Calls for Nominations

Art Bulletin
Editor-in-Chief
The Art Bulletin editorial board invites nominations and self-nominations for the position of editor-in-chief of the Art Bulletin, for a term of office from July 1, 1996, through June 30, 2000. (Service in the first year is an editor designate.)

The Art Bulletin publishes scholarly essays and documentation on the history of art of all periods and places. The editor-in-chief is expected to read all submitted manuscripts, to refer them to appropriate expert referees for scholarly review, to provide guidance to authors concerning the form and content of submissions, and to make final decisions regarding their acceptability for publication. The editor-in-chief, subject to the supervision of the editorial board, has overall responsibility for the content and character of each issue. The editor-in-chief also serves as liaison between the editorial board, the guest editors, and the College Art Association. Nominations and self-nominations for the position of editor designate for a term of office from July 1, 1996, through June 30, 1999 (renewable once for a three-year period) should contact their nominees to schedule an interview with a member of the editorial board. The editor-in-chief is expected to be in touch with the board and the guest editors at least one letter of recommendation. These materials should be sent to: Art Bulletin Editorial Search, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: November 15, 1995.

Art Journal
Editor
The Art Journal editorial board invites nominations and self-nominations for the position of editor designate for a term of office for a three-year period. Nominees should have a distinguished record of professional achievement and prior experience in defining critical issues in modern and contemporary art. The nominee can be an artist, art historian, critic, or curator.

The Art Journal is a quarterly publication devoted to 20th- and 21st-century European and American art, non-Western art, critical theory, and art education, with an emphasis on contemporary art. Each issue is organized thematically under the editorial directorate of a guest editor. There are about 65 editorial pages per issue (48,000 words), not including book and exhibition reviews. As a member of Art Journal's ten-person editorial board, the editor assists in soliciting and screening proposals and identifying potential guest editors. The editor serves as liaison between the editorial board and the guest editors, working with the board and the guest editor to shape the content of each issue. The editor can be expected to be in consultation with at least ten guest editors at any time. (At present Art Journal has approximately 150 editorial pages (135,000 words), not including book and exhibition reviews.)

Distinguished Teaching Awards
Every year at its annual conference, CAA presents the Distinguished Teaching of Art History Award. The Distinguished Teaching of Art History Award is given to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist; who has encouraged his or her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge relevantly called theory and understood as embracing technical, material, aesthetic, and perceptual issues. The Distinguished Teaching of Art History Award is given to an individual who has been actively engaged in the teaching of art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the
**1995 Fellowship Recipients Named**

CA is pleased to announce the recipients of the Professional Development Fellowship for Artists and Art Historians and the Professional Development Fellowship in American Art for 1995. Fellows were selected from a pool of applicants from graduate programs around the United States. The recipients will receive $5,000 for the 1995-96 academic year, the final year of their M.F.A., M.A., or Ph.D. degree. For the 1996-97 academic year, CAA will announce fellows in securing employment or at an internship at a museum, college, university, or art center and will subsidize the position through a grant to the institution that hires the fellow. The program is designed to bring the graduate or postgraduate into a working or professional life. In offering this support, CAA hopes to encourage future generations of students, particularly those from underrepresented communities, to study art and art history and to pursue careers in the visual arts.

**Fellowship Recipients Named**

- **Marilyn Nance**, a photographer and storyteller, is an M.F.A. candidate at the Maryland Institute College of Art, Baltimore. She experiments with photos and storytelling, a term she developed to describe the rhythmic and dynamic juxtaposition and interpretation of images to tell a story and convey feeling. For her thesis, "Spirit, Faith, Grace, Respect," Nance plans to use photostorytelling techniques to transform ten years of documentation of African American spirituality into a nonlinear, interactive multimedia project. Nance hopes to take on not only artist and storyteller roles, but also the roles of educator, preacher, and healer. Nance was artist-in-residence at the Studio Museum in Harlem in 1993-94. She earned a B.F.A. in communications graphic design from the School of Art and Design at Pratt Institute and attended Brooklyn High School of Science.

- **Jennifer Riddell** is an M.A. candidate in art history, theory, and criticism at the School of the Art Institute of Chicago. She received a B.A. in economics from Carleton College and an M.A. in photography from the University of New Mexico. She is interested in teaching, having taught photography at the University of New Mexico for five years, and teaching and curating the photography program at the 92nd Street Y Photography Center in New York.

- **Amy Schlegel**, a Ph.D. candidate in art history at Columbia University, completed her master's degree at Columbia. In her dissertation, titled "Voking Range: Nancy Spero, Feminist Art Practitioner, and Critical Resilience in New York City since 1969," she presents a historical and a theoretical interpretation of "women's art" by examining feminist art practices and organization in New York since 1969, the year the first feminist artists' group was founded. Schlegel recently collaborated with Nancy Spero on an anthology of feminist memoirs to be co-edited by Ann Snitow and Rachel Buss DuPlessis. She plans to pursue a career in teaching and to continue her studies of feminist art.

- **Yadidith Simpson** is an M.A. candidate in arts administration at Teacher's College, Columbia University. Her thesis is titled "The New York City Department of Cultural Affairs: A Critical Assessment of the Dinkins Administration 1990-94 and Its Economic Impact on Your Community." She is also researching the viability and survival of arts organizations in the United States. Her past work has included work on the role educators play in uplifting communities, for which she was awarded an NAACP...
Carnegie Mellon University. Simpson developed an interest in painting and scholarship, and a study on young affiliation of major museums. Bronx Museum of Art has held jobs and internships with the temporary Art. Completing her bachelor's degree at University. His disser- tion explores his Southern Baptist roots and the African American experience through its historic symbols. In a variety of media, he explores his Southern Baptist roots through images of simple and powerful symbols from this community. He presents such images as a church, a cross or an icon. Influenced by African art, she examines the significance of glass and mirrors—one's reflection in these in African ceremonial objects is reversed as the one closest to the immortal spirit. Her paintings are matte black with areas of round, highly reflective spaces that invite the viewer to ponder their relationship to the passions.

