



73rd Annual Meeting of the College Art Association of America

Los Angeles, February 13—16, 1985

Headquarters: The Biltmore Hotel

Placement Center: Hyatt Regency at Broadway Plaza

WEDNESDAY EVENING

6:00-8:00

401 Wilshire Boulevard
Santa Monica

The J. Paul Getty Center for the History of Art and the Humanities: Reception

Attendance is limited to 300. *Reservations are required.* **Ticket A**, for bus transportation and reservation, price \$12.00. **Ticket A-R**, for reservation only, CAA handling charge \$3.00

6:00-8:00

152 North Central Avenue

Museum of Contemporary Art (MOCA): Open House

Special exhibition: *Collection of Count Giuseppe Panza*

7:00-10:00

At Downtown Design Center
343 South Spring Street

Los Angeles Visual Arts (LAVA)

Open House in conjunction with closing ceremony of special exhibition curated by Peter Frank.

THURSDAY MORNING

9:00-12:00

Biltmore Bowl

•• CAA/ARLIS Joint Session: The Artist and the Critic

Joyce Pellerano Ludmer, Art Library, U.C.L.A.

J.J. Winckelmann, Father of Modern Art History or Modern Art Criticism?, Seymour Howard,
University of California at Davis

The Critics' Influence in the Victorian Art World, Helene E. Roberts, Fine Arts Library,
Harvard University

Art Critics and "The Dial" in the Twenties, Stephanie Frontz, Fine Arts Library, University
of Rochester

The Dangerous Sex: Art Language and Male Politics, Joanna Frueh, University of Arizona

*"That Each By Observation Might Satisfy His Mind": Many Observations in Contemporary Art
Criticism*, Richard Martin, Fashion Institute of Technology

Discussants: Jonathan Fineberg, University of Illinois at Urbana-Champaign; Hilton Kramer, *The
New Criterion*; Donald B. Kuspit, S.U.N.Y. at Stony Brook

•• Denotes Affiliated Society

THURSDAY MORNING

9:30-12:00

Crystal Ballroom
Galeria Level

Nationalism and Internationalism in Europe, 1910-1930

Nancy J. Troy, Northwestern University

Impressionism and Expressionism as German Styles in the First World War, Otto Karl Werckmeister, Northwestern University

The International Code—Architectural Discourse in the Weimar Republic, Christian F. Otto, Cornell University

Nationalism, Internationalism, and Le Corbusier, Francesco Passanti, Columbia University

From Cosmopolitan to Colonial: Henri Matisse's Aesthetic of the Orient, Kenneth Silver, New York University

Respondents: Peter Nisbet, Busch-Reisinger Museum; Catharine C. Bock, School of the Art Institute of Chicago

9:30-12:00

Music Room
Galeria Level

California Art and Culture 1920-1945

Peg Weiss, Syracuse University

An Overview of Art and Artists in the Los Angeles Area 1920-1945, Susan Ehrlich, University of Southern California; *Respondent*: Susan Larson, University of Southern California

Visual Music: The Work of Oskar Fischinger, Charles Dockum, the Whitney Brothers and Others in Integrating Art and Music, William Moritz, Studio City, Calif.

Emigre Musicians of Los Angeles, Leonard Stein, Arnold Schoenberg Institute, University of Southern California

Architecture and Patrons of Culture: Interaction in Los Angeles during the 1920s and 1930s, David Gebhard, University of California, Santa Barbara; *Respondent*: Kathryn Smith, Otis Art Institute

A Personal View: Art and Artists in the Bay Area in the Thirties, Ira Latour, California State University, Chico

Edward Weston and Jake Zeitlin: An Exemplary Demonstration of the Interaction between Artist and Cultural Milieu, Connie Glenn, University Art Museum, California State University, Long Beach

East and West: The Impact of Ansel Adams and His Relationship with Alfred Stieglitz, Katherine Hoffman, Bradford College

Discussion: Dale E. Trelevan, Oral History Program, U.C.L.A.; Diane Moran, Sweet Briar College; Roger Alkin, Creighton University

9:30-12:00

Gold Room
Galeria Level

The History of Lost and Incomplete Works of Art and Architecture: Positive History from Negative Evidence, or What We Know about What We Can't See

Guy P.R. Métraux, York University, Toronto.

The Impossible Dream: Julius Caesar and the City of Rome, Diane Favro, U.C.L.A.

Lost Antiquities of Constantinople, Sarah E. Bassett, The Colorado College

Speculations on the Upper Parts of Suger's Choir at Saint-Denis, Stephen Gardner, Columbia University

Alberti's San Sebastiano in Mantua, Howard Saalman, Carnegie-Mellon University

Non-Completed Palladios: A Question of Definition?, Martin Kubelik, Cornell University

Vincent van Gogh's "Christ in the Garden of Gethsemane": The Artist as Destroyer of His Work, Petra ten-Doesschate Chu, Seton Hall University

THURSDAY MORNING

9:30-12:00

Renaissance Room
Galeria Level

The Art of the Courts in Italy 1309-1455: The State of Research

Christiane L. Joost-Gaugier, New Mexico State University
Norberto Gramaccini, University of Trier
Colin Eisler, Institute of Fine Arts, N.Y.U.
Elisabeth B. MacDougall, Dumbarton Oaks, Harvard University
Edith W. Kirsch, Colorado College
Adrian S. Hoch, University of California, Davis
Loredana Olivato Puppi, University of Padua
Commentator: Giuseppe Billanovich, Università Cattolica di Milano and *Italia Medioevale e Umanistica*

