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A CRITICS' CONFERENCE

ON THE OCCASION OF THE

50TH ANNIVERSARY OF THE

NATIONAL GALLERY OF ART

BF6C18E175D1F1

THE ART OF ART CRITICISM

NATIONAL GALLERY OF ART

WASHINGTON, D.C. 20565

OCTOBER 23 - 26, 1991

NATIONAL GALLERY OF ART

WASHINGTON, D.C.

Since its opening in 1941, the National Gallery of Art has sought to further the appreciation of and knowledge about art, not only within our Washington walls but throughout the nation, and more and more, throughout the world.

On the occasion of its fiftieth anniversary, the Gallery welcomes you to a Critics' Conference for regional and national art critics and museum professionals who will examine contemporary issues about the art of art criticism. We extend our deep appreciation to the museum directors, publishers, critics, editors, and others throughout the country who have offered guidance and assistance in planning the conference and selecting the fellows.

The purpose of the conference is to exchange ideas and information about the craft and practice of art criticism, the problems of interpreting art to wider audiences, and related practical issues. We have enlisted speakers and panelists who represent diverse viewpoints and look forward to dynamic discussions about the present and the future.

The Critics' Conference is a key endeavor during our anniversary year. Our hope is that it will stimulate further discussion on the fascinating and vital topic of art criticism.

J. CARTER BROWN

Director

BF6C18E17SD1F3

1991 CRITICS' CONFERENCE FELLOWS

Dennis Adrian
School of the Art Institute of Chicago
Chicago, Illinois

Anna Chave, Ph.D.
Harvard University
Cambridge, Massachusetts

Cathy Curtis
Los Angeles Times
Los Angeles, California

Amy Gerstler*
Art Forum
Los Angeles, California

Jeremy Gilbert-Rolfe
Art Center
Pasadena, California

Randy Gragg
The Oregonian
Portland, Oregon

Roger Green, Ph.D.
Times-Picayune
New Orleans, Louisiana

Dave Hickey
Freelance
San Diego, California

Thomas Hine
Philadelphia Inquirer
Philadelphia, Pennsylvania

Susan Hood
Indiana University
South Bend, Indiana

Patricia Johnson
Houston Chronicle
Houston, Texas

Janet Kutner
Dallas Morning News
Dallas, Texas

Kyle MacMillan
Omaha World-Herald
Omaha, Nebraska

Kristine McKenna
Los Angeles Times
Los Angeles, California

Jay Murphy
Red Bass Magazine
New Orleans, Louisiana

Eileen Neff
Freelance
Philadelphia, Pennsylvania

Lois Nesbitt
Freelance
New York, New York

Brian Palmer*
Village Voice/Freelance
Brooklyn, New York

Tom Patterson
Freelance
Winston-Salem, North Carolina

Pamela Portwood
Freelance
Tucson, Arizona

Nancy Roth
University of Wisconsin
Menominee, Wisconsin

Robert Silberman
Freelance
Minneapolis, Minnesota

Sue Taylor
Freelance
Chicago, Illinois

Marcia Vetrocq
University of New Orleans
New Orleans, Louisiana

Karen Wilkin
Freelance
New York, New York

SCHEDULE OF EVENTS

WEDNESDAY, OCTOBER 23, 1991

3:30 - 5:30 pm

REGISTRATION AT CAPITAL HILL HOTEL
200 C Street SE, Washington, DC 20003
(202) 543-6000 or (800) 424-9165

7:00 - 7:45 pm

COCKTAILS
National Gallery of Art, East Garden Court
4th Street entrance to West Building

*Viewing of reinstallation of American
Galleries/Permanent Collection*

7:45 - 10:30 pm

DINNER
East Garden Court

Introduction

J. CARTER BROWN
Director
National Gallery of Art

Keynote Speaker

A. RICHARD TURNER
Professor of Fine Arts and
Director of New York Institute for the Humanities
New York University

* selected but unable to attend

THURSDAY, OCTOBER 24, 1991

8:30 - 9:15 am

BUFFET BREAKFAST
East Building Refectory

Welcome and Introduction of Fellows

RUTH KAPLAN
Information Officer
National Gallery of Art

9:30 - 11:00 am

**THE CRITIC AND THE EDITOR:
REPORTING AND CRITICISM**

This panel will consider the distinctions between art criticism and journalism. Among the questions to be raised are how aesthetic interests must be balanced with the concerns of the public and the demands of the publisher, and how a critic responds to these factors without compromising his/her own artistic concerns.