Marie Watt is an M.F.A. candidate at the School of Art, Yale University. Her work draws on her artist's roots for the histories of Native American and Western art. Most recently, she is exploring her Native American heritage through the use of traditional materials and techniques. Among her goals is learning Seneca fiction to her grandparents. She states that her grandparents chose not to pass the Seneca tradition down to their seven children in an attempt to protect them from the racism they had encountered. Watt received her B.A. in speech communications and fine arts/art history at Williamette University in Salem, Oregon. Seeking to found a Seneca visual culture, she involved her parents, she sought an artist's knowledge for her advancement of knowledge.

The Professional Development Fellowship for Artists and Art Historians (Carnegie Mellon, 1995) is funded in part through grants from the National Endowment for the Arts, the National Endowment for the Humanities, Nathan Cummings Foundation, the Getty Grant Program, and the Andy Warhol Foundation for the Visual Arts. The Professional Development Program for American Art Historians and Art Critics (see “Legal Update,” May/June 1994, for a discussion of the case) noted: “The opinion stresses this dynamic interrelationship. Of cardinal importance is the close interdependence of the first and fourth factors. The fourth factor looks at the harm that the secondary work may do to the copyright market of the original by offering itself as a substitute (for either the original or its derivatives). The first factor looks primarily to whether the use of the original seems to transform the taken material into a new purpose or message, distinct from purposes of the original. It follows logically that the more the appropriator is using the material for new transformed purposes, the less likely it is that appropriative use will be a substitute for the original, and therefore the less impact it is likely to have on the protected market opportunities of the original.”

Books by Kinko’s Graphic and American Geophysical Union v. Texaco were test cases brought by trade and text book publishers: “to narrow the doctrine of fair use and fend off the perceived threat to such interests brought by the fair use doctrine.” In Kinko, 1991, the federal district court in New York found almost identical designs and printing methods works for sale in course packs constituting infringement and was not within the fair use doctrine. Although Kinko’s Graphic Copy Center tried to impress the court with its purportedly altruistic motives, the court found that Kinko’s copying had the “intended purpose of suppressing the copyright holder’s ability to earn a justifiable profit,” and that the portions copied were critical parts of the books in question. While recognizing “it is possible that the defendant may have had a de minimis motive such a practice might well not constitute fair use.”

No reason was given as to why a newspaper editor was found guilty when one appeared on the verge of settlement. May the parties announced a tentative agreement to settle, which called for Texaco to pay a seven-figure settlement. In 1995, the second circuit court of appeals affirmed summary judgment against fair use for photocopying of scientific and technical journals who make their titles available for legal copying under an annual license granted by the Copyright Clearance Center (CCC). A majority (4-2) of the appeals panel found that the copying by a Texas researcher did not qualify as “fair use” for copying for such purposes as "criticism, comment, news reporting, teaching, scholarship, or research.”

The opinion written by Justice Jon Newman applied the four factors as follows: (1) the purpose of the use: archival; (2) nature of work: factual; (3) amount taken: entire work; (4) harm to market: not substantial; but Copyright Clearance Center licenses.

The court to its credit recognized that the authors, publishers and publishers’ were somewhat different. Texaco questioned whether mechanical reproduc- tions can ever be fair use and provides no low for customary uses (i.e., scientists had always archived material for educational purposes) and created the possibility of licensing this material. Although the court purported to decide only the case before it, a broad reading of the case by publishers brought four to the hearts of educators and libraries. In 1995, a federal appeals panel in Manhattan took the unusual step of allowing reasonable claims to the stress the narrowness of the rulings. The opinion states in at least two instances that “Without such "institutional, automatic copying," not copying by individual researchers or private libraries, the coursework or otherwise, "recognizing that under the fair use doctrine or the de minimis doctrine such a practice might well not constitute fair use.”

Fair Use Revisited

Legal Update

Fair use is one area where the limits of copyright protection should be drawn in best achieve the goal of copyright law, which is to advance the progress of science and the arts (through the promotion of creativity). An author’s control cannot be so stringent as to prevent those who come after from using the prior work for the advancement of knowledge. The 1995 Copyright Act was the first statutory recognition of the fair use doctrine (section 107), although it has been judicially recognized since at least 1940. The doctrine seeks to impose the conditions that are necessary for copyright to accommodate the interests of three groups-authors, publishers, and members of the public. Fair use is often defined as the privilege of those other than a copyright owner to make and use a copyrighted material in a reasonable manner without her consent, notwithstanding the exclusive rights granted to the copyright owner.

The fair use doctrine provides that use of a copyrighted work for "purposes such as criticism, comment, news reporting, teaching, scholarship, or research, is not an infringement of copyright." To determine whether a use is a fair use, four factors are given: (1) the purpose and character of the use, including whether or not it is for profit; (2) the nature of the work; (3) the amount of the work used; and (4) the effect on the market for or value of the copyrighted work. It follows logically that the more the appropriator is using the material for new transformed purposes, the less likely it is that appropriative use will be a substitute for the original, and therefore the less impact it is likely to have on the protected market opportunities of the original. The second circuit court of appeals affirmed summary judgment against fair use for photocopying of scientific and technical journals who make their titles available for legal copying under an annual license granted by the Copyright Clearance Center (CCC). A majority (4-2) of the appeals panel found that the copying by a Texas researcher did not qualify as "fair use" for copying for such purposes as "criticism, comment, news reporting, teaching, scholarship, or research."

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New Board Member

College Art Association welcomes Roger Shimomura as a new member of the Board of Directors. Shimomura, who will serve until 1998, replaces former board member Carlos Villa, who resigned earlier this year. Shimomura was elected by the board and voted in at the April meeting.

Shimomura has been teaching art at the University of Kansas since 1969, and in 1994 was designated one of nine University Distinguished Professors on the University of Kansas faculty. Also a practicing artist, Shimomura's work will be featured in a solo exhibition this month at the Stalinus Krauss Gallery in New York. In January 1996 a twenty-five-year retrospective will open at the Spencer Museum of Art at the University of Kansas, beginning a two-year five-year retrospective will open at the University of Kansas since 1969, and University Distinguished Professors on was elected by the board and voted in at the April meeting.

