the journals' back issues, fully searchable and browsable, from their first year published up until the most recent three years.

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at <http://www.jstor.org>.

must fit through a standard door. Any media except installation, computer, or video is exhibited. Sculpture, ceramics, and metalwork are especially encouraged. Interested artists may submit 20 images of work created within the last year (slides or JPEGs on a CD or sent by e-mail), résumé, artist statement, and SASE for return of materials to: Nita Kehoe-Gadway, Gallery Director, Robert A. Peck Gallery, Central Wyoming College, 2660 Peck Ave., Riverton, WY 82501; nkehoe@cwc.edu. *Deadline: November 1, 2005.*

Residencies, Workshops, Exchanges

The KHN Center for the Arts offers residencies of 2–8 weeks, 11 months of the year, to visual artists, writers, and composers. Six additional residencies per year are reserved for recent masters' degree program graduates. The newly renovated center, inspired by the architecture of Frank Lloyd Wright, is located in the historic Missouri River town of Nebraska City. Residents are provided with housing, studio space, and a \$100/week stipend. For an application and complete guidelines, contact: Kathy Puzey, Executive Director, KHN Center for the Arts, 801 3rd Corso, Nebraska City, NE 68410; ph/fax: 402-874-9600; Kathy@KHNCenterfortheArts.org;

www.KHNCenterfortheArts.org.
Deadline: October 1, 2005 (February 1–May 31, 2006)

The Studio of the Corning Museum of Glass is now accepting proposals for its 2006 artist-in-residence program. The program is open to any artist who wants to pursue further work in glass. Interested artists must send 10 slides of their work, 2 letters of recommendation, a written proposal detailing what the artist would like to do during their month-long residency, the best month to participate, and a résumé to: Residency Programs, The Studio of the Corning Museum of Glass, 1 Museum Way, Corning, NY 14830-2253; 607-974-6467; www.cmog.org. *Deadline: October 31, 2005.*

CLASSIFIEDS

To place a classified ad in CAA News, visit www.collegeart.org/news or write to caanews@collegeart.org.

For Rent

Paris. Lovely fully-furnished and equipped one bedroom apartment, 50 sq. m., 17th (near Parc Monceau); two weeks to 11 months. abrpr@juno.com.

Paris/Marais. Apartment, charm, calm,

luminous, all conveniences, 212-367-7641.

Opportunities

Call for Entries: Mid-Atlantic New Painting 2006. The University of Mary Washington Galleries is sponsoring a bi-annual competitive painting exhibition, opening January 2006. Artists living in Delaware, the District of Columbia, Maryland, Pennsylvania and Virginia are eligible to enter. The juror will be Dr. Jonathan Binstock, Curator of Contemporary Art, Corcoran Gallery of Art, Washington, DC. For prospectus and entry form, visit <http://galleries.umw.edu>. For more information, email galleries@umw.edu or call 540-654-1013. *Deadline: September 16, 2005.*

CAORC Fellowships for Regional Research 2006–2007. Open to US doctoral and post-doctoral scholars proposing research in the fields of the humanities, social sciences, or allied natural sciences. Research will have regional significance and must be conducted in more than one country, one of which must host an American overseas research center. Check with CAORC concerning travel restrictions. For an application and more information, visit www.caorc.org or email at fellowships@caorc.org. *Deadline: January 13, 2006.*

The Legacy of Homer, all-day symposium to consider the influence of Homer in French, European, and American art and literature, will be held Sunday, October 9, 2005, at Princeton University in conjunction with the exhibition *The Legacy of Homer: Four Centuries of Art from the École Nationale Supérieure des Beaux-Art, Paris* (Princeton University Art Museum, October 8, 2005–January 15, 2006, and Dahesh Museum of Art, October 11, 2005–January 22, 2006). Confirmed speakers: Nina Kallmyer, Betsy Rosasco, David Van Zanten, Roger Dierder, Larry Norman, Constanza Gutheke.

"Homer Seen from a Loge: Tragic and Comic Scenes from Stage and Studio," keynote lecture by Emmanuel Schwartz, conservateur en chef du patrimoine, École Nationale Supérieure des Beaux-Art, Paris, will take place Saturday, October 8, 2005, at 4:30 PM Princeton University. Details to be posted on the Princeton University Art Museum Web site www.princetonartmuseum.org.

The Metropolitan Museum Of Art 2006–2007 Fellowships. The Metropolitan Museum offers resident fellowships in art history and conservation to qualified graduate students at the predoctoral level as well as to postdoctoral researchers. Projects should relate to the Museum's collections.

The duration of these fellowships is usually one year. Applications for short-

CAA THANKS PATRON, SPONSORING, AND SUSTAINING MEMBERS

CAA expresses its most sincere gratitude to our 2005 Patron, Sponsoring, and Sustaining members—individuals who contribute to CAA above and beyond their regular dues. These members receive both *The Art Bulletin* and *Art Journal*. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from our members significantly help to make possible the wide range of programs and services we offer.

Patron Members: Basil Alkazzi, Judith K. Brodsky and Michael Curtis, Jeffrey P. Cunard, Kevin E. Consey, Hester Diamond, Marta Florin, Margaret J. Herke and John A. Herke, Dennis Y. Ichiyama, Virginia M. Mecklenburg, Peter Roos.

Sponsoring Members: George S. Abrams, J. G. Alexander, Linda Lee Alter, Joseph P. Ansell, Catherine Asher and Frederick Asher, Susan Ball, Robt Barton, Sheila Biles, Richard Brilliant, Sarah Burns, Jeffrey T. Carr, Faya Causey, Holly Crawford, Elizabeth J. Derosa, Therese A. Dolan, Elizabeth M. Enders, Beatrice Farwell, Norman B. Gulamerian, Katherine W. Haskins, Barbara H. Hess, Anne Hollander, Mark Jarzombek, Suzanne and Emmanuel Lemakis, Joseph S. Lewis III, Elizabeth A. Liebman, James H. Marrow, Charlene C. Marsh, Imre S. Meszaros, Linda Nochlin, Jeanette F. Peterson, Mag Irene Praehauser, Marla F. Prather, Sandra J. Reed, E. Bruce Robertson, David Rosand, Stephen K. Scher, Michael E. Shapiro, Christine L. Sundt, Roberta K. Tarbell, D. E. Tebow, Mark Weil, Renate Wiedenhoef.