Moderator

KAY LARSON
New York Magazine

Panelists

MILTON ESTEROW
ARTnews

ERIC GIBSON
Washington Times

LINCOLN MILLSTEIN
Boston Globe

PAUL RICHARD
Washington Post

AMY BAKER SANDBACK
Publishing Consultant, Writer/Editor

Location

4th Floor Conference Room
East Building

BF6C18E17SDIF4

11:00 - 12:30

THE CRITIC, THE ARTIST, AND ETHICS

This panel will discuss the critic's responsibility to his times and to artists. Among the issues discussed will be the importance of an artist's vision to the critic and appropriate relationships between critics and artists.

Moderator

WILLIAM WILSON
Los Angeles Times

Panelists

JANE ADDAMS ALLEN
Former *Washington Star* and *Washington Times* art critic

RODERICK NORDELL
World Monitor

PETER PLAGENS
Newsweek

Location

4th Floor Conference Room
East Building

12:45 - 1:45 pm

LUNCHEON
East Building Reception Room

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THURSDAY, OCTOBER 24, 1991

CONTINUED

2:00 - 4:00 pm

ART CRITICISM IN THE AGE OF GLOBALISM

This panel, open to invited guests, will examine how critics review art in a multi-cultural world. What is the responsibility of U.S. museums and critics to engage in international exchange? Do critics have the background to understand art of another culture or subculture?

Moderator

MICHAEL BRENSON
former *New York Times* art critic

Panelists

J. RAND CASTILE
Asian Art Museum

BEATRIZ DE LA FUENTE
University of Mexico City

ALANNA HEISS
Institute for Contemporary Art

RICHARD HILL
Institute of American Indian Arts

SYLVIA WILLIAMS
National Museum of African Art
Smithsonian Institution

Location

East Building Auditorium

4:00 - 5:00 pm

TEA
For Conference Participants and Invited Guests

East Building Reception Room

Evening

At leisure

FRIDAY, OCTOBER 25, 1991

9:00 - 10:00 am

BUFFET BREAKFAST
West Building Garden Café

CONSERVATION AND THE TRAVELING EXHIBITION

At this breakfast roundtable, participants in the recent international conference on conservation will discuss current critical issues in conservation methods.

10:15 - 11:45 am

THE CRITIC AND THE COMMUNITY

This panel discussion will examine the relationship between the critic and his/her audience and the community at large. Among the questions to be considered are the ways in which the critic defines his/her "audience" and whether the critic has an obligation to take a stand on controversial issues.

Moderator

PETER PLAGENS
Newsweek

Panelists

KENNETH BAKER
San Francisco Chronicle

MICHAEL K. NELSON
Kansas City Star

CÉSAR TRASOBARES
Artist and former executive director of
Metro-Dade's Art in Public Places Program (1985-1990)

Location

4th Floor Conference Room
East Building

12:00 - 1:15 pm

LUNCHEON
West Building Porcelain Gallery

Guest Speaker

BENJAMIN C. BRADLEE
Washington Post

BF6C18E17SD1F6

FRIDAY, OCTOBER 25, 1991

CONTINUED

1:30 - 2:45 pm

OPTIONAL TOUR OF CIRCA 1492

JAY LEVENSON
 Managing Curator
Circa 1492: Art in the Age of Exploration

3:00 - 4:30 pm

MUSEUMS AND EXHIBITIONS

This panel will review the relationship between the critic and the museum. Should it be adversarial, complementary, or both? Should the critic be concerned with the decisions governing special exhibitions including content, installation, financial support, etc.?

Moderator

STEVEN MADOFF
ARTnews

Panelists

ROBERT BERGMAN
 Walters Art Gallery

ELIZABETH BROUN
 National Museum of American Art

JACK FLAM
Wall Street Journal

ROBERT STORR
 Museum of Modern Art

Location

4th Floor Conference Room
 East Building

7:30 pm

SPECIAL EVENT

DINNER AT THE HOME OF RUTH AND JACOB KAINEN

Jacob Kainen has pursued a notable career as a painter and printmaker since the early 1930s. He studied at Pratt Institute and at the Art Students League. He was part of the New York School of artists in the circle of Pollock, Rothko, and Gorky, the latter of whom painted Kainen's portrait. During his long tenure at the Smithsonian Institution, he was curator of prints and drawings at what are now the National Museum of American History and the National Museum of American Art. His work has been shown throughout the world, including at the National Gallery of Art. He and his wife, the former Ruth Cole, have built an art collection ranging from old masters to contemporary artists. Ruth Cole Kainen is a member of the National Gallery's Trustees' Council.

