



September/October 1995

College Art Association
275 Seventh Avenue
New York, New York 10001

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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 as 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 *Art Bulletin* editorial board, has overall responsibility for the content and character of the journal. Each issue has approximately 150 editorial pages (135,000 words), not including book reviews. The position normally requires one-half the editor's working time. CAA provides financial compensation for three years.

Candidates must be members of the College Art Association. Nominators should contact their nominees to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement by the nominee of interest in the position, and

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 of July 1, 1996, through June 30, 1999 (renewable once 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 19th- and 20th-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 direction 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*

Distinguished Teaching Awards

Every year at its annual conference, CAA presents the *Distinguished Teaching of Art Award* and the *Distinguished Teaching of Art History Award*. The *Distinguished Teaching of Art 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 loosely 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

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CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

Editor
CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051, ext. 215
Fax: 212/627-2381

Editor Renée A. Ramirez
Managing Editor Virginia Wageman
Editor-in-Chief Susan Ball

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Journal has issues scheduled through winter 1998.)

The editor reads all submitted manuscripts and, when necessary, refers them to appropriate board members or readers for review. In collaboration with the editorial board and guest editor, the editor assists in making the final decision regarding the acceptability of manuscripts for publication. (This is a quarter-time position. CAA provides financial compensation.)

Candidates must be members of the College Art Association. Nominators should contact their nominees to ascertain willingness to serve. All nominations must be accompanied by, or followed by, a c.v., a statement by the nominee of interest in the position, and three letters of recommendation. These materials should be sent to *Art Journal* Editorial Search, CAA, 275 Seventh Ave., New York, NY 10001. **Deadline: November 15, 1995.**

Art Journal Editorial Board

The editorial board of the *Art Journal* seeks nominations and self-nominations for an opening on the board. (This position has a three-year term, July 1996-99, renewable once.) Nominees should have a distinguished record of professional achievement and prior experience in defining critical issues in modern and contemporary art. Nominees can be an artist, art historian, critic, or curator.

The *Art Journal* editorial board meets in New York three times a year and at CAA's annual conference. It is expected that board members attend all meetings. CAA provides travel funds for the meetings in New York. Board members must pay their own travel expenses for the annual conference, although a small fund is available to help offset expenses for members who would be unable to attend without financial support. Board members must be members of CAA.

Nominations and self-nominations (including a statement of interest from the candidate, a c.v., and any supporting material) should be sent to: *Art Journal* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. **Deadline: November 15, 1995.**

Distinguished Teaching Awards CONTINUED FROM PAGE 1

discipline including integration of art historical knowledge with other disciplines; and aid students in the development of their careers.

If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the committees. Personal letters of recommendation are weighed heavily by the committees in their deliberations. Nomination letters should state who you are; how his or her publications affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for his or her achievements. The committee is impressed with multiple nominations when considering the significance of a candidate's influence on the field. To nominate someone for an award, contact at least five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the award committee. The different perspectives and anecdotes contained in several letters of nomination provide the award committee with clearer pictures of the qualities and attributes of the candidates. All nomination campaigns should include one copy of the nominee's curriculum vita and should be sent to Diane Burko, DTOA Committee Chair, or Patricia Mainardi, DTOAH Committee Chair, CAA, 275 Seventh Ave., New York, NY 10001. For further information contact Cristin Tierney at CAA. **Deadline: September 30, 1995.**

1995 Fellowship Recipients Named

CAA 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 assist the fellows in securing employment or an internship at a museum, college, university, or art center and will subsidize the position through a grant to the institution that hires the fellows. The program is designed to bridge the gap between graduate work and 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.



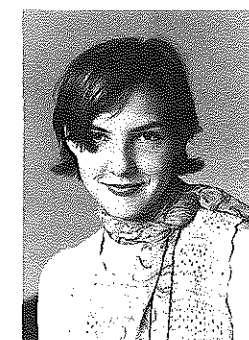
Marilyn Nance, a photographer and storyteller, is an M.F.A. candidate at the Maryland Institute College of Art, Baltimore. She experiments with photo storytelling, a term she developed to describe the rhythmic and dynamic juxtaposition and repetition of images to tell a story and convey feeling. For her thesis, "Spirit, Faith, Grace, Rage," Nance plans to utilize photo storytelling 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 Bronx High School of Science.



Pipo Nguyen-Duy is working toward an M.F.A. at the University of New Mexico. He came to the United States in 1975 as a refugee from Vietnam. Death and

identity are underlying themes of his work as he explores his memories of violence and chaos of the Vietnam War and his assimilation into Western culture. His large black-and-white photographs draw on both the traditional forms of Asian theater and the classical forms and subjects of Western painting. He highlights the artificiality of his staged images to underscore the self-conscious process of constructing historical imagery. He received a B.A. in economics from Carleton College and an M.A. in photography from the University of New Mexico. He is interested in teaching, having taught photography at the University of New Mexico for five years, and teaching and co-directing the photography program at the 92nd Street Y Photography Center in New York.



Jennifer Riddell is an M.A. candidate in art history, theory, and criticism at the School of the Art Institute of Chicago. Her thesis is titled "Natura Naturans versus Naturata versus

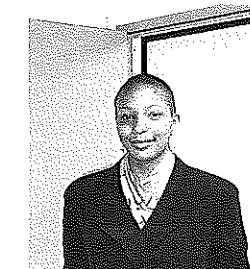
Natura Naturans: The Use of Botanical Forms in Contemporary Art." She will trace the genealogy of these two major impulses that characterize the depiction of nature and natural forms in the history of art. In the course of her preliminary

research, she met with artists Eve André Laramée and Mary Jo Toles. Riddell earned her B.A. in interdisciplinary humanities, with emphases in English, art history, and advertising, from the University of Michigan. Before attending graduate school, she worked for several years in publishing and public relations. While attending graduate school she works as an editorial assistant and contributing writer for the *New Art Examiner* and as a research assistant in the art program at the First National Bank of Chicago.



Amy Schlegel is a Ph.D. candidate in art history at Columbia University. She began her graduate work at the University of Chicago

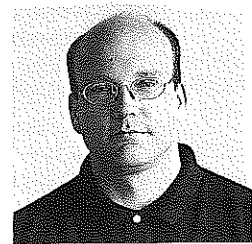
and completed her master's degree at Columbia. In her dissertation, titled "Voicing Rage: Nancy Spero, Feminist Art Practices, and Critical Discourses in New York City since 1969," she presents a historical and a theoretical interpretation of "women's art" by examining feminist art practices and organization in New York since 1969, the year the first feminist artists' activist group, Women Artists in Revolution, was founded. Schlegel recently collaborated with Nancy Spero on an essay for an anthology of feminist memoirs to be co-edited by Ann Snitow and Rachel Blau DuPlessis. She plans to pursue a career in teaching and to continue her studies of feminist art.



Yaalieth Simpson is an M.A. candidate in arts administration at Teacher's College, Columbia University. Her thesis is titled "The New York

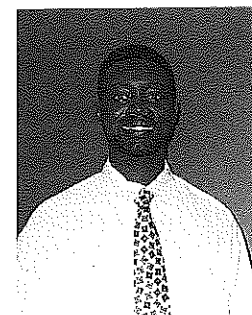
City Department of Cultural Affairs during the Dinkins Administration 1990-94 and Its Economic Impact on Four Community Museums." She is also researching the viability and survival of arts organization in the United States. Her past work includes an essay on the role education plays in uplifting communities, for which she was awarded an NAACP

scholarship, and a study on young affiliate groups of major museums. She developed an interest in painting and printmaking as a teenager and taught drawing to economically disadvantaged elementary school students while completing her bachelor's degree at Carnegie Mellon University. Simpson has held jobs and internships with the Bronx Museum of Art, the Andy Warhol Museum, the Society for Contemporary Crafts, and the New Museum of Contemporary Art.



Blake Stimson is pursuing a Ph.D. in art history at Cornell University. His dissertation is "The Half-Life of a Proletarian

Dream: Marxist Aesthetics and Avant-Gardism in New York Art, 1930-60," in which he posits that ideas about the political relationship between artists and audience popularized during the 1930s continued to color the dominant aesthetic tendencies and debates after communism fell from favor with the rise of anti-Stalinism in 1939-40. Ultimately, he hopes to reevaluate the historical significance of Marxism to the aesthetics of the New York avant-garde. After receiving a B.A. in religion from Middlebury College, Stimson worked in the engineering field. His interest in photography, painting, and sculpture led to his matriculation at Tufts University, where he earned jointly an M.F.A. and an M.A. in art history.



Bryan Keith Thomas is pursuing an M.F.A. in painting at the University of Tennessee, Knoxville. The theme of his current work is a celebration of the African

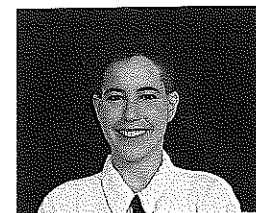
American experience through its historic symbols. In a variety of media, he explores his Southern Baptist roots through images of simple and powerful symbols from this community. He presents such images as a church fan or the cross as icons. Influenced by African art,

he examines the significance of glass and mirrors—one's reflection in these in African ceremonial objects is revered as equal to the immortal spirit. His paintings are matte black with areas of round, highly reflective spaces that invite the viewer to ponder their relationship to the objects.



Marie Watt is an M.F.A. candidate at the School of Art, Yale University. Her work draws on her appreciation 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, the language of her grandparents. She states that her grandparents chose not to pass the Seneca tradition 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 Willamette University in Salem, Oregon. Seeking to reinforce the Seneca values taught by her parents, she sought an associates of fine arts degree in museum studies and painting at the Institute of American Indian Arts in Santa Fe, where she also served as curator of education at the institute's museum.



Anita Loomis Wilkinson is an M.F.A. candidate at the School of the Art Institute of Chicago. She is a performance

artist whose work concentrates on society's perceptions and responses to feminism and lesbianism. She earned her undergraduate degree from Antioch College, where she cultivated her interest in drawing and theater and majored in inter-arts/performance studies. This course of study allowed her to combine art history, critical theory, studio art, dance compositions, writing, and performance. Since moving to Chicago, she has made solo work and collaborated with the performance company MatchGirlStrike. Loomis Wilkinson was

awarded a grant from the National Fund for Lesbian and Gay Artists in 1992 for her 50-minute performance, "Money, Sex, Love, Art, and Public Transportation," an autobiographical piece presented from the position of resistance, rather than confession.

Artist alternates are Katrina Fullman, Art Institute of Chicago; Vincente Golveo, University of California, Irvine; Jennie Jones, Rutgers University; Jenny Richardson, Mills College; and Carlos Szembeck, Carnegie Mellon. The artist selection jury included artists Emilio Cruz, Eve Sandler, Kit Yin Snyder, and Chris Straayer.

Art historian alternates are Michael Clapper, Ph.D. candidate, Northwestern University; Dorothy Desir-Davis, M.A. candidate, Bard Center for Curatorial Studies, Beth Ann Handler, Ph.D. candidate, Yale University, and Yvonne Manipon, M.A. candidate, School of the Art Institute of Chicago. The art historian jury included Sharon Patton, University of Michigan; Eugenie Tsai, Whitney Museum at Champion; and Allan Wallach, College of William and Mary.

The Professional Development Fellowship for Artists and Art Historians (recipients: Marilyn Nance, Pip Nguyen-Duy, Yaalieth Simpson, Bryan Keith Thomas, Marie Watt, Anita Loomis Wilkinson) is funded 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 Fellowship in American Art (recipients: Jennifer Riddell, Amy Schlegel, Blake Stimson) is funded in part through a grant from the Henry Luce Foundation.

Legal Update

Fair Use Revisited

Fair use is one area where the limits of copyright protection should be drawn to 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 1841, which seeks to impose the conditions that are necessary for copyright to accommodate the interest of three groups—authors, publishers, and members of the public. Fair use is often defined as the privilege of those other than the owner to use 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 (including multiple copies for classroom use), 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 character of the copyrighted work; (3) how much of the total work is used in the course of the use; and (4) what effect the use will have on the market for or value of the copyrighted work.

Recent case law has made clear that every fair use factor is to be understood as a subset of the overall goal of copyright law. As Judge Pierre N. Leval in a recent article on *Acuff Rose v. Campbell*

(see "Legal Update," May/June 1994, for a discussion of the case) pointed out: "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 at whether the use made of the original seeks 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."

