Voters Fail to Correct Imbalance on CAA Board

For the recent presidential election, 55 percent of the people eligible to vote in the United States actually did so; in the recent CAA Board of Directors election, only 12 percent of the eligible CAA voters returned their ballots. Unlike the presidential candidates, few, if any, of the CAA Board nominees interact actively with voters. Granted, CAA candidates do prepare brief statements for the newsletter and speak informally with friends and colleagues, but few actually "campaign." One nominee even confessed to me that not only did he not campaign, he didn't vote!

According to CAA Bylaws, the makeup of the Board of Directors must be balanced; it is the responsibility of the Nominating Committee (elected by, but independent of, the Board of Directors) to select a slate that will ensure representation of various constituencies on the Board proportionate to the membership. The Nominating Committee is therefore charged each year with "selecting a slate of between 9 and 12 nominees so that no matter which 6 are elected, a serious imbalance will not appear on the Board."

The list of nominees, which is mailed to voting CAA members along with a ballot in the September/October CAA News, is introduced by a chart comparing the composition of the Board to membership in a number of categories—professional affiliation, gender, geographic region. Voters are asked to take this into consideration when casting their ballots so that the Board "reflects the composition of the membership."

The 1992 Nominating Committee selected an impressive slate of 12 highly qualified candidates—4 academically affiliated artists and 1 museum affiliated artist; 4 academically affiliated art historians and 1 museum affiliated art historian; and 2 art historians affiliated with research centers. Voters overlooked the fact that according to the comparative chart, artists are already underrepresented on the Board and cast their ballots predominantly for art historians, with the four academically affiliated artists receiving too few votes to be elected. This will result in a serious imbalance: although artists represent 40 percent of the membership, as of February 1993 their representation on the Board of Directors will be only 22 percent.

Of course imbalances of this magnitude were less likely to occur in the "preferential ballot" days (pre-1989) when the Nominating Committee, as stated in the bylaws, was "guided by the results of the preferential ballot." Then imbalances resulting from ballots cast were rectified by the Nominating Committee so that no Board member knew if he or she had been "elected" by popular vote or because of Nominating

CONTINUED ON PAGE 7

Call for Nominations to the Board, 1994–98

It is now time to nominate individuals for the 1994–98 term on the CAA Board of Directors. The 1993 Nominating Committee (see page 2) will nominate the slate of candidates for the Board of Directors to serve until 1998. New board members will be working on a variety of exciting new projects and initiatives. Major efforts must be undertaken to identify and analyze the needs of the professions and to respond accordingly. Through their membership on the various governing committees of the association, all board members share in shaping CAA's many programs and services.

It is up to the membership to submit suggestions for nominations to the board. Please send nominations to the attention of the Nominating Committee at the CAA office. The deadline is March 15, 1993. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. That deadline is July 1, 1992. For this process to be fair, effective, and broadly representative of CAA's membership, substantial nominations are needed. So, this is your call to action—send in your nominations.
Notice of Members’ Annual Business Meeting

I n the September/October 1992 CAA News, Board of Directors voting ballots were mailed to CAA’s over 13,000 members. With 1,391 ballots, six new Board members were elected for 1993–95. The following are those who have been elected and exempted from their candidacy statements:

Bradford R. Collins, art historian, University of South Carolina: “Although I have openly questioned certain of the assumed practices, I feel un­happy with what Patricia Mainardi has called our organization’s ‘monolithic, ... we need all the help we can get.”

Nancy Troy, art historian, University of Southern California: “I would like to say good-bye to the CAA community and all of them in the years to come. We think that the CAA must continue to: strengthen and challenge... We think that the CAA must...”

