Nancy J. Troy, formerly professor of art history at Northwestern University and currently research associate at the J. Paul Getty Center for the History of Art and the Humanities, has been appointed editor designate of the Art Bulletin. She will succeed Richard Brilliant as editor-in-chief, effective July 1, 1994.

Troy received a B.A. from Wesleyan University and an M.A. and Ph.D. in art history from Yale. Her field of specialization is twentieth-century European art. She was at Northwestern from 1983 until 1993, prior to which she taught at Johns Hopkins for three years. The author of two book-length studies, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (Yale, 1991) and *The De Stijl Environment* (MIT, 1983), she has contributed to several exhibition catalogues, including *Mondrian and Neo-Plasticism in America* (Yale University Art Gallery, 1979), *De Stijl, 1917–1931* (Walker Art Center, 1982), *Oskar Schlemmer* (Baltimore Museum of Art, 1986), and *The 1920s: Age of the Metropolis* (Montreal Museum of Fine Art, 1991). In addition, she has published numerous articles in such journals as *Design Issues, October, Arts Magazine,* and the *Art Bulletin.*

Newly elected to CAA's Board of Directors, Troy has been a CAA member since 1979 and has served on the nominating committee. As editor designate of the *Art Bulletin,* she will select and edit manuscripts for publication. Submissions should be sent to: Nancy J. Troy, Getty Center for the History of Art and the Humanities, 4001 Wilshire Blvd., Ste. 400, Santa Monica, CA 90401-1455.

**Editor Designate's Statement**

My goal is to make the *Art Bulletin* a forum for discussion of the widest possible range of art historical issues. To that end, I hope to publish intellectually challenging and stimulating articles assessing particular problems or fields, notes, letters, and exhibition reviews that will both encourage and directly contribute to the debates that are currently reshaping the discipline and practices of art history. I would like to think that under my editorship, the *Art Bulletin* will contain articles readers might not expect to find there, that its contents will elicit not only interest but also surprise and provoke not simply reasoned response but also the kind of productive controversy that often signals growth and change.

In the course of the eighty years since it was founded in 1913 (one year after the formation of the College Art Association), the *Art Bulletin* has established a solid reputation for promoting distinguished scholarship in our field. However, that very reputation, and the sense of tradition it entails, should not be regarded as discouraging the presentation of innovative points of view or the exploration of underrepresented subjects in the pages of *Art Bulletin.* Outstanding art historical work of high quality is being accomplished at what some may regard as the margins of our discipline as well as at its traditional center. One of my principal tasks as editor will be actively to seek out material that responds to these criteria. But no matter how broadly I try to cast my net, my catch will necessarily depend in large part on what rises to the surface of its own accord. I therefore intend to be receptive to unsolicited submissions and also hope to inspire those who read the *Art Bulletin* to encourage scholars whose work they admire to contribute to its pages.

—Nancy J. Troy
Fellowship Recipients Named

T he first recipients of CAA's Professional Development Fellowships have been selected.

They are Laylah Ali, Phyllis Jackson, Deane Miner, Delilah Montoya, and Tina Takemoto. The aim of the fellowship program is to assist emerging artists and art historians in bridging the transition from graduate school and the professional world, to encourage artists and scholars from culturally diverse communities to pursue graduate degrees and professional careers in art history, and to promote whose intellectual work may have been marginalized by their cultural diversity (see CAA News, May/June 1990).

Phyllis Jackson is a Ph.D. candidate in the Department of Art History at Northwestern University, where she earned a B.A. and M.A. in Studio of Art. Her first M.F.A show this past spring was named Coming Home, a solo exhibition that was presented for an especially distinguished career of an artist who has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field. Harry Rand, chair, National Museum of American Art, Pat Adam, Brooklyn Museum; Joyce Kozloff, New York; Margaret Lazzarini, University of Southern California.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. Mercedes Hall, chair, Temple University; Millie Forster, Indiana University; Arthur Wheless, National Gallery of Art; for NIC, Barbara Helfer, Detroit Institute of Arts; Joyce Hill-Stoner, University of Delaware.

Alfred H. Barr, Jr., Award was established in honor of the former director of the Museum of Modern Art. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the preceding calendar year under the auspices of a museum, library, or collection. Kevin Carson, chairman, chair, Museum of Contemporary Art, Chicago; Suddie Freeman, Los Angeles County Museum of Art; Joan Zacher, Walter's Art Gallery; Sidi Stich, Berkeley, Calif.