Anderson-Spivy

Is Journal Reviews Editor

Alexandra Anderson-Spivy, the new reviews editor for Art Journal, is an art critic, writer, and editor who lives in New York. A graduate of Sarah Lawrence College who also studied art history at the Sotheby, Anderson-Spivy is currently president of the United States section of the International Association of Art Critics and the New York editor of Artnet, a San Francisco-based quarterly journal that combines fiction and poetry with cultural and political commentary. As the former editor of Art in Time and Antiques magazine and founding executive editor of Smart Magazine, Anderson-Spivy has figured over twenty years of editorial experience. She has also worked as arts editor of the Village Voice, executive editor of American Photographer, and senior editor of Portfolio Magazine. Her articles and reviews have appeared in many newspapers, general magazines, art periodicals, and exhibition catalogues. She is currently guest curator of the exhibition Mainly Wegmans at the Colby College Art Museum, Waterville, Maine, October 30-November 25, 1995. Her monograph on the works of Robert Kushner will be published in 1996 by Hudson Hills Press.

Editor’s statement: I am proud to be affiliated with the Art Journal and to follow in Martica Sawin’s dedicated and distinguished footsteps.

It is no secret that scholarly publishing remains understaffed from almost every quarter. As the erosion of venues for the discussion of art historical, critical, and cultural texts accelerates, the importance of Art Journal increases. I hope the reviews section can continue to expand its coverage of significant books and exhibitions that may not receive proper attention elsewhere. I look forward to including more the CAA membership regarding the future of the association. "We must work to forge a sense of community and to integrate spheres of philosophical, sociopolitical, and cultural practices. We must institute a rewriting of our history from this point forward, a history which in essence will be a more democratic, more inclusive cultural practice."

Nina Athanassoglou-Kallmyer

Named Art Bulletin Book Review Editor

Nina Athanassoglou-Kallmyer, Art Bulletin book review editor, is professor of art history at the University of Delaware. Born in Greece, she did her undergraduate work at the University of Paris (Sotheby) and her graduate work in the Department of Art and Archaeology, Princeton University, from where she received her Ph.D. in 1980. Her book, "Under the Sign of Levshas: The Political and Ideological Fortune of David's Monuments in the 18th Century" (Art Bulletin, 1981) received the Arthur Kingsley Porter Prize. She was awarded Mellon and Getty postdoctoral fellowships, grants from ACLS and DfH, and was visiting member at the Institute for Advanced Study. She is the author of French Images from the Creek War of Independence: Art and Politics under the Restoration (Yale, 1985), and Eugene Delacroix: Prints, Politics, and Satire (Yale, 1991), and was the guest-editor of the Art Journal issue Romanismus (Sping 1995). She has taught at the University of Chicago and the University of Maryland, and has held visiting teaching appointments at the Department of Art and Archaeology, Princeton University. She is currently working on issues of aesthetics and ideology in French Romantic painting and on a book titled Classicism and the Land. She has taught at the University of Chicago and the University of Maryland, and has held visiting teaching appointments at the Department of Art and Archaeology, Princeton University. She is currently working on issues of aesthetics and ideology in French Romantic painting and on a book titled Classicism and the Land. She has taught at the University of Chicago and the University of Maryland, and has held visiting teaching appointments at the Department of Art and Archaeology, Princeton University. She is currently working on issues of aesthetics and ideology in French Romantic painting and on a book titled Classicism and the Land. She has taught at the University of Chicago and the University of Maryland, and has held visiting teaching appointments at the Department of Art and Archaeology, Princeton University. She is currently working on issues of aesthetics and ideology in French Romantic painting and on a book titled Classicism and the Land.

Editor’s statement: As I see it, art history as a discipline is at a critical juncture. Openness and multiplicity are increasingly becoming its defining principles. New methodologies compete with established and traditional methods, and all disciplinary interests lead us to explore varieties of intellectual contexts while, in so doing, attracting our attention to new kinds of evidence from other disciplines. The result is an enormously rich dialogue. Indeed, such multiplicity can be regarded as a fusion. Art history is becoming an all-encompassing, intellectually magnetic field, a holistic utopia finally attained.

In this context, a review editor’s task becomes especially significant. Books reviewed should above all reflect the expanded horizon of our discipline.

Reviewed publications should represent all facets of today’s art historical interests, methodological, chronological, and cultural. As book review editor, one of my goals therefore would be to widen the range of reviewed books to include not only American but also foreign art historical scholarship; catalogues and museum publications; and books expounding new theoretical perspectives on art. In order to achieve such broader goals, CAA now benefits from a new foundation grant that permits us to increase review pages substantially. Capitalizing on this, I would like to call for more books reviewed than solicit longer reviews. More books reviewed in shorter articles would better serve our discipline, than two or three exhaustive essays that are bound to exhaust the reader first.

While encouraging variety and breadth, a review editor’s guiding principle should be balance. All fields, all methodologies, all cultures, all ideologies should have representation. Above all, the role of the review editor should be one of objective assessment. Book selection, the greatest challenge, should be made with an eye on the larger picture of our discipline and on that alone.

Nina Athanassoglou-Kallmyer

Pincus is Monograph Series Editor-Designate

Debra Pincus, professor emeritus at the University of British Columbia, has been appointed to the position of editor-designate of the CAA Monographs on the Fine Arts. Pincus received her Ph.D. and M.A. from the Institute of Fine Arts, New York University. She was a member of the CAA Board of Directors (1989-92), co-chair, with Martha Kingsbury, of the Art History Program, CAA annual conference (1993), and was chair of CAA’s Chapters Restructuring Committee (1990). She is a Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts, and has received grants from the Gladys Krieble Delmas Foundation and the NEH. She is currently at work on two books, Tomb as Theatre: The Doge and the State in Late Medieval Venice, and Doge Andrea Dandolo and the Baptistry of San Marco: The Politics of Fourteenth-Century Venice.

Editor’s statement: The CAA monograph series can, in a hectic publishing world, present a personal identity. My bottom line is this: attempt to put forth a new view, and at the same time convey by the passion of your voice, unobtrusively. As short studies, the CAA monographs offer an ideal opportunity to deal with a single work or a group of related works in a revealing, forceful way. I will be particularly attracted to manuscripts that approach problems from different perspectives. Clearly, the manuscripts are directed toward a specialized audience, but—to take a leaf from Virginia Woolf’s book—there is still much to be said for the Common Reader. I welcome the opportunity to work with you in crafting a manuscript. Let me say very loudly that I am looking for submissions from younger as well as established scholars.