Basic Books v. Kinko's Graphics and *American Geophysical Union v. Texaco* were test cases brought by trade and text book publishing interests to narrow the doctrine of fair use and fend off the perceived threat to such interests brought about by photocopy technology.

In *Kinko*, 1991, the federal district court in New York found almost identical reproduction of copyrighted works for sale in course packs constituted infringement and was not within the purview of the fair use doctrine. Although Kinko Copy Center tried to impress the court with its purportedly altruistic motives, the court found that Kinko's copying had "the intended purpose of supplanting the copyright holder's commercially valuable right," and that the portions copied were critical parts of the books in question. While recognizing "it is possible that reading the packets whets the appetite of students for more information from the authors," the court found "that it is more likely that purchase of the packets alleviates purchase of full texts" and that the publishers derived a significant income from licensing.

In *American Geophysical Union v. Texaco*, the second circuit court of appeals affirmed summary judgment against fair use for photocopying of scientific and technical articles by commercial research scientists. Texaco was sued by the American Geophysical Union and 82 other publishers 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 (2-1) of the appeals panel found that the copying by a Texaco 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 subscriptions, but Copyright Clearance Center licenses.

The court to its credit recognized that the interests of authors and publishers were somewhat different. *Texaco* questioned whether mechanical reproductions can ever be fair use and provides no leeway for customary uses (i.e., scientists had always archived material in this way) once the CCC 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 fear to the hearts of educators and the academic community.

On July 17, 1995, a federal appeals panel in Manhattan took the unusual step of amending its earlier opinion, to stress the purported narrowness of the rulings. The opinion states in at least two places that its opinion deals with "institutional, systematic copying," not copying by individual researchers or professors for personal use in research or otherwise, "recognizing that under the fair use doctrine or the *de minimis* doctrine such a practice might well not constitute fair use."

No reason was given as to why a new opinion was filed when the case appeared on the verge of settlement. In May the parties announced a tentative agreement to settle, which called for Texaco to pay a seven-figure settlement but admit no wrongdoing. Texaco also agreed to pay a retroactive licensing fee to the clearinghouse.

CAA members are requested to forward fair use or first amendment problems to the CAA office, because the Committee on Intellectual Property is monitoring these issues.

—Barbara Hoffman, Esq., CAA Counsel

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 Steinbaum 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 tour across the country. His work is featured in the permanent collections of the National Museum of American Art, Seattle Art Museum, Denver Art Museum, Franklin Furnace Archives, and over 700 private and corporate collections. Shimomura's commitment to the arts and his emphasis on inclusiveness and diversity are reflected in his work, his teaching, and his statement



Roger Shimomura
PHOTO: ROBERT HICKERSON

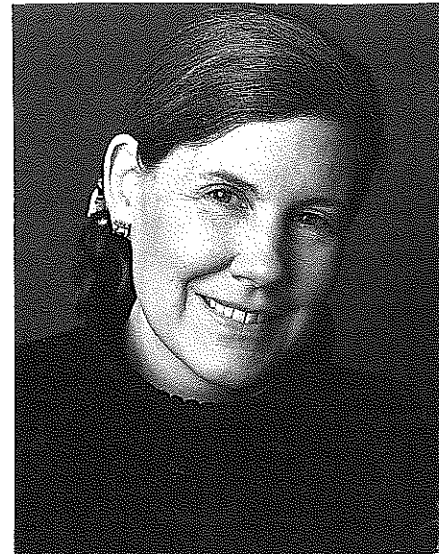
to the CAA membership regarding the future of the association: "We must work to forge a sense of community and to integrate spheres of philosophical, sociopolitical, and cultural practices. We must institute a rewriting of our history from this point forward, a history which in essence will be a more democratic, more inclusive cultural practice."

Anderson-Spivy Is Art 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 Sorbonne, Anderson-Spivy is currently president of the United States section of the International Association of Art Critics and the New York editor of *Argonaut*, a San Francisco-based quarterly journal that combines fiction and poetry with cultural and political commentary. As the former editor-in-chief of *Art and Antiques* magazine and founding executive editor of *Smart Magazine*, Anderson-Spivy brings to *Art Journal* 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, August 9–October 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 under siege 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. In order to include more



Alexandra Anderson-Spivy
PHOTO: SUSAN JOHANN

books, we hope to initiate a page or two of shorter reviews at the end of the section.

I also want to address electronic publishing. Art historians and scholars have begun to avail themselves of new technologies. This year Microsoft has "digitized," selectively repackaged, and released the Barnes Collection on CD-ROM. Several catalogues raisonnés on CD-ROM are in preparation. Thus far, serious critical discussion of this burgeoning information delivery system—and the presence or absence within it of visual, textual, bibliographic standards—has been exceedingly rare. The section will initiate critical assessment of art historical publications released in this new medium as soon as possible. To that end I invite comments and suggestions from *Art Journal* readers. Also let me know what you think of the reviews section overall and how you would like to see it develop. I look forward to hearing from you.

—Alexandra Anderson-Spivy

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 (Sorbonne) and her graduate work in the Department of Art and Archaeology, Princeton University, from where she received her Ph.D. in 1980. Her



Nina Athanassoglou-Kallmyer

article "Under the Sign of Leonidas: The Political and Ideological Fortune of David's *Leonidas at Thermopylae*" (*Art Bulletin*, 1981) received the Arthur Kingsley Porter Prize. She was awarded Mellon and Getty postdoctoral fellowships, grants from ACLS and DHF, and was visiting member at the Institute for Advanced Study. She is the author of *French Images from the Greek War of Independence: Art and Politics under the Restoration* (Yale, 1989), and *Eugene Delacroix: Prints, Politics, and Satire* (Yale, 1991), and was the guest-editor of the *Art Journal* issue *Romanticism* (Spring 1993). 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 *Cézanne 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 approaches. Multidisciplinary interests lead us to explore varieties of intellectual contexts while, in turn, attracting into our field scholars 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 humanistic 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 Kress foundation grant that permits us to increase review pages substantially. Capitalizing on this benefit, I would rather seek to increase the number of 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

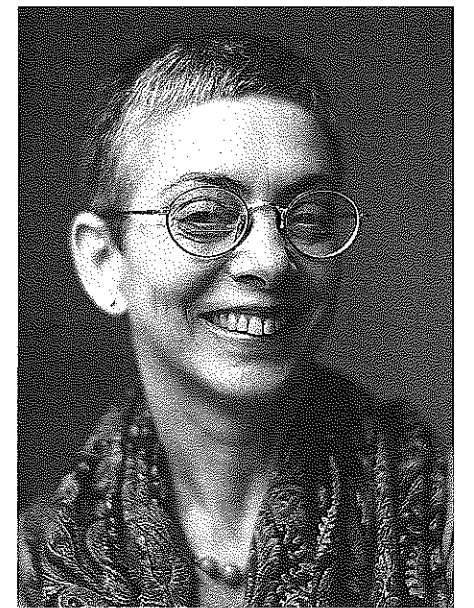
Pincus Is Monograph Series Editor-Designate

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 Charles Rufus Morey Book Award Committee (1990), Committee on Electronic Information (1989–90), and Art History Program Committee (1992). She was 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 Trattato: The Doge and the State in Late*

Medieval Venice, and *Doge Andrea Dandolo and the Baptistery of San Marco: The Politics of Fourteenth-Century Venice*.

Editor's statement: The CAA monograph series can, in a hectic publishing world, present a particular identity. My bottom line is this: texts that put forth a new view, and at the same time convey by the passion of their tone the scholar's voice. 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 a multifaceted point of view. Our discipline has been enriched by new theoretical stances in recent years, but let us also preserve the stance of close visual reading that is at its foundation. This is a discipline that can have it all, and I would like to see the monograph series reflect that. In addition, I will be aiming for focus and clarity. Certainly the monographs 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 authors in the process of crafting a manuscript. And let me say very loudly that I am looking for submissions from younger as well as established scholars.

—Debra Pincus



Debra Pincus
PHOTO: KIRK R. TUCK

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 Esterow, Allan D. Hacklin, Robert D. Schonfeld, Rivka R. Sevy, 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 Seydel and John Jacob, Photographic Resource Center); and "Collecting South Asian Art" (chair: John Seyller, University of Vermont).

Ushers 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 receive complimentary 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 Pike, Art Dept., Box 22, Vassar College, Poughkeepsie, NY 12601; 914/437-5229; IN%"NIPKE@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.

CAA in the News

Hot Type

"Sculptural works made out of clothing—but often referring to bodies that are left unpictured—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-de-siècle* Holland, Bolshevik Moscow, and 1920s Berlin.

"The portfolio of work by women begins in 1966, with Mimi Smith's "Steel Wool Peignoir," and concludes with Lesley Dill's 1994 "Dada 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 Felshin, 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 the ways 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 hard not to read this art of empty clothes as a literalization of loss or a *memento mori*, a reminder of death.'"—*Chronicle of 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 her Getty 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 'journals of record' funded by a discipline's national association—are struggling to be taken seriously by scholars. It's not hard to explain why. Today's top journals typically hone razor-sharp indentities, while flagships, 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 Zalewski, "Inside Publishing," *Lingua Franca*, July/August 1995

AIDS Communities/ Arts Communities

The College Art Association will co-sponsor the exhibition *AIDS Communities/Arts Communities*:

Realizing the Archive Project with the Archive Project and 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 early and unqualified support of *AIDS Communities/Arts Communities* has been important to the planning committee, and the CAA seed grant, 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 work 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 heighten awareness of the exhibition and of the Archive Project. We consider this exhibition a joint effort of the co-sponsors and we are calling on individual members of CAA to participate directly in *AIDS Communities/Arts Communities* through two collaborative efforts.

First, we are asking members to contribute to *Wishing You Were Here*, a collaborative artwork consisting of postcards that have been sent to and/or received from artists and art professionals who have been lost to AIDS. *Wishing*

You Were Here was inspired by the fact that even in the computer age of e-mail, people still send postcards to mark a trip or to reestablish contact, and artists in particular pride themselves on sending unusual and witty cards. These postcards will be gathered together into a wall of remembrance as part of the *AIDS Communities/Arts Communities* exhibition in Boston. Please send us postcards that have been sent to you from a person who has been lost to AIDS—or create "a postcard never sent" as a tribute to a lost friend.

In addition, to dramatize the staggering cost of the AIDS crisis, we will hang a giant slide sheet at the Boston Marriott, the 1996 conference headquarters. These slides will dramatize that work by those living with HIV/AIDS must be preserved, as well as be symbolic of work that will never be created. We are asking CAA members to donate old art slides that might otherwise be discarded (the nature of the image does not matter). We are also asking for volunteers who can gather submissions in their area or at their campus/institution. It is our hope that *AIDS Communities/Arts Communities* will make concrete (once again) the monumental loss to "art communities" of the AIDS crisis and that these projects will help to identify other "AIDS communities" who wish to support the Archives Project share experiences and resources during the ongoing AIDS crisis.

All submissions become part of the Archive Project's permanent collection, so a photocopy of a postcard, front and back, should be sent, or faxed. For information and to send slides: Jonathan Weinberg, GLC, History of Art Dept., Yale University, PO Box 208272, New Haven, CT 06520; 203/432-2683; fax 203/432-7462, or call Flavia Rando, 212/529-1610.

—Flavia Rando and Jonathan Weinberg,
Co-chairs, Gay and Lesbian Caucus, College Art Association

The Archive Project

A huge, diverse exhibition of work by artists with HIV/AIDS or who have died from complications of AIDS will coincide with the 1996 CAA annual conference in Boston. *AIDS Communities/Arts Communities: Realizing the Archive Project* will demonstrate an important record of achievement by artists with HIV/AIDS from strong communities that barely knew of each other's existence as they overlapped into the Archive Project.

Artists with HIV/AIDS have, despite overwhelming odds, made vital contributions to the culture of our continent. Yet no one can provide a nearly accurate assessment of the impact of AIDS on art at this time, in some part due to the continuing stigma of the disease. At the same time, almost every art professional or artist can attest to some kind of profound impact, usually extending into their own personal lives.

The Archive Project, in collaboration with internationally recognized Visual AIDS, brings together and makes available documentation by as many artists as possible who have HIV or have died of AIDS. Integral to this is providing services particular to these artists. Artists in the New York area receive professional photodocumentation of their art and three free sets of slides, which are essential to their ability to exhibit, but which artists with AIDS can rarely afford. These slides are also collected by Visual AIDS/The Archive Project, as well as documentation from the estates of artists who have died. The need for this work is urgent—much work has already been irretrievably lost.

