CAAs awards

Awards for excellence in art historical scholarship and criticism and in the teaching of fine arts and art history were presented at the Convocation ceremonies of the 61st Annual Meeting of the College Art Association, held at the Hyatt Regency, New Orleans, on Friday evening, February 1, 1980.

The Association's newest award (established in 1977), for Distinguished Teaching of Art History, was presented to Phoebe B. Stanton of Johns Hopkins University. The Distinguished Teaching of Art Award went to Mauricio Lasansky of the University of Iowa. The Frank Jewett Mather Award for distinc­tion in art and architectural criticism was presented to Peter Schjeldahl. The Arthur Kingsley Porter Prize for the best article by a scholar in early career appearing during 1978 in The Art Bulletin was awarded jointly to Franklin K.B. Toker, Carnegie Mellon University, “Florence Cathedral: The Design Stage” and to Ulrich Hiesinger, Philadelphia, for “The Paintings of Vincenzo Camuccini, 1771-1844.”

The citations read as follows:

Distinguished Teaching of Art History Award

Today, Phoebe B. Stanton, we honor you as a distinguished teacher of art history. Your concern for visual literacy, your creativity in the classroom, and your unfailing dedication to training the untutored eye provide an invigorating example of the committed teacher. Nine years ago The Johns Hopkins University recognized your contributions, asking you to be the first recipient of the William Renan, Jr. Professorship, a university chair awarded for excellence in teaching, regardless of field. Now it is our turn to confer recognition and to marvel at your tireless energy and your passion for the work of art. Your introductory survey courses at Johns Hopkins, drawing students from every field in the sciences and humanities, are legendary. Though you have taught these courses on Western art, modern art, and modern architecture for nearly a quarter of a century, they never become routine. Because you insist on the work of art as a real life experience, not as a slide on the screen, your students regularly find themselves at your side, in public and private buildings, and in museums. In looking at architecture they come to know first hand your special insights into nineteenth-century art, and modern architecture for nearly a quarter of a century, they never become

1980 annual meeting report: New Orleans

Like the city in which it was held, the 1980 annual meeting in New Orleans assumed a scale and a grace that seemed to belong to a bygone era. Part of the reason was sheer numbers— or lack of them. Mid-Western and Western meetings have always been smaller than the smaller ones in the East. After being surrounded by 4,500 bodies in Washington last year and 6,000 in New York City the year before, a mere 3,500 of one's fellow species seems practically immense. The hotel architecture helped, too. The oval arms surrounding the Hyatt atrium led off into separate, discrete spaces. Practically all activities—placement, exhibits, sessions—were easily accessible on one floor, yet without the usual sense of crowding. The meeting seemed smaller than it was, but a real effect of that semblance was to make us all feel less a part of an anonymous mass, more individual and human.

The sense of individuality one felt inside the hotel was transposed, outside its walls, to a sense of how we all relate to the larger world of human and art activity, real and virtual, seen in the hotel architecture helped, outside of New Orleans, in a way that added to the meeting's appeal. Not everyone will agree with me, but to me the hotel's oval shape and its arms surrounding the atrium led off into separate, discrete spaces. Practically all activities—placement, exhibits, sessions—were easily accessible on one floor, yet without the usual sense of crowding. The meeting seemed smaller than it was, but a real effect of that semblance was to make us all feel less a part of an anonymous mass, more individual and human.

The sense of individuality one felt inside the hotel was transposed, outside its walls, to a sense of how we all relate to the larger world of human and art activity, real and virtual, seen in the hotel architecture helped, outside of New Orleans, in a way that added to the meeting's appeal. Not everyone will agree with me, but to me the hotel's oval shape and its arms surrounding the atrium led off into separate, discrete spaces. Practically all activities—placement, exhibits, sessions—were easily accessible on one floor, yet without the usual sense of crowding. The meeting seemed smaller than it was, but a real effect of that semblance was to make us all feel less a part of an anonymous mass, more individual and human.

annual meeting changes

Nearly four years ago the CAA Board of Directors decided to modify and for the first time codify certain practices with respect to the annual meeting program and adopted Version #1 of the Annual Meeting Program Guidelines (April 24, 1976). Some of the practices worked, others didn't; the CAA has grown larger and more diverse; and in some cases factors totally beyond our control, such as galloping inflation, mandated certain changes. There have been enough changes in the interim to warrant a printing of the revised Guidelines (page 9). On the theory that not everyone will read them in their entirety, herewith a summary of and rationale for the major changes:

Dates of Meeting. This isn't even in the Guidelines, but we would like to comment on the reaction to the announcement in the last issue of the newsletter and at the Annual Members Business Meeting that future annual meetings will be scheduled in mid/late February instead of the traditional mid/late January. As everybody probably knows, the uniform academic inter­session upon which that tradition was based no longer prevails. As some people probably know, CAA annual meetings must be scheduled with hotels at least four years in advance. Four years ago we informally polled placement interviewers, and at that time we learned that a February date would be more convenient for placement purposes because many departmental budgets have not been finally approved by the end of January. Another argument in favor of the mid/late February date was that the traditional January date is near the beginning of the semester for many institutions, making it difficult for people to take time off from classes. For these reasons, we proceeded to schedule the 1981 annual meeting (San Francisco) for February 25-28. The 1982 (New York City) and 1983 (Philadelphia) annual meetings are also already scheduled for late February.

Perhaps we should not be surprised, but the announcement of the change in dates resulted in a flurry of protest... AND a flurry of praise. Since “flurry” in this instance is defined as five to ten people on either side of the issue, we have sent a questionnaire to all 1980 placement interviewers to obtain a more up-to-date and more representative reflection of their views. The date of the 1984 annual meeting, and presumably all subsequent meetings, will be determined on the basis of

Continued on p. 4, col. 1

Continued on p. 2, col. 1

Continued on p. 10, col. 1
The College Art Association has established a prize for the best museum catalogue of the year, naming it for Alfred H. Barr Jr., former director of the Museum of Modern Art in New York. The new award is meant to recognize the significant place catalogues have come to occupy in American culture and to reward the great distinction they can achieve.

In the 1970s the Association created two new prizes to honor outstanding teaching. These were added to its existing awards for museum scholarship, the Arthur Bingham Poetry Prize for an article in The Art Bulletin by a beginning scholar and the Charles Rufus Morey Book Award, and to the Frank Jewett Mather Award for criticism. As museum catalogues have not normally been considered for the Mather Award, a special prize has now been created for this large category of publication.

The Alfred H. Barr, Jr., Award for Museum Scholarship will be given annually to the author, editor, or author-editor of a museum catalogue published during the preceding year that is judged to have made the most exemplary contribution to knowledge. Catalogues of public and private collections, as well as exhibition catalogues, are eligible. Two or more nominees may be considered as a group.

The example set by Alfred Barr's catalogues for the Museum of Modern Art is still making itself felt. They elevated the genre to a new height in America, not only by giving a new dimension to the field of art history, but by requiring a scholarly rigor that was previously unknown. The example set by Alfred Barr's catalogues for the Museum of Modern Art is still making itself felt. They elevated the genre to a new height in America, not only by giving a new dimension to the field of art history, but by requiring a scholarly rigor that was previously unknown. The example set by Alfred Barr's catalogues for the Museum of Modern Art is still making itself felt. They elevated the genre to a new height in America, not only by giving a new dimension to the field of art history, but by requiring a scholarly rigor that was previously unknown.
give time not just to their learning but to their development. Historians have a responsibility to, value above all, the personal dimensions in their dialogue with art, a relationship that is not always appreciated by those who have studied the art.

Your dedication is enormous. Though your class enrollments are always high, you never fail to respond to each student's unique needs and interpersonal needs. Your class activities are always designed to be engaging and meaningful to all students. Your love for the art is contagious, and your passion for sharing your knowledge with others is evident in all that you do.

Thank you, Phoebe Stanton, for your extraordinary contributions to the field of art history. You have inspired countless students and have made a profound impact on the discipline. Your dedication to your students and to the art you study is truly remarkable.

Committee: Wallace T. Stanfield, Chair; Richard Butler; Wendy Cox

Phoebe R. Stanton

Acceptance Statement: Distinguished Teaching of Art History Award

I thank the College Art Association and its Committee for this award. But I am most grateful that, in its annual recognition of teaching by a part of the professional life of the art historian, it directs attention to the role of teachers in the discipline, to their share in the introduction of students of various ages and degrees of learning to the pleasures and possibilities of the history of art.
conferences and symposia

The European Realist Tradition in the Nineteenth Century

A three-day symposium to be held at The Cleveland Museum of Art, November 15-17, 1983.
Participants: Lyle Boone, U.C.L.A., Academic Realism and the Salon; Pedro Tso Chu, Seton Hall University, The Salon, Realism, and Naturalism in the Second Empire; A. Brogan, University of Illinois, Interpretations of German Nineteenth-Century Realism; Robert L. Herbert, Yale Univ., Changing Roles of the Painter: Realism in Sculpture: Limits and Limitations; E. R. Panofsky, Lehigh University, Art and Science in the Industrial Age.