9:30-12:00

Galeria Room
Galeria Level

Italy and the North in the Early Middle Ages

Caecilia Davis-Weyer, Newcomb College, Tulane University
The Imperial Abbey of Farfa and the North in the Early Middle Ages, Charles B. McClendon, Yale University and David Whitehouse, Corning Museum
A New Ninth-Century Chancel Screen at Torcello, Irina Andreescu-Treadgold, Hillsdale, Mich.
From Milan to Magdeburg: The Place of the Magdeburg Ivories in Ottonian Art, Charles T. Little, Metropolitan Museum of Art
Italian Romanesque Manuscripts in Northern Europe: Varying Degrees of Influence, Larry Ayres, University of California, Santa Barbara
Rome and the Use of Spolia in Romanesque Architecture, Beat Brenk, University of Basel and Thomas Lyman, Emory University

9:30-12:00

Colonnade Room
Galeria Level

Re-Evaluating Our Predecessors: Ethnographic Art Historians Look Back

Janet Catherine Berlo, University of Missouri-St. Louis
Marcel Griaule and African Art, Daniel Biebuyck, University of Delaware (Department of Anthropology)
Melville J. Herskovits: Re-Evaluating Cultural Relativism from the Perspective of Dahomean Art, Suzanne Preston Blier, Columbia University
Stewart Culin and the "Real Art" of the North American Indian, Diana Fane, Brooklyn Museum
Franz Boas, Morris Jesup, and Northwest Coast Indian Art, Aldona Jonaitis, S.U.N.Y., Stony Brook
Boas, Teit, Haeberlin, Roberts, and Sargent: The Making of a Classic Monograph on American Indian Basketry, Ira Jacknis, University of Chicago (Department of Anthropology) and Brooklyn Museum
Alfred C. Haddon: His Legacy to the Study of Pacific Art, Deborah Waite, University of Hawaii

9:30-12:00

Corinthian Room
Conference Level

Defining Modes of Influence: Artistic Relations between Ancient Greece and the Near East

Margaret Cool Root, University of Michigan
Introductory Considerations on Questions of Cross-Cultural Influence in Antiquity, Margaret Cool Root
Reassessing the "Oriental" in Orientalizing Greek Art: Narration and Near Eastern Influence, Ann C. Gunter, University of Minnesota
The Seal of Gobryas: Persian Patronage, Near Eastern Iconography, and Greek-Oriented Style, Gail Hoffman, University of Michigan
Commentary: Nicholas Dunlap Cahill, University of California, Berkeley; Sharon Herbert, University of Michigan; Göran Hermerén, Lund University, Sweden; Oscar White Muscarella, Metropolitan Museum of Art

THURSDAY MORNING

9:30-12:00

Roman Room
Conference Level

Patronage in the Edo Period: New Perspectives

Yoshiaki Shimizu, Princeton University

In and Out of the Capital: Who Pays?, Carolyn Wheelwright, Yale University

The Case of Matabei: Machishū or Chōnin?, Sandy Kita, University of Wisconsin, Madison

Traveling Bunjin Painters and Their Patrons: Cases of Rai San'yō and Tanomura Chikuden, Yoko Woodson, University of California, Berkeley

Hokusai's Books: Two Views at a Glance, Elizabeth de Sabato Swinton, Worcester Art Museum

Ghosts and Ghoulish Events in the Nineteenth-Century Ukiyo-e: Artists and Their Audience, Penelope E. Mason, Florida State University

Summary, John M. Rosenfield, Harvard University

THURSDAY AFTERNOON

12:15-1:45

Biltmore Bowl

- **International Association of Art Critics, American Section: The Education of Art Critics**

12:15-1:45

Galeria Room
Galeria Level

- **International Center of Medieval Art: Business Meeting**

12:15-1:45

Music Room
Galeria level

- **Media Arts Caucus: Film, Video, Photography—Support Institutions**

Alan Bloom, California State University, Los Angeles

David Tafler, Philadelphia College of Art

Jacqueline Kain, National Video Festival, AFI

Bruce Yonemoto, Los Angeles Contemporary Exhibitions

Kira Pirov, Long Beach Museum of Art

1:00-2:00

Gold Room
Galeria Level

Annual Members Business Meeting

John Rupert Martin, CAA President, presiding

Election of Officers. Election of Directors.

Election of 1985 Nominating Committee. Reports.

Drawing for Two Free Roundtrip Airline Tickets.

1:00-3:00

Florentine Room
Conference Level

National Endowment for the Arts and National Endowment for the Humanities

Representatives of the NEA and the NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments

2:00-4:30

Crystal Ballroom
Galeria Level

Symposium: Intention and Interpretation

David Summers, University of Virginia

On Intention and Intentionality, David Summers

- Denotes Special Interest Group
- Denotes Affiliated Society

(session continued on next page)

THURSDAY AFTERNOON

When a Velazquez Revises Itself, Gridley McKim-Smith, Bryn Mawr College and Richard Newman, Center for Conservation, Harvard University

El Greco and Spanish Tradition, Catherine Wilkinson-Zerner, Brown University

Abstract Expressionism and the Evasion of Language, Ann Gibson, Yale University

Panofsky within the Hermeneutic Discourse: Implications for Art History, Joan Hart, Purdue University

Commentators: Michael Baxandall, University of London; Joel Snyder, University of Chicago; Richard Wollheim, University of London

2:00-4:30

Renaissance Room
Galeria Level

Symposium: Art History and Anthropology—The Intersection of Two Disciplines

Joanna Williams, University of California, Berkeley and Irene J. Winter, University of Pennsylvania