SATURDAY, OCTOBER 26, 1991

9:00 - 10:00 am

BUFFET BREAKFAST
 East Building Refectory

**PROFESSIONAL DEVELOPMENT:
 IDEAS FOR IMPROVING THE CONDITIONS
 AND OPTIONS FOR CRITICISM AROUND
 THE COUNTRY**

10:15 - 11:00 am

CLOSING SESSION
 East Building Refectory

ROGER MANDLE
 deputy director
 National Gallery of Art

JANE ADDAMS ALLEN

former *Washington Star* and *Washington Times* art critic

KENNETH BAKER

San Francisco Chronicle

MICHAEL BRENSON received a B.A. in English from Rutgers University and a Ph.D. from Johns Hopkins University. He has taught Art History at the University of North Carolina at Greensboro and English at the American School of Paris. His writings have appeared in *Art in America*, *The Journal of Art*, *Le Monde*, and *Art Criticism*. As an art critic for the *New York Times* both in Paris and New York from 1983 to 1991, he covered many international exhibitions.

J. RAND CASTILE became director of the Asian Art Museum in January, 1986. Before that he was for seventeen years founding director of Japan House Gallery in New York. During that time he negotiated, organized, and planned more than forty exhibitions from the United States, Japan, and Europe. Mr. Castile was educated at Drew University. Early in his career he painted, taught, and was a critic for *ARTnews*. In 1966 he received a Fullbright/Hayes fellowship for study in Kyoto, Japan; in 1978, a gold medal for contributions to the advancement of the tea ceremony by the Urasenke Foundation; in 1982, the New York City Mayor's Award for Art and Culture; and in 1987 the Alumni Achievement Award in the Arts from Drew University. His book *The Way of Tea* was published in 1970.

Professor **BEATRIZ DE LA FUENTE** is head researcher at the Institute of Aesthetic Research and tenured professor of the Universidad Nacional Autónoma de México. She is the author of various books including *Men of Stone*, *Steps in the Consciousness* and *Stone Sculpture in Tula* and many articles related to precolumbian art.

MILTON ESTEROW, editor and publisher of *ARTnews* since 1972, was born in New York City. He has written for the *New York Times* drama and film departments and subsequently was appointed assistant to the cultural news editor. Mr. Esterow has received numerous awards for excellence in reporting and writing from organizations such as the Silurian Society, the Newspaper Reporters Association of New York City, and the New York State Teachers Association. He has lectured extensively in the United States and abroad and is the author of *The Art Stealers*.

JACK FLAM is Distinguished Professor of Art History at Brooklyn College and the Graduate School of the City University of New York, where he has taught since 1975. He has served as art critic for the *Wall Street Journal* since 1984. A noted historian, critic, and author, Dr. Flam has received a Guggenheim Fellowship (1979-80), a National Endowment for the Humanities Senior Fellowship (1987-88), and the Manufacturers Hanover/Art World prize for distinguished newspaper art criticism (1987). He serves on the board of directors of the American section of the International Association of Art Critics, is a contributing editor to *Art International*, and is series editor of "The Documents of 20th Century Art."

ERIC GIBSON has been art critic for the *Washington Times* since August 1989. Formerly, he was a freelance critic in New York, contributing regularly to *The New Criterion* and *The Economist*. From 1984 to its demise in 1989, he was New York correspondent for *Studio International*. Mr. Gibson was Critic-in-Residence at the International Sculpture Center in Washington (1987-88), and taught art history at Parsons School of Design from 1984 until his appointment at the *Times*. He was educated at Trinity College, Hartford, and Hunter College in New York. Other publications for which he has written include *Art International*, *Apollo*, and *The Times Literary Supplement*.

ALANNA HEISS has been president and executive director of the Institute for Contemporary Art since its founding in 1971. In addition she has organized hundreds of national and international one-person and group exhibitions, served as commissioner for the Paris Biennale (1981); was curator for "Quartetto" in Venice for the Accademia Foundation (1984); and directed the Noguchi exhibit for the American Pavilion of the Venice Biennale (1985). In 1980, Ms. Heiss was presented with the Mayor's Award for Contribution to New York City; in 1984, she was knighted by the Swedish Government; in 1987, she was given the Chevalier of Arts and Letters by France; and in 1989, she received the Skowhegan Award.