The Department of Art at Arizona State University, Tempe/Tucson, hosts the fourth symposium in a series on the history of American art. Over 600 delegates participated in a four-day program of widely varied topics. The program included sessions on art criticism and theory; fourteen studio museums, many of which were devoted to printmaking and eight art historical sessions; among them: "The Mexican National Commission," "The Society of Western Artists," and "Lloyd Wright, Modern Art," and three sessions devoted to the history and criticism of photography. A call for papers for the 1984 symposium will be reissued in spring.

Registration and brunch. Make payable to New Perspectives on New Deal Art. Fee covers all sessions and includes all refreshments. Applicants must be free to devote full time to research and are encouraged to be resident in Phoenix for the academic year. Each receiver receives a Certificate of Participation in the symposium.

Restitution of seven stipendiary fellowships for international research on the history of architecture with architectural history as a possible field of specialization. Applications may be obtained from the address below.

Architectural History Studies

The Education Committee of the Society of Architectural Historians has issued its report on "Architectural History Education in Grad and Undergraduate Programs," based upon information obtained from seventeen depart­ ments. This report, together with a statement on architectural history with architectural history as a possible field of specialization. Applications may be obtained from the address below.

Scholarly Journal on Women's Art

The Editor will consider for publication any work dealing with women's art, published in any language. Articles will cover the creation, maintenance, development, preservation, and interpretation of women's art and its institutions. Focus is on women's art and women's art historians and museums.

Villa Tatti Fellowships

Up to seven stipendiary fellowships for independent study on any aspect of the life and work of Rembrandt van Rijn and his contemporaries and in the earlier stages of their careers. Must be free to devote full time to study, and are expected to reside in Florence for the academic year. Each fellow receives a Certificate of Participation in the symposium. A limited number of non-stipendiary fellowships are also available. 

Announcements

Southwest Association of Art Historians Fellowship

The Southwest Association of Art Historians Spiritus Mundi Fellowship is awarded annually to an assistant professor of art history, usually in the later years of his or her career, for distinguished scholarship and teaching and for service to the profession. The fellowship will be awarded for the academic year 1983-84. The fellowship is not awarded if the candidate has already received a major award for distinguished scholarship, teaching, or service to the profession.

The fellowship will be awarded for an academic year at the Institute for Higher Education, University of New Mexico, Albuquerque, New Mexico. The fellowship will include a monthly stipend of $300, a one-year subscription to all Institute publications, and a housing allowance of $500.

The fellowship is for an academic year at the Institute for Higher Education, University of New Mexico, Albuquerque, New Mexico. The fellowship will include a monthly stipend of $300, a one-year subscription to all Institute publications, and a housing allowance of $500.

The fellowship is for an academic year at the Institute for Higher Education, University of New Mexico, Albuquerque, New Mexico. The fellowship will include a monthly stipend of $300, a one-year subscription to all Institute publications, and a housing allowance of $500.
The National Women's Caucus for Art Con fered in conjunction with the CAA annual meeting in New Orleans from January 29 to February 2. The planners, including WCA President Anna Miller, consisted of women committed to building and maintaining a strong national network of women working in the field of art. A statement to this end, the National Women's Caucus for Art Conference was held on the day following the CAA annual meeting, providing an opportunity for women artists to present their work and share ideas. The conference was organized with the support of the Women's Caucus for Art (WCA), which has been active in the art world since the 1970s. The conference was held at the Audubon Ballroom in New Orleans on January 30, 1983. The conference was funded by the National Endowment for the Arts, the Ford Foundation, and the John Simon Guggenheim Foundation. The conference was attended by over 200 women artists and art professionals. The conference included sessions on the role of women in the art world, the status of women artists, and the challenges facing women in the art world. The conference was an important event in the history of women in the art world, and it helped to establish a national network of women artists. The conference was a significant event in the history of women in the art world, providing a platform for women artists to present their work and share ideas, and it helped to establish a national network of women artists.
Shortening of Meeting. Galloping inflation has cut in at the 1976 annual meeting, they say, and that means that the 7:30 PM meeting will have to be cut back to 8:00 PM on Wednesday evening and ended Saturday at noon, which means that anyone wanting to attend the full range of sessions had a minimum of three nights' hotel bills. Even so, hotel rates, in room-only rates, in in-room rates, are up 15 percent per meal. (For those who may have forgotten, the cost of a room in 1965 was $5.00 in 1980 would cost $75.00 by 1984.)