A video interview is conducted with all artists who are open to it. Visual AIDS/The Archive Project also attempts

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 a body of intelligent literature concerning the intersection of AIDS and art.

Visual AIDS/The Archive Project will also sponsor such occasional exhibitions as the one in Boston, co-sponsored by CAA, the Gay and Lesbian Caucus of CAA, and the Boston Center for the Arts. These exhibitions represent the aspirations of the Archive Project, in that they provide essential services for both artists with AIDS and the general viewing public. Some of the artists involved had just recently begun to show their work when suddenly all of their resources had to be diverted toward surviving; others had devoted

lifetimes to their art without ever showing it. Shown together with art by nationally recognized artists, it is hoped that this art will educate the public about the needs of artists with HIV/AIDS.

As Philip Yenawine wrote in the catalogue for the Archive Project's first exhibition, "Almost as soon as the AIDS epidemic was recognized as such, 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 choked 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 Hirsh



The first eight artists to receive photodocumentation from the Archive Project. Seated front (l. to r.) William Cullum, Garland Eliason-French, Eric Rhein. Seated, second row (l. to r.) Peter Cherone, Anselmo Figueiredo, Rick Martinez. Standing (l. to r.) Jose Luis Cortes, Leonard Davis.

PHOTO: TOM MCGOVERN

CAA Thanks Endowment Campaign Contributors

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 3), travel grants to CAA's annual conference, and enhancements to the *Art Bulletin*. Through the generosity of those 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 1996.

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A Code of Ethics for Art Historians

*Adopted by the CAA Board of Directors
November 3, 1973; January 23, 1974; November
1, 1973; and January 24, 1995.*

The revised version of the Code of Ethics for Art Historians, adopted by the CAA Board of Directors January 24, 1995, is dedicated to the memory of Albert E. Elsen, who was instrumental in drafting the original document, adopted by the Board of Directors in 1973. Elsen served College Art Association as a director (1966–70), Secretary (1970–72), Vice President (1972–74), and President (1974–76). During Elsen's tenure on the board, he was the moving force behind CAA's issuing of several important professional statements and standards in addition to the Code of Ethics for Art Historians, including, Resolution Concerning the Sale and Exchange of Works of Art by Museums (1973), A Statement on Standards for Sculptural Reproduction and Preventative Measures to Combat Unethical Casting in Bronze (1974), and a focus on toxicity and other dangers in artists materials, leading among other things to the CAA publication *Safe Practices*. He served on the committee which issued Professional Practices for Artists (1977) and continued to remain active in the organization, serving most recently on the Professional Practices Committee, the Committee on Cultural Properties, and the Endowment Campaign Committee.

Albert Elsen's guidance, wisdom, and passionate commitment to professionalism will be sorely missed by the members of the association he served so well.

Introduction

It is the responsibility of the CAA Committee on Professional Practices (the "Committee") to draft, amend, and revise, as appropriate, a Code of Ethics for Art Historians (the "Code") and its companion, Guidelines for Professional Practice. The Committee is entrusted with the task of codifying the common understanding in the art history profession of ethical behavior for scholars, teachers, and curators of art historical materials ("art historians"). The Code provides a broad framework of rules of professional conduct and both requires and prescribes conduct as well as stating general

ethical values. The Code does not, at the present time, include provisions for its enforcement. The Committee on Professional Practices is not empowered to investigate or adjudicate infractions of these canons of professional conduct in individual disputes or to censure infractions by reprimand, sanctions, or expulsion. Nevertheless, the CAA Board of Directors, on its own initiative or on the recommendation of the Committee on Professional Practices, may study and make recommendations on ethical concerns of importance to the profession, may act as an advocate and publicize with a view toward education on ethical issues, make referrals, as and when appropriate, and undertake various initiatives designed to ensure compliance with the Code. The Committee on Professional Practices can recommend that the Board of Directors of CAA issue a "Statement of Concern" regarding a situation which it feels is not in the best interests of the profession or violates proper professional conduct. (This precedent was established by the Board's Statement of Concern about the "deaccessioning" practices of the Metropolitan Museum of Art, January 25, 1973.)

In matters of professional dispute between scholars, it may be proper procedure, under certain circumstances, for the Committee to refer the matter to the CAA Art History Committee which may agree to mediate disputes or to appoint a mediator(s) mutually acceptable to those involved. Persons requesting assistance in allegations of grievances and professional disputes involving a member of CAA should first obtain a copy of the Grievance Procedures (adopted unanimously by the CAA Board of Directors, January 25, 1978).

CAA has adopted rules and resolutions on the illicit international traffic in cultural property and on the rights of access to and publication of archival material to scholars and curators of art historical research materials. In the case of foreign repositories of research materials to which access seems unreasonably or capriciously denied, a scholar may request assistance from this Committee.

It is also recognized that while CAA cannot directly regulate ethical behavior, it can encourage its individual members by education and it can encourage its institutional members to adopt codes of ethics which implement the rules and principles herein.

A Code of Ethics for Art Historians

One of the primary concerns of CAA as a scholarly organization is the advancement of knowledge. Art historians must be competent researchers; they must also be fully aware of professional conduct and employ ethical practices. Scholarly integrity demands an awareness of personal and cultural bias and an openness to issues of difference as they may inflect methodology and analysis. Art historians are responsible for carefully documenting their findings and then making available to others their sources, evidence

and data. They must guard against misrepresenting evidence and against the offense of plagiarism. They should fully acknowledge the receipt of financial support and institutional sponsorship, or privileged access to research material and/or original works of art, as well as crediting people in the field who give interviews and/or provide access to materials and works. It is equally important that assistance received from colleagues, students, and others be fully acknowledged. The following sections of this document outline the responsibilities of art historians in specific areas of professional practice. Specific applications of these responsibilities are discussed in the Guidelines for the Professional Practice of Art History.

I. Rights of Access to Information and Responsibilities of Art Historians

A. CAA believes that as much as possible there should be full, free, equal, and nondiscriminatory access to research materials for all qualified art historians. All art historical research materials, including but not limited to works of art, photographs, diaries, letters, and other documents in the possession of publicly supported or tax exempt, non-profit, educational institutions, whether in the United States or elsewhere, where not legally restricted as to use, shall be freely and fully accessible to art historians for research and publication.

B. An art historian has the moral obligation to share the discovery of primary source material with his or her colleagues and serious students. He or she is not obligated to share anything of an interpretive nature that has been done with the source material. The recipients of documents or any other form of information from an art historian should in turn give the finder a reasonable opportunity to be the first to publish the material in question. The finder should seek to publish research as soon as possible, thereby showing respect and appreciation of art historians of the past and present who have contributed to the profession and from whom he or she as benefited. In the words of Aby Warburg: "There are no reserved seats in scholarship."

C. Excavations, whether at classical or at other sites, present a special case as regards the "rights of access" of researchers to the finds. Generally, the agency or institution that conducts the excavation through a permit granted by the host government retains the publication rights to all excavated materials, assigning the various categories to individual specialists. In practice, there are two hazards. One is that the publication may be delayed for an unreasonably long period of time, thus "freezing" the finds and making them inaccessible to other art historians. The opposite danger is that an art historian not associated with the excavation may make

improper use of photographs or other documentation, to which he or she has somehow gained access, thus anticipating improperly the officially authorized publication. In view of the foregoing, it is the duty of excavators and their assignees to publish with reasonable promptness the materials in their charge and to make such materials freely accessible to other art historians for study and after a reasonable length of time (normally no longer than three to five years after the end of the project) available for publication. During the period of preparation of the publication, a scholar who is not connected with the project, but has gained access to materials, shall only make use of these materials in such ways and to such an extent as permission has been granted by the excavators and their assignees.

II. Acknowledgment of Sources and Assistance

A. An art historian must properly acknowledge assistance provided by other scholars, teachers, students, or anyone else who assists in such matters as calling attention to works of art or archival material previously unknown or overlooked by the art historian.

B. Art historical research relating to living art traditions in both the West and in Africa, Oceania, and the Americas often takes the form of observing and recording (photographs, films, tapes) objects in use, techniques of manufacture, oral traditions about the history and meaning of the objects and their practical or ritual use, as well as materials in local or national archives and museums. These field data often constitute unique and irreplaceable documents which must remain under the community's control. Scholars have responsibilities to owners, patrons, and artists in situations in which such individuals have proprietary rights. The generosity of individual informants, as well as host governments, indigenous groups, universities, archives, and museums is essential to the success of research. All too often art historians have failed to file with the host community the results of their research in the form of dissertations, articles, or books and all too often the art historian has failed to file anywhere primary field data in the form of photographs, films and/or tapes.

It is, therefore, the responsibility of art historians working in the living art traditions to deposit copies of all field data related to said publications in the form of documented photographs, films, video and audio tapes, and the like in appropriate institutions in the host community in which they have worked. Should no library/museum want the material, other public institutions should be encouraged to house it. It is also the responsibility of the art historian to deposit

some form of any published material within the community.

III. The Illegal Traffic in Works of Art and Responsibilities of Art Historians to Discourage Illegal Traffic in Works of Art

One of the most explosive issues confronting art historians as well as museum directors and Boards of Trustees and traders in cultural property is that of the illegal and illicit international traffic in works of art. For a number of years CAA has been involved with trying to expose this problem. In 1970 the CAA Board unanimously passed the following resolution:

The College Art Association is aware of the increasingly destructive illegal traffic in cultural treasures flourishing in many parts of the world and recognizes that this traffic is detrimental to the preservation and study of the numerous affected cultures while ignoring the right of the countries involved to preserve their own national treasures. This traffic is also highly detrimental to productive archaeological and art historical relations.

The College Art Association therefore urges North American museums, dealers, and art historians to exercise the utmost care and restraint in purchasing important objects. Furthermore, the College Art Association urges the United States Government to work toward implementing proposed international agreements concerning stolen antiquities and/or works of cultural significance, or toward controlling the import of significant national treasures through the creating of bilateral treaties between the United States and any petitioning country.

CAA supports The Hague Convention on the Protection of Cultural Property in the Event of an Armed Conflict and the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property designed to curb the illegal international traffic in works of art, and the United States Cultural Property Implementation Act, passed to implement the UNESCO Convention, and other bilateral measures taken by the United States to prohibit the illicit traffic in stolen art.

In 1973, CAA, in conjunction with the Archaeological Institute of America, the American Association of Museums, the United States Committee of the International Council of Museums, the Association of Art Museum Directors, and the American Anthropological Association, adopted the following resolution:

Recognizing that Museums, whatever be their specialty, have a communality of interests and concerns, which comes into particularly sharp focus in matters of ethics and professional behavior, and that they are the custodian of our human material heritage and of that part of our natural heritage which we have collected for study and transmission to future generations;

Be it resolved that the CAA cooperate fully with the United States Government and foreign countries in their endeavors to preserve cultural property and its documentation and to prevent illicit traffic in such cultural property.

The CAA believes that Museums can henceforth best implement such cooperation by refusing to acquire through purchase, gift, or bequest cultural property exported subsequent to December 30, 1973, in violation of the laws obtaining in the countries of origin.

We further believe that the governing bodies, directors and curators of Museums should, in determining the propriety of acquiring cultural property, support and be guided by the policies of the UNESCO Convention on the Means of Prohibiting and preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property and the implementing provisions adopted by the signatory states.

It is recommended that all nations establish effective export laws and develop proper control over export so that illicit traffic may be stopped at its sources. However, wherever 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 release for acquisition, long term loan, or exchange, cultural property of significance for the advancement of knowledge and for the benefit of all peoples. In order to augment and clarify further the intent of this resolution and determine methods of accomplishing its aims, the governing body of a museum should promulgate an appropriate acquisition policy statement commensurate with its by-laws and operational procedures, taking into consideration the International Council of Museums' recommendations on 'Ethics of Acquisition.'

Recognizing that the current international legal framework is largely unsuccessful in arresting illicit traffic in cultural objects, preventing the pillaging and looting of archaeological sites, and promoting the return of cultural objects, CAA supports the efforts of the International Institute for the Unification of Private Law (UNIDROIT) and the draft convention on the International Return of Stolen or Illegally Exported Cultural Objects. CAA supports the broad principle of a unified private law code for claims of an "international character" for the "restitution of stolen cultural objects" and for the return of "cultural objects" removed contrary to the laws regulating the export of such objects because of their cultural significance.