RICHARD HILL, director of the Institute of American Indian Arts since June 1990, came to the Institute from the State University of New York at Buffalo where he taught Native American Studies under the American Studies Department. He served as the National Coordinator for the 1992 Alliance, a project of the Morningstar Foundation in Washington, whose intention is to promote Indian perspectives for the quincentenary of the arrival of Columbus. Mr. Hill received an M.A. from the State University of New York at Buffalo and trained at the School of the Art Institute of Chicago.

KAY LARSON has been an art critic of *New York Magazine* since 1980 and has also written for numerous other publications from the *New York Times* to *Artforum*. She was founding editor of *Art Coast* (1988-90) and currently teaches the history and theory of contemporary art at New York University.

JAY A. LEVENSON has a doctorate in Art History from the Institute of Fine Arts, New York University, and a law degree from Yale Law School. He co-organized two previous exhibitions for the National Gallery of Art (*Dürer in America*, 1971, and *Prints of the Italian Renaissance*, 1973) and has practiced law in New York. Since April 1988 he has served as managing curator of *Circa 1492*, coordinating the efforts of the international team of scholars engaged to work on the project and editing the exhibition catalogue.

SUSAN LUBOWSKY is director of the Visual Arts Program for the National Endowment for the Arts. She has also held positions as director of the Whitney Museum of American Art at Equitable Center; assistant director of The Queens Museum; assistant curator with the McCrory Corporation; gallery director of the New York State University College at Brockport; and assistant coordinator of exhibitions at Pratt Institute. Ms. Lubowsky earned degrees from the Pratt Institute. Since 1987, she has served as an adjunct associate professor at the New York University School of Continuing Education.

STEVEN HENRY MADOFF became executive editor of *ARTnews* in 1987. In 1981, he began publishing art criticism in New York and worked as a freelance reporter for *Fortune* and *Money*. For the next five years, his criticism appeared in all of the major art magazines in the U.S., as well as in French, German, Japanese, Danish, and Swedish publications. He had a short-lived culture column in the *Christian Science Monitor*, and he contributed book reviews to *The Nation*, *Manhattan, Inc.*, *The New Leader*, and *Eastside Express*, among others. He was educated at Columbia College of Columbia University; the Sorbonne; the Collège de France, Paris; and Stanford University.

LINCOLN MILLSTEIN was named assistant managing editor for features at the *Boston Globe* in 1989 after serving as business editor from 1986 and assistant business editor from 1983. He worked at the *Hartford Courant* as reporter and editor from 1981 to 1983. Mr. Millstein is a graduate of the University of Connecticut, and from 1980-81 spent a year at Stanford Business School on a Professional Journalism Fellowship awarded by the National Endowment for the Humanities.

MICHAEL NELSON has worked at the *Kansas City Star* since 1974, first as a reporter, then as an editor. For fourteen years he was assistant managing editor, overseeing the newspaper's feature coverage, which has received repeated national and regional journalism awards. In recent years, Mr. Nelson conducted an in-depth study of the newspaper's role in Kansas City's most populous and prosperous suburban county. He also served as editor for the *Star's* centennial edition, a 192-page historical section. He is a native of Iowa and a graduate of the University of Nebraska-Lincoln.

RODERICK NORDELL was appointed executive editor of *World Monitor: The Christian Science Monitor Monthly* in January 1988. Mr. Nordell, a graduate of Harvard University, joined the paper as copyboy in 1948 after World War II service in the Marine Corps. His other positions at the *Monitor* have included arts editor, book editor, assistant features editor, columnist, New York correspondent, and reviewer of theater, film, broadcasting, and jazz. Mr. Nordell was Erwin D. Canham's co-editor on "Man's Great Future," based on the *Monitor's* 50th anniversary edition. His freelance writing has appeared in the *Atlantic*, *Saturday Review*, *Reader's Digest*, *New Republic*, *Woman's Day*, and *Boston Magazine*.