Sustaining Members: Morton C. Abromson and Joan L. Nissman, Sheryl G. Adams, Eva J. Allen, Emma Amos, Brian Andrews, Miguel Arisa, Ellen T. Baird, George Baker, Robert A. Baron, Terry Barrett, Stephanie J. Barron, Stephen Beal, Carol Becker, Melissa F. Benca, Benton, Marie Krane Bergman, Ann C. Bermingham, Jo Anne Bernstein, Annette Blaugrund, Sarah H. Bornhijm, Tom Bradley, Richard Brettell, Estrellita Brodsky, Jack Perry Brown, Jonathan M. Brown, Marilyn R. Brown, Celeste A. Brusati, Barbara C. Buenger, James F. Cahill, Gilbert Cardenas, Susan L. Caroselli, Yvonne P. Carter, Elizabeth M. Casale, Peter Chapin, H. Perry Chapman, Hollis Clayton, Michele C. Cone, Janet Cox-Rearick, Lynn Croton, Joyce A. Cutler-Shaw, Paul R. D'Innocenzo, Karen C. C. Dalton, John T. Daxland, Kosme M. de Baranano, Jane B. DeBevoise, Maria DeGuzman, Philippe de Montebello, Barbara K. Debs, Katherine B. Desai, William J. Diebold, Eleazer Durfee, Stephen R. Edidin, Susan H. Edwards, Jolie A. Elder, Jeffrey S. Eley, Ann D. Elias, Carol S. Eliel, Sonia H. Evers, Tecton Fabricator, Ruth E. Fine, Evan R. Firestone, Antonia K. Fondaras, Ilene H. Forsyth, Brandon B. Fortune, Jacqueline A. Frank, Mary E. Frank, Dario

Gamboni, Charlene G. Garfinkle, Clarke H. Garmsey, Mary W. Gibbons, Ann E. Gibson, Andrea Giumarra, Lawrence O. Goedde III, Edward Goodstein, Ann C. Goodyear, Tonya T. Gregg, Daryl L. Haessig, Leslie G. Haines, Aeree Han, Ann S. Harris, Elizabeth F. Harris, Andree M. Hayum, Jean I. Heilbrunn, Kathryn M. Heleniak, Linda Henderson, Joel Herschman and Judith Herschman, Rhea P. Higgins, Patricia S. Hills, Allison L. Hilton, Renata Holod, William E. Hood, Constance C. Hungerford, Richelle H. Ivarsson, Sandra D. Jackson, Carroll Janis, Su Job, Craig Jobson, Neil H. Johnston, D. Signe M. Jones, Pamela Joseph, Nina M. Kallmyer, Younghee Kim-Wair, Dieter Kimpel, Dale Kinney and Mark L. Darby, Shelley I. Knapp, Geoffrey F. Koetsch, Dorothy M. Kosinski, Sandra Lang, Irving Lavin and Marilyn Lavin, Babatunde Lawal, Cathie Lemon, Madeline Lennon, William W. Lew, Rose-Carol Washton Long, Carey Lovelace, Glenn D. Lowry, Patricia Mainardi, Katherine E. Manthorne, Deborah Marrow, C. C. Marsh, Joan M. Marter, J. David McGee, Sarah Blake McHam, Sheila D. McKisic, James X. Meyer, Jerry D. Meyer, Creighton Michael, Erika B. Michael, Ellen G. Miles, Arianne Miller, Cynthia J. Mills, Barbara J. Mitnick, Darryl L. Moody, Amy G. Moorefield, James Morganstern and Anne Morganstern, Keith Moxey, Don R. Mullins, L. Murphy, Isabel Nazario, Nancy D. Netzer, Roy R. Neuberger, Amy D. Newman, Andrea S. Norris and Thomas D. Beisecker, Justin M. Nostrala, John S. O'Brian, Ferris Olin, Gabrielle Oppenheimer, Osmund Overby, George Pappas, Joanne D. Payson, Bennett Peji, Melvin H. Pekarsky, Sarah W. Peters, Allicia A. Pickett, Louise Pliskin, Todd Porterfield, Sally M. Promey, Barbara P. Putnam, Arlene Raven, Charles S. Rhyne, Danielle Rice, David A. Richmond, Robert Rindler, Joseph Rishel and Anne D'Harnoncourt Rishel, Theres Rohan, Jane Mayo Roos, Margaret Root, Anne N. Rorimer, Betsy Rosasco, Charles M. Rosenberg, Lisa A. Rotmil, Wendy W. Roworth, James H. Rubin, Jeffrey Ruda, W. Jackson Rushing III, James M. Saslow, Norie Sato, John M. Schnorrenberg, Susan W. Schwartz, John F. Scott, Nancy J. Scott, Pamela K. Sheingorn, Lola K. Sherman, Alan Shestack, Richard A. Shift, Larry A. Silver, Robert B. Simon, Eve Sinaiko, Robert T. Singer, Alice J. Sklar, Terence E. Smith, Joanne Snow-Smith, Thomas W. Sokolowski, Katherine Solender, Priscilla P. Soucek, Barbara M. Stafford, Joan K. Stemmler, Julien M. Stock, Joyce Hill Stoner, Elizabeth Streicher, Charles Talbot, Hana Taragan, Jonathan S. Thurston, Aimee B. Troyen, Biron F. Valier and Paula Latos-Valier, Kathryn A. Van Dyke, Jane A. Van Nimmen, Barbara A. Ventresco, Timothy Verdon, Kathryn A. Vermillion, Wyatt Wade, Sonoko S. Wakita, Leonard E. Walcott Jr., Alan Wallach and Phyllis D. Rosenzweig, Susan L. Ward, Jack Wasserman, Idelle Weber, Sally B. Webster, Gabriel P. Weisberg, Ruth Weisberg, Mariët H. Westermann, David G. Wilkins, Irene J. Winter, Reva J. Wolf, John L. Wood, Jim Wright, Michio Yamaguchi, Michael R. Zakian, Joyce Zemans, Carol Zemel, Henri Zerner and Catherine Wilkinson Zerner. ■

term fellowships for senior museum scholars are also considered. The fields of research for art history candidates include Western art; Asian art, the arts of Africa, Oceania, and the Americas; antiquities; arms and armor; costumes; drawings and prints; sculpture; paintings; illuminated manuscripts; musical instruments; and photographs. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European collections.