A. Art historians shall conduct their research and activities in such a manner that respects the protection and preservation of natural and cultural resources and discourages illicit trade in cultural property and stolen art works, cultural objects, and antiquities.

It shall be considered, therefore, unethical for any art historians to be knowingly involved in the illegal exportation of works of art from foreign countries and/or illegal importation of works of art into this country.

It shall be considered unethical for an art historian to acquire knowingly or allow to be recommended for acquisition any object that has been stolen or removed in contravention of treaties and international conventions to which the United States is a signatory or illegally imported into the U.S.

B. It shall be unethical for art historians to purchase or sell art works, artifacts or cultural objects that they suspect were stolen from excavations, architectural monuments, public institutions or individuals. To knowingly aid and abet the illegal exportation and importation of a work of art is professionally unethical and, more likely than not, illegal.

Art historians are often key players in the international trade in cultural property and have a responsibility to distinguish the licit trade from illicit trade and to suppress the latter. If an art historian is asked for advice by a museum about a prospective purchase that he/she has reason to believe may be coming from out of the country, the reasonable action for an art historian is to satisfy himself or herself that he/she is not contributing to looting. If an art historian is asked by an art dealer or a museum to write a catalogue or render an opinion about a work from antiquity or one from a living cultural tradition, similar inquiry should be made. The realities of the art world sometimes make it necessary for a museum or dealer to withhold disclosing the name of the seller; however, it is such secrecy that has contributed to the problem of the growing and flourishing international traffic in pillaged works of art. In many cases the art historian has placed his/her trust in the reputation of the dealer or museum. Without necessarily calling into question such trust, the art historian should undertake a rudimentary investigation to ensure herself or himself of proper provenance in each situation.

An art historian who has reasonable cause to believe that an item of cultural property has been the product of illegal or clandestine excavation or has been illegally exported will not assist in a further transaction of that object, including, exhibition, attribution, description or appraisal, except with the agreement of the country of export, nor will an art historian under these circumstances contribute to the publication of the work in question.

IV. Conflict of Interest

It is extremely important that an art historian be aware of the potential for conflicts of interest when scholarship and market interests become entangled. In cases where an art historian is asked to render profes-

sional judgments on works, it is imperative that reasonable disclosure of an art historian's relationship to a seller, art dealer, auction house, etc., be made. Reasonable disclosure shall be determined in the context of a particular professional judgment, as that degree of disclosure necessary to avoid both actual conflict of interest or impropriety based on self interest or the appearance of bias based on self (financial) interest.

A. To avoid conflict of interest situations, CAA recommends that art historians set fees for attribution and connoisseurship at a fixed fee reasonable for the services provided rather than at a percentage of the sale price of the work of art. This latter practice was, and is, widespread and has led to the damaging of the reputations of art historians who depended upon large fees for a livelihood. Art historians, when consulted on such matters as scholarly attribution, can avoid the appearance of self-interest by establishing in advance, fees which bear no relation to the monetary 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 the publishing or exhibiting of works of art if the art historian or his or her university or other employer has a vested financial interest in selling, brokering, or seeking tax deductions regarding such works, without full disclosure on the part of the art historian of his/her personal financial involvement (other than normal salary and curatorial remunerations) in the said dealings.

V. Acceptance of Gifts and Requesting of Commercial Privileges

A. An art historian's sole professional debt shall be to another person or organization on an intellectual basis. This indebtedness takes the obvious form of assistance given to the art historian in the performance of his or her research and preparation of publication.

B. There are times when an art historian is offered a gift by a grateful donor to the art historian's college or university. We remind the art historian that it is his or her duty first to consult with the administration about the school's policy in these matters. If the policy permits the gift, the art historian should then consider whether or not by its acceptance he or she would compromise self-respect, independence of action, and judgment with regard to the donor. If there seems any possibility of self-interest, or compromise of one's reputation, it is clearly wiser to refuse the gift.

C. A more difficult situation is one in which an art historian is offered the gift of a work of art by an artist who is a friend, or about whom he or she will be writing or has written. There is no question but that in most

cases the art historian's publication about the artist will contribute to the increased value of his or her work, as well as of the art historian's gift. The art historian is then placed in a situation where questions of conflict of interest can be legitimately raised. The tactful but outright refusal of gifts from artists may be frustrating, but such practice insures integrity of the process and should not incur loss of respect from the artist. To have works of art given by artists to members of your family similarly creates a conflict of interest.

D. Generally, art historians should not accept gifts from art dealers, even if based on a long and personal friendship; an exception might be a gift given instead of money in remuneration for services rendered. Even to accept price reductions as a "professional courtesy" from a dealer is strictly speaking unethical, as it places the art historian in the dealer's debt. If an art dealer regularly permits installment buying by his or her customers, an art historian would not be risking his or her integrity if he/she asked for similar conditions. If this is not the case, the art historian is acting unethically. The art historian in such a case is, consciously or not, trading upon his/her influence as well as putting himself or herself in the dealer's debt. For an art historian, to ask an art dealer to reserve a work for him/her for an indefinite period, or one longer than is his or her custom for the public, also raises problems of ethics.

VI. Fakes and Forgeries

At present there are no laws that provide for the confiscation or destruction of fakes and forgeries that have not entered the country illegally. The harm that is done by the continued circulation of fakes and forgeries is to truth, to the reputation of the artist, or to an older culture by misrepresentation of the nature and quality of its art in the eyes of art historians and the public. Fakes impair the value of authentic works of art in public as well as private collections and distort the art market. An art historian who made his or her reputation through knowledge and connoisseurship of the work of a given artist or culture has a moral obligation to these sources to expose fakes and forgeries when to do so comes within his or her competence and can be established beyond a reasonable doubt. It is recognized that the detection and exposure of fakes can be time-consuming. For an art historian to turn away from this activity on the grounds that he or she does not have the time is to pass this obligation on to others who may or may not be competent to expose the crimes involved and the effect could be a diminution of the quality of the profession. It is further recognized that art historians are concerned about legal actions taken as a result of their judgment. The most probable theories are the torts of disparagement and defamation. It is unlikely that an

art historian exercising due care by providing a well reasoned, scholarly opinion will lose in the defense of such a suit. Art historians are least at risk from law suits based on their reasonable opinions, when such opinions are provided to the owner of the work at the request of such owner. In the absence of other types of error and omissions insurance, art historians may be able to obtain insurance against defamation suits available under certain home insurance policies.

VII. Appraisals and Attributions

A. Art historians invited to undertake appraisals and/or attributions should be aware of the many hazards involved. Many art historians decline to give appraisals except when clearly in the national or public interest. Nor should an art historian make attributions concerning an object when to do so would conflict with the rules of his or her institution, or when the object is to be given to that historian's institution for purposes of tax deduction or similar benefit to the donor. 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 it. 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.

VIII.

It shall be the prerogative of the Committee and/or appropriate committees of the College Art Association to review this 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. Members of the Professional Practices Committee during this period include:

Phyllis Pray Bober, Bryn Mawr College, president, 1988-90
Ruth Weisberg, University of Southern California, president, 1990-92
Larry Silver, Northwestern University, president, 1992-94
Judith K. Brodsky, Rutgers University, president, 1994-95
Barbara Hoffman, counsel, 1990-95

Michael Aurbach, Vanderbilt University, 1992-95
Norma Broude, American University, 1994-95
Whitney Chadwick, San Francisco State University, chair, 1990-91
Gilbert Coker, independent art critic, New York, 1993-95
Kathleen Desmond Easter, Central Missouri State University, 1992-95
Samuel Edgerton, Williams College, 1990-91, chair, 1992-95
Elizabeth Johns, University of Pennsylvania, 1989-92
James Marrow, Princeton University, 1989-90
Jock Reynolds, Addison Gallery of American Art, Phillips Academy, 1992-95
James G. Rogers, Jr., Florida Southern College, 1992-95
David Sokol, University of Illinois, Chicago, 1991-94
Monica Visona, Metropolitan State College of Denver, 1994-95

The original document (adopted by the Board of Directors November 3, 1973; January 23, 1974; and November 1, 1975) was drafted by the following committee:

Albert Elsen, chair, Stanford University
Darrell Amyx, University of California, Berkeley
Herschel Chipp, University of California, Berkeley
Wanda Corn, Mills College
Gilbert Edelson, honorary counsel
Lorenz Eitner, Stanford University
Leopold Ettlinger, University of California, Berkeley
Warren Faus, San Jose State University
Egbert Haverkamp-Begemann, Yale University
John Merryman, School of Law, Stanford University
Ernest Mundt, California State University, San Francisco
Dan Rosenfeld, graduate student, Stanford University
Wendy Stein, graduate student, University of California, Berkeley

Mary K. Stofflet
Carolyn Straughan
Diana Strazdes
Lucetta Strumia
Edward Sullivan
Eugenia Summer
Judy E. Sund
Richard A. Sundt
Athena Tacha in memory of Ellen H. Johnson
Laurens Tan
Gail Tauber
David L. Taylor
Laurie Taylor-Mitchell
Joe A. Thomas
Franklin B. Toker
Reiko Tomii
Peter A. Tomory
Kathleen White and Peter Tush
Nola H. Tutag
Jane A. Van Nimmen
Elisa R. Vargaslugo
Judith M. Veronesi
Jean A. Vincent
Evelyn C. Voelker
Willem Volkiersz
Hanna E. Von Goeler
Louise Von Weise
Leonard E. Walcott, Jr.
Larry M. Walker
Alan Wallach
Mary J. Wallman
Barbara J. Watts
Phyllis Wayne
Judith Wechsler
Peg Weiss
Teresa Westfall
David G. Wilkins
Keith J. Williams
Margo S. Williams
Susan G. Wilmarth
Guy Wilson
Roslynn V. Wilson
Enid S. Winslow
Irene Winter
Sophia W. Wisener
Chris B. With
Beth Wright
Christina M. Yocca
Christopher E. S. Youngs
Helen Zakin
Jerome H. and Salli Zimmerman
Laura B. Zlatoff-Mirsky
Georgia Zweber
Anonymous gift in memory of Marjorie Kelly

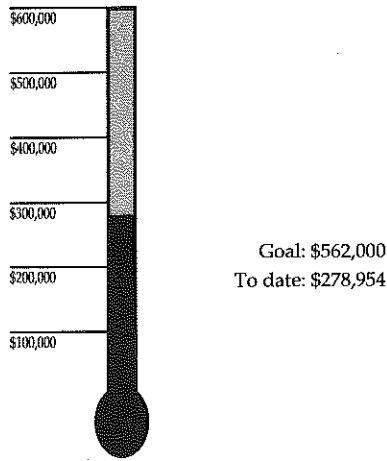
Help CAA Meet the NEA and NEH Challenges

Challenge Grants from the National Endowment for the Arts (\$140,000) and the National Endowment for the Humanities (\$140,500) in support of the Professional Development Fellowship Program will yield \$1,122,000 for the Endowment Campaign when the required 3:1 match for both grants is met. For every \$3 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 matching funds. 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 remainder of our grants. Please make a contribution now and help us meet the challenge. If every CAA member contributed just \$25, 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.

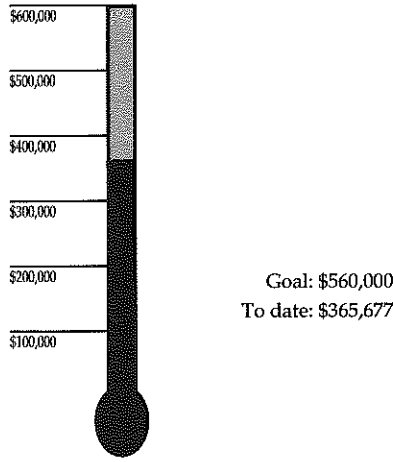
NEH Challenge Grant

Goal \$562,000 by June 30, 1997



NEA Challenge Grant

Goal \$560,000 by June 30, 1996



Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD/

Kat O'Brien. Saguenay River, Chicoutimi, Quebec, July 13-August 6, 1995. "Eau de Passion III: Santé," installation.

Louis Romero. Royal Academy of Arts, London, June 29-July 14, 1995.

J. Barry Zeiger. Municipal Gallery, Rehovot, Israel, 1995. "Ha Kol B'Seder," "A-Okay," site-specific installation.

MID-ATLANTIC/

Ita Aber. B'nai B'rith Klutznick National Jewish Museum, Washington, D.C. "Gamma" and "Eeta," painted steel sculptures, outdoor installation.