PETER PLAGENS, currently art critic for *Newsweek* magazine, is also an artist, author, and educator. His published works include *Moonlight Blues: An Artist's Art Criticism* (1986) and *Sunshine Muse: Contemporary Art on the West Coast* (1974), as well as numerous essays and reviews on contemporary art in *Artforum*, *Art in America*, and other publications. He was educated at the University of Southern California and Syracuse University and received a Guggenheim Fellowship (1977) and National Endowment for the Arts Artist's Fellowships (1977 and 1985). His work is exhibited regularly at the Nancy Hoffman Gallery, New York; the Jan Baum Gallery, Los Angeles; and has appeared in the California State University Art Museum; the Southeast Center for Contemporary Art, Winston-Salem; and the Hirshhorn Museum, Washington, DC.

PAUL RICHARD was born in Chicago in 1939 and was educated at Harvard University and the University of Pennsylvania's Graduate School of Fine Arts. Employed by the *Washington Post* since 1964, he became the *Post's* art critic in 1967.

AMY BAKER SANDBACK is a curator, lecturer, publishing consultant, and writer/editor for projects in the United States and Europe. Formerly executive publisher of *Artforum International Magazine*, she currently serves as director of the magazine; president of *Printed Matter*; advisor to the Museum of Modern Art's Advisory Service; and book review editor of *Explorers Journal*. She has received grants for study and travel from the Ford Foundation and Japan Foundation. Ms Sandback was educated at Scripps College, Claremont, California, the University of California, Berkeley, and the Claremont Graduate School.

ROBERT STORR, curator in the department of painting and sculpture at the Museum of Modern Art, received an MFA degree from the Art Institute of Chicago. He also serves as a contributing editor to *Art in America* and is on the faculty of The Tyler School of Art, Philadelphia. Mr. Storr, a painter and writer, is co-author of a book on Chuck Close, author of a book on Philip Guston, and author of an upcoming book on Louise Bourgeois.

CÉSAR TRASOBARES is an independent artist and art activist based in Miami. As executive director of Metro-Dade's Art in Public Places program (1985-1990) he coordinated the realization of numerous artworks in urban settings (Oldenburg/van Bruggen, Ruscha, Paik, Saar, Elyn Zimmerman, Haas, Alfonzo, others), the development of projects that attempted to broaden the traditional roles of the artist and his/her potential contributions to the public environment, and the sponsoring of experimental, short-term installations by artists. As a public official he lived with the varied responses to the works of these artists by multi-cultural, non-specialized audiences.

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A. RICHARD TURNER, director of the New York Institute for the Humanities and Professor of Fine Arts, has been affiliated with New York University since 1979. He received degrees from Princeton University and attended the University of Rome as a Fulbright Fellow. His published works include *The Vision of Landscape in Renaissance Italy* (Princeton, 1966), *The Art of Florence*, with G. Andres and J. Hunisak (Abbeville Press, 1988), and *Inventing Leonardo* (currently in final draft), as well as numerous articles, book and exhibition reviews on Renaissance and contemporary art, and occasional pieces on education and natural history.

SYLVIA WILLIAMS, director of the Smithsonian Institution's National Museum of African Art since 1983, was with The Brooklyn Museum from 1971 until 1983, where she was curator in the Department of African, Oceanic and New World Cultures from 1978. Ms. Williams graduated from Oberlin College, Columbia University's Graduate School of Library Science, and holds an M.A. from New York University where she majored in Primitive Art at the Institute of Fine Arts.

WILLIAM RICHARD WILSON, a critic with the *Los Angeles Times* since 1965, became chief art critic in 1978. He is also an educator, lecturer, and author whose published works include *California Museums* (1984) and articles, reviews, and essays in *Saturday Review*, *Domus*, *Artforum*, *ARTnews*, *Art in America*, and *Psychology Today*. He is currently writing *The Definitive History of Art in Southern California* to be published in 1994. Mr. Wilson was educated at UCLA, and the Sorbonne, and has taught at UCLA, University of Arizona - Tucson, California State University - Fullerton and the US State Department, Washington, DC. He was nominated for the Pulitzer Prize for Art Criticism in 1987, 1988, and 1989 and was named Outstanding Alumnus of Los Angeles City College in 1981.

BF6C18E17SD1F9

The National Gallery of Art would like to thank those individuals who nominated potential fellows from around the country to participate in the conference.