Robert Venturi to Speak at Convocation

Keynote speaker for the CAA annual conference in Seattle will be Robert Venturi, architectural historian, chair of the University of Illinois, Chicago, Allied Societies Committee, Annual Conference Program Committee; Whitney Chadwick, San Francisco State University, Executive Committee, Professional Practices Committee, Committee on the Fair Use of Visual Materials and Reproduction Rights, Long Range Planning Committee; Samella Lewis, Scripps College (emerita), Art Journal editorial board, Capital Campaign Committee, Education Committee; Catherine Lord, University of California, Irvine, Executive Committee, Finance Committee, Annual Conference Program Committee; James Maril, University of California, Berkeley, Capital Campaign Committee, Nominating Committee, Annual Conference Program Committee; Debra Pincus, University of British Columbia, Executive Committee, Committee on Electronic Information, Annual Conference Program Committee; CAA thanks these individuals for volunteering their time and energies over the past four years.

Annual Conference Update
Meet the Editors
Art Bulletin Editors-in-Chief Richard Brilliant and CAA Monographs Editor Douglas Nelson will be at the CAA publications booth in the exhibit area during the Seattle conference. Brilliant will be on hand Thursday, February 4, 12:00-1:45 P.M., and Nelson will be available Friday, February 5, noon–1:30 P.M. Both editors will be there to talk with prospective authors; no appointments are necessary.

M.F.A. Exhibition
An exhibition of works by M.F.A. students from the Seattle area, organized by Phil Schwalb, will be on view in the School of Art Gallery of the University of Washington, Seattle (Art Building, room 132), January 28–February 18, in conjunction with the annual conference. Gallery hours are Monday–Friday, 11:00 A.M.–4:00 P.M. Conference attendees are invited to the M.F.A. exhibition opening house, Wednesday, February 3, 6:00–9:00 P.M.

Seattle Art Museum
Special Event
Conference attendees are invited to an open house at the Seattle Art Museum, Friday, February 5, 6:00–9:00 P.M., for an exclusive viewing of the "William S. Paley Collection" of 19th- and 20th-Century Art from the Museum of Modern Art, New York (usual $2 admission will be waived).

Portland Bus Trip
There will be a guided tour, Sunday, February 7, of "The Lattece or the Seraglio," Helen Mayer Harrison and Newton Harrison's new installation at the Douglas F. Cooley Memorial Art Gallery, Reed College; the Portland Art Museum; and Portland art galleries. The bus will leave from the Shattuck Hotel, Seattle, at 8:00 A.M., and return around 6:30 P.M. The trip is $35 per person; box lunches and afternoon tea are included. Checks, payable to Susan Fillin-Yeh/Bus Trip, should be sent to: Susan Fillin-Yeh, Cooley Gallery, Reed College, Portland, OR 97202, 505/771-1112, ext. 251. Deadline: February 1, 1993.

Registration
On-site registration fee for the 1993 annual conference in Seattle are $85 for Conference attendees, $115 for nonmembers. For your convenience, registration will be open from 8:00 to 9:00 P.M. on Wednesday, February 3, and will reopen at 7:30 A.M. on Thursday. Take advantage of these extended hours to pick up your registration materials early. Single-session tickets must be paid for in cash. No checks or credit cards will be accepted. The price is $15 per person (not $10 for students with I.D.).

Aerline Information
American Airlines has designated CAA as its official conference travel agency for the 1993 annual conference. As a result of participating, American has agreed to honor 5 percent of the ticket price to any conference attendee flying to Seattle on American, making their travel costs among the lowest through American's extensive meeting service desk. To take advantage of this offer, American Airlines has been designated as the official conference travel agency of the 1993 annual conference. It will be available on American’s computerized reservations and ticketing system. Conferences are welcome to extend the offer to all attendees. This agreement is not transferable to any American Airlines travel agency.