Constance Pierce. Newman Gallery on Capital Hill, Washington, D.C., May 30-July 18, 1995. "Sheets of Studies and Watercolor Sketches," works on paper.

MIDWEST/

Frances Barth. Jan Cicero Gallery, Chicago, March 24-April 22, 1995. "New Work."

Cal Kowal. Chidlaw Gallery, Cincinnati, Ohio, July 7-28, 1995. "Japanese Diptychs," photography.

Martha Desposito. Art at the Powerhouse, Cleveland, Ohio, July 7-August 6, 1995. "Fenced."

Karen Kunc. Joslyn Art Museum, Omaha, Neb., September 16-November 5, 1995. Prints, drawings, artist's books. Davidson Galleries, Seattle, July 7-30, 1995. Gallery APA, Nagoya, Japan, July 7-30, 1995. Woodcut prints.

Barbara Otto. Plymouth Congregational Church, Minneapolis, Minn., June 1-July 28, 1995. Fiber art.

Michael Rocco Pinciotti. Art at the Powerhouse, Cleveland, Ohio, August 10-September 12, 1995.

Cole Rogers. Anchor Graphics, Chicago, September 8–October 7, 1995. "I'll never forget what I never knew," mixed-media monoprints.

Karen Sardisco. ARC Gallery, Chicago, May 31–July 1, 1995. "Drawings and Paintings from the 'Progeny' Series."

Elaine Scheer. Class of 1924 Gallery, Memorial Union, University of Wisconsin–Madison, October 13–November 17, 1995. Gallery II, Washington State University, Pullman, October 24–November 17, 1995. "Taking Tea," drawings and participatory installation.

JoAnn Schnabel. Forsberg Riverside Galleries, Waterloo Museum of Art, Waterloo, Iowa, September 8–November 12, 1995. "Garden of Delights: Current Works in Clay."

Jeff Whipple. Elgin Community College, Elgin, Ill., June 5–July 15, 1995. Main Gallery, University of Texas at El Paso, June 9–July 28, 1995. Paintings.

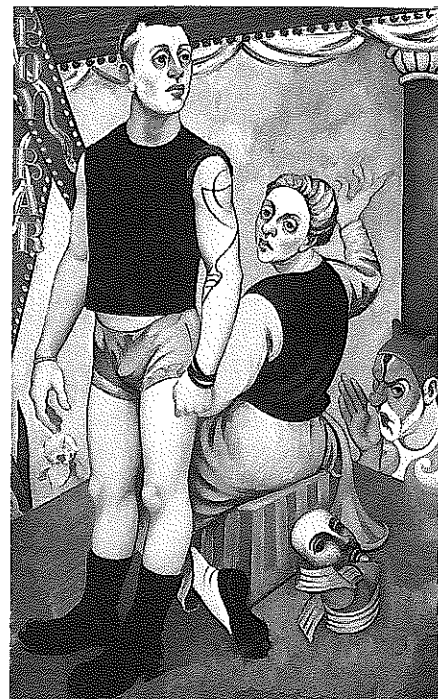
NORTHEAST/

Susan Altman. Middlesex County College, Edison, N.J., September 1995. "Drawings."

Yaming Di. GSIA Gallery, Carnegie Mellon University, Pittsburgh, Pa., June 19–August 31, 1995. "An Art between the Eastern and Western Cultures."

Ap. Gorny. Franklin Institute Museum of Science and Technology, Philadelphia, May 23–August 5, 1995. "In-visible," installation and video.

Sylvia Hamerman. Third Street Gallery, Philadelphia, June 2–July 2, 1995. "In Relief."



Maureen Mullarkey, *The Son*, 1993, oil/canvas, 60" x 36"



Tom Fischer, *River View, North Carolina*, 1995, photograph

Holly Lane. Schmidt Bingham Gallery, New York, September 6–October 7, 1995. Mixed-media and acrylic on wood.

Ora Lerman. Anita Shapolsky Gallery, New York, June 9–September 23, 1995. "Inside the Ark/Scrolls."

Margot Lovejoy. Queens Museum of Art, New York, August 9–September 10, 1995. "Parthenia," installation.

Babette Martino. Stern School, New York University, New York, August 4–September 15, 1995. "Extended Light—Neo Realism," paintings.

Ann Meredith. Women's Rights National Historic Park, Seneca Falls, N.Y., October 1995. "Don't Call Me Honey: Photographs of Women and Their Work." Princess Gallery, Scottsdale, Ariz., May 1995. "The Global Face of AIDS." Non-Traditional Employment for Women Gallery, New York, March 1995. "Honey."

Maureen Mullarkey. Cortland Jessup Gallery, Provincetown, Mass., June 30–July 12, 1995. "Recent Paintings and Drawings."

Tom Wagner. Madelon Powers Gallery, East Stroudsburg University, East Stroudsburg, Pa., September 20–October 27, 1995. "The Energy of Anthracite."

Patrick Webb. 55 Mercer Gallery, New York, June 27–July 15, 1995. "Punchinello in America," paintings.

Cynthia Willett. AIR Gallery, New York, October 24–November 11, 1995. "Anthracitic."

SOUTH/

Tom Fischer. Florida Community College Gallery, Jacksonville, July 10–August 10, 1995. Savannah College of Art and Design, Exhibit A Gallery, October 14–November 5, 1995. "Waters of the Southeast," photography.

Lynda Frese. Mississippi Museum of Art, Jackson, May 19–July 29, 1995. Photo-assembly and computer collage. Human Arts Gallery, Atlanta, May 26–June 30, 1995. "Reconstituting the Vanished."

Joey P. Mánlapaz. Northern Virginia Community College, Annandale, August 20–September 14, 1995. Marymount College, Arlington, Va., November–December, 1995. Gallery K, Washington, D.C., January 1996. Oil paintings.

Carolyn H. Manosevitz. Department of Small and Minority Businesses, Austin, Tex., June 20–July 30, 1995. "Catapulted through the Looking

Glass: Paintings Inspired by Conversations with Children of Holocaust Survivors."

Guillermo Peñafiel. Anna Stout Memorial Art Gallery, Owensboro, Ky., August 28–September 28, 1995. Photography.

Edith Read. Hunt Gallery, Mary Baldwin College, Staunton, Va., October 9–November 3, 1995. Paintings, prints, drawings.

Jennifer Torres Rzetelny. Callanwolde Fine Arts Center, Atlanta, June 16–July 21, 1995. "A Question of Priorities," sculpture.

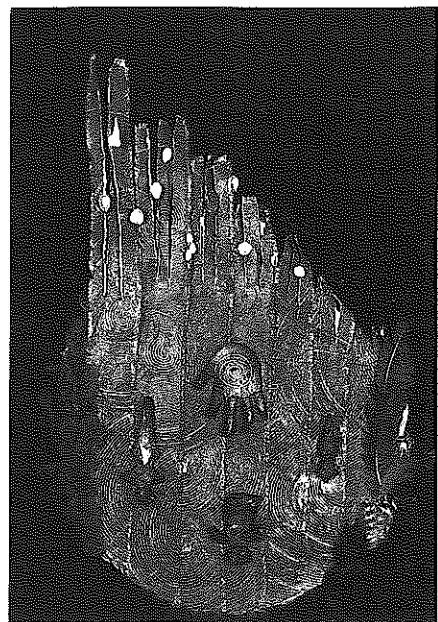
Nancy Wood. Reese Gallery, Houston, Tex., September 1–30, 1995. "Surreal Paintings."

WEST/

Walter Askin. Lizardi/Harp Gallery, Los Angeles, August 1–31, 1995. "Oracles, Jesters, Seers, Visionaries," works on canvas, paper, bronze, and wood.

Patricia Cheyne. Katherine Cawein Gallery, Pacific University, Forest Grove, Ore., November 1–December 1, 1995. "Remembered Prophecies," prints, drawings, mixed media, installation.

Yuji Hiratsuka. Graven Images Gallery, Ashland, Ore., July 22–August 25, 1995. "Return



Patricia Cheyne, *Power Shield*

Engagement," color intaglio, China colle. Ren Brown Collection, Bodega Bay, Calif., July 27–September 4, 1995. "A Play of Figures."

Karen Kitchel. Beall Park Art Center, Bozeman, Mont., July 7–28, 1995. "Homilies," paintings.

Debra Koppman. Banaker Gallery, San Francisco, July 6–29, 1995. Painting and sculpture.

Mimi La Plant. Humboldt Arts Council Gallery, Eureka, Calif., September 1–30, 1995. Paintings, drawing, assemblage.

James Rosen. Gallery Paule Anglim, San Francisco, August 3–September 2, 1995. Thomas Baber and Co., La Jolla, Calif., September 16–October 19, 1995.

Fritz Scholder. Riva Yares Gallery, Santa Fe, N.Mex., August 4–31, 1995. "The Plains Indian," paintings.

Kaiti Slater. Salt Lake Art Center, Salt Lake, Utah, September 15–November 4, 1995. Installation.

Jason Tannen. University YWCA, Berkeley, Calif., October 1994. "The Lazlo Negatives," photographic installation.

People in the News

In Memoriam

Joyce Bonaker, professor of art at Drury College, died May 3, 1995. Bonaker earned her M.F.A. and began teaching at Drury College in the department of art and art history in 1978, where she also was administrative assistant to the chair of the Fine Arts department. From 1990 to 1991 she served as director of the Cox Gallery at Drury. Bonacker showed her work in such diverse places as Tours, France; Art Images Gallery, Kansas City, Mo.; and the Iowa Art Museum.

Robert Deshman, professor of medieval art at the University of Toronto, died July 13, 1995. His book, *The Benediction of Aethelwold* (Princeton, 1995), was published just weeks before his death and he had the pleasure of seeing it. Contributions in his memory can be made to the Robert Deshman Memorial Scholarship for Graduate Students of Medieval Art, Department of Fine Art, University of Toronto, 100 St. George St., Toronto, Ontario, M5S 1A1, Canada.



Karen Kitchel, *home, home on the range*, 1995, oil on canvas, 48" x 68 1/2"

Academe

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

Ruth Berson has been named associate director at the Jane Voorhees Zimmerli Art Museum at Rutgers, State University of New Jersey.

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

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

Kenneth Haltman 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/coordinator 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 medieval art.

Dawn Perlmutter has been appointed to a tenure track position as assistant professor of art and philosophy at Cheyney University of Pennsylvania.

Jack Risley 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 Scheer 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/core 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 writing master's projects.

Terry Wells has been promoted to associate professor at Western Connecticut State University.

University of California at Santa Barbara announces the following appointments: **Ann Jensen Adams**, Baroque art, **Jeanette Peterson**, Latin American art, and **Robert Williams**, Italian Renaissance art and art theory, have been promoted to associate professor with tenure. **Reiner Mack** is acting assistant professor in classical Greek art.

The University of Minnesota announces the appointment of **Janice Anderson** and **Gunnar Swanson**, both as assistant professor in graphic design. Swanson will head the graphic design department.

Museums and Galleries

Lowery Stokes Sims has been promoted to Curator of 20th-Century Art at the Metropolitan Museum of Art. She received her Ph.D. in art history from the City University of New York in June 1995.

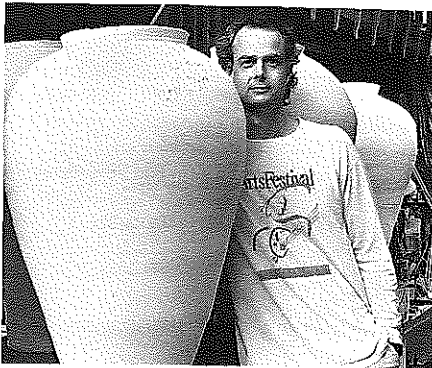
Ken Wayne has been appointed Joan Whitney Payson Curator of Modern Painting and Sculpture at the Portland Museum of Art, Portland, Me.

Organizations

Susan Ball, CAA executive director, has been named vice president of Art Table, a national organization for professional women in the visual arts.

Don Davis is director of the Odyssey Center for the Ceramic Arts, Asheville, N.C.

Nuha Khoury has been elected to the executive board of the North American Historians of Islamic Art.



Don Davis

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Michelle Baldwin has been awarded an American Fellowship from the American Association of University Women Educational Foundation. She will use it to complete her dissertation "Myth in the Dionysiac Frieze in Pompeii's Villa of the Mysteries."