Rigorous. We have decided to "wedge" the traditional six-time slots into three days, instead of four, in such a manner as to make it possible in most cases for people to attend the full range of sessions for only two night's hotel bills. At the 1976 meeting, and in the 1975 meeting, there will be two time slots each on Thursday, Friday, and Saturday, (see Guidelines, Section B.3.f.). Meetings of affiliated societies and special interest groups and subcommittees, by contrast, will be held during the traditional "noon" time slot and in a newly created "late" time slot, starting at 7:30 PM. Eating dinner may involve even more ingenuity—and indigestion—than in the past.

revised guidelines

considerably shorter and even considerably longer. It is clear that the 1976 meeting will require only one additional day to stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can stay within the fixed limits of hotel rates. It may be that we can...
In Memoriam

Gerd Mueller, associate professor and art bibliographer at Queens College, died in November at the age of sixty-six. Born in Berlin, she earned her doctorate in musicology and her library science degree from the University of Illinois at Urbana-Champaign. She was named as curator to build the Met's print collection in 1979.

Mueller was a Rhodes Scholar, taught acting at the American Laboratory Theatre, worked on frames. He never stopped. TEACHING AND RESEARCH

New British painter and printmaker David Hockney joined the UCLA faculty this spring as the first UCLA Art Council Visiting Professor. In his sparsely appointed studio, filled with a variety of topics from the Baroque to contemporary printmaking, among his books are The Bible (1944), Giovanni Battista Piranesi (1955), Prints & People (1971), and Guy Danglades (1974). He was born in Gloucester, Mass., the nephew of sculptor Anna Hyatt Huntington and of Archer M. Huntington, founder of the Hispanic Society of America, of which Mueller was president at the time of his death.

He came to Princeton University with honors in modern languages, he taught art history at Vassar for a year, then spent a year at Oxford as a Rhodes Scholar, taught art at the American Art Association, worked on frames. Hockney joined the Metropolitan Museum of Art in 1958 when he was about to marry and unable to obtain a university post. He once reported that he had also accidentally stumbled into art, when, at the age of seventeen or so, he began to study woodwork and began to go to museums to look at frames. After a while, he said, he began to look at what was inside the frames. He never stopped.

TEACHING AND RESEARCH

New British painter and printmaker David Hockney joined the UCLA faculty this spring as the first UCLA Art Council Visiting Professor. In his sparsely appointed studio, filled with a variety of topics from the Baroque to contemporary printmaking, among his books are The Bible (1944), Giovanni Battista Piranesi (1955), Prints & People (1971), and Guy Danglades (1974). He was born in Gloucester, Mass., the nephew of sculptor Anna Hyatt Huntington and of Archer M. Huntington, founder of the Hispanic Society of America, of which Mueller was president at the time of his death.

He came to Princeton University with honors in modern languages, he taught art history at Vassar for a year, then spent a year at Oxford as a Rhodes Scholar, taught art at the American Art Association, worked on frames. Hockney joined the Metropolitan Museum of Art in 1958 when he was about to marry and unable to obtain a university post. He once reported that he had also accidentally stumbled into art, when, at the age of seventeen or so, he began to study woodwork and began to go to museums to look at frames. After a while, he said, he began to look at what was inside the frames. He never stopped.

Henry Mauzy, curator emeritus of prints at the Metropolitan Museum of Art, died in February at the age of eighty-seven. Known for his wide-ranging erudition, his wit, and his ability as curator to build the Met's print collection, Mauzy was named as curator to build the Met's print collection in 1979.

He came to Princeton University with honors in modern languages, he taught art history at Vassar for a year, then spent a year at Oxford as a Rhodes Scholar, taught art at the American Art Association, worked on frames. Hockney joined the Metropolitan Museum of Art in 1958 when he was about to marry and unable to obtain a university post. He once reported that he had also accidentally stumbled into art, when, at the age of seventeen or so, he began to study woodwork and began to go to museums to look at frames. After a while, he said, he began to look at what was inside the frames. He never stopped.

Henry Mauzy, curator emeritus of prints at the Metropolitan Museum of Art, died in February at the age of eighty-seven. Known for his wide-ranging erudition, his wit, and his ability as curator to build the Met's print collection, Mauzy was named as curator to build the Met's print collection in 1979.
our materials, and the problem of labeling and liability will be augmented by tours of art programs at several levels.