Debra Pincus
Thanks to CAA Members
Names of 1995 Patron, Sponsoring, and Sustaining members were listed in the July/August CAA News. CAA thanks the following Sustaining members who joined or renewed their membership after the publication deadline: Judith Eitzenow, Allan D. Hacklin, Robert D. Schofield, Arielle K. Reva, and Reba White Williams.

Individuals who wish to contribute to CAA in addition to their regular dues may join at the Patron, Sponsoring, or Sustaining level. Membership renewal notices were sent out this month. Patron, Sponsoring, and Sustaining members receive both Art Journal and the Art Bulletin as well as CAA's annual report. Membership fees cover less than half of CAA's operating costs. Voluntary contributions from members help to make possible the wide range of programs and services CAA offers.

Annual Conference Update
1996 Sessions Canceled
The following sessions have been canceled: "The Patient Search: Emergence of Clarity in Mid-Career Painting" (chair: Marcia Lloyd, Massachusetts College of Art); "Bodies Encased: On the Future of Cyberspace and the Return of Fascist Form" (chairs: Robert Seydell and John Jacob, Photograph: Resource Center); "Collecting South Asian Art" (chair: John Seyller, University of Vermont).

Usners and Projectionists Sought
Applications are being accepted for room monitors and projectionists for the 1996 annual conference. Room monitors and projectionists will be paid $8/hour and will be conducted conference registration. They are required to work a minimum of 3 session time slots (Wednesday-Satur­day), and must attend a training session at 5:00 PM Wednesday, February 21. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA A/V Coordinator Elaine Piko, Art Dept., Box 22, Vassar College, Poughkeepsie, NY 12601, 914/437-2529; e-mail: "arv"@vassar.vassar.edu.

Speaker Selection Process Reminder
It has recently been brought to the Association's attention that some session chairs have finalized their session rosters in a manner that violates CAA's policies and guidelines. The Program Committee wishes all session chairs and applicants to know that CAA deplores this practice, and to remind prospective 1997 chairs and speakers that the selection process for sessions included in the annual conference program requires waiting until after the paper proposal submission deadline before finalizing session rosters, in order to ensure fairness and equal opportunity for all applicants. All violations of this policy should be reported to the conference coordinator.

Hot Type
"Sculptural works made out of clothing—but often referring to bodies that are felt unpretty—have become ubiquitous in contemporary art. In a special issue on 'clothing as subject,' Art Journal offers a portfolio of examples from the last 30 years, as well as short scholarly essays on fashion in fin-de­siecle Holland, Rohkolenski Moscow, and 1920s Berlin.

The portfolio of work by women begins in 1966, with Minni Smith's "Steel Wool Peignoir," and concludes with Lesley Dill's 1994 "Dress Poem Wedding Dress," which is marked up with the words of an Emily Dickinson poem. Of her dressing gown, Ms. Smith wrote: 'I felt that a steel wool, nylon, and lace peignoir combined the reality of my life with the romance of what I thought it would be.'

"Nina Felsheim, a curator who edited the issue, attributes the current wave of 'empty dress' works to questions raised by feminism, as well as to recent theories on this basis that gender and sexuality are culturally determined. The "shadow of AIDS" hovers over the work, most of which is done by women and gay men, she points out. 'It is not hard to read this art as empty clothes as a literalization of loss or a reminder over, a reminder of death.'" —Chadnewe Higher Education, May 26, 1995

Staid of the Art
"When Nancy Troy recently took the helm of art history's flagship journal, Art Bulletin, a colleague sent a note to herGetty Museum office. Congratulations, it said, 'on being the only person who reads the AB cover-to-cover.'

Across the humanities, flagship publications—those decades-old 'journal' 'record' funded by a discipline's national association—are struggling to be taken seriously by scholars. They can't explain why. Today's top journals typically have razor-sharp indentities, while flagship, saddled with the task of documenting an entire discipline, rarely develop a critical edge. No focus, no bite. No wonder some scholars call Art Bulletin 'the staid of the art.'" —Daniel Balazs, "Inside Publishing," Lingua Franca, July/August 1995

The Archive Project
The College Art Association will co-sponsor the exhibition AIDS Communities/Arts Communities: Realizing the Archive Project with the Archivists for the Gay and Lesbian Caucus, signaling CAA's awareness of the devastating effects of AIDS/HIV on the art world. Members of the Caucus have been working closely with the Archive Project under the direction of founder David Hirsh to plan the exhibition, which will be held during the 1996 CAA conference in Boston. CAA's newly established and unqualified support of AIDS Communities/Arts Communities is important to the planning committee, and the CAA board, the first ever granted by the Board of Directors to such an exhibition, will be instrumental in its success.

The purpose of the exhibition is dual: to celebrate the lives and work of those living with AIDS/HIV and those we have lost to the epidemic, and to make members of CAA aware of the week of the Archive Project in documenting the lives and work of artists living with AIDS/HIV. For this exhibition, the organizing committee is producing two allied projects that we hope will highlight awareness of the exhibitions and the week of the Archive Project. We consider this exhibition a joint effort of the Caucus have been working closely with the Archive Project under the direction of founder David Hirsh to plan the exhibition, which will be held during the 1996 CAA conference in Boston. CAA's newly established and unqualified support of AIDS Communities/Arts Communities is important to the planning committee, and the CAA board, the first ever granted by the Board of Directors to such an exhibition, will be instrumental in its success.

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to develop a program to provide free artists' materials in the New York area. It is preparing to place slide overviews and written documentation about these artists on CD-ROM and the Internet. In addition, Visual AIDS/The Archive Project hopes to facilitate the growth of sponsorship by CAA, the Gay and Lesbian Caucus of CAA, and the Boston Center for the Arts. These exhibitions and written documentation about these artists' materials in the New York area.

As Philip Yenawine wrote in the catalogue for the Archive Project's first exhibition, "Almost as soon as the AIDS epidemic was recognized as a crisis, it became clear that the community of artists was going to take a severe beating. ... A record must be made at the very least. Whatever eloquence is chocked out of this difficult time must be recorded, every bit of it. The future will want to know what this art tells; some of us want to know now."