American Sign Language
American Sign Language interpreting will be provided for the placement orientation, the convocation, and the following sessions: "Scholarship on the Sales Counter" (Thursday, 9:30–10:45 A.M.), "Americans with Disabilities Act: Public and Private Sectors: Information Session on Fellowships and Grants for Art Historians" (Thursday, 11:15–1:45 P.M.), "Feminism/Gender Studies/Cultural Studies: Taking Names Seriously" (Thursday, 1:30–3:45 P.M.), "Artistic Meaning/Artistic Social Context: Visual Humor as a Vehicle for Social Change" (Friday, 9:30–10:45 A.M.), "CAA Board of Directors: New Scholars, New Scholarship: Research of Rockefeller Travel Grant Recipients" (Friday, 12:15–1:45 P.M.), "CAA Education Committee Speaks: What Are the Prospects in Art Education at the College/University Level?" (Thursday, 9:30–10:45 A.M.), on What Do CAA Members Want the Education Committee to Focus During the Coming Year" (Friday, 11:15–1:45 P.M.), "Artistic as Cultural Visionary" (Saturday, 9:00–10:45 A.M.), and "Artists' Rights in the 1990s: The Artists Are Working, the Art Librarians Are Collecting, So Where Are the Critics and Historians?" (Saturday, 2:00–3:00 P.M.).

Audio Taping
A number of sessions and panels will be recorded on audio tape. These tapes will be available for sale on-site and by mail after the conference. A list of recorded sessions will be available at the Audio Archives (International table in the registration area, where tapes can also be purchased.

If you fly American or Continental, should be sent to: Susan Fillin-Yeh, Gail Tremblay, chairs; co-sponsored by the Women's Caucus for Art will take place Thursday morning, 9:30–noon, rather than Thursday afternoon.

Convention and Trade Center. CAA's awards ceremony will precede Ventura's talk.

Venturi graduated somme time back from Princeton University in 1947 and received his M.F.A. there in 1950. From 1954 to 1956 he was a Rome Prize Fellow at the American Academy in Rome. After his fellowship he returned to the United States and taught architectural theory at the University of Pennsylvania. He then went on to become Charlotte Sheppard Davenport Professor of Architecture at Yale University. Over the past three decades, he has lectured at Princeton, Harvard, UCCA, Rice, and the American Academy in Rome, among others.

Program Changes
The following schedule changes have been made in the annual conference program for Thursday, February 4:

"Toward a History and Critical Language in Latin American Art History" (Clara Eder, chairs) and "Aesthetics and Ethics: The Artist's Role in a Collapsing Society" (Betsy Damon and Gail Tremblay, chairs; co-sponsored by the Women's Caucus for Art) will be taken Thursday morning, 9:30–noon, rather than Thursday afternoon.

Electronic Bulletin Board
The following are a few notes concerning art, art history, and electronic information.

I.
Continuing its series begun in 1991, the Committee on Electronic Information will sponsor a special session at the CAA annual conference in Seattle, Thursday, February 4, 1993, 12:15–1:45 P.M. In response to the great interest being directed to digitization of images, the subject "Electronic Images: What Should You Know?" will be addressed by Michael Ester, director of the Getty Art History Information Program (AHIP). Rather than a technical discussion, emphasis will be on issues of importance both to the planners of digitization projects and to the audience of researchers who will use the images. Questions and discussion will follow.

II.
As the prospect of automated research databases and of shared information across networks becomes more and more a reality, one great lacuna in the field of art history has come to the fore—there is no consistent way of describing works of art so that art information in electronic form can be accurately searched and exchanged among scholars, institutions, and ultimately countries. The problem is gigantic. One undertaking, however, is addressing the issue: the Art Information Task Force (AHIF). AHIF is sponsored by CAA and Getty AHIF with funding from AHIF and a grant to CAA from the National Endowment for the Humanities. This group of scholars, museum professionals, librarians, and visual resource curators is drawing up guidelines for the scholarly description of works of art, including categories for subject matter, historical context, and format, as well as condition and ownership. The ramifications of this effort cannot be overestimated for art scholarship, art stewardship, and for the protection of cultural property.