The fields of research for conservation candidates include scientific research and the conservation of paintings, paper, photographs, textiles, musical instruments, costumes, and objects. It is desirable that applicants for the conservation fellowship program have reached an advanced level of experience or training.

The deadline for art history fellowships is November 4, 2005.

The deadline for conservation fellowships is January 6, 2006.

Contact: Office of Grants and Fellowships, Education Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198; Tel. 212-650-2763; Fax 212-396-5168; Email education.grants@metmuseum.org; Web http://www.metmuseum.org/education/er_fellow.asp.

Nineteenth Parkside National Small Print Exhibition. January 15th–February 16th, 2006. All original print mediums from US artists, including monographs. Maximum 18" height, width, or depth. Work due November 4, 2005. For prospectus send SASE to Doug DeViny, Parkside National Small Print Exhibition, Art Department, University of Wisconsin-Parkside, Kenosha, WI 53141 or call (262) 595-2581. e-mail: devinny@uwp.edu or uwp.edu/academic/art/exhibits.html.

Pre-Raphaelite Symposium. McNay Art Museum, San Antonio, Texas. October 28–29, 2005. Curators and scholars Margaretta Frederick, Caroline Hannah, Jan Marsh, Dianne Macleod,

Malcolm Warner, and Stephen Wildman discuss the Pre-Raphaelite Brotherhood. Sessions focus on Christina and Dante Gabriel Rossetti, Edward-Burne Jones, John Everett Millais, collecting the Pre-Raphaelites, and decorative arts of the period. Included in the symposium fee will be unlimited access to the exhibition *Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum* for the weekend and a private viewing of related works in the Tobin Collection of Theatre Arts. A reduced fee for students and a discount for early registration are offered. To request detailed information on *Waking Dreams: A Symposium on the Pre-Raphaelites*, email education@mcnayart.org or call 210-805-1768. ■

DATEBOOK

September 10, 2005

Deadline for submissions to the November 2005 issue of *CAA News*

September 15, 2005

Deadline for nominations and self-nominations to the Wyeth Foundation for American Art Publication Grant Jury

October 1, 2005

Deadline for fall submissions to the Millard Meiss Publication Grant

Deadline for submissions to *After*, the annual CAA exhibition held in conjunction with the 2006 Annual Conference in Boston

October 10, 2005

Deadline for nominations and self-nominations for *The Art Bulletin* reviews editor

October 14, 2005

Deadline for non-U.S. members to apply for the International Conference Travel Grant

Deadline for students to apply for the Graduate Student Conference Travel Grant

October 15, 2005

Deadline for submissions to the Wyeth Foundation for American Art Publication Grant

November 4, 2005

Deadline for applications to the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions for the 2006 Annual Conference in Boston

Deadline for critics and curators to apply for the Artists' Portfolio Mentoring Sessions at the 2006 Annual Conference in Boston

Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2006 Annual Conference in Boston

Deadline for mentors to apply for the Career Development Mentoring Sessions at the 2006 Annual Conference in Boston

Deadline for nominations and self-nominations to the Awards for Distinction committees

Deadline for nominations and self-nominations to the Professional Interests, Practices, and Standards (PIPS) committees

November 10, 2005

Deadline for submissions to the January 2006 issue of *CAA News*

December 1, 2005

Deadline for nominations and self-nominations to the CAA Publication Grant Jury

Deadline for submissions of dissertation titles for the June 2006 issue of *The Art Bulletin*

December 2, 2005

Deadline for 2006 Annual Conference session chairs to receive final drafts of speakers' papers

December 6, 2005

Deadline for the proposals of resolutions for the Annual Business Meeting at the 2006 Annual Conference in Boston

January 2, 2006

Deadline for applications for projectionist and room-monitor positions at the 2006 Annual conference in Boston

January 10, 2006

Deadline for submissions to the March 2006 issue of *CAA News*

January 15, 2006

Deadline for applications to the Profes-

Full-Time Faculty Position, Assistant Professor, Division of Foundation Studies, Two Dimensional Design

Rhode Island School of Design is seeking applications for a full-time faculty appointment to teach Two Dimensional Design in the Division of Foundation Studies. The rank will be Assistant Professor and teaching responsibilities will begin September 2006. In addition to teaching, full-time faculty advise students, participate in curriculum development, and serve on college committees.

Faculty in the Division of Foundation Studies have the opportunity to teach in a vigorous program with talented students who are preparing to concentrate in a variety of disciplines in the design, architecture and fine arts areas.

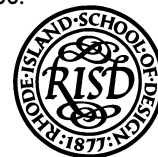
Designers and artists from all visual arts disciplines are encouraged to apply. Applicants should have a Masters degree or professional equivalent, a minimum of two years of teaching at the college level, significant professional experience in design or architecture areas, and/or a professional exhibition record. It is essential that applicants be prepared to teach Two Dimensional Design as a vital experience for a range of disciplines. A clear understanding of current digital issues is expected. Familiarity with a range of professional design software is desired.

Applications should include a letter of intent, curriculum vitae, three names of references, not more than 20 images of professional work and 20 images of your students' work. Images should be in slide or CD format, and should be sent to:

**Ayanna Belton, Search Coordinator, Academic Affairs
Office, Rhode Island School of Design, 2 College Street,
Providence, RI 02903-2784.**

Applications must be postmarked by January 6, 2006. Please include SASE.

RISD is an equal opportunity employer. We encourage inquiries from candidates who will enrich and contribute to the cultural and ethnic diversity of our College. RISD does not discriminate on the basis of age, race, creed, color, religion, marital status, gender, sexual orientation, veteran status, national origin, or disability status in employment, or in our education programs.