Frank Jewett Mather Award for art journalism is awarded for published criticism and that has appeared in whole or in part in North American publications during the preceding year beginning November 1, 1992, and ending August 31. Victor Margolin, chair, University of Illinois, Chicago; David Carriere, Carnegie Mellon University; Frances Colpitt, University of Texas, San Antonio; Joan Hugo, California Institute of Arts.

Charles Rufus Money Book Award, named in honor of one of the founding members of CAA, is awarded to the best book published on teachers of art history in the United States, for an outstanding book on art history of art, published in any language in the preceding calendar year. Whitney Davis, chair, Northwestern University: Jack Brown, Art Institute of Chicago; Margaret Olin; School of the Art Institute of Chicago; Anne Markham Schulz, Brown University.

Arthur Kingsley Porter Prize, established in memory of another founding member of the CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the Art Bulletin during the previous year by a scholar of any nationality who is under the age of 35 or who has received the doctorate not more than 10 years before acceptance of the article for publication. Patricia Leighton, chair, Valer S. Gilborn, Case Western Reserve University; Joseph Stoly, Wesleyan University; Aimée Brown Pitt, New York.

Deane Miner is working toward an M.F.A. in photography at the University of Illinois at Urbana-Champaign. She received a B.F.A. from Alfred University's School of Art and Design, concentrating in media arts and photography. Miner uses photography, video, and digitized imagery to play the role of a storyteller. He is teaching photography and video at the University of Illinois, which plans to continue after completing his graduate studies.

Laylah Ali is an M.F.A. candidate in painting at Washington University in St. Louis. She received a B.S. from Williams College and participated in the Whitney Museum Independent Study Program. Her first M.F.A show this past spring was named Another for May 1994. She will pursue a career teaching art, preferably in a racially and economically diverse urban population.

Tina Takemoto is working toward an M.F.A. in Visual Studies at the Masson Cross School of the Arts at Rutgers University. She received a B.A. in Visual Studies, an interdisciplinary major in the College of Environmental Design at the University of California, Berkeley. Much of her work focuses on the self-portrait, exploring issues of identity and self-representation in an African American context. After graduate school, she plans to continue this work.

Delilah Montoya is an M.F.A. candidate at the University of Michigan, where she received a B.A. and M.A. in Studio of Art. Montoya's work incorporates drawing with photography, lithography, and printmaking. Her M.F.A. exhibition project will be a study of the Sacred

He Passed as a spiritual icon and Baroque religious symbol representing a synchronic relationship between European and Aztec philosophy and imagery.

Six additional fellowship recipients were named: Chesney Harris (M.F.A.), University of Massachusetts at Dartmouth; Charles P. Juhase (M.F.A.), Yale University; Cathleen Lewis (M.F.A.), School of Visual Arts; Simon Otto (M.F.A.), University of Southern California; Maritza Perez (M.F.A.), San Francisco State University; and Carol Sun (M.F.A.), Vermont College. Members of the fellowship committee selected the first group of fellowship recipients were Vishakha Doshi, director, Asia Society Galleries; Lloyd E. Cutler, curator, American Indian Community House, New York; Grace Shinnis, director, Bronx Museum of Art; Martha Wilson, founder and director, Franklin Furnace; Patricia Hill, Boston University; Elizabeth Johns, University of Pennsylvania; and Leslie KingHammond, Maryland Institute, College of Art.

Applications for 1994 fellowships, for students who expect to complete their graduate degree in the academic year 1994-95, will be available mid-August in art history and visual arts graduate programs. Details will be announced in the program.

C A AA's prestigious awards are presented annually. Nominees for 1994 awards should be sent by September 15, 1993, to the award chairperson in care of CAA, 275 Seventh Avenue, New York, NY 10001. For further information regarding the requirements and qualifications for the awards, call Melinda Klayman in the CAA office.

Distinguished Teaching of Art Award is presented to an artist of distinction who has made a significant contribution to the visual arts based on his or her experience in the visual arts and has encouraged his or her students to develop their own individual abilities. See also p. A. Mury DePilla, chair, Virginia Commonwealth University; Joan Backen, South Dakota, Minneapolis; Diane Bischof, Community College of Philadelphia; Carolyn Manosevitz, Austin Community College.