Cheryl Arvidson
Dallas Times Herald

Elizabeth Baker
Art in America

Kenneth Baker
San Francisco Chronicle

James Ballinger
Phoenix Art Museum

Graham Beal
Joslyn Art Museum, Omaha

Robert Bergman
Walters Art Gallery, Baltimore

Patricia Bladon
Memphis Brooks Museum of Art

Jane Bledsoe
Georgia Museum of Art University of Georgia, Athens

Michael Botwinick
Newport Harbor Art Museum, Newport Beach

Russell Bowman
Milwaukee Art Museum

Steven Brezzo
San Diego Museum of Art

James Bridenstein
Kalamazoo Institute of Arts

Nelsen Britt
Greenville Museum of Art

David Brooke
Sterling and Francine Clark Art Institute, Williamstown

Julia Brown Turrell
Des Moines Art Center

Robert Buck
The Brooklyn Museum

E. John Bullard
New Orleans Museum of Art

James Burke
St. Louis Art Museum

Stephen Bruni
Delaware Art Museum, Wilmington

John Buchanan
Dixon Gallery and Gardens, Memphis

Charles Butler
Huntington Museum of Art, Huntington

Annette Carlozzi
Contemporary Arts Center, New Orleans

J. Rand Castile
Asian Art Museum of Golden Gate Park, San Francisco

Marjorie Cohn
Fogg Art Museum, Cambridge

Joy Colby
Detroit News

Christopher Crossman
William A. Farnsworth Library and Art Museum, Rockland

Paul Cummings
Drawing

James Cuno
Fogg Art Museum, Cambridge

Hugh Davis
San Diego Museum of Contemporary Art

Suzanne Delehanty
Contemporary Arts Museums, Houston

George Ellis
Honolulu Academy of Arts

James Enyeart
International Museum of Photography at George Eastman House, Rochester