Primitive Arts in Civilized Places: Artists and Collectors from Different Worlds, Sally Price, The Johns Hopkins University (Department of Anthropology)

From Another Perspective: Aspects of Symbolism and Meaning in Buddhist Art of Eastern India, Janice Leoshko, Wheaton College

Structuring Theocratic "Reality" through Motif and Language in Bronze Age China, Diane Nelson, Museum of Fine Arts, Boston

Death with a Touch of Class: Mortuary Arts and Status in Ancient Panama, Peter S. Briggs, Nora Eccles Harrison Museum of Art, Utah State University

Creators and Creations of Culture: Using Art History and Anthropology in the Study of African Art, Henry John Drewel, Cleveland State University

Discussant: Robert Layton, University of Durham, England (Department of Anthropology)

2:00-4:30

Biltmore Bowl

The Next Twenty-Five Years

Sidra Stich, University Art Museum, University of California, Berkeley

John Baldesarri, artist, Los Angeles

Edit de Ak, contributing editor, *Artforum*

Alanna Heiss, president and executive director, The Institute for Art and Urban Resources, Inc. (P.S.1)

Robert Longo, artist, New York City

Rachel Rosenthal, performing artist, Los Angeles

2:00-4:30

Music Room
Galeria Level

Artists and Private Spaces: When Art Becomes Life

Melinda Wortz, Fine Arts Gallery, University of California, Irvine

Residence of Donald Judd, Marfa, Texas; Residence of Pierre Raynaud, Celle St. Cloud, France; Library of Michael Graves, San Juan Capistrano presented by Melinda Wortz

Residence and Subsequent Work, Frank Gehry, architect, Los Angeles

Residence, Gilah Hirsh, artist, Venice, Calif.

Residence and Capp Street Project, David Ireland, artist and architect, San Francisco

Doumani House (designed by sculptor Robert Graham; furniture and cabinetry by Bill Al Bengston, Tom Holland, and DeWain Valentine; murals by David Novros and Terry Schoonhoven; doors by Tony Berlant; mosaics by Joanne Pousette-Dart), Carol Doumani, owner

THURSDAY AFTERNOON

4:45-5:30

Florentine Room
Conference Level

Art Bulletin Committee

4:45-6:00

Music Room
Galeria Level

- **Association for Studies of Central European Art: Business Meeting and Information Session**

4:45-7:15

Gold Room
Galeria Level

- **Caucus for Marxism and Art: Art in the Central American and Caribbean Revolutions**
Carol Wells, California State University, Fullerton, and David Kunzle, U.C.L.A.
Prehistory and Politics in Costa Rica, Mark Graham, S.U.N.Y., Cortland
Art as a Weapon for Women's Liberation in Nicaragua, Carol Wells
Nicaragua, The Paintbrush and the Rifle Co-exist, Betty Laduke, South Oregon State College
The War Experience in Klee's Work 1914-18 and in the Drawings of Salvadoran Refugee Children 1982-84, Ruth Capelle, California State University, Fullerton
Grenada, The Invaded Revolution, David Kunzle

4:45-7:15

Biltmore Bowl

- **F.A.T.E. (Foundations in Art: Theory and Education) Igniting the Flame—Models for Effective Visual Arts Programs**
Thomas E. Morin, Ohio State University
Business meeting to follow.

4:45-7:15

Galeria Room
Galeria Level

- **Historians of Netherlandish Art: Famous Artists—Famous Works: New Insights on Old Chestnuts**
Laurinda Dixon, Syracuse University
The Complete and the Incomplete in the St. Barbara Panel by Jan van Eyck, Carol Purtle, Memphis State University
The Curtain-Sack: A Newly Discovered Incarnation Motif in Rogier van der Weyden's "Columba Annunciation," Susan Koslow, Brooklyn College, C.U.N.Y.
Peasant Imagery and Bruegel's "Fall of Icarus," Robert W. Baldwin, Kent State University
The Landscape on the Wall in Vermeer, Elise Goodman-Soellner, Raymond Walters College, University of Cincinnati
Vermeer's "Astronomer": Observations on an Open Book, James A. Welu, Worcester Art Museum

4:45-7:15

Renaissance Room
Galeria Level

- **International Survey of Jewish Monuments: Remnants of Lost Settlements—Old and New World**
Nancy M. Berman, Skirball Museum
The Synagogue in Malin, Bohemia: A Paradigm, Wilma A. Iggers, Canisius College
Jewish Settlements in the Canadian Prairies: Pioneer Buildings, Cyril E. Leonoff, Jewish Historical Society of British Columbia
Jewish Landmarks Revisited, Steve Sass, Los Angeles

- Denotes Special Interest Group
- Denotes Affiliated Society

THURSDAY AFTERNOON

4:45-7:15

Crystal Ballroom
Galeria Level

5:15 Bob Reg.