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in the teaching of art history for most of his or her career. Susan Barnes, chair, Dallas Museum of Art; Linda Stone-Ferrier, University of Kansas; David Wilkins, University of Pittsburgh.

Artists Award for a Distiguished Body of Work, Exhibiting or Presentation of Performance is a peer award given to an artist for work mounted in the penultimate female year preceding the award. Barbara Lyons, chair, University of Tennessee; Tom Barrow, University of New Mexico; Susan Fillin-Yeh, Reed College; Backes, South Dakota; Patricia Burko, Community College of Philadelphia.

Fellowship Recipients Named

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Applications for 1994 fellowships, for students who expect to complete their graduate degree in the academic year 1994-95, will be available mid-August in art history and visual arts graduate programs. Details will be announced in the program.
Porter Prize Awarded

The Arthur Kingsley Porter Prize for 1992 has been awarded to Andrew Jackson Harvey of the University of Chicago for his article "Death and Dynasty in the Bouillon Tomb Commissioners," which appeared in the June issue of Art Bulletin, and to Andrew Morrogh of the University of Chicago for his article "The Magnifici Tomb: A Key Project in Michelangelo's Architectural Career." Arthur Kingsley Porter Prize for 1992 was awarded annually, or at the discretion of the CAA Board of Directors, to an individual who is a critic, curator, or artist who has been influential in the development of the arts in the United States. The award is designed to encourage the development of the arts and to recognize outstanding achievement. The recipient must be a visual artist or a critic, and the award is given for a body of work. The 1994 Nominating Committee has issued the following citations for the 1994 award recipients: Andrew Morrogh and Mary Jackson Harvey.

Annual Conference Update

The Arthur Kingsley Porter Prize for the 1992 session will be awarded to Mary Jackson Harvey. The recipient, in the act of presenting her portrait of the magnifici tomb, will be awarded a prize and a distinguished presentation. The 1994 Nominating Committee has established the following criteria for the 1994 award: (1) nominator's name, address, and telephone number; (2) letter of nomination with reasons for nominating candidate; and (3) names, addresses, and telephone numbers of at least 5 former and present students to be contacted by the CAA office for further recommendations. More letters are welcome.

Millard Meiss Grants

AA News

What's New

Several changes will be evident in the conference schedule for 1994. The first time in several years, the conference will begin Wednesday night (7:30-10:00 P.M.) and Thursday evening sessions will be an hour earlier (7:30-10:00 P.M.). In addition, those of you who expressed dismay at the absence of paper titles from the 1993 preliminary program will be pleased by their restoration this year. In 1995 the evolution of the conference schedule will continue, as affiliated societies and CAA committees are granted 2 1/2-hour sessions, in addition to their 1 1/2-hour special slots in the program. We anticipate that these sessions will be valuable additions to the program, helping to ensure balanced representation of the wide range of interests of the membership.

Porter Prize recipients Andrew Morrogh and Mary Jackson Harvey.
completing a history of art in the 1970s and 1980s. Sandler has been a contributing editor to Art in America since 1972 and has also worked as art critic for the New York Post, Art News, and other publications. He has been an active member of several art organizations.

He was the program chair of the Artists Club (the meeting place of the New York School) in the 1980s; the founder of Artists Space in 1973 and a member of its board of directors since then; a former president of the American Section of the International Association of Art Critics; and a board member of American Institute for Conservation.

Sandler is interested in the needs and interests of CAA's membership, practicing artist/art historians and the arts. He is a practicing artist himself, having held numerous exhibitions. He has served on numerous boards, including the CAA's editorial board, and as chair of the Overview Committee for the Annual Conference. He is a member of the Board of Directors of the American Institute for Conservation and the International Association of Art Critics (IAAC). He is also a member of the American Association of Museums and the American Association of Art Libraries.

Sandler is a recipient of numerous awards and honors, including the American Institute of Conservation's Gold Medal, the IAAC's Merit Award, and the ARLIS/NA's Franklin K. Williams Award. He has been a delegate to the International Council of Museums (ICOM) and has served on the boards of several art organizations, including the American Association of Museums, the American Art Dealers Association, and the American Association of Art Libraries.