Westfield State College

ART HISTORIAN/CHAIRPERSON

Search Extended. (Rank negotiable – Associate or Full. Possible tenure upon appointment). Ph.D. required in Art History. Responsibilities include teaching Art History courses and chairing the Art Department with its correlative responsibilities beginning September 2006. A minimum of at least seven years teaching background and experience as chair required for consideration. Demonstrated ability in lecturing required at interview. Women, persons of color, and persons with disabilities are encouraged to apply. Screening will begin December 15, 2005. Please send a letter of application, vita, one page teaching philosophy and management style, copy of graduate transcript, and three letters of recommendation to:

Chair, Art Department
Art History Search
Westfield State College
Westfield, MA 01086-1630

An Affirmative Action/Equal Opportunity Employer

February 1, 2006

Deadline for participation in Arts Exchange at the 2006 Annual Conference in Boston

February 22–25, 2006

94th CAA Annual Conference in Boston

March 1, 2006

Deadline for submissions to the CAA Publications Grant

March 15, 2006

Deadline for spring submissions to the Millard Meiss Publication Grant

February 14–17, 2007

95th CAA Annual Conference in New York

February 20–23, 2008

96th CAA Annual Conference in Dallas ■

EDITOR'S NOTE

The photograph of Jessica Jones Irons, executive director of the National Humanities Alliance, on page 7 of the July CAA News was taken by Marc Barag. ■

Building the Literature of Art Pedagogy

CONTINUED FROM PAGE 3

session. Given that so few CAA conference sessions are devoted to pedagogy, this is a wise policy indeed. The more conference papers that are delivered on teaching and learning, the more articles of quality will be generated and submitted not only to CAA publications but also to others, such as *FATE in Review*, *Art Education*, *Studies in Art Education*, *Chronicle for Higher Education*, and *Journal on Excellence in College Teaching*. For its part, *Art Journal* has hosted special roundtables at the past three

conferences on pedagogy-related topics: "Rethinking Graduate Art Education" (2005), "Corporatization in Higher Education" (2004), and the differences in curriculum taught in graduate classes and undergraduate surveys (2003). The fashioning of articles based on similar roundtables—the summer 2005 *Art Journal* piece, "Art History Survey: A Round-Table Discussion," might serve as a literary model—would be most welcome.

5. The CAA Education Committee has grown in importance and influence over the years, playing a crucial role in making pedagogy central to the organization and the field. For example, the committee is

developing teacher-mentor workshops for upcoming Annual Conferences, which will enable both new and experienced teachers to interact with and learn from each other and improve their teaching effectiveness. The committee is also collecting citations for books, articles, and other published material on art pedagogy to appear in a comprehensive bibliography on the CAA website.

6. CAA's education-oriented affiliated societies, such as Foundations of Art Theory and Education (FATE), Art Historians Interested in Pedagogy and Teaching (AHPT), and the National Art Education Association (NAEA), to name just three,

CAA THANKS DONORS

Donors to the 2005 Annual Campaign

CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2004–June 30, 2005):

Lucy Adams, Pat Adams, Diane Ahul, Ingrid Alexander-Skipnes, Joseph Ansell, Rudolph Arnheim, Paul B. Arnold, Frederick M. and Catherine B. Asher, Michael Aurbach, Austen B. Bailly, Su E. Baker, Susan Ball, Carmen C. Bambach, George Bauer, Michael Belshaw, Annette Blaugrund, Suzanne Blier, Suzaan Boettger, Leslie Bostrom, Bruce Boucher, Harvey Breverman, Judith K. Brodsky, Robert Brooker, Marilyn R. Brown, Barbara Buenger, Diane Burko, Katharine Burnett, Sarah Burns, Sigrid Burton, James Cahill, William A. Camfield, Kerstin Carlvant, Nicolosa B. Carnevale, David Giles Carter, Madeline Caviness, Elizabeth Lamb Clark, Kevin Concannon, Maria Ann Conelli, Kevin and Susan Consey, Wanda M. Corn, Nicola Courtright, Holly Crawford, Katherine Crum, Carolyn Cummings, Charles D. Cuttler, Thomas E. Dale, Joe Deal, William J. Dewey, Eleanor Dickinson, Douglas Dreishpoon, Timothy W. Drescher, David C. Driskell, Sally Duncan, Francesca M. Eastman, Diane Edison, Eisai Medical Research Inc., Milton Esterow, Willande Exume, Michael Fahlund, Beatrice Farwell, Alicia Craig Faxon, Frances D. Fergusson, Alan M. Fern, Doris D. Fienga, Ruth E. Fine, Lois M. Fink, Mary E. Frank, Deborah D. Frizzell, Susan Grace Galassi, Clarke Garnsey, Mary D. Garrard, Elaine K. Gazda, Lola B. Gellman, A. Yale Gerol, Parke P. Giuntini, Lawrence O. Goedde, Edward Goodstein, Anne C. Goodyear, Julie Goolsby, Susan Gosin, Oleg Grabar, Janet Greenberg, Terence Grieder, J. Eugene and Thomasena Grigsby, Guerrilla Girls Inc., Norman Gularmerian, Hans Haacke, Donna Harkavy, Ann Sutter Carol Harris, Barbara Haum, Egbert Haverkamp-Begemann, Janet Headley, Andrew F. Hemingway, Robert L. Herbert, Kathleen S. Herrera, Edith Hoffman, Anne Hollander, Dan Howard, Linda Hults, John Hyland Jr., Joel Isaacson, Michi Itami, Paul Jaskot, Dorothy L. Johnson, Frances Jewell, Pavel Kalina, Brian Kelly, Tran T. Kim-Trang, Dale Kinney, Norman Kleeblatt, Theodore E. Klitzke, Anne Klassen Knutson, Christine Kondoleon, Janet Koplos, Ellen V. Kosmer, Carol Herselle Krinsky, Phyllis Lambert, Elizabeth Langhorne, Lee A. Lawrence, Suzanne and Emmanuel Lemakis, Cathie Lemon, David and Ellen K. Levy, Elizabeth A. Liebman, Ann-Sofie Lindsten, Leah Lipton, Adriane Little, William C. Loerke, Robert J. Loesch, Rose-Carol Washton Long, Joyce P. Ludmer, Pearson Macek, Pedro M. Maia, Eva Mantell, Tod A. Marder, Victor Margolin, Joan M. Marter, Neil E. Matthew, Kenny McAshan, William A. McIntosh, Susan R. McKillop, Virginia Mecklenburg, Valerie J. Mercer, Laura F. Miller, Cynthia J. Mills, Yong Soon Min, Nicholas D. Mirzoeff, Willard E. Misfeldt, Jill Morse, Dewey F. Mosby, Carol A. Nathanson, Cynthia Navaretta, Minerva Navarrete, Morton Needelman, Barbara Nesin, Andrea S. Norris, Francis V. O'Connor, Jennifer A. Odem, Ferris Olin, Satoko I. Parker, Charles Parkhurst and Carol Clark, Marjorie Pearson, Constantine Petridis, Debra Pincus, Jessie J. Poesch, Jerome J. Pollitt, William Pressley, Barbara G. Price, Sally M. Promey, Jules D. Prown, Olga Raggio, Jean