III.
Artists using the computer to make works of art face a host of conceptual challenges. The computer's impact on the creation of single images is great; where digitized photographic images can be an invaluable clay, remaining constant, simulations even as they become fictitious. The computer suggests new formats for finished art, including the monitor, photoprint, printer, or CD.

But beyond the single image, the conceptual impact on artmaking is even greater. Artists can create banks of images, perhaps providing programs or text to coax viewer interaction. No single finished work of art results here; countless variations are possible with each participant using the database. With such interactive systems, how do we redefine artist, audience, and work of art?

File swapping via modems that new kinds of artistic long-distance collaboration become possible. Teleconferencing may make on-line performance simultaneously possible in different locations. Art becomes virtual, no longer unique, no longer located in one place, no longer a material object.

Computer graphics and electronic humanities re-enters the realm of aesthetics. Artists program the computer and thus let it go. The result may be image composed of random marks, elaborate geometric shapes based on complex formulas, or artificial images either based on digital data or multiplied, forcing us to redefine art as creative acts rather than as objects.

-—Robert Venturi, John Lazzari, and Marilyn Schmidt
Join CAA Awards Committees
The Board of Directors invites members of the association to submit nominations and self-nominations for forthcoming openings on CAA awards committees. At all times, nominations are encouraged, outling the individual’s qualifications, to publicize achievements and expertise appropriate to the committee’s expertise. Members of awards committees volunteer their services without much effort on the part of the membership, but some argue that this account is not true. Now with ballots as the only deciding factor, there is no excuse for either passive candidates or apathetic voters.

CAAS News

New Affiliated Society Joins CAA
CAA welcomes the National Council of Art Administrators (NCAA) as an affiliated society.

NCAA was founded in 1972. Membership: 500; annual dues: $30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual arts administrators in their work in education today. NCAA is an organization representing programs in schools, colleges, and universities throughout the United States. Membership is open to current and previous art department chairs, deans, directors, and presidents of art schools; directors of university-affiliated museums; and other persons dedicated to the development of the visual arts in higher education.

President: Robert Millers, School of Art and Design, Case Western Reserve University, San Jose State University, San Jose, CA 95192-0809, 408/242-4200, fax 408/242-4726. Administrative Coordinator: Robert Shuy, Dept. of Art, 476 Hopkins Hall, 128 N. Ole Mill, State University of New York, Oneonta, NY 13820. (218) 431-9207 (subject for students), 809-421-2481. CAA welcomes as affiliated society, any organization with interests of the membership. As a collective body, the community is dedicated to providing a national perspective for the award.

Committee candidates must possess expertise appropriate to the committee’s work and must be CAA members in good standing. Members of all committees volunteer their services without compensation and serve for fixed terms of three years (1990–93). Nominations should include a brief statement outlining the individual’s qualifications and experience, and a c.v. or resume. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001.

CAA Seeks Editor
CAA has established a full-time, in-house position to copy edit the Art Bulletin, Journal, annual conference Abstracts, and other publications as required. Primary responsibilities include copy edit manuscripts for spelling, grammar, punctuation, accuracy of reference, clarity of expression, and style as determined by style sheets of each publication. The production schedule will fluctuate during the two journal years, adjusted so that the workload will be distributed, but the editor will always be working simultaneously on at least two publications. It is expected that candidates for the position will be familiar with the two journals. Candidates must have at least 5 years experience editing scholarly, art-related materials. Must be familiar with production practices. Extensive word-processing experience is required, and knowledge of layout programs is a plus. Excellent command of English and knowledge of foreign languages, especially German and French, are required. A.M.A. or Ph.D. in art history is preferred.

Interviews are available at the Society for the Advancement of Scholarship by appointment only. Interested candidates should send a resume and salary requirements to the attention of CAA President, Manager of Publications. Deadline: January 22, 1993, for possible conference interview; salary, March 15, 1993.