Sandler is a member of the editorial boards of several art journals, including the American Journal of Art, Art Bulletin, and Art Journal. He is a frequent contributor to art magazines and newspapers, and has written extensively on the history of art in the United States.

This directory is published annually on the basis of information provided by CAA's affiliated societies. The list of societies listed below have met specific standards for purpose, structure, range of activities, and membership development. The directory is an important resource for art historians, students, and others interested in the study of art. It is published by CAA in collaboration with the American Institute for Conservation and the American Association of Museums.


American Society for South Asian Art (CSSA), founded 1966. Membership: 400. Annual dues: $75 individual, unemployed; $30 institutional; $50 contributing; $100 sustaining. Purpose: to promote the understanding of the arts of South Asia and related areas. 


Arts Council of the African Studies Association (ACASA), founded 1982. Membership: 275. Annual dues: $25 individual, $100 institutional; $30 special (libraries, unemployed, retired). Purpose: to facilitate communication among scholars, teachers, artists, gift specialists, and all others interested in the arts of Africa and the African diaspora; to promote greater understanding of African material and expressive culture in all its forms and to encourage contact and collaboration with African art and culture professionals.

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disseminate information as widely as possible. Submit announcements for publication to: the CAA NEWS, Society for Art History, 1240 16th St. N.W., Suite 530, Washington, DC 20036.

Association of College and University Museums and Galleries
ACUMG, founded 1979. Institutional membership: 225; individual membership: 75. Annual dues: $180 institutional, $30 individual. Purpose: to address professional, educational, and social issues affecting museums and galleries of all disciplines in history, art, and science. The association supports the growth of professional and ethical surveys, national and regional conferences, and presentations at annual professional meetings, including AAM, CAA, AASLH, AMU, NCA. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: David C. Huntsby, University Museum, Southern Illinois University at Edwardsville, Edwardsville, IL 62026; fax 618/692-5995.

Design Forum
History, Criticism, and Theory
DF, founded 1983. Membership: 185. Annual dues: $50. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through various events, better communication among members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an international congress on design, the proceedings of which are published. The newsletter, Design Forum News (DFNews), is published 10 times a year. Co-chairs: Joseph O'Malley, Otterbein College, and Richard Meritt, Center for International Media, Fifth Ave. at Ruhl Rd, New York, NY 10021; 212/291-9406.

Historians of Netherlandish Art
HNA, founded 1983. Membership: approx. 75. Annual dues: $30 student, $50 regular, $75 supporting, $100 patron, $250 benefactor, $11,000 institutional. Purpose: to encourage and facilitate communication and collaboration among historians of Netherlandic paintings. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a Directory of Members; and holds scholarly conferences 3-5 years; the next will be held in October 1993 in Boston. Secretary-Treasurer: Richard Ziemke, 119-36 College Center, School of Art, American University, Washington, DC 20016; 202/885-6255.

International Center of Medieval Art
ICMA, founded 1956. Membership: 1,500. Annual dues: $50 active (U.S. and Canada), $100 outside U.S. and Canada; $15 sustaining; $250 sustaining, $1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, Gesta, which lists (in deserts of) all scholarships issued by the journal, and two biannual newsletters. The Conference of Romanesque Sculpture in North America also publishes a newsletter. ICMA also organizes and supports the publication of the proceedings of its biennial conferences. Membership is open to all scholars interested in medieval art, with an emphasis on the study of medieval art and civilization in the visual arts. To become a member, write to: Robert Milnes, School of Art and Design, One Washington Square, San Jose State University, San Jose, CA 95192-0000; 408/974-4320; fax 408/974-4226.

National Council of Art Administrators
NCAA, founded 1972. Membership: 200. 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 art professionals in higher education today. CAA recognizes professional membership in art administration in the United States. Membership is open to current and previous art department chairmen, directors, and presidents at art schools; directors of university affiliated museums and other persons dedicated to administrative quality in the visual arts in higher education. President: Robert Milnes; School of Art and Design, San Jose State University. New officer: $1000; IDC newsletter, One Washington Square, San Jose State University, San Jose, CA 95192-0000; 408/974-4320; fax 408/974-4226.