Julia Ballerini has been awarded a 1995-96 ACLS fellowship for research on a book titled *Self-Representation and the Dispossessed: Homeless Photography in Our Time*.

Gloria DeFilipps Brush has received the Albert Tezla Scholar/Teacher Award at the University of Minnesota-Duluth, where she is head of the art department.

Gustavo Buntinx has been selected as a senior fellow at the Archer M. Huntington Art Gallery, University of Texas at Austin, as part of their program "Latin American and Latino/a Art research in the University Museum Context."

Diane Bush has been selected by the Buffalo Artists' Movement to receive its first annual "BAM" award for her contributions to the Buffalo art community and the education of future artists. She also received the Joseph Manch Memorial Award for photography from the Buffalo Society of Artists.

Julia Couzens has received a 1995 artist fellowship from Art Matters, New York.

Ginger Da Costa has received a University of California Graduate Opportunity Fellowship to pursue work on her dissertation "Roman Asia Minor A.D. 117-192: Portraits of Women in the Public and Private Sphere." She attended the American School of Classical Studies in Athens, summer 1995.

Robin Dash will be artist-in-residence in fine arts at Brandeis University, fall 1995-96.

Virginia Davis has been awarded a fall residency in Mexico under the auspices of NEA/Arts International in cooperation with the

fundación Nacional para Cultura y Arte. She was also awarded a 1995 New York Foundation for the Arts Artist's Fellowship in crafts.

Yaming Di received the Best of Show award from the 15th Annual Exhibition at the Hollywood Art and Culture Center, Florida; and the Director's Choice Award at the 1995 National Juried Exhibition at Broadway Art Gallery, Littleton, Colorado.

Michelle Facos received an Alexander von Humboldt fellowship for 1996-97.

Victoria Franklin-Dillon has been awarded a commission to create a bronze sculpture and site design for the entrance of the new Northeastern Pennsylvania Veterans Center, Scranton Park.

Kristen Frederickson has received a postdoctoral award from the American Association of University Women. She will work on an exhibition of the Russian sculptor Anna Golubkina at the National Museum of Women in the Arts, Washington, D.C.

Lynda Frese has received a 1995 Regional Designation Award in the Arts from the Atlanta Committee for the Olympic Games Cultural Olympiad, for her exhibition at the Mississippi Museum of Art.

Elise Goodman has been awarded a 1995-96 NEH Fellowship for College Teachers supporting her book-length study, "The Portraits of Mme de Pompadour: Celebrations of the *Femme Savante*."

Barbara Gray was awarded Honorable Mention in the Stamford Museum's 25th Connecticut Artists' Competition.

Michele Hannoosh has received a grant from the NEH's Division of Research Programs to complete her edition of the *Journal* of Delacroix. It incorporates unpublished material from the original manuscripts and from new manuscript sources, and includes an introduction, critical apparatus, biographical glossary, indices, and illustrations.

Margaret Harrigan received a New England Foundation for the Arts grant in photography.

Beverly Schreiber Jacoby has been invited to serve as a member of the Secretary of the Navy's Advisory Subcommittee on Naval History.

Herbert L. Kessler has been elected a fellow of the Academy of Arts and Sciences.

David Kohan has been awarded a 1995-96 professional fellowship from the Virginia Museum of Fine Arts, for drawing.

Debra Koppman received a Fulbright Scholar teaching award in Lima, Peru. She will teach a course at the Catholic University titled "Myth, Symbol, and Identity in Contemporary Art."

Cal Kowal has won a 1995 Ohio Arts Council Fellowship in photography.

Alyssa Dee Krauss has been awarded a 1994-95 Individual Artist Fellowship from the New Jersey State Council on the Arts, and a 1995 NEA/Mid-Atlantic Arts Foundation Fellowship Award. These grants will support her work as a jewelry artist/sculptor.

Ann Meredith has received three grants: an Open Meadows Matching Grant, an Elizabeth Ann Adkind Travel Grant, and a Mid-Atlantic Arts Foundation Travel Grant. All three will be used to travel to China in September 1995.

Kelly Phillips has received the collector's award from the 1995 North American Sculpture Exhibition, Golden, Colo. She has also been awarded two W. W. Stout Fellowships from the University of Washington's Graduate School and a special project grant from the School of Art.

Raquel Rabinovich received a 1995-96 grant for works on paper from the Individual Artists' Program of the New York State Council on the Arts.

Brett Rothstein has been awarded a Fulbright Fellowship to carry out research in Belgium on his dissertation "Studies in 15th-Century Burgundian Visual Culture."

W. Jackson Rushing has been awarded a 1995-96 fellowship from the Howard Foundation at Brown University for "Nature, Culture, Abstraction: Contemporary Native American Art."

J. William Shank is a Fulbright Scholar at the Tate Gallery, London, September-December 1995. He will research the materials and options for conservation treatment of the paintings of Morris Louis and Kenneth Noland.

Sandra Sider has been awarded a grant from the Empire State Crafts Alliance to teach a workshop in photography on fabric for the Kingsbridge heights Community Center, Bronx, New York.

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

Katherine Fischer Taylor received the Spiro Kostof Book Award for her book *In the Theater of Criminal Justice: The Palais de Justice in Second Empire Paris*, Princeton University Press, 1993.

Kim E. Tester has received a 1995 Faculty Recognition Award for Professional Achievement in the Field of Art, presented by Western Connecticut State University, Danbury. She will be guest visiting artist at Southern Connecticut State University, New Haven.

John Wineland has been selected as a junior fellow at the Archer M. Huntington Art Gallery, University of Texas at Austin, as part of their program "Latin American and Latino/a Art Research in the University Museum Context."

Nancy Wood has been added to the Texas Commission on the Arts: Artists in Education Roster. She has also been awarded a Grumbacher Award for Painting.

Jonathan Yorba has been awarded a 1995 Smithsonian Institution Predoctoral Fellowship, and a 1995 Center for Museum Studies Fellowship, Smithsonian Institution, to undertake research in residence in the curatorial department of the National Museum of American Art for his dissertation, "Picturing Miscegenation: Multiracial Imagery in American Art."

The Center for Advanced Study in the Visual Arts announces the following fellowship awardees: Ailsa Mellon Bruce Latin American Visiting Research Fellow, **María Castro Miranda**, Universidad de La Habana; Paul Mellon Visiting Senior Fellow, **Giuseppe Dardanello**, Università di Torino; Ailsa Mellon Bruce Visiting Senior Fellow, **Stefan Morawski**, Institute of Art, Polish Academy of Sciences and Letters; Association for Research Institutes in Art History Fellow, **Gustavo L. Moré**, Universidad Nacional Pedro Henríquez, Ureña, Santo Domingo; Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research Fellow, **Daniel Schávelzon**, Centro de Arqueología Urbana, Universidad de Buenos Aires; Ailsa Mellon Bruce Visiting Senior Fellow, **József Sisa**, Art Historical Institute of the Hungarian Academy of Sciences; Ailsa Mellon Bruce Visiting Senior Fellow, **Thea Vignau-Wilberg**, Staatliche Graphische Sammlung München.

The Joint Committee on Japanese Studies and the Joint Committee on Korean Studies of the Social Science Research Council and the American Council of Learned Societies have announced their 1995 fellows: Japanese Studies: Dissertation Write-Up Fellowship, **Gennifer Weisenfeld**, Princeton University; Advanced Research Grant, **Paul Berry**, University of Washington at Seattle. Korean Studies: Advanced Research Grant, **Nancy Steinhardt**, University of Pennsylvania.

The Vidda Foundation has bestowed fellowships on the following University of California, Santa Barbara, Ph.D. candidates to pursue research on their dissertations: **Charles Buchanan**, **Liz Hammel**, **Benjamin Hufbauer**, **Joy Kunz**, **Bret Rothstein**, **Ann Wellman**, **Leon Zimlich**, and **Christopher Zook**.

Conferences & Symposia

Calls for Papers

Indiana University 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 cross academic boundaries. Send 1-2-page abstract, for 20-minute presentation to: Alison Poarch and John Frazier, Art History Assoc., Indiana University, Henry Radford Hope School of Fine Arts, Rm. 132, Bloomington, IN 47405; APOARCH@UCS.INDIANA.EDU. *Deadline: September 11, 1995.*

Collaboration in the Visual Arts is the theme of the 1996 AIC (American Institute for Conservation of Historic and Artistic Works). AIC welcomes papers that deal with collaborative efforts which provide insights into working methods and a clear understanding of the rationale behind the selection and use of materials and decisions regarding the handling, storage, and treatment of objects. Send abstract (2-page max.) to: Jay Krueger, National Gallery of Art, DCL, 6th St. and Constitution Ave., NW, Washington, DC 20565. *Deadline: October 2, 1995.*

Conference on Early Italian Art, to be held April 26-27, 1996, University of Georgia at Athens. Papers of 20-30 minutes in length are invited on any aspect of artistic production, whether painting, sculpture, architecture, or "minor" arts, in late Gothic and early Renaissance Italy, from about 1250-1425. Especially welcome are papers devoted to centers outside Tuscany or to neglected artists and works of art. Send 1-page abstract and c.v. to: Andrew Ladis, School of Art, University of Georgia, Athens, GA 30602. *Deadline: January 15, 1996.*

The Midwest Art History Society 1996 meeting is in Cleveland, Ohio, March 28-30. While open to all topics, this meeting spotlights regional art, since Cleveland celebrates its bicentenary in 1996. Some travel funds available. All participants must be members of the organization. Dues \$15 professional, \$8 students. For information: Robert H. Getscher, MAHS, Dept. of Art History and Humanities, John Carroll University, Cleveland, OH 44118. *Deadline: January 15, 1996.*

Renaissance Society of America invites abstracts for papers and proposals for panels for its 1997 annual conference, April 3-6. For information: Paul Budra, English Dept., Simon Fraser University, Burnaby, BC U5A 1S6, Canada; 604/291-3008; fax 604/291-5737. *Deadline: May 1, 1996.*

Beauty? is the theme of the 1996 annual conference of the British Association of Art Historians, to be held April 12–14, 1996, University of Northumbria at Newcastle. For information: Convenors AAH Conference 1996, Dept. of Historical and Critical Studies, University of Northumbria at Newcastle; 1 Ellison Pl., NE1 8ST; 0191 227 3777; fax 0191 227 4295.

To Attend

Art and Agitation is the subject of a symposium at Colorado State University's Lory Student Center, Fort Collins, Colo., September 15–16, 1995. Scholars will give papers on research on political and social agitation, protest, and propaganda in the visual arts. Free and open to the public. For information: L. Frickman, Dept. of Art, Colorado State University, Fort Collins, CO 80523; 970/491-7634.

John Singleton Copley in America will be the subject of a daylong symposium at the Metropolitan Museum of Art, October 6, 1995, held in conjunction with an exhibition of the same name, which runs September 26, 1995–January 7, 1996. The symposium is free with museum admission; no tickets or reservations are required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

The View from Within: The Architectural Context of Ancient Mosaics and Painting, October 13–15, 1995, is sponsored by the Association Internationale pour L'Etude de la Mosaïque Antique and will be held at the Centre Canadien d'Architecture, Montreal. For information: Allan Penning, 514/939-7000.

Lewis Mumford at 100: Sticks, Stones, Cities, Culture is hosted by the University of Pennsylvania, October 19, 1995, to celebrate the centennial of Mumford's birth. A concurrent exhibition will examine Mumford's tenure at the University of Pennsylvania and his analysis of urban renewal projects in Philadelphia during the 1950s. For information: Deborah D. James, 215/898-2539.

Goya in the Museum's Collection: Controversies and Insights is a daylong colloquium to be held at the Metropolitan Museum of Art, October 20, 1995, in conjunction with the exhibition *Goya at the Metropolitan*. The symposium is free with museum admission; no tickets or reservations are required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

László Moholy-Nagy: Translating Utopia into Action, October 20, 1995, University of Delaware, will convene an international panel of scholars for a symposium devoted to this artist and Bauhaus master on the centenary of his death. Tribute also includes an exhibition of the

artist's early works, and a film festival with films by and about Moholy-Nagy. \$25; \$15/students with identification. For information: University Gallery, 302/831-8242; fax 302/831-4330; BELENA.CHAPP@MVS.UDEL.EDU.