—David Hash

The College Art Association wishes to thank the following foundations and individuals for their support of the Endowment Campaign. The $1.2 million campaign was launched in 1992 to fund CAA initiatives that respond to emerging concerns in the visual arts. These initiatives include the Professional Development Fellowship program (see article on page 35), travel grants to CAA's annual conference, and enhancements to the Artulletin. Through the generosity of these listed here and contributors who wish to remain anonymous, we have raised nearly $750,000 in three years, but we still need to raise $450,000 by June 30, 1997. Please join these CAA members and supporters by making a contribution that will ensure the future of CAA's programs and services. A clip-out reply form is located on page 23.

You may also contribute when renewing your membership for 1997.

Foundations that awarded program grants

The National Endowment for the Arts
The National Endowment for the Humanities
The Nathan Cummings Foundation
The Getty Grant Program
The Samuel H. Kress Foundation
The Hewlett Foundation, Inc.
The Rockefeller Foundation
The Andy Warhol Foundation for the Visual Arts

Major Benefactors

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Kenneth R. Silver
Larry A. Silver and Elizabeth Silver-Schack in memory of Margaret B. Seidler
Judith R. Stein
Mark T. Stolar
The Joe and Emily Lewis Foundation, Inc.
Nancy J. Toy and Winifred de Wit
Ruby Weinberg in memory of Sylvia Lurie

Patrons

Ronald A. Atkins
Sylvia Barnett
Stephanie Barone
Nancy Y. Bekave in honor of Samella Lewis
Robert P. Bingham
Aron Boebelein
Richard Brittell
Eleni G. Calogeras
Anna V. Chapman
Gibbs
Michael Lehrwein and John R. Clarke in honor of Anne Coffin Hanson
Bradford K. Collins
Kristin B. Collins
Michael W. Colmen
Robert Dann
Tirt Edlestein in honor of John McCourby
Elizabeth M. Ender
Wendy Evans
Jonathan Fleischman
Egg Art Museum
Peter R. Gennet
Gettysburg College Art Department
Mary Nettles Gabbard
Melford L. Glickner
Mary J. Gray
Richard Gray

Marlilyn C. Handler
Christine M. Havlock in memory of Eric A. Hershock
Edidit M. Hoffman
Vassaul Honeywood
Michi Kuramit
Dora J. lasslancet
Cornelius Franslin in honor of Jacqueline Avant
Judith Krause
Louise Leachman
Victor Margolin
Patricia Matthews
Steven Marks & Co., Inc.
Karen N. McGavin
Mary Patterson-McBison
James C. Mykhail
Edward J. Nygen
Carol Clark and Charles Fortt
Norman E. Perderngraff
Seth R. Plattick
The Picker Art Gallery
Susan N. Plynt
Cynthia F. Perrotti
Private Art Dealers Association
Robert W. Rhoades
Daniele Rivo
B. Bruce Robertson
John Rose
Mitsuko Roth
Sonja Salomon
Norte-Soto
Stephen K. Sager
Susan E. Schilling
PRINT Schalau
Lawrences, B.
Allan S. Skidels and Sally Ann Steine
Ann Spery
Sheila Steinhaush
Jean K. Steenmeier
Mary Darby Stengel
Sally A. Struthers
Joan Carpenter-Troccoli
Annamaria Case
Yvonne P. Carter
H. Carroll Cardin
Philip Constable
Faye Cuayus
Whimsey Chatnik
Susan Chandler-Lemo
Francis Chao
D. Sherman Clarke
Holly Clayton
Jacqueline Ann Clispep
Andrew Cohen
Pamela A. Cohen
Edward Ocker
Tina G. Coulombe
Dato A. Corvi
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Stella D. Dobensworth
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Yvonne P. Carter
The revised version of the Code of Ethics for Art Historians, adopted by the CAA Board of Directors January 24, 1996, is dedicated to the memory of Albert Elsen, who was instrumental in drafting a professional standard document, adopted by the Board of Directors in 1973. Elsen served College Art Association as a director (1966-70), Secretary (1970-72), Vice President (1971-74), and President (1974-76). During Elsen’s tenure on the board, he was the moving force behind CAA’s adoption of several important professional standards and initiatives in addition to the development of the Code of Ethics, including, Resolutions Concerning the Sale and Exchange of Works of Art by Museums (1973), A Statement on Standards for Safe Practices (1973), and A Statement on Standards for Research Materials to which access seems reasonably or capriciously denied, a matter which implement the rules and principles of research material and/or original works of art historians. The Code does not, at the present time, include provisions for its adoption, enforcement or amendment. A Code of Ethics for Art Historians
Adopted by the CAA Board of Directors November 3, 1973; January 25, 1974; November 1, 1975; and January 24, 1985.

Introduction
It is the responsibility of the CAA Committee on Professional Practices (the “Committee”) to ensure that each member of the CAA as a scholarly organization is the advancement of knowledge, CAA’s Arts and Historians must be competent to research materials, the Committee is extraneous with the task of codifying the common understanding in the art history profession of ethical behavior for scholars, teachers, and practitioners in research materials ("art historians"). The Code provides a broad framework of rules and principles, and conduct both and maintain professional practice as soon as possible.

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It shall be considered, therefore, unethical for any art historians to be involved in the acquisition of cultural property by an art historian, unless he or she has reason to believe that the object of interest is of such interest when scholarship and market value of any work of art in question and which do not otherwise relate to the financial complications of any research investigation, opinion or statement by the art historian. It is unethical for an art historian to engage in attributions and/or publications or exhibiting or purchasing works of art if the art historian or his or her university or other employer has a vested financial interest in the said dealings.

B. It shall be unethical for art historians to purchase or sell works, artifacts or documents of cultural property, to represent stolen from excavations, architectural monuments, public institutions or individuals. To knowingly and abet the illegal importation and transportation of a work of art is professionally unethical and, more likely than not, illegal.

C. It shall be unethical for an art historian to establish export as well as develop proper control over export so that illicit traffic may be stopped at its sources. However, whenever possible, within the limits of national law, consideration should be given to legitimate and honorable means for the acquisition of cultural property. It is hoped that nations will return for acquisition, long term loan, or exchange, cultural property of significant importance to their neighbors and for the benefit of all peoples. In order to augment and clarify further the CAA supports international law, consideration should be given to the international traffic in works of art. For a preventive archaeological and art historical property is that of the illegal and illicit acquisition of cultural property.