American Art
Winterthur Museum, Garden, and Library, Winterthur, DE; Getty Museum, Malibu, CA; Metropolitan Museum of Art, New York; Smithsonian Institution, National Museum of American Art: 8th and G Streets, N.W., Washington, DC 20004; 202/633-3000; 708/491-3230; and Erica Rand, Dept. of Fine Arts, Boston College, Olin Arts Center, Lowell, MA 01854; 201/446-2846; Secretary: Christopher Boud.

Women's Caucus for Art
WCA, founded 1972. Membership: 4000. Annual dues: $30-$80 individual, $200 sustaining, with optional chapter dues. $75 institutional. Purpose: to win partial and complete parity for women in the arts; to achieve new opportunities for women to document, publish, exhibit, and participate as artists, art historians, writers, museum and gallery personnel, and art agents, librarians, educators, administrators, curators, students, and friends of women artists. WCA offers a national network of 30 chapters, exhibitions, publications, and annual membership meetings and exhibits of honor, a quarterly newsletter (UPDATE), and an annual conference scheduled prior to CAA. The conference, which provides an occasion to learn, teach, and network, promotes and publishes scholarly and creative achievements by women. President: John Veil, Washington University, 800 N. Euclid, St. Louis, MO 63130; 314/935-4381; fax 314/935-4174.

Visual Resources Association
VRA, founded 1962. Membership: 760. Annual dues: $40 North America; $55 foreign; $95-$200 contributing; $500 sustaining. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. WSA-sponsored publications include a quarterly newsletter, the VRA Bulletin; a scholarly journal, Visual Resources: An International Journal of Documentation; and a number of monographs and special bulletins on various aspects of Visual Resources administration and image retrieval. The association organizes workshops and an annual conference. President: Christine B. Updegraff, Dept. of Art, James Madison University, Harrisonburg, VA 22807; 703/831-5688; fax 703/831-5684; Women's Caucus for Art

North American Conferences in Art History
NACHA, founded 1983. Membership: 100. Annual dues: $100. Purpose: to promote high standards of scholarship and investigation in the history of Islamic art; to facilitate communication among scholars through meetings and through the NACHA Newsletter; and to promote and scholarly collaboration among professionals and organizations concerned with the study of Islamic art. NACHA holds periodic meetings, seminars, and symposia in conjunction with meetings of CAA or MISA Middle East Studies Association. President: Charles R. Job, Michigan State University, East Lansing, MI 48824-1197; 517/432-8725; fax 517/432-8393; Secretary: Jouine Maddox, 2220 N. Meridian St., Indianapolis, IN 46208; 317/278-2246.

Italian Art Society

Middle Atlantic
CAFAM, founded 1993. Membership: over 50. Annual dues: $25. Purpose: to foster communication among members of the regional chapter of the Italian Art Society. CAFAM holds an annual meeting and program in conjunction with the CAA annual conference. President: Antonio Moscardini, Art Dept., SUNY at Stony Brook, Stony Brook, NY 11794-3800. Secretary: Steven Bok, Art Dept., Brigham Young University, Provo, UT 84602.

Sculptor,

Soil

Controls

by

Artists

Only artists whose CAAS members are included in the listing. When submitting information, include name of artist, gallery or museum name, artist's city, date of exhibition, medium. Please indicate CAAS membership.

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

ABROAD/

Brad Buckley, Contemporary Art Center, South Australia, April 30-May 23, 1993. "A Grammar of Romans and an Exposition on Those Who Would Persecute."}

MID-ATLANTIC/

Cynthia Young, Institute of Contemporary Art, Washington, D.C., May 24-June 20, 1993. "Oregon Diary."
Kimberlee Springer, Midwestern Moment, 1992, oil pastel and oil stick on paper, 44 x 30".


SOUTH/


People in the News

In Memoriam

Sylvia A. Boone, associate professor of art history and Afro-American studies at Yale University, died April 23, 1993, at the age of 52. The cause was heart failure. Boone, who was the first black woman to be given tenure at Yale, served as an assistant professor in social sciences of Columbia, and on M.A. and Ph.D. in art history at Yale. In the years of continuity at Yale, she taught a course on black women and served as an advisory committee for the women’s studies program. She also organized an early conference on black women and founded a black film festival. She lectured internationally and was a consultant to the Smithsonian Institution and other museums.