Rasenberg, Perri Lee Roberts, E. Bruce Robertson, Helen A. Ronan, Peter D. Roos, Anne Rorimer, David Rosand, Betsy Rosasco, Moira Roth, Lynn P. Russell, Edmund C. Ryder, Irving and Lucy Freeman Sandler, Norie Sato, Martica R. Sawin, Stephen K. Scher, John Beldon Scott, John F. Scott, Helen M. Shannon, Michael E. Shapiro, Roger Shimomura, Gregory Sholette, Duane Slick, Duston Spear, Jack Spector, Harold E. Spencer, Joaneath Spicer, Roger Stein, Gloria Steinberg, Kerri P. Steinberg, Joyce Hill Stoner, Ronald E. Street, Judy Sund, Christine L. Sundt, George B. Tatum, Duncan and Elizabeth Tebow, Robert S. Thill, Robert Farris Thompson, Cristin Tierney, Peter A. Tomory, Ann Tsubota, Nola Tutag, Gertje Utley, Mario Valente, Christine B. Verzar, Roslyn A. Walker, Alan Wallach, Maria Weaver, Idelle Weber, Teri Weissman, Susan G. Wilmarth-Rabineau, Carolyn C. Wilson, Rise A. Wilson, Irene J. Winter, Chris B. With, Hellmut Wohl, Nancy Coleman Wolsk, Susan E. Wood, Beth S. Wright, Mimi Hall Yiengpruksawan.

Gifts have been received in honor of the following people: Michael Aurbach, Susan Ball, Carmen Bambach, Richard Brilliant, Professor Anne De Coursey Clapp, Mary Edison, Ofelia Garcia, Elizabeth Johns, Emmanuel Lemakis, Andrea Norris, Marta Teegen, the Toasters.

Gifts have been received in memory of the following people: Dr. Leila Avrin, Phyllis P. Bober, Otto Brendel, Larry Day, Albert M. Friend, Leslie Furth, Rona Goffen, Leon Golub, Anne Coffin Hanson, Ellen Johnson, Dr. Richard Krauthimer, Bates Lowry, Tom Lyman, Charles R. Morey, Hilda Pang, James A. Porter, Roberta F. Roos, Dr. H. Diane Russell, Meyer Shapiro, Eloise Rave Slick, Hilda Thorpe, Anne Truitt, Rudolph Wettkower, Nathan T. Whitman, Christopher Wilmarth, Brucia Withoff.

Donors to the Samuel H. Kress Foundation Matching Gift

CAA thanks the following individuals for their generous support of the Samuel H. Kress Foundation Matching Gift for the 2005 Annual Campaign (February 14–20, 2005): Michael Aurbach, Susan Ball, Judith K. Brodsky, Kevin Consey, Nicola Courtright, Katherine Crum, Diane Edison, Michael Fahlund, Susan Grace Galassi, Anne C. Goodyear, John Hyland, Paul Jaskot, Tran T. Kim-Trang, Dale Kinney, Suzanne and Emmanuel Lemakis, Ellen K. Levy, Adriane Little, Joan Marter, Virginia Mecklenburg, Nicholas Mirzoeff, Andrea Norris, Ferris Olin, Gregory Sholette, Duane Slick, Joyce Hill Stoner, Christine L. Sundt, Carolyn C. Wilson, Barbara Wolanin.

Donors to the Anne Coffin Hanson Fellowship Fund

CAA thanks the following individual donors for their generous support of the Anne Coffin Hanson Fellowship Fund (July 1, 2004–June 30, 2005): Susan Ball, Jeffrey N. Blanchard, Marilyn R. Brown, Elizabeth Chew, Judith Colton, Elizabeth Easton, Hilarie Faberman, Bernard Hanson, Peter J. Holliday, Sol and Carol Lewitt, Judith A. Little, Barbara Monahan, Danielle Rice. ■

must continue to advocate for pedagogical concerns. NAEA's Higher Education Division members can offer CAA members a great deal about the theory, practice, and assessment of education at the college level, and FATE members are the cutting edge of teaching at the foundations level, primarily in the studio arena but also introductory art-history and art-appreciation courses. The 2004–5 *FATE in Review* contains the art historian Kerr Houston's essay, "Further Notes Towards an Art History of Production," which focuses on relating art-history content to the backgrounds and interests of students at a professional art school, with very positive results. A second article, by myself, in the same issue centers on a "student-centered approach" to teaching art history and art appreciation that motivates students to a fuller engagement in the learning process.

All of these CAA-sponsored or supported efforts are serving to bring education, long consigned to an outsider or "other" status, into the mainstream. The growth of a richly complex pedagogical literature will be one highly desirable result. Positive results in the classroom—through the application of these articles, the ensuing dialogue, and further research—will, of course, be another. —Robert Bersson
RDBersson@aol.com

1. Bradford R. Collins, "Rethinking the Introductory Art History Survey: A Practical, Somewhat Theoretical, and Inspirational Guide," *Art Journal* 54, no. 3 (Fall 1995): 23.

2. "caa.reviews Textbook Projects," *CAA News* 30, no. 3 (May 2005): 19.

■

Postmodern Art and Learning

CONTINUED FROM PAGE 5

accepting—the status quo. Newer art media include electronic and digital technologies found in the mass media. Students may be more skilled than some teachers in using computer-based technologies and responding to multiply coded messages. For example, a student's application portfolio may include images from a digital camera reworked in Photoshop, fashion designs made from hand-stenciled fabric sewn on a machine that has changed little since the advent of electricity, video documentation of a performance piece incorporating music and dance with colorful costuming, and a sketchbook of portrait and landscape drawings in pencil and oil pastels. This student's influences vary widely and may include such artists and designers as Eleanor Antin, Jeff Koons, Hieronymus Bosch, and Issey Miyake. Thus, educators may now consider their roles as guides or facilitators rather than as authoritative sources of knowledge.