•• **Women's Caucus for Art: Are there Female and Male Traditions in Performance Art?**

Moira Roth, historian and critic, University of California at San Diego

Eleanor Antin, artist, University of California at San Diego

Allan Kaprow, artist, University of California at San Diego

Suzanne Lacy, artist, Los Angeles

Paul McCarthy, artist, University of California, Los Angeles

Linda Montano, artist, New York State

Carolee Schneemann, artist, New York City

THURSDAY EVENING

6:00-8:30

5905 Wilshire Blvd.

Los Angeles County Museum of Art: Reception

Exhibitions: *Selections from the Hammer Collection; Political Satires by Honoré Daumier and Contemporaries; Artists by Themselves; Art of the Yi Dynasty; Netsuke: Japanese Sculpture in Miniature from the Raymond Bushell Collection; Artists as Social Designers; Renaissance Drawings from the Ambrosiana; Photographs by Barbara Kruger.*

Screening: *Victory over the Sun*, a film of the reconstructed 1913 performance work by the Russian Futurist painter Malevich, the poet Klebnikov, and the composer Matiushin. 6:30 and 7:30 P.M. in the Leo S. Bing Theatre

Transportation: **Bus Ticket B** (\$5.00)

7:00-8:30

2020 South Robertson Blvd.

Los Angeles Institute of Contemporary Art (LAICA)

Performance by The Sisters of Survival

6:30-8:00

Music Room
Galeria Level

• **Visual Resources Association: Photography and Art Historical Research**

Helene E. Roberts, Fine Arts Library, Harvard University

Nineteenth-Century Sources for Visual Documentation in Ancient Art, Jeanne Marty, The J. Paul Getty Center for the History of Art and the Humanities

Photography as an Aid in Restoration: The Wall Paintings at Hōryū-ji, Wendy Holden, University of Michigan

F. Jay Haynes: A Neglected Photographer of the American West, Amy Stark, Center for Creative Photography, Tucson

Chroniclers of American Art, Peter A. Juley and Son, Eleanor E. Fink, National Museum of American Art, Smithsonian Institution

Business meeting to follow.

8:30-11:00

Biltmore Bowl

Nihilism in Post-1945 Art

Kristine Stiles, University of California, Berkeley

Introduction to Nihilism in Post-1945 Art, Kristine Stiles

The Consolation of Nihilism: Jasper Johns and Neo-Dada, Rob Jensen, University of California, Berkeley

- Denotes Special Interest Group
- Denotes Affiliated Society

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THURSDAY EVENING

8:30-11:00

Crystal Ballroom
Galeria Level

Nihilistic Art: A Response to an Annihilistic Culture, Rafael Montanez Ortiz, The Mason Groves School of the Arts, Rutgers University

"Death Is More Perfect than Life": Larry Clark's Documentary Photography, Alex Sweetman, Art Institute of Chicago

Neo-Expressionist Heroic Painting: Ambivalence after Feminism, Elaine A. King, Carnegie-Mellon University

Disorder and the Ideology of Modernism, Celia Rabinovitch, University of Colorado, Denver

Respondent: Gerald Silk, University of Pennsylvania

The Family in Nineteenth-Century Art

Carol Duncan, Ramapo College of New Jersey

Upsetting the Hierarchy: Gavarni's "Les Enfants terribles" and Family Life during the July Monarchy, Therese Dolan, Temple University

A Home away from Home: Bellefontaine Cemetery, St. Louis, Ruth L. Bohan, University of Missouri, St. Louis

Slave Market and Harem: John Frederick Lewis and the Mid-Victorian Image of the Muslim Family, Joan DelPlato, U.C.L.A.

Sorrowing Women: Van Gogh's Images of Working-Class Family, Carol M. Zemel, S.U.N.Y., Buffalo

The Private out in Public: The Family on Parade in Seurat's "Grand Jatte," Hollis Clayson, University of Illinois, Chicago

8:30-11:00

Renaissance Room
Galeria Level

Panofsky at the Crossroads: Art History and the Human Sciences

Michael Ann Holly, Hobart and William Smith Colleges

Panofsky and Art History, Colin Eisler, Institute of Fine Arts, N.Y.U.; L.D. Ettlinger, University of California, Berkeley; David Cast, Bryn Mawr College. *Commentators*: Mark A. Cheetham, McGill University; Keith Moxey, University of Virginia

Panofsky and History, Nancy Struever, The Johns Hopkins University. *Commentator*: Carl Landauer, Stanford University (Department of History)

Panofsky and Semiotics, Michael Podro, University of Essex. *Commentator*: Wendy Holmes, University of Rhode Island

8:30-11:00

Galeria Room
Galeria Level

Italy and the Levant in the Late Middle Ages

Robert S. Nelson, University of Chicago

Writing in Arabic: A Shared Mediterranean Message, Irene A. Bierman, U.C.L.A.

Siena, Acre, and Cilicia in the 1270s, Anne Derbes, Hood College

Tuscan Madonnas and Byzantine Masters, Rebecca W. Corrie, Bates College

A Byzantine Painter in Genoa, Robert S. Nelson

Varieties of Byzantine Appropriation in Thirteenth-Century Venice, Debra Pincus, University of British Columbia

Discussant: Anthony Cutler, Pennsylvania State University

THURSDAY EVENING

8:30-11:00

Colonnade Room
Galeria Level

Open Session I

Marilyn Schmitt, The J. Paul Getty Trust

Etruscan Processional Imagery: Precedents for Imperial Rome, Peter J. Holliday, University of Houston

The Eufrasiana: Fact and Fiction, Ann Raybin Terry, University of Illinois, Champaign

Pattern or Original: A Thirteenth-Century Illustrated Scientific Text, Jean Givens, University of California, Berkeley

Spatial Similarities between Traditional Schools of Japanese Painting and Printmaking and the Films of Yasujiro Ozu, Kathe Barbara Geist, Illinois State University, Normal (Theatre Department)

Discussant: Andrée Hayum, Fordham University, Lincoln Center

8:30-11:00

Roman Room
Conference Level

Regionalism: Confines of Style in South Asian Art

Frederick M. Asher, University of Minnesota

→ *Statement of the Problem*, Frederick M. Asher

Regional Autonomy, Gary Michael Tartakov, Iowa State University

Regionalism in Medieval North India, Donald M. Stadtner, University of Texas at Austin