Edward Berman Henning, retired chief curator of modern art at the Cleveland Museum of Art, died April 18, 1993. Following a stroke untreated four years earlier, Henning served in the U.S. Army during World War II, and then earned his B.A. from what is now Case Western Reserve University in 1949, and his M.A. in 1952. He joined the Cleveland Museum in 1952, and was placed in charge of its contemporary art collection in 1962. His acquisitions included works by Picasso, Brancusi, Pollock, and Rothko. He was appointed curator of modern art in 1972, and chief curator of modern art in 1979. After his retirement in 1989, he worked on cataloguing the museum’s collection of modern art.YTE

Correction: In the May!June issue, the name of Judith Rodin was spelled incorrectly. We regret the error.

Academe

Deborah Bright has been promoted to associate professor of art history and photography at the Rhode Island School of Design. Deborah D. Bright has been promoted to assist professor of art history and photography at Emory University.

Judith C. Rohrer has been promoted to associate professor of art history at Emory University.

Kimberley Egan, Ph.D. candidate at Stanford University, has been awarded the fully funded Tompkins fellowship by the Society of Architectural Historians and the Historic American Buildings Survey. She also received a Jacob K. Javits fellowship from the U.S. Department of Education.

Denise English received Honorable Mention for sculpture in the University of Bridgeport National Juried Exhibition.

Jody Edmond, associate faculty, School of the Museum of Fine Arts, Boston, has been awarded two Massachusetts Cultural Council grants to continue work on her series Via Fera (the Milky Way).

Shirley Chisholm has received a private grant from an anonymous benefactor to lecture on Spanish art in the public schools of Boston and at the Spanish Institute in New York.

Marc Galler, assistant professor, Emory University, was awarded a 1993-94 Goldwater postgraduate fellowship at Princeton University.

Kenneth Halman, Bryn Mawr College, has been awarded a 1993-94 American Antiquarian Society fellowship for “The Invention of Bibliography.”

Joan Hart has won a 1993-94 National Endowment for the Humanities 25th fellowship for College Teachers and Independent Scholars. She will use to complete her book, Kant, Frege, and the Problem.

John Howard, assistant professor, Emory University, has been awarded the Emmy Williams Award for Excellence in Teaching, the Department of English.

Phyllis Jackson, Ph.D. candidate, Northwestern University, has received a Minority Scholar-in-Residence fellowship at Pomona College to complete her dissertation “Recovering and Re-Valuing Women of African Descendent in the American Visual Tradition.”

Lloyd Kaeber received a 1992-93 Fulbright assignment to teach American art at Osaka University.

Laura Kipnis, Northwestern University, has been awarded a 1993-94 Guggenheim fellowship in video art.

Nancy Krueckel, assistant professor of art history at Niagara County Community College, has been awarded a 3-year artist-in-residence grant from the New York State Council of the Arts to work on a book, American Decorative Art in the Nineteenth Century.

Cynthia Kukla, associate professor of art, Northern Kentucky University, has received a three-year grant from the Office of Research, Grants, and Contracts for post-doctoral research on the 19th century German paintings, drawings, and bronze, as well as a summer fellowship for bronze casting.

Grants, Awards, & Honors

Publicational Policy: Only grants, awards, & honors received by individual CAA members are listed. Please note the following format: grants, awards, and honors, or project or purpose or purpose of grant. Please indicate that you are a CAA member.

Misael Amato Amato, associate professor of art, Pennsylvania State University, has received a 1992-93 New Forms Award for interdisciplinary art, an Institute for the Arts and Humanities fellowship, and both University and College Faculty fellowships to conduct research in Spain and construct an installation based on that research.

Paulette Bretnier received the Graphic Arts Award from the Philadelphia Watercolor Club.

Phyllis Braum has received a John Simon Guggenheim fellowship in painting, part of which she will use to spend a month in New York, participating in the Space Program of the Marie Wald and the Creative Alliance.

Jacqueline K. Conkling has been awarded a 1993-94 Marywood College I.H.M. Graduate Scholarship.

Key Koeninger is director of the University Art Gallery at Denison University. She was formerly curator of collections at the Galleries of the Claremont Colleges in California.

Lisa Tometti has been appointed assistant curator of education at the Carnegie Museum of Art in Pittsburgh, Pa. She was previously with the Frances Groseclose in New York.

