

## Biography

Leonard Lehrer is a painter and printmaker whose work has been shown internationally for three decades. He has had some fifty solo exhibitions in the United States, Germany, Austria, Italy and Spain. His work is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, New York; The National Gallery of Art, the Library of Congress, Washington, DC; the Philadelphia Museum of Art; the Cleveland Museum of Art; the Bibliotheque nationale de France, Paris and many others. His work has been noted critically and he has authored various catalogue introductions and articles and also has served as curator for two international exhibitions of contemporary American printmaking. Professor Emeritus of Art at New York University, Lehrer has held administrative positions at other major universities including Arizona State University and the University of New Mexico and presently is Associate Provost for External Affairs at Columbia College Chicago. Recipient of numerous awards including the Grand Prize of the Heitland Foundation, Celle, Germany, a USIA Specialist Grant to Bogota, Colombia and two Fulbright Senior Scholar Grants in printmaking (2001 and 2003-2005) to Greece.

## Background

Tremendous change is taking place -- change that has already happened by the time we become aware of what is "new." In "The Lexus and the Olive Tree," Thomas L. Friedman writes that while high tech is an absolute key to the future, it must not be achieved at the expense of the olive tree, i.e., the family farm. A new structure of world influence has emerged that is having an enormous effect on every aspect of our lives from the cultural world, education, medical research, the environment, etc. A sense of homogenization based on the "market place" has indeed threatened the proverbial family farm. While this sounds ominous, and in many ways I think it is, I believe these changes represent the continuum of the arts since the beginning of recorded history. It is as inevitable as the role of "The Silk Road", just by its very existence, in changing Western art from early Indian art to the Golden Age of Greece.

## Discussions Questions

1. Please note your observations on the "homogeneous" nature of the international arts.
2. Comment on the "market place" influence on the world arts.
3. How do we educate students (and ourselves) in fields that are changing so rapidly?
4. Are we in the process of losing local, even national, identity? If so, any suggestions?
5. Thoughts on how we assess all these "new" images, sounds, movements, technological advances, etc., into a coherent conversation let alone critical discourse?