D. The realities of the art world sometimes make it necessary for a museum to withhold disposal of the name of the seller; however, it is suggested that should contribut­ively that which is already known. To counteract this practice was, and is widespread, and has led to the damaging of the reputations of art historians who have been directly involved in the illegal export, import and sale of cultural property.

E. It shall be unethical for an art historian to engage in the illegal export, import and sale of cultural property. To benefit from the illegal export, import and sale of cultural property, is the responsibility of the art historian that knowingly or allow to be refused a work for him/herself for an indefinite period of time in the same conditions. The tactful but outright refusal of gifts from artists may be frustrating, but such rejection is proper since it is hoped that the artist's gift might be a gift given instead of money in return for services rendered. To accept such gifts constitutes a conflict of interest that can only result in damage to the public, also raises problems of ethics.

VI. Fakes and Forgeries

A. An art historian's sole professional dedication shall be to another person or organization on an international basis. This includes the director of an art museum, or college or university, for advice by a museum about a prospective project, but it is hoped that the artist's gift might be a gift given instead of money in return for services rendered. To accept such gifts constitutes a conflict of interest that can only result in damage to the public, also raises problems of ethics.

V. Acceptance of Gifts and Requesting of Services

A. An art historian's sole professional dedication shall be to another person or organization on an international basis. This includes the director of an art museum, or college or university, for advice by a museum about a prospective project, but it is hoped that the artist's gift might be a gift given instead of money in return for services rendered. To accept such gifts constitutes a conflict of interest that can only result in damage to the public, also raises problems of ethics.
A. Art historians invited to undertake appraisals and/or attributions should be aware that an appraisal once made may conflict with the rules of his or her institution. Monetary appraisals should be undertaken only when the art historian is fully familiar with the current market prices in both public and private sales by the artist whose work he or she is asked to appraise. The need to establish a monetary value for a work of art must have no influence on the objective, scholarly judgment of the historian. To prevent the appearance of conflict of interest, fees for appraisals, as for attributions, should be fixed and not based on a percentage of the value ascribed. Finally, an appraiser should be aware that an appraisal once made may be used for many purposes other than that for which it was originally made.

II.

8. It shall be the prerogative of the Committee and/or appropriate committees of the College Art Association to review the Code of Ethics and Guidelines every five years in view of updating it to deal with changed circumstances and problems not addressed by the current Code of Ethics and Guidelines.

In 1990, the Board of Directors instructed the Professional Practices Committee to review and revise the Code of Ethics for Art Historians. Member of the Professional Practices Committee during this period included: Mary K. Stellke, Carolyn Strand, Diana Strascho, Lucinda Stroumsa, Edward Sullivan, and S. R. Swenson.

Help CAA Meet the NEA and NEH Challenges

Challenge Gifts from the National Endowment for the Arts ($140,000) and the National Endowment for the Humanities ($140,000) in support of the Professional Development Fellowship Program will yield $132,000 for the Endowment Campaign when the negated 3:1 match for both grants is met. For every $5 you contribute, CAA will receive an additional $1 of federal money. The NEA and NEH, however, will award CAA the money only when we certify that we have successfully raised the required amount. Given the uncertain future of these federal agencies, it is most important that we meet the challenges as quickly as possible. If the agencies are eliminated, so could be the matching funds. Please make a contribution now and help us meet the challenge. If every CAA member contributed just $5, we would meet the match for the NEA and NEH grants, complete our Endowment Campaign, and ensure the future of the Professional Development Fellowship Program. What a tribute that would be to CAA and to federal support of the arts and humanities.
**Academe**

Thomas R. Appelle will be visiting head of the sculpture department at the University of Iowa, Iowa City.

Beth Benson has been named associate director at the Pace Voeshott Zimmerli Art Museum at Rutgers, State University of New Jersey.

Robert Fittpatrick is dean of the School of the Arts, Columbia University.

Gary Green has joined the faculty at Southeast Missouri State University in Springfield, Mo. He will teach photography in the Department of Art and Design.

Kenneth Hallman has been appointed assistant professor of art history and American studies at Michigan State University, East Lansing.

Robert Haywood has been appointed assistant professor of art history at the University of Notre Dame. He will be teaching modern and contemporary art history and theory.

Dorothy Johnson is director of the School of Art and Art History at the University of Iowa, Iowa City.

Grant Kester is scholar-in-residence/coordinates of critical studies program at the Cranbrook Academy of Art.

Joanne M. Kuebler has been appointed executive director of the Art Museum of Western Virginia.

Karen Matthews has been appointed visiting assistant professor in art history at the University of Notre Dame. She will teach modern art.

Dawn Felsmoore has been appointed to a tenure track position as an assistant professor of art history and theory at Cheney University of Pennsylvania.

Jack Raley has been appointed clinical associate professor and director of the Sculpture Program in the Department of Art and Art Professions, School of Education, New York University.

Elaine Scher has been promoted to associate professor with tenure in the Art Department, University of Wisconsin-Madison. She is currently serving as undergraduate chair of the art department.

Jason Tannen is assistant chair/CoV faculty. Department of museum Studies, John F. Kennedy University, Orinda, Calif. He coordinates museum internships for first-year graduate students and teaches second-year students who are setting master's projects.

Terry Walls has been promoted to associate professor at Western Connecticut State University.
Nuha Khoury has been elected to the executive. Don Davis is director of the Organizations of Payson June 1995. Museum of Art. Curator of 20th-Century Art at the Metropolitan Museums and Robert Williams Jensen promoted to associate professor with tenure. University of California at San Diego, as part of their art department.

Michelle Baldwin has been awarded an optional use note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and optional see or purpose of grant. Please indicate that you were a CAA member.

Michelle Baldwin has been awarded an American Fellowship from the American Association of University Women Educational Foundation. She will use the fellowship award to study "Self-Representation and the Dispossessed: Homeless Women Artists and the Concept of Home". She will conduct research in Belgium on the theme of "The Ethics of Homelessness". She will also be in residence under the auspices of NEA/Grants for the Arts during the fall of 1995.

Elise Goodman has been awarded a 1995-96 Fellowship to carry out research in Belgium on "Studies in 15th-Century Flemish Painters". She will make a public presentation on her research at the University of Münster in Spring 1996.

Barbara Gwizdak has been awarded an Honorable Mention in the Smithsonian Museum's 2002 Contemporary Native American Art Competition for her work "The Stones of the Ancients: Celebrations of the Firestone Series".