If art is information, then we want learners to be able to create forms that will demonstrate that they understand how to respond to visual forms created by others. Visual art is not simply the illustration of ideas that students understand, but rather a way to work out, and to perform, that understanding.⁵ Art faculty need to be able to explain what students can learn in the visual arts, how learning about past and contemporary visual culture can help us create meaningful lives, and how making and responding to images invites the development of good thinking dispositions.⁶ The challenge for art faculty in a postmodern context is integrating studio artwork, talk

about art, histories of art, and aesthetic questions into a socially responsive model, where students explore contemporary art and ideas through electronic and digital media as well as traditional media. Learning in a context with such multiple perspectives serves individual desires for meaning and identity as well as social needs for symbolic culture and a productive citizenry. —Mary Ann Stankiewicz,
mas53@psu.edu

1. Lawrence White, "Which Legal Issues Will Keep Colleges Busy in the Year 2012?", *Chronicle of Higher Education* 51, no. 38 (May 27, 2005): B1–B4.

2. See Lucy Lippard, ed., *Six Years: The Dematerialization of the Art Object from 1966 to 1972...* (1973; repr. Berkeley: University of California Press, 1997).

3. John D. Bransford, M. Suzanne Donovan, and James W. Pellegrino, eds., *How People Learn: Brain, Mind, Experience, and School* (Washington, D.C.: National Academy Press, 2000), 10.

4. Bransford, Donovan, and Pellegrino, *How People Learn*, 16.

5. See Sydney R. Walker, *Teaching Meaning in Artwork* (Worcester, Mass.: Davis Publications, 2001).

6. David N. Perkins, *The Intelligent Eye: Learning to Think by Looking at Art* (Santa Monica, Calif.: Getty Center for Education in the Arts, 1994), 90.

Inspiring Pedagogy

CONTINUED FROM PAGE 7

required grading, assessment skills and procedures help students to evaluate their art development and appreciation of art as a significant aspect of human experience. Furthermore, as we frequently assess our personal effectiveness as an instructor, we discover ways to improve our teaching. This helps us grow professionally while transforming our pedagogical dispositions.

Teaching is a performing art. As John Dewey once stated, the true teacher becomes an

artist by nurturing "the attitude of the artist in those who study with him... [the] enlargement of mental vision, power of increased discrimination of final values, a sense for ideas."⁵ According to Elliot Eisner, teaching at its best resembles art making:

[Teaching is] a form of practice informed by the imagination that employs technique to select and organize expressive qualities to achieve ends that are aesthetically satisfying.

Artistry—the artistic performance of a practice—is enhanced as artists of that practice learn to see and reflect upon what they have created.⁶

In that spirit, we might consider the quotes on pedagogy (see page 6) to inspire us, and in turn inspire our students in learning the many disciplines and facets of visual art.

—Renee Sandell,
rsandell@gmu.edu

1. Lynette Burmark, *Visual Literacy: Learn to See, See to Learn* (Alexandria, Va.: Association for Supervision and Curriculum Development, 2002), vii.

2. See Eric Jensen, *Arts with the Brain in Mind* (Alexandria, Va.: Association for Supervision and Curriculum Development, 2001).

3. For more on this equation, see my forthcoming article, "Form + Theme + Context: Balancing Considerations for Meaningful Art Learning," in the January 2006 issue of *Art Education*.

4. See Sydney R. Walker, *Teaching Meaning in Artmaking* (Worcester, Mass.: Davis Publications, 2001).

5. John Dewey, "Some General Conclusions," *How We Think* (Lexington, Mass.: D.C. Heath, 1910), 220–21.

6. Elliot W. Eisner, *The Arts and the Creation of Mind* (New Haven: Yale University Press, 2002), 48–49. Italics in original. ■

From Edification to Engagement

CONTINUED FROM PAGE 7

agency are encouraged in museum settings. They can also be used as design considerations for creating new museum offerings or refashioning old ones. But they are meant to be evocative rather than prescriptive. No one wants museums to be so heavy handed that they become obstacles to the very thing we relish in museum experiences—the pleasure in finding our own way and making our own meaning. Nevertheless, at a time when museums are working hard to broaden their constituencies beyond traditional audiences, it is especially important to find creative ways of evoking visitor engagement.

Naturally, not everyone needs guidance in order to make their museum experience meaningful. Many people come to museums with clear agendas or ample background knowledge that enable them to learn actively on their own, without a lot of external structure or support. But it would be a mistake to suppose that efforts to provide guidance necessarily “dumb down” museums. Active learning and personal agency are salient features of good learning at all levels of sophistication, from expert to novice. When gracefully and creatively designed, museum experiences that explicitly invite these behaviors can enhance the learning of all visitors. And it’s not just museum visitors who stand to benefit. Educators interested in designing thoughtful learning environments in a range of institutions, including schools and museums, can take inspiration. Museums have a long history of showcasing exemplary objects. As institutions increasingly make learning a central focus, they are also becoming

showcases for exemplary learning designs.

—Shari Tishman, shari_tishman@pz.harvard.edu

For more information on the theory and practice of active learning, please visit the Project Zero website, www.pz.harvard.edu. ■

Problem-Based Learning in the Art-History Survey Course

CONTINUED FROM PAGE 9

in art (sculpture and painting); 5) trade and artistic exchange; (6) the invention of pictorial strategies; and (7) war and propaganda in art. For Units 1 and 2, I use all seven topics, but for Units 3 and 4 (imperial Rome through gothic art), I drop topics 5 and 7 and intro-

duce patronage as a topic.

After I introduce Unit 1 and explain its particular characteristics, the students research for two-and-a-half weeks. Each group devises its own questions and research strategies. The students control the pace at which they acquire new information, building scaffolds in their minds on which to place or hang new bits of information.⁷ Scaffolding demands the professor’s support and



COLLEGE ART ASSOCIATION

**ANNUAL
CAMPAIGN**

**PLEASE
CONTRIBUTE**

CAA is your leading visual arts and education resource.

Your contribution will help us:

- Enhance CAA's career-development services
- Expand the Annual Conference and exhibitions
- Add exhibition reviews to caa.reviews
- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

We welcome your suggestions for issues you would like addressed. You may contribute to CAA's General Fund or directly to:

- Services to artists
- Services to art historians
- Services to the museum field
- Services to international members

By contributing to the Annual Campaign:

- Contributors will be listed in CAA News
- Contributors will receive an invitation to a special event during the 2006 Boston Annual Conference
- Contributors of \$100 – 249 will receive a CAA travel umbrella
- Contributors of \$250 or more will receive one of CAA's art-history monographs
- Contributions are tax-deductible to the extent allowed by law

To contribute:

Visit www.collegeart.org or send a check to:
College Art Association
275 Seventh Avenue
New York, NY 10001
Or call 212-691-1051, ext. 252

guidance so that the students do not become frustrated and overwhelmed too often or too quickly.