Regionalism in Indian Architecture, Michael W. Meister, University of Pennsylvania

Regionalism in Indian Painting, Mark Zebrowski, London

Regionalism: A Geographer's Perspective, Joseph Schwartzberg, University of Minnesota (Department of Geography)

8:30-11:00

Athenian Room
Conference Level

The Ethos of Performance in African Art

Jean M. Borgatti, Clark University

A Comparison of Cultural Expectations in Northern Kete Masquerade and Contemporary Performance Art, David A. Binkley, Indiana University

Yoruba Masquerade Performance: Art in the Fourth Dimension, Margaret Thompson Drewal, New York University

Efokwe: A Lagoon Age-Grade Festival as Performance Art, Monica Blackmun Visona, University of California, Santa Barbara

A Relativist View of Performance in African Art, Kristi Slayman Jones, California State University, Long Beach

Respondents: Postmodern Criticism and Performance Art: Its Application to African and New World Performance Matrices, Judith Bettleheim, San Francisco State University; *The Message of Gender in Akan Performance*, George Preston, City College, C.U.N.Y.; *Days of Palm Wine—Days of Fetish*, Rene Bravmann, University of Washington; *The Implications of Form in Performance*, Patrick McNaughton, Indiana University; *Performance as a Mode of Artistic Expression*, Arnold Rubin, U.C.L.A.

8:30-11:00

Gold Room
Galeria Level

Conversation: Looking at Pictures

Peter Plagens, artist, Los Angeles

Jim DeFrance, artist, Los Angeles

Murray Gribin, collector, Los Angeles

Margit Omar, artist, University of Southern California

THURSDAY EVENING

8:30-11:00

Music Room
Galeria Level

The Collaborative Print Workshops: Their Impact on American Printmaking, 1960-1985
Clinton Adams, director, Tamarind Institute, University of New Mexico
Paul Brach, artist, New York City
Ruth Fine, curator, National Gallery of Art, Washington, D.C.
Louise Lewis, California State University, Northridge
Jean Milant, director, Cirrus Editions, Los Angeles
David Yager, director, Graphicstudio, and professor of art, University of South Florida

8:30-11:00

Corinthian Room
Conference Level

Crossovers: Artists, Architects, and Landscape Architects
Donlyn Lyndon, University of California, Berkeley
Kent Bloomer, Yale University
Catherine M. Howett, University of Georgia
Douglas Hollis, San Francisco
Joyce Cutler-Shaw, Landmark Art Projects, Inc., La Jolla

FRIDAY MORNING

9:30-12:00

Crystal Ballroom
Galeria Level

Symposium: Art or Society—Must We Choose?

Svetlana Alpers, University of California, Berkeley
Michael Baxandall, The Warburg Institute, University of London
Thomas Crow, Princeton University
Natalie Zemon Davis, Princeton University (Department of History)
Stephen J. Greenblatt, University of California, Berkeley (Department of English)

9:30-12:00

Renaissance Room
Galeria Level

Symposium: Old-Age Style

David Rosand, Columbia University
Style and the Aging Artist, David Rosand
Late Leonardo: Problems and Implications, Martin J. Kemp, University of St. Andrews, Scotland
Chinese Concepts of Old Age and Their Role in Painting, Theory, and Criticism, Jerome Silbergeld, University of Washington
The Conventions of Old Age in the "Vite" of the Artist: Gianlorenzo Bernini, Catherine M. Soussloff, University of Connecticut and VPI & SU
Picasso: The Last Years (1963-1973), Gert Schiff, Institute of Fine Arts, N.Y.U.
Commentary: Julius Held, Barnard College, Columbia University (emeritus)

FRIDAY MORNING

9:30-12:00

Biltmore Bowl

Secular Attitudes: Factors that Influence the Production of Art

Robert L. Smith, director, Los Angeles Institute of Contemporary Art and professor, California State University, Northridge

Fred Lonidier, University of California, San Diego

The Sisters of Survival (Jerry Allyn, Anne Gauldin, Cheri Gaulke, Sue Maberry), performance group

9:30-12:00

Music Room

Galeria Level

Radio and "The Territory of Art"

Julie Lazar, curator, media and performing arts, Museum of Contemporary Art, Los Angeles

Jacki Apple, intermedia artist, art critic, and producer, *Audio Networks* (KPFK)

Ara Guzelimian, writer, music critic, independent radio producer, Santa Monica

Gary Lloyd, artist who creates works in real time for television and radio

Steve Proffitt, independent radio producer, former editor of the arts unit, National Public Radio's *Morning Edition* and *All Things Considered*

Carl Stone, composer, director, *Meet the Composer, California*, and producer and host, *Imaginary Landscapes* (KPFK)

10:30-12:00

Galeria Room

Galeria Level

Analysis of Rhetorical Conventions in Photography: A Lecture

John Brumfield, California Institute of the Arts

FRIDAY AFTERNOON

12:00-1:00

Florentine Room

Conference Level

**Survey of Terminal Master's Degree Programs in the History of Art and Related Areas:
Committee Meeting**

12:00-2:00

Corinthian Room

Conference Level

Screening in conjunction with "Theoretical Aspects of Film as a Visual Art" session

12:15-1:45

Colonnade Room

Galeria Level

•• **American Society for Hispanic Art Historical Studies: Program Session and Business Meeting**

12:15-1:45

Crystal Ballroom

Galeria Level

• **Association of Historians of American Art: General Open Meeting**

David M. Sokol, University of Illinois, Chicago

- Denotes Special Interest Group
 - Denotes Affiliated Society
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FRIDAY AFTERNOON

12:15-1:45

Gold Room
Galeria Level

• **Caucus for Design History: History of Design 1800-1984**

Barbara Young, California Polytechnic State University, and C.C.Y. Lee, U.C.L.A. Advanced Design Research Group

The Eames Chair of 1946: Origins of a Modern Classic, Lloyd C. Engelbrecht, University of Cincinnati
Bodywords: Issey Miyake's Design Theory, Richard Martin, Fashion Institute of Technology and Arts Magazine

Business meeting to follow.