Elise Goodman has been awarded a 1995-96 fellowship to the Howard Foundation at Brown University, Providence, R.I., for research on "Latin American Art, Culture, Abstraction: Contemporary Native American Art." The Foundation will support her work on "The Stones of the Ancients: Celebrations of the Firestone Series".

Penelope H. Simpson has been named a 1995 Outstanding Faculty Award Recipient by the Virginia Council of Higher Education.

Beverly Schneider Jackson has been invited to serve as a member of the Secretary of the Navy's Advisory Committee on Visual Arts. Herbert L. Koslow has been elected a fellow of the Academy of Arts and Sciences. Daniel Kohan has been awarded a 1995-96 professional fellowship from the Virginia Museum of Fine Arts, for drawing. Debra Kupferman received a Fullbright Scholar teaching award in Latin America, Peru. She will teach a course on "Interim History at the Catholic University in Lima, Peru. She will be visiting a course at southern California State University, New Haven.

Jonah Goddy has been awarded a 1995-96 Visiting Senior Fellow at the University of Texas at Austin, as part of their program "Latin American and Latin American Art Research in the University Museum Center.

Conferences & Calls for Papers

Indianapolis Art History Association is accepting proposals for its 7th annual graduate symposium, November 4, 1995. Proposals that concentrate on the historical context of the object, as well as those that stress academic boundaries. Send 1-2-page abstracts, for 20-minute presentation to: Alison Turkos and John Frost, Art History/Asian, Indiana University, Hundred South College of Fine Arts, School of Art, Indiana University. Deadline: September 15, 1995.

Collaboration in the Visual Arts is the theme of the 1996 AIC (American Institute for Conservators of Historical and Artistic Works). AIC solicits papers that deal with collaborative efforts which provide insights into weaving together the understanding of materials and decision regarding the handling, treatment of works of art (2-page max.) to: Jay Krueger, National Gallery of Art, DCL. Deadline: May 1, 1996.

Conference on Early Italian Art, to be held April 26-27, 1996, University of Georgia at Athens. Papers of 20-40 minutes in length are invited on any aspect of artistic production, whether painting, sculpture, architecture, or "surviving" arts, in late Gothic and early Renaissance Italy, from about 1250-1525. Especially welcome are topics on such questions as: the role of the patron, the identity or the ideological purposes of these works, and the economies of the arts in this period. Send 1-2-page abstracts, for 20-minute presentation to: Alison Turkos and John Frost, Art History/Asian, Indiana University, School of Art, Indiana University, Bloomington 47405.

The Midwest Art History Society 10th meeting will be held March 29-30, 1996, in Cleveland, Ohio. March 28 will be devoted to papers on all topics, this meeting spotlights regional art, including recent areas of research in the history and culture of the Midwest. For further information, contact: Andrew M. Laiden, School of Art, University of Chicago, Chicago, IL 60617. Deadline: April 1, 1995.


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Beauty is the thorn of the 1996 annual conference of the British Association of Art and Design, held in London, 12-14 March, at the University of Northumbria at Newcastle. For information: Centre for Critical Studies, University of Northumbria at Newcastle, 20, St. James' Park, Newcastle upon Tyne NE1 1RU. 4295.

To Attend

Art and Architecture is the subject of a symposium at Colorado State University’s Larry Studier Center, Fort Collins, Colo., September 16-18, 1995. Scholars will give papers on modern and recent art and architecture and on contemporary ceramics and sculpture in the visual arts. Free and open to the public. For information: L. Pickman, Dept. of Art, Colorado State University, Fort Collins, CO 1995; 515/426-7015.

John Singleton Copley in America will be the topic of a symposium at the Metropolitan Museum of Art, October 6, 1995, held in conjunction with a conference on Copley’s life and work and the opening of the exhibition. For information: Education, Metropolitan Museum of Art, 1040 5th Ave., New York, NY 10028; 212/570-3720.

The View from Within: The Architectural Context of Ancient Mosaics and Painting, a conference held in conjunction with the exhibition at Colorado State University, is seeking papers on ancient mosaics and wall painting. Information: Center of Latin American Studies, Colorado State University, Fort Collins, CO 1995; 970/491-7066.

Fifth Ave.; New


Arts, Members.

Gay and Lesbian Photographers send up to 10 slides (mounted) and a letter of no more than 1 page (double-spaced) to: editable@ayac.org, Artropolis ‘96, the Greater Midwest International Exhibition is open to entries of questionable and quilted clothing. For information: Catherine Burns Museum at Saint Cloud, 1308 Biscuit Ct, Saint Cloud, MN 1995; 763/426-0488, ext. 224. Deadline: March 6, 1996.

Arts, Members.

Grants and Fellowships

Foundation for the Advancement of Mesoamerican Studies offers grants to foster increased understanding of ancient Mesoamerican cultures and arts to scholars who might otherwise be unable to complete their research projects. Information: Grants and fellowships. For information: Foundation for the Advancement of Mesoamerican Studies, Inc., 268 Dumbarton Oaks Rd., N. W., Washington, DC 1995; 202/328-4000. SASE enclosed.

Dumbarton Oaks 1994-97 Project Grants are available on a limited basis to assist individuals in developing and preparing research materials, including pre-Columbian Studies, and studies in landscape architecture. Range of awards is $3,000-$15,000. Support is generally for archaeological research,
as well as for the recovery, recording, and study of modern subjectivity are welcome. Stephen Ferris, curator of scientific and technical collections at the J. Paul Getty Museum, will be the instructor. For information: Alexander Gray, Dept. of Art Education, 126 MCH, Florida State University, 1001 West College Ave., Tallahassee, FL 32306; 312/943-9090.

Canadian Center for the Visual Arts of the National Gallery of Canada, Ottawa, holds an annual fellowship program to establish the study and criticism of historic Canadian art, contemporary art, and popular culture. The deadline is December 1, 1995. For information: Caroline McEwen, 1001 Booth St., Ste. 212, Washington, DC 20565; RESEARCH@NEH.FED.US.

Conferences, Summer Residencies, Workshops and Schools

Workshops and Schools

Christie's New York Art Course is comprised of three 9-week terms, focusing on Modern Art from 1800-present. Course options include a certificate program and a lecture program Students completing requirements for a certificate program, who are accepted by the accrediting body, can earn a certificate. An initial request should be made by December 31, 1995. For information: Christie's Education Programs, 212/546-1092.