I require them to use the course textbook as their primary source of information and to focus on the works of art therein so that other groups can easily find reproductions. I also require them to choose works of art from different cultures and time periods in order to see the topic from geographic and chronological perspectives. Then they read in the textbook about the art-historical and cultural context of each work of art.

In-class presentations and discussions of each unit take two seventy-five-minute classes because I want the whole class to benefit from each other's research and ideas. The coauthored papers (six to eight pages) are due on presentation day. The presentations focus on a single work of art or architecture that, in the opinion of the group, best illustrates the topic. Each group writes an "executive summary" (one page) of their paper and posts it on the course website. The students read the other groups' executive summaries and come to class on "discussion days" ready to ask questions. I give an overview of the project to focus them on the big ideas of this unit. The group that generates the most discussion about their project receives the most points for the presentations.

I introduce Unit 2, and the pattern repeats. In Unit 2, the groups tackle a different topic out of the original seven. Their experiences in Unit 1 with researching and knowledge about art transfer to Unit 2 and so on.⁸ By reading the other groups' "executive summaries" and papers, the students also learn from each other's findings and mistakes. While the students are not exposed to as many works of art as in a lecture-based introductory art-his-

tory course, their understanding of the works of art that they research is, in theory, deeper and longer lasting. That is a reason to use PBL instead of lecture and discussion mode of instruction: that students remember best what they learned from their research and discussions with each other. My job is to press them to go further than a superficial encounter with the material and proceed into engagement by asking questions and seeking answers: Who, what, when, where, why, how, and—perhaps most important—so what?

Throughout the semester, I answer their questions about whether they are "on the right track" because their anxiety and uncertainty are high with this new approach to learning, and they need reassurance. They need to know that they are not going to make irreparable mistakes in PBL. I cannot stress enough, however, the difference between playing a supportive role and playing a controlling role as the professor.

Teaching with PBL does not mean relinquishing my role as the expert. Instead, I am the expert in reserve. The students need to connect with the topic using their existing knowledge. If I start lecturing and flood their minds with new information and visual stimuli in the form of slides of artwork, they do not connect this new material with their prior knowledge—that takes time and concentration, rare commodities for students today. If, however, during and outside class, they have a greater chance of constructing their mental scaffolding. When the students have taken their thoughts as far as they think that they can, I am there to answer their questions, correct their misconceptions, and teach on the spot (my favorite).

Strategies for Assessment. The students compose their group's paper together; howev-

er, in a private e-mail to me, each person provides a brief assessment of his or her individual contribution. The person most capable of thinking holistically about the project writes the introduction and conclusion and the "executive summary." The person with the greatest attention to detail proofreads for spelling, punctuation, and grammar. The person with the best knowledge of documentation takes charge of making sure all citations to sources and the list of works cited are correct. Everyone researches and writes individual paragraphs about her or his research. The final paper's length is no fewer than six and no more than ten pages. The whole group receives the same grade for the paper.

Dividing the students into groups of five. Using the metaphor of a quintet, I tell the students about the qualities of each instrument and the roles each plays in producing the whole composition. Each instrument makes vital contributions; none is more important than any other. However, each has distinctive characteristics.

From the handout that I give to students. Which instrument are you *most of the time*? Indicate as number 1. Which instrument are you *some of the time*? Indicate as number 2.

- Violin: You are impulsive, creative, the first to raise her/his hand, a natural leader who wants to take charge right away. You are the best person to set the group pace, make a schedule, and be the group leader.
- Viola: If you had your way, you would work by yourself rather than in small groups. But you are patient, waiting, listening, observing, and attentive; you are capable of seeing the "big picture" and thinking holistically. You are the best person to write the introduction and conclusion to the group paper.

- Cello: You are responsible, reliable, steady, and one who keeps everyone else on track. You cannot be easily distracted from the job at hand. You have stamina and endurance for the "long haul." You are the right person to adjust the group pace if it is too fast.
- Flute: You are brilliant, flighty, a dreamer, soaring above the others; you are not very down to earth. You are an "idea" person. The group should encourage you to contribute your "brainstorms" no matter how hard it is for others to conceive of following them through. Ultimately, others will help to shape your ideas.
- Oboe: You are experienced, mellow, mature, and the most likely to proofread well. You keep the group from falling apart by bringing them together to iron out their differences. Your tact and wisdom will preserve group harmony.
- Cymbals: You love to surprise; you seem to be uninvolved but all the time are counting, waiting for your "big entrance." You can add excitement and energy to the project; you look for unusual twists in the research, unexpected information. But the violin and oboe need to keep you involved because you can disappear for long stretches of time. Ideally, each group has one of each "instrument" and never more than one violin (leader) because one of them has to play "second fiddle" to the other. The "cymbals" are the class clown and usually number no more than two in a class of thirty-five students. A "cymbals" person should be the sixth person in a group with a strong violin and cello. I group the students *first* by their temperament and personality and then gender, if possible, to avoid the problems with flirtation or sexual jealousy that can arise during a fifteen-week semester. In

my experience, single-sex groups often form stronger bonds than mixed gender groups.

—Molly Lindner,
mlindner@stark.kent.edu

1. James Zull, *The Art of Changing the Brain: Enriching Teaching by Exploring the Biology of Learning* (Sterling, Va.: Stylus, 2002), passim.

2. Luz Mangurian, "Learning and Teaching Practice: Power of the Affective" (presentation, Lilly Conference on Teaching, Miami University of Ohio, November 2003).

3. James Rhem, "Problem-Based Learning: An Introduction," *National Teaching and Learning Forum* 8, no. 1 (December 1998), http://www.ntlf.com/html/pi/9812/pbl_1.htm.

4. PBL works best in classes of 25–35 students. Each additional group magnifies the faculty member's responsibilities because he or she is managing a complex course and not just grading the end products of each unit. Graduate-student teaching assistants could work with small groups on course content and research strategies as well as grade papers, but consistent contact between the students and the professor "expert" establishes confidence and keeps our expectations clear. It would be advisable to recruit one graduate student in communication studies who has taken a course in small-group process. For a discussion of self-directed, tutorless small groups in large classes, see D. R. Woods, "Problem-based Learning, especially in the context of large classes," <http://chemeng.mcmaster.ca/pbl/pbl.htm>.