1:00-3:00

Florentine Room
Conference Level

National Endowment for the Arts and National Endowment for the Humanities

Representatives of the NEA and the NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments

2:00-4:30

Crystal Ballroom
Galeria Level

Problems in the Interpretation of American Architecture

Dell Upton, University of California, Berkeley

Richard Upjohn and Town Planning, Judith Hull, University of Virginia

Apartments, Elizabeth Cromley, S.U.N.Y., Buffalo

Moderately Modern: Reinterpreting American Architecture between the Wars, Lisa B. Reitzes, Smith College

Rethinking American Architectural Concepts, Alan Gowans, University of Victoria

2:00-4:30

Renaissance Room
Galeria Level

Style and Historical Context: Painting and Sculpture in Italy 1400-1600

Joanna Woods-Marsden, University of California, Los Angeles

Brief Case Studies:

Fra Angelico and the Observant Dominicans at San Marco in Florence, Gail L. Geiger, University of Wisconsin-Madison

Matteo Civitali's Tomb of Domenico Bertini: An Expression of the Patron's Religious Orientation, Steve Bule, Brigham Young University

Giambologna's Grimaldi Chapel in Genoa and the Counter Reformation, Mary Weitzel Gibbons, Baruch College, C.U.N.Y.

Begarelli's Terracotta Saints for S. Pietro, Modena and the Benedictine Reformation, Beth L. Holman, Institute of Fine Arts, N.Y.U.

Discussion by Audience and Panel: Lauro Martines, U.C.L.A.; Henry A. Millon, C.A.S.V.A.; Konrad Oberhuber, Fogg Art Museum; Debra Pincus, University of British Columbia; David Rosand, Columbia University; Timothy Verdon, Florida State University; Kathleen Weil-Garris Brandt, Institute of Fine Arts, N.Y.U.

2:00-4:30

Music Room
Galeria Level

The 1890s

Paul Tucker, University of Massachusetts, Boston

Art, Craft, the Garden, and the Factory: Emile Galle's Manufacture of French Art Nouveau, Debora Silverman, U.C.L.A.

• Denotes Special Interest Group

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FRIDAY AFTERNOON

2:00-4:30

Galeria Room
Galeria Level

Les Vingt and the Politics of Group Modernism, Susan Canning, University of North Carolina, Greensboro

Modernity and Tradition: The Early Years of the Munich Secession, Maria Makela, Stanford University

New Art and Old Values: The Case of the Vienna Secession, James Shedel, Georgetown University

Respondents: Nancy Troy, Northwestern University, and Margaret Olin, School of the Art Institute of Chicago

Visual Innovation in Late Medieval Manuscript Illumination

James Marrow, University of California, Berkeley and John Plummer, The Pierpont Morgan Library and Princeton University

Visual Innovation in Late Medieval Manuscript Illumination: Some Perspectives, James Marrow

Vision, Visions, and Voyeurism in Some Thirteenth-Century Manuscripts, John Plummer

The Representation of the Book in Late Medieval Paintings and Other Examples of Structural Realism, Carl Nordenfalk, Stockholm National Museum

Constraints on Pictorial Invention in Fifteenth-Century Illumination, Jonathan Alexander, University of Manchester

The Master of Mary of Burgundy's Window on the Spiritual World, Anne H. van Buren, Tufts University

Ornament and Artifact: Possibilities in Cultural Interpretation

Michael Conforti, Minneapolis Institute of Arts

A Thirteenth-Century Salt in the Metropolitan Museum of Art, William Wixom, Metropolitan Museum of Art

The "Piatti d'Amore": Allegorical Marriage Portraits in Sixteenth-Century Maiolica, Monica Strauss, Cooper-Hewitt Museum and Parsons School of Design

A Study of a French Baroque Cabinet at The J. Paul Getty Museum and Its Relationship to the Early Interiors of Charles Le Brun, Henry Joyce, Cooper-Hewitt Museum and Parsons School of Design

Doors Are Mouths: Aesthetics and Metaphysics in Early New England Houses, Robert St. George, Boston University

Respondents: Irving Lavin, Institute for Advanced Study; Jules D. Prown, Yale University

2:00-4:30

Corinthian Room
Conference Level

Theoretical Aspects of Film as a Visual Art

Donald Crafton, Yale University

Introduction, Donald Crafton

Deciphering Visual Codes in Film, Lucie Arbuthnot, University of Minnesota

Maya Deren and the Institutionalization of the New York Avant-Garde, Lauren Rabinovitz, University of Illinois at Chicago

Cinema Event and Spectator Memory, David Tafler, Philadelphia College of Art

FRIDAY AFTERNOON

2:00-4:30

Roman Room
Conference Level

New Directions in Chinese Art History

James Cahill, University of California, Berkeley and Martin Powers, U.C.L.A.