The Hood Museum of Art, Dartmouth College, has announced the following appointments: Suzanne Kranz-Gandolfo is associate director, and Richard Rand is curator of European art.

Museums and Galleries

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Grants, Awards, & Honors

Publicational Policy: Only grants, awards, & honors received by individual CAA members are listed. Please note the following format: grants, awards, and honors, or project or purpose or purpose of grant. Please indicate that you are a CAA member.

Misael Amato Amato, associate professor of art, Pennsylvania State University, has received a 1992-93 New Forms Award for interdisciplinary art, an Institute for the Arts and Humanities fellowship, and both University and College Faculty fellowships to conduct research in Spain and construct an installation based on that research.

Paulette Bretnier received the Graphic Arts Award from the Philadelphia Watercolor Club.

Phyllis Braum has received a John Simon Guggenheim fellowship in painting, part of which she will use to spend a month in New York, participating in the Space Program of the Marie Wald and the Creative Alliance.

Jacqueline K. Conkling has been awarded a 1993-94 Marywood College I.H.M. Graduate Scholarship.

Keith Egan, Ph.D. candidate at Stanford University, has been awarded the fully funded Tompkins fellowship by the Society of Architectural Historians and the Historic American Buildings Survey. He also received a Jacob K. Javits fellowship from the U.S. Department of Education.

Denise English received Honorable Mention for sculpture in the University of Bridgeport National Juried Exhibition.

Jody Edmond, associate faculty, School of the Museum of Fine Arts, Boston, has been awarded two Massachusetts Cultural Council grants to continue work on her series Via Fera (the Milky Way).

Shirley Chisholm has received a private grant from an anonymous benefactor to lecture on Spanish art in the public schools of Boston and at the Spanish Institute in New York.

Marc Galler, assistant professor, Emory University, was awarded a 1993-94 Goldwater postgraduate fellowship at Princeton University.

Kenneth Halman, Bryn Mawr College, has been awarded a 1993-94 American Antiquarian Society fellowship for “The Invention of Bibliography.”

Joan Hart has won a 1993-94 National Endowment for the Humanities 25th fellowship for College Teachers and Independent Scholars. She will use to complete her book, Kant, Frege, and the Problem.

John Howard, assistant professor, Emory University, has been awarded the Emmy Williams Award for Excellence in Teaching, the Department of English.

Phyllis Jackson, Ph.D. candidate, Northwestern University, has received a Minority Scholar-in-Residence fellowship at Pomona College to complete her dissertation “Recovering and Re-Valuing Women of African Descendent in the American Visual Tradition.”

Lloyd Kaeber received a 1992-93 Fulbright assignment to teach American art at Osaka University.

Laura Kipnis, Northwestern University, has been awarded a 1993-94 Guggenheim fellowship in video art.

Nancy Krueckel, assistant professor of art history at Niagara County Community College, has been awarded a 3-year artist-in-residence grant from the New York State Council of the Arts to work on a book, American Decorative Art in the Nineteenth Century.

Cynthia Kukla, associate professor of art, Northern Kentucky University, has received a three-year grant from the Office of Research, Grants, and Contracts for post-doctoral research on the 19th century German paintings, drawings, and bronze, as well as a summer fellowship for bronze casting.
Linda Troeller has received the National Manuscript Competition for his manuscript University of Delaware Thomas P. Somma, visiting assistant professor The Forest Interior 1993-94 Shroud."fellowship for his
John Beldon of Michigan, Ann Arbor, has received the Joseph Levenson prize for a book on pre-twentieth­
ment and excellence in service to the museum Berkeley, was recently awarded the Director's
Joan Marter, Rutgers University, has received Humanities history.
American Artist Art National
Artists-in-Residence Program in Yellowstone
The 1993 John Simon Guggenheim Memorial
the environment from early America to our own
Margaret Carney Nix, director, Museum of Ceramic Art, Alfred University, has been named
Betty Lou Williams.
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The William and Mary Quarterly is seeking manuscripts for a 1995 issue on material culture. In keeping to present major ideas and genres of material culture scholarship to laypersons, to highlight common interests, and to focus on the material world—objects, structures, and landscapes—and its place in research, teaching, political analysis, and the art world. Those who use the evidence and approaches of material culture studies, but are framed by, and add to, literature, art, and culture broadly conceived, as well as articles or notes that present creative use of: museum, public history, or material culture evidence in history teaching and scholarship. Submit manuscripts in four copies to: Susan Martie, Advanced Studies Office, Western Museums Association, 1170 E. 19th St., San Francisco, CA 94112. Deadline: October 1, 1993.