5. Chandralekha Singh, "Scaffolding and Learning" (presentation at the Learning Institute, Kent State University, January 2005, <http://fpdc.kent.edu/learninginstitute/>).

6. Zull, *The Art of Changing the Brain*.

7. Singh, "Scaffolding and Learning."

8. Students move information from their short-term to long-term memory when they work on cumulative projects that make them interact with the same material over time. Terry Doyle, "Understanding why teaching is such a difficult job to do well—What teachers don't control in the learning process," (presentation, Lilly Conference on Teaching, Miami University of Ohio, November 2004).

Bibliography for Further Reading

Ching, Cynthia, and De Gallow, "Fear & Loathing in PBL: Faculty Reactions to Developing Problem-Based Learning for a Large Research University," <http://pbl.tp.edu.sg/PBL-Resources/pblconference/full/CynthiaCarterChingDeGallow.pdf>.

Gallow, De, "What is Problem-Based Learning," <http://www.pbl.uci.edu/whatispbl.html>.

Littlejohn, Ronnie, and Mike Awalt, "Decentered Classrooms: The WWW and Problem Based Learning in Introductory Philosophy," <http://www.bu.edu/wcp/Papers/Teac/TeacLitt.htm>.

Miller, Mark Parker, "Introducing Art History Through Problem-Based Learning," *About Teaching* 50 (Spring 1996), <http://www.udel.edu/pbl/cte/spr96-arth.html>.

Reedy, Chandra, NTLF Supplemental Material, vol. 8, no. 1 (December 1998) <http://www.ntlf.com/html/lib/suppmat/81reedy.htm>.

Richlin, Laurie, ed., "Issues in Problem-Based Learning," *Journal on Excellence in College Teaching* 11, nos. 2–3 (2000). ■

Copyright Clearance

CONTINUED FROM PAGE 21

maybe \$5.00 over the life of the book. The return on investment for a quarter-page image in black and white would, of course, be far more modest.

Point 4: If you are working with a university press in the U.S., encourage private holders of copyright to file for a tax deduction in exchange for a waiver of fees. If your publisher enjoys a nonprofit status, the waiver might qualify as a charitable contribution. (Be sure to discuss the pros and cons of this strategy with your publisher before you make such an offer.)

Point 5: When lenders of images assert copyrightlike restrictions and fees on public-domain works, they are infringing the public domain.

Establish a "copyright police" for infringement, especially regarding copyright claims for reproductions of two-dimensional artworks. Perhaps we need a bulletin board on the Web where we can discuss prices for images from various lenders and note restrictive or beneficial practices by them.

Point 6: Be flexible about your illustration program. Ask your publisher to give you a list of image lenders who charge reasonable or exorbitant fees. Sometimes one French Gothic spire will serve as well as another.

It's important to describe the nature of your project up front to lenders. Many of them do consider whether the permission you seek is for a scholarly book or a more commercial project when they calculate a fee. And most are aware of the erosion in the market for art books, but you should take every occasion to remind them of it. Here, I must say, there are already signs of a thaw. The British Museum, I'm told, has decided to waive reproduction fees for images that will appear in books with print runs of fewer than 750 copies. Of course, it's the rare publisher who fires up the press to print so few copies. This move by the British Museum is in some ways ineffective, but at least it means fees are headed in the right direction: down!

Other institutions are also revisiting their rights and permissions programs: Kenneth Hamma at the J. Paul Getty Museum has proposed placing its public-domain holdings on the Web in high-resolution scans suitable for downloading and printing—for free, on the grounds that the public domain is the public domain.³ If you want to reproduce François Boucher's *Fountain of Love* on a tote bag and sell it, that's your business. Taking an image of the painting out of the

museum and copying it—despite Walter Benjamin's admonition—doesn't make the original work any less valuable or interesting. In short: the painting is not being used up. It is simply being used.

The theologian Mark Taylor said recently, "Money and markets do not exist in a vacuum but grow in a profoundly cultural medium, reflecting and in turn shaping their world."⁴ Nowhere is this more evident than in the culture of permission. We have reached a moment in research and in scholarly publishing when it's absolutely crucial to consider why, given the surfeit of visual content on offer, the image continues to be a pawn in a seller's market.

It's time for this to change. Or, at least, it's time to make some adjustments and rebalance the values that drive us as a creative class to make work that we hope deeply, as people, will contribute to our common good.

© 2005 Susan Bielstein

1. Virginia Rutledge, "Fare Use," *Bookforum* 12, no. 1 (April/May 2005): 33.

2. See "Revised Consolidated Text for a Treaty on the Protection of Broadcasting Organizations," prepared by the Chairman of the Standing Committee on Copyright and Related Rights in cooperation with the Secretariat, World Intellectual Property Organization, SCCR/12/2, October 4, 2004. See also commentary by Wendy Grossman, "Broadcast Treaty Battle Rages On," *Wired News*, August 28, 2004, <http://www.wired.com/news/culture/0,1284,64696,00.html>.

3. See <http://www.cni.org/tfms/2005a.spring/abstracts/PB-hamma-public.html> and http://www.cni.org/tfms/2005a.spring/abstracts/handouts/CNI_hamma_public.doc. Kenneth Hamma is executive director for digital policy and initiatives at the J. Paul Getty Trust.

4. Mark Taylor, *Confidence Games: Money and Markets in a World without Redemption* (Chicago: University of Chicago Press, 2004), 156. ■

CAA NEWS

SEPTEMBER 2005

College Art Association of America
275 Seventh Avenue
New York, NY 10001
www.collegeart.org

SPECIAL ART PEDAGOGY ISSUE

BOARD OF DIRECTORS

Ellen K. Levy, President
Nicola Courtright, Vice President for Publications
Dale Kinney, Vice President for Annual Conference
Diane Edison, Vice President for Committees
Virginia M. Mecklenburg, Vice President for External Affairs
John Hyland, Jr., Treasurer
Jeffrey P. Cunard, Counsel
Susan Ball, Executive Director

Kaucyila Brooke	Mary-Ann Milford-Lutzker
Coco Fusco	W. Jackson Rushing III
Susan Grace Galassi	Duane Slick
Dennis Y. Ichiyama	Buzz Spector
Paul Jaskot	Christine Sundt
Thomas DaCosta Kaufmann	William Tronzo
Joan Marter	

Nonprofit Organization
U.S. Postage
Paid

Ephrata, PA
Permit No. 102