Representation and Objectivity: Paradigms of Space in East and West, John Hay, New York University

Alternatives for the Study of Shang Ritual Vessels, Robert Thorpe, Washington University

Role and Representation in Later Chinese Portraiture, Richard Vinograd, University of Southern California

Commentators: Marilyn Fu, Columbia University; Wai-Kam Ho, William Rockhill Nelson Gallery of Art (with focus on the problem of patronage); Chi-sheng Kuo, University of Michigan (with focus on recent developments in literary theory)

Discussant: Stephen Goldberg, University of Denver

2:00-4:30

Athenian Room
Conference Level

New Approaches in the Study of Style and Aesthetics in Mesoamerican Art

Esther Pasztory, Columbia University

This session is dedicated to the memory of Donald Robertson, Newcomb College, Tulane University, who would have been a discussant and whose contributions in art history were focused particularly on the problems of style in Mesoamerican art.

Eclecticism in the Northern Maya Lowlands, Virginia Miller, University of Illinois

The Work of the "Cookie Cutter Master" at Yaxchilan, Mary Ellen Miller, Yale University

A Way of Determining the Criterion of a Particular School of Art (Palenque), Merle Greene Robertson, Middle American Research Institute, Tulane University

References to the Past in Aztec Art, Emily Umberger, University of Texas at Austin

Compositional Formats in Chichen Itza Relief Sculpture, Linnea Wren, Gustavus Adolphus College

Stylistic Differentiation in Codex Style Vase Painting, Marvin Cohodas, University of British Columbia

Workshop Styles in Zapotec Tomb Painting, Arthur Miller, University of Maryland

A Problem in Defining the Multiple Sources of Style in the House of the Governor at Uxmal, Jeff Kowalski, Northern Illinois University

Discussant: Flora Clancy, University of New Mexico

2:00-4:30

Biltmore Bowl

New Directions in Chicano and Latino Art

Rene Yanez, director, Galeria de la Raza; producer and director of performance groups; graphic artist

Harry Gamboa, photographer and video artist, Los Angeles

Marisela Norte, performance artist, actress, writer, and poet, Los Angeles

Gronk, painter, writer, actor, and director, Los Angeles

Max Benavidez, writer and art critic, Los Angeles

2:00-4:30

Colonnade Room
Galeria Level

Beyond Site Specific, or, A True American Art Form?

Richard Andrews, coordinator, Art in Public Places, Seattle

Howard Fox, curator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

Dolores Hayden, professor of urban planning, U.C.L.A.

Mary Miss, artist, New York City

Ronald Onorato, art historian, University of Rhode Island

FRIDAY AFTERNOON

2:30-5:00

Cordoba Room
Conference Level

Paleolithic Art: The State of the Question

Donald Preziosi, S.U.N.Y., Binghamton

Introduction: Textuality, Representation, and Signification, Donald Preziosi

Representational Image-Making in the European Upper Paleolithic: Origins of Art, Whitney Davis, Harvard University

Paleolithic Art, Presentism, and Accessing Prehistoric Symbolic Domains, Margaret Conkey, S.U.N.Y., Binghamton (Department of Anthropology)

Theoretical Issues in the Study of Paleolithic Representation, Sheldon Nodelman, University of California at San Diego

4:45-6:15

Athenian Room
Conference Level

• **Association for Latin American Art: Recent Research in Latin American Art**

Jacinto Quirarte, University of Texas, Austin

Business meeting to follow.

FRIDAY EVENING

5:00-6:00

Colonnade Room
Galeria Level

CAA Cocktail Reception

Everyone is invited.

Cash bar

6:00-7:00

Crystal Ballroom
Galeria Level

CAA Convocation

Welcome, John Rupert Martin, CAA President

Greetings, Earl Powell, III, Director, Los Angeles County Museum of Art

Presentation of Awards

8:30-11:00

Crystal Ballroom
Galeria Level

Special Convocation Session:

Conservation and Restoration of Italian Renaissance Art: Masaccio, Fra Angelico, Leonardo, and Michelangelo

Kathleen Weil-Garris Brandt, Institute of Fine Arts, N.Y.U.

Fra Angelico's Frescoes at San Marco and Michelangelo's "Doni Tondo," Giorgio Bonsanti, Director of the Museum of San Marco, the Accademia, and the Restoration Office of the Soprintendenza of Florence

Masaccio's Brancacci Chapel, Umberto Baldini, Director of the Central Institute of Restoration, Rome

Leonardo's "Last Supper," Carlo Bertelli, University of Lausanne

Michelangelo's Sistine Ceiling, Fabrizio Mancinelli, Inspector for Medieval, Byzantine and Modern Art, Office of Pontifical Monuments, Museums and Galleries

Commentators: John Shearman, Princeton University; Craig Hugh Smyth, Villa I Tatti

- Denotes Special Interest Group

FRIDAY EVENING

6:00-9:30

University Park
(823 Exposition Blvd.)

University of Southern California: Reception

Fisher Gallery: *Contemporary Paintings in Los Angeles*

School of Fine Arts: Tour of studios and student galleries

Helen Lindhurst Fine Arts Gallery: *WCA Honors Exhibition*

Arnold Schoenberg Institute: An exhibition of paintings and drawings by Schoenberg and a display of books, articles, and catalogues on his art work. *Images of Arnold Schoenberg and His Circle*, lecture by Alessandra Comini, 6:00-7:00 P.M.