Art Journal Seeks Editorial Assistant
CAA is seeking a second graduate assistant for an omnibus issue on Victorian art. Publication is tentatively planned for 1995. Ideally, one editor would have expertise in the first half of the century, the other in the second half. Interested scholars should submit a c.v. and a letter outlining their vision of the project, which should include a statement about their sense of the discipline and the work they would like to be included, or in what way their fields of knowledge and experience in Victorian art, art history, and art (not necessarily)

For further information and applications, call or write to the CAA office.

Millard Meiss Grants
Two Millard Meiss publication subventions have been recently granted: Wayne Fransis, Syracuse University, for Pangongs of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art, Cambridge University Press.


Millard Meiss Publication Fund Grants are awarded annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office.

Discount Subscriptions
Several publications have been added to the list of over 50 available at a discount to CAA members. Details of the Print Collector’s Newsletter are regularly $60, but they are available to CAA members for $55 (add $18 for foreign air mail). To subscribe: Print Collector’s Newsletter, 119 E. 59th St., New York, NY 10022.

Rutgers Art Review, for $44 (add $10 for foreign air mail). To subscribe: Rutgers Art Review, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. Visual Resources is ordinarily $78 for the 4-issue volume; it is available to CAA members for $53. To subscribe: Visual Resources Office, 200 East 42nd Street, Publishers, PO Box 786 Cooper Station, New York, NY 10272; 212-206-4600; 550-845-388, fax 217-654-2429.

From the Executive Director
Continued from page 1

Committee adjustment to achieve balance. The advantage of this system was a reduction in the number of ballots without much effort on the part of the membership, but some argue that this account is not true. Now with ballots as the only deciding factor, there is no excuse for either passive candidates or apathetic voters.

At the risk of offending some of our more vocal constituents, let me remind you that the members of the Board of Directors are elected by the membership; members in underrepresented constituencies complain about lack of representation, and yet at the same time, response to calls for nominations to nominations committees and the Nominating Committee, the Board of Directors, as well as actual voting for candidates, are often overwhelmed by those voices who call for proportionate representation.

Make your voice heard; make it count by responding to calls for nominations to committees and the Nominating Committee, the Board of Directors, as well as actual voting for candidates, are often overwhelmed by those voices who call for proportionate representation. Make your voice heard; make it count by responding to calls for nominations to committees and the Nominating Committee, the Board of Directors, as well as actual voting for candidates, are often overwhelmed by those voices who call for proportionate representation. Make your voice heard; make it count by responding to calls for nominations to committees and the Nominating Committee, the Board of Directors, as well as actual voting for candidates, are often overwhelmed by those voices who call for proportionate representation.

If you have questions, please direct them to the CAA office. We will be happy to provide additional information on any of the above issues.
**Solo Exhibitions by Artist Members**

*Only artist role is AAG members are included in this listing. More information about venues, include name of artist, gallery or museum name, city, state of exhibition, media, Please indicate AAG membership.

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

**ABROAD**


James Jauszczak. No Home, 1991. acrylic on canvas, 31 1/2" x 23 1/2".

**MID-ATLANTIC**


**MIDWEST**


**SOUTH**


**WEST**


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**People in the News**

Robert Arman. sculptor and ceramicist, died November 1, 1992, at age 62. Born in California, he received his M.F.A. from Mills College in 1958. Representations of his work were held at the Chicago Museum of Contemporary Art (1974), and a traveling exhibition went to the Des Moines Museum Art Museum, the Museum and Sculpture Center, and the Portland Art Museum. He exhibited at Franklin Adams in New York and at Dorothy Cline in Los Angeles.

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**In Memoriam**

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States University. She left Chicago, after which she moved to New Haven, Conn. By the age of 58, Doty received a B.A. from Harvard University. He joined the Getty in 1962.


New York University's Department of Art and Art Professions has introduced a new degree program designed for people who range in age from 25 to 60. Lamboglia has been appointed associate professor and director of the Visual Arts Administration Program. John Tomsura has been named associate professor and program director of painting and drawing.