Localizing the Imaginary: A Symposium on Paradise Representations in East Asia, October 20–21, 1995, Sackler Museum Lecture Hall, Harvard University. It will address how different local communities in Easy Asia envisioned, constructed, and even perverted the utopian Buddhist Paradise. For information: Dept. of Fine Arts, Harvard University, Cambridge, MA 02138.

(Re)Constructing the Face of Childhood is an international, interdisciplinary symposium to be held at the University Art Museum of the University of California, Berkeley, October 28, 1995. It will explore childhood in Georgian Britain and its visual and verbal representations, and takes place in conjunction with the exhibition *The New Child: British Art and the Origins of Modern Childhood, 1730–1830*. For information: 510/642-2358; fax 510/642-4889.

Picturing the Middle East: A Hundred Years of European Orientalism is a symposium, November 3, 1995, at the Donnell Library, New York, accompanying an exhibition of the same title at the Dahesh Museum. It will probe the motives and meanings behind 19th-century Orientalist art. Artistic motives ranged from ostensible documentation of "exotic" cultures, through romantic storytelling, to sheer invention—all conditioned by the expectations of a European audience and the politics of the time. For information: Dahesh Museum, 212/759-0606.

Futurism is a symposium to be held at Yale University, November 3–4, 1995. As the paradigm for the innumerable movements that followed, Futurism embodied a new cultural formation in which works of art, literature, music, and architecture were created in constant tension with a body of theoretical principles that were based on a radically new, and uniquely global understanding of recent history and the crisis of contemporary society. For information: Sheila Brewer, 203/432-0670; fax 203/432-1097; MODERN@MINERVA.CIS.YALE.EDU.

Nihonga: Transcending the Past: A Century of Modern Japanese-Style Painting is an international symposium, November 3–4, 1995, at the Saint Louis Art Museum. For information: Symposium, Education Dept., Saint Louis Art Museum, #1 Fine Arts Dr., St. Louis, MO 63110-1380; 314/721-0072, ext. 483.

About Time: Temporality in the Art and Architecture of the Landscape, November 10–11, 1995, Providence, R.I., will feature speakers whose work represents, reveals, and engages time. For information: Margaret McAvin, Dept. of Landscape Architecture, RISD, 2 College St., Providence, RI 02903; 401/454-6282; fax 401/454-6299.

The Body of Christ in the High Middle Ages is the first Neil J. O'Brien Triennial Symposium in Medieval Studies, November 10–11, 1995, at Rice University, Houston, Tex. For information: David Nirenberg, History Dept., Rice University, Houston, TX 77251; 713/527-4947.

1960–1975: The Craft Explosion is a daylong symposium, November 17, 1995, at the American Craft Museum, New York. It will explore the coming of age of the studio craft movement and is the fifth in a series of symposia on American craft, part of a 10-year program of symposia, exhibitions, and catalogues to write the history of 20th-century American craft. \$50; \$40 members; \$30 students and seniors. For information: Centenary Project Coordinator, American Craft Museum, 40 W. 53 St., New York, NY 10019-6316; 212/956-3535.

Opportunities

Awards

The Basil H. Alkazzi Award (USA) is an annual acquisitive award of \$5,000 open to painters only, U.S. citizens or residents, aged 20–45. No entry form or fee. Send 6 slides, 4 b/w or color prints, 10 different images, full resume, date of birth, head shot, SASE for return of entry, and statement regarding how you plan to use award money. Maximum size of entry envelope is 10 x 13 inches. Runner-up may receive the Sheldon Bergh Award of \$2,500, also acquisitive. Basil H. Alkazzi Award (USA), PO Box 2130, New York, NY 10021-9998. *Deadline: entries to arrive between September 15 and October 15 each year only.*

The Betty Park Award in Critical Writing, sponsored by *Surface Design Journal*, is given for outstanding writing on contemporary fiber art. Winning essays will be published in *Surface Design Journal* in 1996 and 1997. Submissions should be in the form of abstracts, 300–350 words, from which articles of approx. 2,000 words may be developed. Topics should represent a critical, rather than strictly art historical approach. A resume and one or two writing sample should accompany each proposal. Two copies of these materials must be submitted. For information: *Surface Design Journal* Editorial Office, 93 Ivy Lane, Englewood, NJ 07631. *Deadline: January 15, 1996.*

The Ewell L. Newman Prize is awarded by the American Historical Print Collectors Society to an undergraduate or graduate student for the best unpublished essay on some aspect of American historical prints. Essays will be judged by a panel of members on the basis of overall quality including originality and quality of research and analysis. Cash award of \$500 and winning essay will be published in the society's journal *Imprint*. Proof of student status should accompany all submissions. American Historical Print Collectors Society, PO Box 201, Fairfield, CT 06430. *Deadline: March 1, 1996.*

Calls for Entries

The Reach of Realism is the theme of the Perry House Winter Invitational, Alexandria, Va. Seeking exciting, innovative, astonishing entries of 2- and 3-dimensional works in most media, which the artist regards as fitting within a loose definition of realism. Fee \$7/slide, max. 15 submissions. For prospectus send SASE to: Perry House Galleries, 1017 Duke St., Alexandria, VA 22314; 703/836-5148. *Deadline: September 29, 1995.*

ARC Gallery: jurying for solo and group exhibitions for 1996 season, and for site-specific proposals for Raw Space, a dedicated installation space. Send 20 slides, vita, statement (and proposal for Raw Space), or SASE for more information to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622. *Deadline: September 30, 1995.*

National art competition: all media, 7" size limitation, fee \$15/3 works. \$1,000 prize money. For prospectus: Eighth Annual National Art Competition, John Bohac, Division of Fine Arts, Northeast Missouri State University, Kirksville, MO 63501. *Deadline: September 30, 1995.*

The Irene Leache Memorial Exhibition invites submissions from artists 18 or older and living in one of the following states: Maine, New Hampshire, Vermont, Massachusetts, New York, Connecticut, Rhode Island, New Jersey, Pennsylvania, Delaware, Maryland, Washington, D.C., West Virginia, Virginia, North Carolina, South Carolina, Georgia, Alabama, and Florida. Up to 3 works may be submitted, \$15 fee. For information: Chrysler Museum of Art, 245 West Olney Rd., Norfolk, VA 23510-1587; 804/664-6200. *Deadline: October 1, 1995.*

Greater Midwest International Exhibition is seeking entries for its juried show. Open to all artists 21 and older. Art works must be original and completed within the past 3 years. \$20/3 slides, \$24/4 or 5 slides. Five entries max. For information: Morgan Dean Gallatin, Central Missouri State University, Art Center Gallery, 217 Clark St., Warrensburg, MO 64093-5246. *Deadline: October 13, 1995.*

Philadelphia International Competition. Open to all media, including digital art. Awards, exhibition opportunities. For information send

SASE to: Picacoc 3, 139 N. 3rd St., Philadelphia, PA 19106. *Deadline: October 15, 1995.*

Artropolis '96 is a triennial multimedia visual arts event in Vancouver, B.C., that invites submissions from curators with special interest in British Columbia. For prospectus: Artropolis '96, Box 3294, 349 West Georgia St., Vancouver, BC, Canada V6B 3X9; fax 604/254-5303; ARTROP@FREINET.VANCOUVER.BC.CA. *Deadline: October 16, 1995.*

Chuck Levitan Gallery: 1st annual national juried small works Christmas exhibition. Open to paintings, drawings, and prints. Cash award. \$25/first 4 slides, \$6/each additional. Proceeds to benefit "Art in Perpetuity," a nonprofit organization caring for artists' estates. For prospectus send SASE to: Levitan Gallery, 42 Grand St., New York, NY 10013; 212/966-2782. *Deadline: October 21, 1995.*

The Center for Multicultural Children's Literature, an organization dedicated to helping people of color create books for children and young adults, is searching for an artist to design its promotional poster. The theme is "Children's Literature: A World to Discover." Applications will be accepted only from artists 16 and older who are citizens or permanent residents of the U.S., and whose work has not been published in the field of children's books. For prospectus: 212/207-7606. *Deadline: October 31, 1995.*

1996 National Print Biennial: Editions NYC, \$2,000 cash awards, U.S. artists only. \$20/first entry, \$10/each additional, no limit. For prospectus send SASE to: Print Biennial, Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840, Dept. CAA. *Deadline: November 3, 1995.*

Tenth Parkside National Small Print Exhibition: All original print media, including monoprnts. Max. 18" height or width. For prospectus: Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WA 53141; 613/990-9810. *Deadline: November 3, 1995.*

Annual National Juried Competition. Cash purchase awards. Fee \$20/3 slides. For prospectus: Dept. of Art, University of Texas at Tyler, 3900 University Blvd., Tyler, TX 75799. *Deadline: November 6, 1995.*

Indianapolis Art Center is seeking artists to exhibit work in its galleries for the 1997–98 season. Spaces available for 1-, 2-, and 3-person shows, as well as group "theme" shows. Performance work also welcome. Honorarium and shipping stipend available. Prefer work from within 250 miles of Indianapolis, but will review work from other regions. Submit 25 slides, video of performance, résumé, artist statement, reviews, and proposal if applicable to: Julia Muney Moore, Indianapolis Art Center, 820 E. 67th St., Indianapolis, IN 46220; 317/255-2464, ext. 233; fax 317/254-0486; INARTCTR@INETDIRECT.NET. *Deadline: December 31, 1995.*

Mono Production is a mail art show on issues of printmaking/painting, exploring the multiple in terms of "Gesture," monoprint, monotype, and the "unique" in terms of content, relevance, value and worth. For information: Conrad Ross, Art Dept., Auburn University, Auburn, AL 36849; fax 334/844-4024; ROSSCON@MAIL.AUBURN.EDU. *Deadline: December 31, 1995.*

American Drawing Biennial V is organized by the Muscarelle Museum of Art, Williamsburg, Va. It is open to American artists residing in the U.S. Send #10 SASE for prospectus to: Muscarelle Museum of Art, College of William and Mary, PO Box 8795, Williamsburg, VA, 23187-8795. *Deadline: January 12, 1996.*

Innovative Traditions 1996: New Expressions in Contemporary Quilting, sponsored by the Museums at Stony Brook, Stony Brook, N.Y., is open to entries of quilts and quilted clothing. For information: Courtney Burns, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY, 11790; 516/751-0066, ext. 224. *Deadline: March 8, 1996.*

ARC Gallery, a nonprofit women's cooperative gallery, is seeking local and national associate members in all media, including performance and video. Send SASE for information or 20 slides, *vitae*, artist's statement, and SASE to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622, Attn.: Membership.

Lesbian and Gay Photographers: send up to 10 slide transparencies of work with full labeling on each and 1-page selected c.v. for collection of gay and lesbian photographers for class to be taught at the New School, New York, in the fall. For information: Ann Meredith, Cooper Station, Box 1094, New York, NY 10276-1094.

Pilot Arts, a nonprofit arts organization for the visual arts, is accepting submissions from artists working in all media. For information send SASE to: Bradley Rubinstein, Pilot Arts, 55 Mercer St., New York, NY 10013.