Milton Esterow
ARTnews

Allison Gamble
New Art Examiner

Jay Gates
Seattle Art Museum

Barbara Gibbs
Crocker Art Museum, Sacramento

Eric Gibson
Washington Times

Ron Gleason
Tyler Museum of Art, Tyler

Thomas Graves, Jr.
Winterthur Museum and Gardens

Amy Gross
Mirabella

Andy Grundberg
New York Times

Derek Guthrie
New Art Examiner

Kathleen Halbreich
Walker Art Center, Minneapolis

John Hall
Walker Art Center, Minneapolis

Glenn Harper
Art Papers

Anne Hawley
Isabella Stewart Gardner Museum, Boston

John Henry
Vero Beach Center for the Arts

Douglas Hyland
Birmingham Museum of Art

Charles Hummel
Winterthur Museum and Gardens

Pamela Jenkinson
Los Angeles County Museum of Art

Diane Johnson
David Winton Bell Gallery, Providence

Mitchell Kahan
Akron Art Museum

Emily Kass
Fort Wayne Museum of Art

Jan Keene Muhlert
Amon Carter Museum, Ft. Worth

Patrice Clark Koelsch
Center for Arts Criticism, St. Paul

Richard Koshalek
Museum of Contemporary Art, Los Angeles

Hilton Kramer
New Criterion

Edith Kurzweil
Partisan Review

Ronald Kuchta
Everson Museum of Art, Syracuse

John Lane
San Francisco Museum of Modern Art

Louis Levine
New York State Museum, Albany

Jo Ann Lewis
Washington Post

Samuel Lipman
New Criterion

Andrew Maass
Tampa Museum of Art

Dr. Peter Marzio
Museum of Fine Arts, Boston

Paul Master-Karnik
DeCordova Museum and Sculpture Park, Lincoln

Evan Maurer
Minneapolis Institute of Arts

Patrick McCaughey
Wadsworth Athenaeum, Hartford

Peter Mears
Laguna Gloria Art Museum, Austin

Michael Milkovich
Museum of Fine Arts, Boston

Samuel Miller
Newark Museum

Kenworth Moffett
Museum of Art, Fort Lauderdale

Marena Grant Morrissey
Orlando Museum of Art

Melissa Mulrooney
Delaware Art Museum, Wilmington

Patrick Murphy
Institute of Contemporary Art, Philadelphia

George Neubert
Lincoln Sheldon Memorial Art Gallery, Lincoln

Andrea Norris
Spencer Museum of Art, Lawrence

Eliot Nusbaum
Des Moines Register

Alexander Nyerges
Mississippi Museum of Art, Biloxi

Harold O'Connell, Jr.
Terra Museum of American Art, Chicago

Richard Oldenburg
Museum of Modern Art, New York

Mark Ormond
Center for the Fine Arts, Miami

Christina Orr-Cahill
Norton Gallery of Art, West Palm Beach

Russell Panczenko
Madison Elvehjum Museum of Art, Madison

Harry Parker, III
California Palace of the Legion of Honor, San Francisco

Merribell Parsons
Columbus Museum of Art

Marty Peretz
New Republic

Paul Perrot
Virginia Museum of Fine Arts, Richmond

Edmund Pillsbury
Kimbell Art Museum, Ft. Worth

Terence Pitts
Center for Creative Photography, Tucson

Peter Plagens
Newsweek

Ted Potter
Southeastern Center for Contemporary Art, Winston-Salem

Earl Powell, III
Los Angeles County Museum of Art

Stephen Prokopoff
Krannart Arts Center, Champaign

Paul Richard
Washington Post

Duncan Robinson
Yale University Center for British Art, New Haven

Millard Rogers
Cincinnati Art Museum

Constance Rosenblum
New York Times

David Ross
The Whitney Museum of American Art, New York

Laurence Ruggiero
John & Mabel Ringling Museum of Art, Sarasota

Samuel Sachs, II
Detroit Institute of Arts

Jeffrey Schaire
Art & Antiques

Robert Schlageter
Cummer Gallery of Art, Jacksonville

Douglas Schultz
Albright-Knox Art Gallery, Buffalo

Barry Schwabsky
Arts Magazine

Lewis Sharp
Denver Art Museum

Alan Shestack
Museum of Fine Arts, Boston

Robert Silver
New York Review of Books

Gregory Smith
Telfair Academy of Arts & Science, Savannah

Dean Sobel
Milwaukee Art Museum

Edward Sozanski
Philadelphia Inquirer

Kitty Spaulding
Art Week

Dr. David Steadman
The Toledo Museum of Art

Louise Sweeney
Christian Science Monitor

Mary Swift
Washington Review

Calvin Tomkins
New Yorker

Marcia Tucker
New Museum of Contemporary Art, New York

Gudmund Vigtel
High Museum of Art, Atlanta

Bret Waller
Indianapolis Museum of Art

Robin Watson
Provincetown Art Association and Museum

Richard West
Santa Barbara Museum of Art

William Whitworth
The Atlantic

Sally Williams
The Brooklyn Museum

Marc Wilson
Nelson-Atkins Museum of Art, Kansas City

William Wilson
Los Angeles Times

Paul Winkler
The de Menil Collection, Houston

Townsend Wolfe
Arkansas Arts Center, Little Rock

Robert Yassin
Tucson Museum of Art

The National Gallery's Critics' Conference was developed and organized by Ruth Kaplan, information officer, National Gallery of Art, in association with Diane Gingold and Associates, Washington, D.C.

The following National Gallery staff members also made important contributions to the conference: Deborah Ziska, deputy information officer; Missy Muellich, executive assistant, Information Office; Chris Vogel, designer, Editor's Office, and Diane Draggoo Colaizzi of Diane Gingold and Associates.

Joseph J. Krakora, external affairs officer, National Gallery of Art, and Laura Smith Fisher, development officer, National Gallery of Art, provided valuable advice and assistance in the planning of the Critics' Conference.

The National Gallery of Art would especially like to thank those who contributed to the development of the conference.

Michael Brenson
former *New York Times* art critic

Jean Collins
director, Public Information, Museum of Modern Art

Jack Cowart*
curator, Twentieth Century Art, National Gallery of Art

Linda Downs*
head of education, National Gallery of Art

Michael Faubian
assistant director, Visual Arts Program
National Endowment for the Arts

Adam Gopnik
New Yorker

Michael Kimmelman
senior art critic, *New York Times*

Patrice Koelsch
executive director, Center for Arts Criticism,
St. Paul, Minnesota

Kay Larson
critic, *New York Magazine*

Susan Lubovsky
director, Visual Arts Program
National Endowment for the Arts

Steven Madoff*
managing editor, *ARTnews*

Peter Plagens*
art critic, *Newsweek*

Ernest Schier
director, National Critics Institute, Waterford, Connecticut

Frances P. Smyth*
editor-in-chief, National Gallery of Art

William Wilson*
art critic, *Los Angeles Times*

John Yau
freelance writer

Vishakha Desai
director, The Asia Society Galleries, New York

* Review Panelists