University of Oregon has named the following appointments: Kenneth R. O'Connell, head of the department of fine arts. He is the Robert M. Doty professor of painting at the University of Oregon, where he has been an associate professor and program director of painting and drawing.

Stacy Abe is assistant professor in East Asian art; he was formerly assistant professor in the Department of Humanities at San Francisco State University. Abe Cohen is associate professor of art history at the University of California, Berkeley. He is the Robert M. Doty professor of art history at the University of California, Berkeley. He joined the Getty in 1962.

New York University’s Department of Art and Art Professions has announced that Cathleen Lamoglia has been appointed associate professor and director of the Visual Arts Administration Program. John Tomsura has been named associate professor and program director of painting and drawing.

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Mary F. Linda, formerly curator at the Asia Society, New York, is assistant director at Palmner Museum of Art, Pennsylvania State University, University Park.

David Ebitz is director of the Robert M. Doty Museum and Art Center in Roswell, N.M. She has been visiting professor of art history at the State University of New York at Genese.

Museums and Galleries

Edgar Peters Bowron has been named senior curator of paintings at the National Gallery of Art, Washington, D.C., where he has been the chair of the department of paintings and sculpture. He is the Robert M. Doty professor of art history at the University of California, Berkeley. He joined the Getty in 1962.

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Richard Proctor-Cuart, artist, died October 23, 1992, at the age of 76. A first-generation Abstracist Expressionist, he was linked with the New York School since the 1940s. He left Bard College in 1936 after one year of studies to devote himself to art; becoming an assistant to Paul Manship in 1937. In 1941 he had his first solo exhibition at the Art Institute, New York. He had a solo exhibition at the Guggenheim Museum in 1947 and went on to join the Betty Parsons Gallery. He taught throughout his career at Columbia University, Sarah Lawrence College, and Bard, and was an Art Students League from 1940 until his death.

Academe

Ceta Cohen was visiting professor in the Department of Painting and Drawing at the School of the Art Institute of Chicago, fall 1992.

Duquesne College’s Department of Art History has announced the following appointments:

Richard Martin

Emily J. Seno

Emily J. Seno has been named deputy director, chief curator, and chief administrative officer of the Asian Art Museum of San Francisco. She had been deputy director of collections and exhibitions and senior curator for new-West at the Dallas Museum of Art.

James Stewart is curator at the University Art Museum and Pacific Film Archive at the University of California at Berkeley. He had been visiting curator of art history at the State University of New York at Genese.

Organizations

Francois Chavent has been appointed executive director of the Anderson Ranch Arts Center, Snowmass Village, Colo. She had been curator of the contemporary art collection at the Reader’s Digest Association.

Lynne V. cherry has been named as director of the National Endowment for the Humanities.

Kurt Forster, director of the Getty Center for the History of Art and the Humanities, has resigned to accept a professorship at the Eidgenossische Technische Hochschule, Zurich. Thomas F. Roeve has been appointed acting director.

Emily J. Seno

Emily J. Seno has been named deputy director, chief curator, and chief administrative officer of the Asian Art Museum of San Francisco. She had been deputy director of collections and exhibitions and senior curator for new-West at the Dallas Museum of Art.

Robert J. Belton, professor at Chouang University College, Kingston, R.C., has been awarded the 1992-93 Foundation for the Arts and Science Undergraduate Scholar Award, which provides for excellence in teaching for the 1992-93 academic year at Queen’s University, Kingston, Ontario.

Annette Blanquard, Andrew W. Mellon Senior Curator at the New York Historical Society, has been elected chair of the Order of Arts and Letters by the French government.

Glenn D’Alessio, professor, Department of Art, University of Minnesota, Saint Paul, has received the 1992 McKnight Research Award, which provides for research and creative activity over a 3-year period.