The Smithsonian Center for Museum Studies, Washington, DC, offers short- and long-term courses in museum studies and is seeking qualified instructors to teach courses in late medieval and Renaissance art, curatorial practice, innovative programs and practices, and the effects of digital and electronic media. For information: Alexander Gray, Dept. of Art Education, 126 MCH, Florida State University, 1001 West College Ave., Tallahassee, FL 32306; 312/943-9090.

The Southern Regional Visiting Artist Program of the American Academy in Rome has recently opened its 1995-96 Fellowship Program to bring artists from the states of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee to the academy in Rome, where they will receive no stipend, board, or housing. The fellowship is available for a period of up to three months. For information: National Academies, 500 14th St., NW, Suite 200, Washington, DC 20515; 202/357-3346; fax 202/357-3346.

Spanish and Hispanic-American Archival Seminars is the 1996 winter institute sponsored by the American Center for Still Video and Computer animation technology. Modern opportunities for internships in production homes and museums with working professionals and artists in the field. Program is sponsored by such companies as Harrisson Barber, Warner Bros., and Silcon Graphics. For information: Office of Student Affairs, USC, Room 400, 2050 South Vermont Ave., Los Angeles, CA 90089-1231; 213/740-2911. For information: Christie's Education Programs, 212/546-1092.

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The Lannan Foundation administers a national grant program to assist nonprofit institutions in the promotion of research, education, and scholarship in the humanities and the arts. The Lannan Foundation makes grants to support projects in the humanities and the arts that are intended to support doctoral dissertation research. Applicants must have completed their residence requirements and course work for the Ph.D. as well as general or preliminary examinations in the history and culture of modern America as a producer/product of art and culture. There is no formal application procedure. The initial application must be made for practice, innovative programs and practices, and the effects of digital and electronic media. For information: Alexander Gray, Dept. of Art Education, 126 MCH, Florida State University, 1001 West College Ave., Tallahassee, FL 32306; 312/943-9090.

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The J. Paul Getty Museum and Programs of the J. Paul Getty Trust, 1996-97. Each fellowship is full-time in curatorial, conservation, education, and public information departments at the museum. The fellowship is intended to support scholarship in the history of art, architecture, and urban form. The fellowships, which vary in length, are awarded to individuals who are at any level. For information: Alexander Gray, Coordination, Arts Administration, 124 W. 40th New York, NY 10018; 212/720-2914, ext. 214. Deadline: December 1, 1995.

The Camargo Foundation maintains a center in Rome, where fellows are provided with fellowships to photographers with 212/929-7190, ext. 214. Deadline: December 1, 1995.

American Antiquity offers short- and long-term research fellowships to encourage research in its library collections of American history and culture through 1876, for the period June 1, 1995--May 31, 1996. For information: John Herd, Rm. A, American Antiquity Society, 1500 K St., NW, Suite 303, Washington, DC 20005; 202/624-5835; cambridge@cambridge.com. Deadline: January 15, 1996.

The John Hay Whitney Foundation, New York, NY 10011, awards from $3,000 to $20,000, respectively. Applicants must be currently in a university program and pursuing a Ph.D. in art history or another field related to the internship, or have completed a relevant degree during the past five years. For information: Graduate Internships, Dept. of Education and Academic Affairs, 1010 Madison Ave., New York, NY 10021; 212/756-3701; fax 212/756-3700. Deadline: January 15, 1995. For information: 94/244-2311.
**Classified Ads**

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. $1.25/word ($2/word for nonmembers); $50 minimum.

**Books on the Fine Arts.** We wish to pur chase scholarly or titles on Western European art and architecture, review copies, library duplicates. Andrew D. Watson Books, 611 E. 83rd St., New York, NY 10028; 212/861-0479; fax 212/861-0888.

**Cape Cod house swap:** professor seeks to swap Cape Cod home for apartment/ house in Florence for 4–6 weeks in June/July 1996, M. Canaves, Cape Cod Community College, W. Barnstable, MA 02668; 508/362-2131, ext. 4657.

**Editor:** revision and editing of art history manuscripts for style and sensibility as well as clarity, consistency, and accuracy. Twenty-five years experience in museum publishing. 508/368-4191.

**For rent:** attractive furnished bedroom, NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. $200/week; min. 3 weeks. Call DG 617/283-3364.


**Munich sublet:** furnished 2-bedroom apartment and 800-square-foot studio available, 6 months–2 years. Available from November 1995. DM 3000.00/month including utilities. 089-87 746-9425.

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

**Rome rental:** sunny, spacious, 2-bedroom apartment completely furnished. Central location. References required. 508/877-2139.

**Santa Fe rental:** stone and adobe house and studio for rent in Galisteo, a small Hispanic village 25 minutes from Santa Fe. 4,000 sq. ft. with fireplace, w/d, gardens, and incredible views. October through November. Dates flexible. $1,200 per month. Harmony Hammond, 505/466-3932 or 602/821-1251.

**Scottish printshops, 1978–95:** seeking input from North American artists who worked in residence at Peacock Printmakers or other Scottish print studios. Phyllis McGibbon, Dept. of Art, Wellesley College, Wellesley, MA 02181; 617/285-2364.

**Artwalk NY is a walking tour of artist studios and commercial galleries in downtown Manhattan, October 14, 1995. Each attendee visits five studios/galleries and can interact with the artists and learn about their work. Tickets can be used for discount at local eateries and in the evening there will be an auction of donated art work and a reception. For information: Paula Webster Public Relations, 212/627-4424.**

**Information Wanted**

Barbara Hepworth (1903–1975), Ph.D. student seeks information about this British sculptor in U.S. Particularly from collectors, friends, or art history scholars. Reminiscences welcome. Is her work esteemed in the U.S., or perceived in relationship to any American movements or artists? Emma Roberts, 113 Harrington St., Handbridge, Chester, Cheshire, CH4 78V, U.K.

**Datebook**

**September 5** Deadline for submissions for October 1996.<br>**September 29** Deadline for submissions for November/December 1996.<br>**September 30** Deadline for nominations and self-nominations for Distinguished Teaching of Art Award and Distinguished Teaching of Art History Award (see page 1.)