Grants and Fellowships

Foundation for the Advancement of Mesoamerican Studies offers grants to foster increased understanding of ancient Mesoamerican cultures and aims to assist scholars who might otherwise be unable to complete their programs of research and synthesis. For information: Foundation for the Advancement of Mesoamerican Studies, 268 South Suncoast Blvd., Crystal River, FL 34429; fax 904/795-1970; SANDYNOBLE@AOL.COM. *Deadline: September 30, 1995.*

Dumbarton Oaks 1996–97 Project Grants are available on a limited basis to assist with scholarly projects in Byzantine Studies, pre-Columbian Studies, and studies in landscape architecture. Range of awards is \$3,000–\$10,000. Support is generally for archaeological research,

as well as for the recovery, recording, and analysis of materials that would otherwise be lost. Before applying, applicants must contact the appropriate director of studies to determine if project is within the purview of Dumbarton Oaks. Office of the Director, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007. *Deadline: October 1, 1995.*

The Lannan Foundation administers a national grant program to assist nonprofit institutions in the presentation and interpretation of contemporary art. Funding is available through formal application to institutions with current 501(c)(3) tax-exempt status for solo and group exhibitions, exhibition series, temporary installations, and interdisciplinary activities that include a visual element. Proposals for other projects, such as symposia, are considered as well. For information: Program Officer, Art Programs, Lannan Foundation, 5401 McConnell Ave., Los Angeles, CA 90066. *Deadlines: March 1 and October 1, annually.*

Travel-to-Collections Grants are available from the John W. Hartman Center for Sales, Advertising, and Marketing History at Duke University, Durham, N.C., to graduate students in any field who wish to use the resources of the center for work toward a postgraduate degree, faculty members working on research projects, or independent scholars working on nonprofit projects. In 1996 the program will include three J. Walter Thompson Research Fellowships, awarding a \$1,000 stipend in addition to the TTC grant. For information: Marion Hirsch, John W. Hartman Center for Sales, Advertising, and Marketing History, Special Collections library, Duke University, Box 90185, Durham, NC, 27708-0185; 919/660-5827; fax 919/684-2855; MPH@MAIL.LIB.DUKE.EDU. *Deadline: October 15, 1995.*

Dumbarton Oaks residential fellowships are awarded in three areas of study: Byzantine Studies (including related aspects of late Roman, early Christian, western medieval, Slavic, and near eastern studies), pre-Columbian studies (of Mexico, Central America, and Andean South America), and studies in landscape architecture. Junior fellowships are for students who have fulfilled preliminary requirements for a Ph.D., or appropriate final degree, and will be working on a dissertation or final project at Dumbarton Oaks under the direction of a faculty member from their own university. Fellowships are for scholars who hold a doctorate, or appropriate final degree, and wish to pursue their own research. Summer fellowships are for scholars at any level. For information: Office of the Director, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007. *Deadline: November 1, 1995.*

American Academy in Rome announces its 1996-97 Rome Prize Fellowship competition, open to scholars and artists who are U.S. citizens. Winners are provided with a stipend, travel funds, room and board, and a study or studio in which to pursue independent work for 6 months to two years at the academy's 11-acre, 1-building facility in Rome. For an application: Fellowships Dept., American Academy in Rome,

7 E. 60th St., New York, NY 10022-1001; 212/751-7200. *Deadline: November 15, 1995.*

American Institute for Yemeni Studies supports research on Yemeni and South Arabian studies and promotes scholarly exchange between Yemen and the U.S. Subject to the approval of federal funding AIYS expects to award pre- and postdoctoral fellowships for the 1995-96 academic year. Scholars in all fields of the humanities, social sciences, and related fields in the sciences are eligible to apply. For information: Maria Ellis, American Institute for Yemeni Studies, PO Box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; MELLIS@MAIL.SAS.UPENN.EDU. *Deadline: November 15, 1995.*

American Research Institute in Turkey, with the NEH, offers postdoctoral fellowships for research in Turkey, 1996-97. Terms range from four months to a year, and stipends from \$10,000 to \$30,000. ARIT also offers doctoral and postdoctoral fellowships for periods of 1-3 months, or up to a year. For information: American Research Institute in Turkey, University of Pennsylvania Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; LEINWAND@MAIL.SAS.UPENN.EDU. *Deadline: November 15, 1995.*

National Gallery of Art, CASVA, Predoctoral Fellowship Program: available for productive scholarly work in the history of art, architecture, and urban form. The ten fellowships, which vary in length from one to three calendar years, 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 before date of application. Applications may be made only through the chair of graduate departments of art history and other appropriate departments, who should act as sponsors for applicants from their respective schools. Nomination forms are available from the chairs of graduate departments with Ph.D. programs. For information: Fellowship Program, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733. *Deadline: November 15, 1995.*

The School of Historical Studies at the Institute for Advanced Study, Princeton N.J., is concerned with the history of Western and Near Eastern civilization, with particular emphasis upon Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. Qualified candidates of any nationality specializing in these fields are invited to apply for memberships for one or two terms (September-December or January-April). The Ph.D. or equivalent and substantial publications are required of all candidates. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadline: November 15, 1995.*

Perspectives on Los Angeles: Narratives, Images, History is the theme of the Getty Center

for the History of Art and the Humanities' 1996-97 Scholar Program. The center solicits research proposals on all aspects of the artistic, cultural, social, economic, and political history of Los Angeles. Candidates may apply as predoctoral or postdoctoral fellows, Getty scholars, or visiting scholars. For information: Scholars and Seminars Program, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455; 310/458-9811, ext. 6000; fax 310/395-1515; FELLOWSHIPS@GETTY.EDU. *Deadline: December 1, 1995.*

NEH Research Conferences bring together scholars working on related topics in one or several disciplines. A conference may respond to the recognition of a critical juncture in research on a particular topic, the availability of new data or materials, or the need to integrate the results of disparate studies and other developments that affect future directions for research. For information: Division of Research Programs, Rm. 318, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; RESEARCH@NEH.FED.US. *Deadlines: December 15 and May 15 of each year.*

American Antiquarian Society 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, 1996-May 31, 1997. For information: John Hench, Rm. A, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; 508/752-5813; CRS@MARK.MWA.ORG. *Deadline: January 15, 1996.*

The Camargo Foundation maintains a center in Cassis, France, for the benefit of scholars and artists who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation offers 11 furnished apartments, a reference library, artist's studio, composer's studio, and photographer's darkroom. It is strictly a residential grant, no stipends available. Term of grant is usually one semester. For information: Ricardo Bloch, Camargo Foundation, W. 1050 First National Bank Bldg., 332 Minnesota St., St. Paul, MN 55101-1312. *Deadline: February 1, 1996.*

Canadian Center for the Visual Arts of the National Gallery of Canada offers four research fellowships established to support the study and criticism of historic Canadian art, contemporary Canadian art, photography (Lisette Model/Joseph G. Blum fellowship), and of the interaction of art and science (Claudia de Hueck fellowship). Open to university, art gallery, or free-lance researchers with the M.A. or equivalent. Each fellowship 3-9 months, value up to \$15,000 Canadian. For information: Audrey Doyle, Canadian Center for the Visual Arts, National Gallery of Canada, 380 Sussex Dr., PO Box 427, Station A, Ottawa, Ontario K1N 9N4; 613/990-1930; fax 613/990-9810. *Deadline: March 1, 1996.*

The Critical Needs Fund for Photographers with AIDS, a project of Art Matters, New York, provides fellowships to photographers with AIDS or HIV for the continuation of their artistic

practice. Fellowships range from \$1,000 to \$1,500. Awards are made on the basis of artistic merit, as well as on the critical needs of the academic. There is no formal application procedure. An initial request should be made by telephone to the Art Matters office. Staff may recommend that the artist send a 1-page written statement, accompanied by visual support material. For information: Alexander Gray, Program Coordinator, Art Matters, 131 W. 24 St., New York, NY 10011; 212/929-7190, ext. 214.

Internship

The J. Paul Getty Museum and Programs of the J. Paul Getty Trust, 1996-97. Each internship is full-time in curatorial, conservation, education, and public information departments at the museum. The museum also coordinates a variety of internship opportunities in other programs of the J. Paul Getty trust: Getty Center for the History of Art and the Humanities, Getty Conservation Institute, Getty Art History Information Program, Getty Center for Education in the Arts, and the Trust Department of Public Affairs. Internships are for 9 or 12 months, depending on the department, with grant amount of \$13,837 or \$20,000, respectively. Applicants must be currently in a university program leading to a graduate degree in art history or another field related to the internship, or have completed a relevant degree since December 1994. For information: Getty Graduate Internships, Dept. of Education and Academic Affairs, The J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90407-2112; 310/230-7157; fax 310/454-8156; INTERNS@GETTY.EDU. *Deadline: January 5, 1996 for assignments beginning September 30, 1996.*

Residency

The Southern Regional Visiting Artists Program of the American Academy in Rome has received a grant to administer a 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 room and board, a studio, and up to a \$6,000 stipend for a period of up to 3 months. For information: Lisa Richmond, Southern Arts Federation, 181 14th St. NE, Ste. 400. Atlanta, GA 30307; 404/874-7244; fax 404/873-2148.

Calls for Manuscripts

Modernity Critiques of Visual Culture seeks submissions from scholars and critics of visual culture drawn from all disciplines. This new journal will provide a forum for the discussion of modern culture as a producer/product of modern economic processes. Essays that develop the interconnections among issues of

class, race, gender, and other discourses that inflect modern subjectivity are welcome. Stephen Eskilson, Editor, Modernity, Eastern Illinois University, Art Dept., Charleston, IL 61920.

Translations is soliciting manuscripts that translate art education research into practice. Of particular interest are articles that address curriculum development, instruction in art, teaching and learning in art, surveys and summaries of current theory with implications for practice, innovative programs and practices, and such other topics as site-based management, mainstreaming, scheduling, etc., of a practical nature that affect and/or can be used by K-12 teachers. Manuscripts should not exceed 2,500 words; 3 copies should be mailed to: Tom Anderson, Dept. of Art Education, 126 MCH, Florida State University, Tallahassee, FL 32306-3014. For information: 904/644-2331.

Workshops and Schools

Christie's New York Art Course is composed of three 9-week terms, focusing on Modern Art from 1850-present. Course options include a certificate program and a lecture program. Students completing requirements for the certificate program will receive a certificate from the accrediting body, the Royal Society of Art in London in conjunction with Christie's Education. The schedule of three-and-one-half days per week consists of formal lectures supplemented by a schedule of visits, field trips, and assignments. For information: Christie's Education Programs, 212/546-1092.

The Smithsonian Center for Museum Studies Workshop Series is designed for staff at small, emerging, culturally specific and rural museums in the U.S. This annual series of four workshops in basic museum operations provides participants with basic tools in museum operations and management. Workshops include Introduction to Interpretation in Museums, Introduction to Museum Management, Introduction to Creating Museum Exhibitions, and Introduction to Caring for Museum Collections. For information: Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; fax 202/357-3346; OMPM016@SIVM.SI.EDU.

Spanish and Hispanic-American Archival Sciences is the 1996 summer institute sponsored by the Newberry Library, Chicago. It will be conducted in Spanish and will provide intensive training in the reading and editing of Spanish and Hispanic-American manuscript books and documents from the late medieval through the early modern periods. For information: Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; 312/943-9090.

Publications

Scholarly Journals at the Crossroads: A Subversive Proposal for Electronic Publishing is published by the Association of Research Libraries, and captures an Internet discussion about scientific and scholarly journals and their future that took place starting in June 1994 and peaking in the fall. Subsequent electronic conversations between the principals and interested parties continue until now. It is the first time that a book derived from a series of wide-ranging Internet discussions on a scholarly topic re-creates (insofar as is possible) an e-mail experience for a general academic and publishing audience. Association of Research Libraries, Office of Scientific and Academic Publishing, 21 Dupont Circle, Ste. 800, Washington, DC 20036.

Programs New and Revised

USC M.F.A. in Film, Video, and Computer Animation: The USC School of Cinema-Television is offering an intensive two-year graduate program in film, video, and computer animation. Curriculum focuses on actual extensive animation production every semester, covering traditional techniques to current computer animation technology. Many opportunities for internships in production houses and mentorships with working professionals and artists in the field. Program is sponsored by such companies as Hanna-Barbera, Warner Bros., and Silicon Graphics. For information: Office of Student Affairs, USC School of CNTV, Los Angeles, CA 90089-2211; 213/740-2911. *Deadline: February 2, 1996.*

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers); \$15 minimum.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

Cape Cod house swap: professor seeks to swap Cape Cod home for apartment/house in Florence for 4-8 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 Associates, 212/996-4629.

Italy: Tuscan farm house for rent. Close to Pietrasanta, Pisa, Florence, and the beach. Fully furnished, sleeps three. Available mid-October-May. \$800/month. 501/521-2919.

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. 0049 89 746-9425.

Promo cards, postcards, exhibition announcements: full-color offset litho, top quality and economical, 4-color and varnish on front/black on reverse/10 pt. CIS. 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. \$1,500 per month. Harmony Hammond, 505/466-3932, or 602/621-1251.

Scottish printshops, 1975-95: 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; 617/283-3364.

Miscellany

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 Hartington St., Handbridge, Chester, Cheshire, CH4 7BP, U.K.

Datebook

September 5
Deadline for submissions for October *Careers*

September 29
Deadline for submissions for November/December *CAA News*

September 30
Deadline for nominations and self-nominations for *Distinguished Teaching of Art Award* and *Distinguished Teaching of Art History Award*(see page 1)

November 5
Deadline for submissions for November *Careers*

November 29
Deadline for submissions for January/February *CAA News*

February 21-24, 1996
CAA annual conference, Boston

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- Δ \$35
- Δ \$50
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- Δ NEH for fellowships

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