Beaded K. Collins, associate professor in the Art Department at the University of South Carolina, has received the Southeastern Art Conference’s 1st annual award for excellence in scholarly research and publication for his essay “The Problem of the Amerindian Image in the Southeast,” Southwestern Art Journal, 1986-87: A Historiographic Study of a Late Bohemian Enterprise” (Art Bulletin, 70, no. 2, June 1991).

Martha Grigley has received an Asian Cultural Council Fellowship to participate in the selection of paintings for the exhibition at the University of Missouri, Kansas City, to conduct research of Chinese Buddhist sculptures, and to participate in three conferences in China in 1992.

John H. Jacobson, painter, has been awarded a David Yurcinskas Fellowship at Rho for the 1992-93 academic year. The fellowship, given by the Institute for International Education, included a Fulbright Grant. Jacobson recently completed a 10-month residency at the Russell Museum and Art Center in Russell, New Mexico.

Virginia Rothstein, independent scholar, Princeton, has been awarded the Alice M. Downes Fellowship for the 1992-93 academic year for her project on the origins, history, and reception of the 19th-century decorative figure in Magdeburg (the Magdeburg Toilet). During 1991-92 she held a fellowship from the Graphische Sammlung, Diisseldorf, for a study of an illuminated manuscript of the 13th century from Lower Saxony and its connection with the Gospels of Henry the Lion, and during spring 1992 she had another fellowship from the Herzog August Library, Wolfenbitt, for research on the relationship between medieval painting on the metalwork and the techniques of illumination associated with Helmhusmann.

David M. Kowal, associate professor of art history, College of Charleston, Charleston, S.C., has been awarded a research fellowship from the Foundation Oransi, Lisbon, to continue research on “Portuguese Colonial Art and Architecture in India.” The fellowship, begun October 1991, supports work in both Portugal and India.

Roxie Lipton

Eunice Lipton, independent scholar, New York, received awards in scholarship literature from the Rockefeller Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, Ludwig Veitgen Foundation, Depressor Foundation, and the New York State Council for the Arts for the preparation of her book Olympia: A Woman’s Search for Minerva’s Model and Her Own Desire.

Phyllis McGibbon, Cambridge, Calif., received a 1992 Western States Art Federation/National Endowment for the Arts Regional Visual Arts Fellowship in work on paper.
Renascence Conference of Southern California and the Southwest Regional Conference will be held May 7–8, 1993, at the Huntington Library, San Marino, Calif. Atlantic and Mediterranean studies will include several sessions on Renaissance disciplines. The Huntington Library will also sponsor a daylong symposium on "Art and Literature in the Renaissance." For information: Karen Campbell, Head of the Library's Special Collections, 626/405-2181.


To Review:
Northwestern University Project Research Grant to support "Women, Contexts, Temporality: (Re)configurations of cultures. Funding is for two years from 1993–95.

The University of Alabama at Birmingham will hold a symposium on "Art and Technology," March 4–7, 1993, open to all media. Submit 35-mm slides (3 copies) with artist's information, technical data, and sketches or drawings of works. Fee: $15 for up to 3 slides. Deadline: April 15, 1993. For information: Janice V. Clark, UAB Art Dept., Birmingham, AL 35294-8705.

Yale Center for British Art. For information: Janice V. Clark, UAB Art Dept., Birmingham, AL 35294-8705.

Artists' Residencies at the American Academy in Rome is a symposium sponsored by the Department of Art History, Graduate Symposium, Dept. of Art History, University of Alabama at Birmingham. For information: Janice V. Clark, UAB Art Dept., Birmingham, AL 35294-8705.

Awards:

Grants and Fellowships
National Endowment for the Arts has international program funding opportunities. United States Artists and Foreign Artist Fellowships support 6 months of work and study in Japan for American artists and a month of work and study for Japanese artists in the United States. For information: United States Artists and Foreign Artist Fellowships, 202/266-9640, 202/342-3245.