Visual Inaugural: An International Journal of Documentation is seeking papers dealing with any aspect of language in relation to the description or indexing of art objects and/or visual depictions of the same. This issue will focus on questions of methodology and the examination of methods and materials as related to an artist's iconographic program. This list is not exhaustive of possible topics. However, it is essential that all papers consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Submit no-page abstract by: May 4, 1994, to: Frank A. Williams, Phillips Collection, 1240 S. 21st St., NW, Washington, DC 20009. Deadline: June 15, 1993.

History of Gay/Lesbian Art: An innovative and controversial journal. Each issue will cover a specific topic and will be devoted to the history of gay and lesbian artists. This focus on the history of gay and lesbian art is a reflection of changing tastes and standards of normativity, particularly in the 19th and early 20th centuries, and the viability of examining damaged works. Article topics will be based in historical and/or of the works studied: In particular, the role of technical examinations in current consciousness and art historical scholarship; and the examination of materials and methods as related to an artist's iconographic program. This list is not exhaustive of possible topics. However, it is essential that all papers consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Submit no-page abstract by: May 4, 1994, to: Frank A. Williams, Phillips Collection, 1240 S. 21st St., NW, Washington, DC 20009. Deadline: June 15, 1993.

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Call for Manuscripts

Art Journal is seeking manuscripts for an issue devoted to "Contemporary Art and History." The issue will focus on an overview and analysis of the history and of interpretation of physical evidence. Issues that might be addressed include the history at risk in the reflection of changing tastes and standards of normativity, particularly in the 19th and early 20th centuries, and the viability of examining damaged works. Article topics will be based in historical and/or of the works studied: In particular, the role of technical examinations in current consciousness and art historical scholarship; and the examination of materials and methods as related to an artist's iconographic program. This list is not exhaustive of possible topics. However, it is essential that all papers consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Submit no-page abstract by: May 4, 1994, to: Frank A. Williams, Phillips Collection, 1240 S. 21st St., NW, Washington, DC 20009. Deadline: June 15, 1993.

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Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature.
$1.25/word ($2.00/word for nonmembers); $15 minimum. All ads must be prepaid.

**Rome for rent**: 4-room apartment elegantly furnished, washing machine, telephone, central location near stores, buses, subway. 508/877-2139.

**Taos, New Mexico, mountain home**: sabbatical retreat, available annually August-April. Pines, fruit trees, spectacular views. 2-story partial adobe, solar, 2.5 acres, wood heat. S. Ressler, P.O. Box 2322, Taos, NM 87571.

**Translations** specialized in art available on disk, by fax, or on site. French, Spanish, German. Call 718/797-1306 for free estimate.

**Fresco Painting Workshop**, Ceri, Italy, 40 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 details: Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel./fax 212/473-5657 or tel. 914/762-2970.

**Sabbatical Heaven**: Renovated farmhouse, 3BR, separate artist's studio, views, antiques, peace. 72 acres, 3 1/2 hours from NYC, Boston. Sept.–June. $600/month. 212/460-5435.

**Sunny Loft**: Quiet, open space, 1,400' live/work, seven 7 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., $500 main., $245,000. 212/929-8718.

**Sunny Custom Saltbox**: Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hour NYC. $199,000. 212/929-8718.

**Sabbatical Heaven: Renovated farmhouse, 3BR, separate artist's studio, views, antiques, peace. 72 acres, 3 1/2 hours from NYC, Boston. Sept.–June. $600/month. 212/460-5435.**

**Bed & Breakfast Soho**: Bright, quiet, open space complete loft-apartment. 212/431-8459.

**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 (summer $225); min. 3 weeks. Call DG Associates, 212/996-4629.


**Venice**: Corte Bressana, Campo S. Giovanni e Paolo: modern studio apt., furnished, fully equipped; suitable one or two people. 1,500,000 lira per/mo. (approx. $1,000). Contact Christina Marotti, 172 Via Nazionale, 00184 Rome, Italy; (06) 684 0146.

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