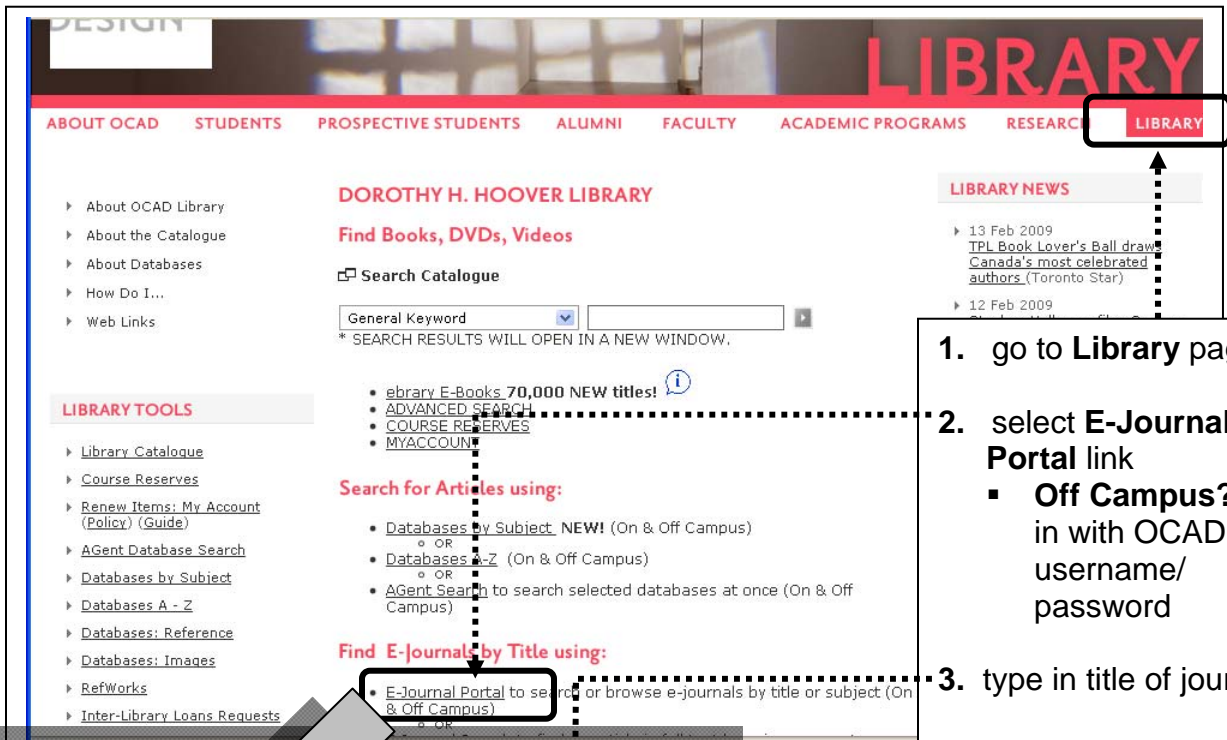




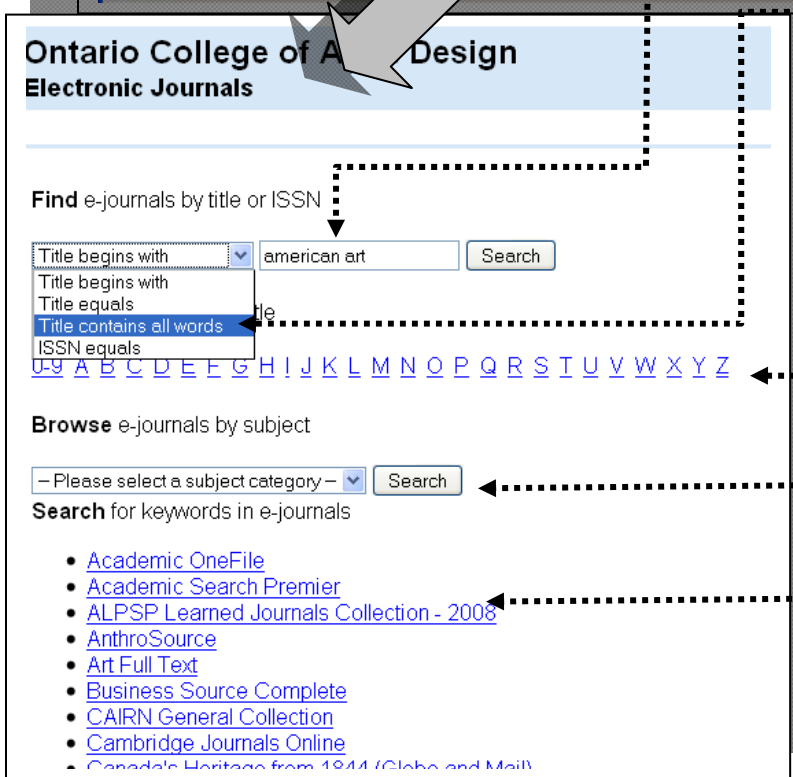
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1. go to **Library** page
2. select **E-Journal Portal** link
 - **Off Campus?** log-in with OCAD U username/ password
3. type in title of journal
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- browse A – Z title list of e-journal titles
- search titles by subject categories
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To Access E - Journal

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1. select database title

- Note:** you will now enter the database; each one has a different interface, but offers access to articles by date and issue

2. select the appropriate

- date
- volume
- issue

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4 records retrieved for the search: Title begins with "american art"

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ISSN: 10739300
OCLC: 44669024
LCN: 2004-235672
JSTOR Coverage: 1991-2003 (Vols. 5-17)
Links to Recent Content: 2004-2006 (Vol. 18, No. 1 - Vol. 20, No. 3)
Moving Wall: 5 years
JSTOR Collection(s): [Arts & Sciences III Collection](#)
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Journal Description: JSTOR provides a digital archive of the print version of *American Art*. The electronic version of *American Art* (Spring 2004 - Present) is available at <http://www.journals.uchicago.edu/AmArt/journal/available.html> and contains elements not found in the print version. Authorized users may be able to access the full text articles at this site.

American Art is a peer-reviewed journal dedicated to exploring all aspects of the nation's visual heritage from colonial to contemporary times. Through a broad interdisciplinary approach, *American Art* provides an understanding not only of specific artists and art objects, but also of the cultural factors that have shaped American art over three centuries of national experience. The fine arts is the journal's primary focus, but its scope encompasses all aspects of the nation's visual culture including popular culture, public art, film, electronic multimedia, and decorative arts and craft. *American Art* embraces all methods of investigation to explore America's rich and diverse art legacy. Formerly known (until 1991) as *Smithsonian Studies in American Art*.

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American Art

Vol. 5, No. 4, Autumn, 1991
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Another Perspective

In Search of an "Authentic" Vision
Decoding the Appeal of the Self-Taught African-American Artist

Kinshasha Holman Conwill

Writer and critic bell hooks speaks of two houses from her childhood and of the profoundly different effect each had on her concepts of aesthetics. The first was the home of her beloved grandmother, a quiltmaker; the other was the house in which she lived. Hooks writes:

My thinking about aesthetics has been informed by the recognition of these houses: one which cultivated and celebrated an aesthetic of existence, rooted in the idea that no degree of material lack could keep one from learning how to look at the world with a critical eye, how to recognize beauty. . . . Living in that other house where we were so acutely aware of lack, so conscious of materiality, I could see in our daily life the way consumer capitalism ravaged the black poor, nurtured in us a longing for things that often subsumed our ability to recognize aesthetic worth or value.

Hooks was born and raised in the South, as were most of the self-taught African-