Artists' Residencies at the American Academy in Rome is a symposium sponsored by the Department of Art History, Graduate Symposium, Dept. of Art History, University of Alabama at Birmingham. For information: Janice V. Clark, UAB Art Dept., Birmingham, AL 35294-8705.
Sainsbury Research Unit: The Arts of Africa, Oceania, and the Americas, at the University of Aberdeen, has a 3-year research fellowship available. The successful candidate will be undertaking doctoral research in the arts of Africa, Oceania, or the Americas. The scholarship covers fees and maintenance stipend to support fieldwork and travel. Applicants must have an active research agenda and a background in anthropology, art history, and/or the humanities. Further information may be obtained from: Deadline: February 20, 1993.

The university also offers a monthlong research fellowship for 1993, established scholars (recipients of visiting research fellowship for 1993-94). Deadline: February 20, 1993.

Call for Manuscripts

History of Photography is seeking images on various issues concerning the entire photographic image. Papers are sought on theoretical issues of representation, spectatorship, and the social construction of images and on historical issues pertaining to production, consumption, and distribution of photographic images. Essays may be 3,000-5,000 words with 8-10 images illustrating 1,000 words. Send proposals to James Craig, Knox Institute for Research in the Arts, Regent, and Geography, Indiana University, Monroe Hall, Bloomington, IN 47405. Deadline: March 31, 1993.

Residencies

United States/Mexico Artist Residencies are sponsored by the National Endowment for the Arts and the Fundación Nacional de las Artes. The month residencies in Mexico are for U.S. creative, interpretive, and traditional artists, who will be involved in community outreach activities as part of the program. Deadline: February 25, 1993, for completing application, per specifications, etc., etc. First 1993, for evaluation; March 31, 1993, for final selection. British American Residencies are for 2 weeks for U.S. person to see new cultural, historical, and educational programs that can lead to future international collaborations. Deadline: February 15, 1993.


Deadline for nominations to the CAA Board of Directors: February 20, 1993.


Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. 75¢/word ($1.25/word for nonmembers); $15 minimum. All ads must be prepaid.

Art History Slides. Roman art and architecture; Southwest archaeological sites; petroglyphs. Sets or singles. Lists available. Susan Silberberg, Box 2740, Lyons, CO 80540; 303/747-2215.


Attention: Ringling School of Art and Design Alumni. The Ringling School is looking for lost former students. Please call or write the Institutional Advancement Office at 800/255-7695, or 2700 North Tamiami Trail, Sarasota, FL 34234.

Books on the Fine Arts. We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Contact: Andrew Washon Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/867-0588. Catalogues available upon request.


Fine Art/Ancient Culture. Paintings, ceramics, sculpture in Sannio, Greece, with visiting artists, lecturers, and excursions through Greece and Turkey. June 17–July 28. Contact: Art School of the Aegean, 230 Thompson St., #74, New York, NY 10012; 212/533-1482.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20% discount on all services. Slide duplicates, E-6, R+W, C-prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, NY, 10012.

Fresco Painting Workshop—Ceri, Italy. 60 kilometers north of Rome, August 1993. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting will be covered. Write/call for further details. Fresco Associates of Ceri, 133 Greeme St., New York, NY 10012; tel./fax 212/473-5657; or tel. 914/762-2970.


Sunny Loft. Quiet, open space, 1.400 live/work, seven 1/2 x 4 1/2 windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., $430 main. $240,000. 212/929-8718.

Sunny Custom Saltbox. Mountain side overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. $195,000. 212/929-8718.


Venice Apartment. Semester or year, 1993–94. Kitchen, bath, soggiorno, study, loft bedroom, furnished; 10-minute walk from station, on several vaporetto lines. Suitable for 1–2 adults. Reasonable rent. Ann Schutte, History Dept., University of Virginia, Charlottesville, VA 22903; 804/924-6413 or 974-1330.