When the CAA applied to the National Endowment for the Arts for a grant to publish the safe practices manual, then-president George Saake wrote: "Health and safety standards must become an integral part of the educational process for studio artists." It is with great pleasure that we receive that the beginning of this development. (Note: Nearly 5,000 copies of the Studio Guide have been sold to date. For information on individual and bulk orders, write CAA.)

The Solomon R. Guggenheim Foundation has taken over the art collections of the late Peggy Guggenheim and the palace in Venice in which it is housed. This completes a bequest made to the arts for a grant to the Studio Guide. George Sadek wrote:

"To insure receipt of all CAA publications and announcements, please be sure to keep up to date in your current address."
RESOLUTION: SAVING DONATELLO'S JUDITH

The resolution below was jointly sponsored by Shirley Blum, H.W. Janson, and Irving Lavin and was proposed at the meeting of the CAA Board of Directors in New Orleans on January 30, 1980. It was adopted unanimously.

"Donatello’s Judith and Holofernes, a masterpiece of Renaissance sculpture, has deteriorated badly in its present location in front of the Palazzo Vecchio, where it is exposed to the corrosive droppings of pigeons and the acid-laden smog that has plagued Florence in modern times. During the past decade, the damage to the group has become alarming and will soon be irreversible. The College Art Association of America, therefore, in response to urgent pleas from Professoressa Paola Barocchi and other European scholars, joins in advocating the removal of the group to a suitable location indoors and its thorough cleaning and conservation."

Copies of the resolution were sent to the Mayor of Florence, Onorevole Elio Gubbedani; Luciano Beri, Director, Soprintendenza per i Beni Artistici e Storici delle Province di Firenze e Pistoia; and the Consiglio Nazionale per i Beni Culturali.

V.A.G.A. WAIVES FEES FOR SCHOLARLY ARTICLES

Visual Artists and Galleries Association, Inc., the organization that monitors the collection of fees for rights to reproduce the works of living American artists, has agreed to waive those fees for the purposes of scholarly articles, provided that the author is not being paid for the articles. S.P.A.D.E.M., which performs a similar function for contemporary European artists, will follow the same policy.

On the other hand, if an author has been allowed a budget for reproduction rights, V.A.G.A.'s charges will be based on the ratio between works reproduced that have been created by its members and the all the reproduced works. For example, if an author is allowed $100 for reproduction rights and is utilizing 50 illustrations, half of which are by member artists, V.A.G.A. would take one-half of the $100. If all of the works used are by member artists, V.A.G.A. will also work within the budgetary constraints placed upon the author.

This arrangement, says V.A.G.A. Executive Director Dorothy M. Weber, "seems to be a reasonable solution so that the artists' reproduction rights are protected and an author of a scholarly text will not be unduly burdened by costs. In other words, V.A.G.A. intends to have its price list serve only as a guide. We have no desire to deter any legitimate scholarly use solely because of financial reasons."

The above agreement, we might add, was negotiated by H.W. Janson, who, as previously reported (Sept. 1979 newsletter), is representing the CAA in efforts to establish reasonable fees for reproduction rights in American and foreign museums. A call for documented details from scholars who have been charged excessive fees for reproduction rights was extremely helpful in working out the agreement with V.A.G.A. Anyone with additional material along these lines is requested to write to Professor Janson at Dept. of Fine Arts, N.Y.U., Main Building, Washington Square, N.Y.C. 10003.

CLASSIFIEDS

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.

Art Education in USSR, HELSINKI. ARC-TIC CIRCLE. April—10 days. Fifth consecutive study trip. Contact: Citizen Exchange Corps, 145 Hanover Street, Boston, MA 02108. (617) 742-0105.


Hand Hollow Foundation seeks information on USED ETCHING AND LITHO PRESSES in order to make printing facilities available to artists in region. Reply: George Rickey, R.D. 2, East Chatham, N.Y. 12060, (518) 794-7193.

Interested in collecting photography? Subscribe to PRINT LETTER, International Newsletter for Fine Art Photography. News, addresses, interviews, portfolios, international exhibition calendar, print prices. English Text. $24.00 for 6 issues, Air Mail. Write to: Box 250, CH-8046 Zurich, Switzerland, and include your check.

DATEBOOK. 20 April deadline submission of positions for May listing . . . 1 July deadline ACLS travel grant applications (conferences November—February).