Transportation: **Bus Ticket C** (\$3.00)

SATURDAY MORNING

9:30-12:00

Crystal Ballroom
Galeria Level

Symposium: The Interpretation of Abstraction

Robert L. Herbert, Yale University

Abstract Paintings as Image Signs: An Interpretation of Mark Rothko, Anna C. Chave, Harvard University

Mondrian: The Real and the Logic of the Model, Yve-Alain Bois, The Johns Hopkins University

Photography, Abstraction, and the Commodity Form, Allan Sekula, California Institute of the Arts

Abstraction's Linguistic Model: Malevich/Jakobson/Saussure, Rosalind Krauss, Hunter College, C.U.N.Y., and October

Function of Abstraction in Modernist Criticism: Questions of Authorship, Context, and Sexual Difference, Mary Kelly, artist, Goldsmiths College, University of London

Abstraction and the Hierarchy of Styles, Daniel Robbins, Union College

9:30-12:00

Renaissance Room
Galeria Level

Symposium: The Interpretation of Landscape Painting

Charles Rhyne, Reed College

What Do Landscape Paintings Mean and How Can We Tell?, Charles Rhyne

Levels of Meaning in a Tenth-Century Chinese Landscape Painting, James Cahill, University of California, Berkeley

Approaching Landscape in Altdorfer's "Battle of Alexander," Charles Talbot, Smith College

Claude Lorrain: The Problem of Content, H. Diane Russell, National Gallery of Art

Nature, the Romantics, and Sentimentality, Michael Kitson, Courtauld Institute

"What You See Is Not What You Get:" Interpreting American Landscape Painting, Bryan Wolf, Yale University (Department of English and American Studies)

Synthesis and Commentary: nature and Nature, Barbara M. Stafford, University of Chicago

9:30-12:00

Biltmore Bowl

Teaching Non-Traditional Mediums in an Academic Institution

Chris Burden, artist, U.C.L.A.

Eleanor Antin, artist, San Diego; John Baldessari, artist, California Institute of the Arts, Valencia;

Nancy Buchanan, artist, Los Angeles; Laurie Beth Clark, artist, Duluth, Minn.; Jim Davis, artist, East Texas State University; Terry Fox, artist, N.Y.C.; Howard Fried, artist, San Francisco; Nancy Goldring,

(session continued on next page)

SATURDAY MORNING

artist, N.Y.C.; George Herms, artist, Los Angeles; Bobby Jones, artist, Sparkill, N.Y.; Mike Kelly, artist, Los Angeles; Tom Maroni, artist and curator, Museum of Conceptual Art, San Francisco; Paul McCarthy, performance artist, U.C.L.A.; Barbara Smith, artist, Los Angeles; Jeffrey Vallance, artist, U.C.L.A.

9:30-12:00

Music Room
Galeria Level

Video and the Education of the Un-Artist: Technology, Social Institutions, and Culture

Lyn Blumenthal, Video Data Bank, School of the Art Institute of Chicago

Martha Gever, *The Independent*, Foundation for Independent Video and Film, Inc., N.Y.C.

Catherine Lord, California Institute of the Arts, Valencia

Antonio Muntadas, Center for Advanced Visual Studies, M.I.T.

Robert Rosen, National Center for Film and Video Preservation, American Film Institute

Martha Rosler, Rutgers University

SATURDAY AFTERNOON

12:15-1:45

Gold Room
Galeria Level

Special Board-Sponsored Session: New Funding Perspectives at the National Endowment for the Humanities

Gabriel P. Weisberg, Assistant Director, Museum Programs, N.E.H.

Steven A. Mansbach, Senior Consultant in Art History, N.E.H.

Peter Patrikas, Program Officer, Education Division, N.E.H.

12:15-1:45

Roman Room
Conference Level

•• American Committee for South Asian Art: Business Meeting

12:15-1:45

Renaissance Room
Galeria Level

• Leonardo: Founding meeting for an international society and a journal devoted to the histories of the arts and sciences "in the spirit of Leonardo."

Martin Kemp, University of St. Andrews, Scotland, and Patricia Trutty-Coochill, Western Kentucky State University

12:15-1:45

Corinthian Room
Conference Level

• Visual Arts Association of the California Community Colleges: Open Meeting

2:00-4:30

Crystal Ballroom
Galeria Level

Open Session II

Nan Rosenthal, University of California, Santa Cruz

Horace Vernet's "Atelier" as an Image of Radical Militarism under the Restoration, Nina Athanassoglou-Kallmyer, University of Delaware

The Theme of Legislation in the Decoration of the Palais Bourbon Library by Delacroix, Jonathan Paul Ribner, Institute of Fine Arts, N.Y.U.

- Denotes Special Interest Group
- Denotes Affiliated Society

(session continued on next page)

SATURDAY AFTERNOON

The Invisible Content: Maxime Du Camp's Photographs of Egypt (1849-50) as Expressions of Political and Personal Concerns, Julia Ballerini, C.U.N.Y., Graduate Center

Manet's Allegories and Symbols, Richard Schiff, University of North Carolina, Chapel Hill

Discussant: Henri Zerner, Harvard University

2:00-4:30

Renaissance Room
Galeria Level

Early Christian Rome and Reform

Dale Kinney, Bryn Mawr College and Irving Lavin, Institute for Advanced Study, Princeton

Early Christian Typography in Florentine Churches, Charles Till Davis, Tulane University (Department of History)

Reform and the Apse of S. Maria Maggiore in Rome, William Tronzo, The Johns Hopkins University

Sixtus V's Dialogue with Sixtus III in S. Maria Maggiore, Steven F. Ostrow, Princeton University

Imitators of Christ: The Martyr-Cycles of Late Sixteenth-Century Rome Seen in Context, Alexandra Herz, Washington, D.C.

S. Carlo Borromeo's "Instructiones Fabricae et Supellectilis Ecclesiasticae": What Sort of Reform?, Dorothy F. Glass, S.U.N.Y., Buffalo

The Reform of Sacred Art and the Early Christian Ideal: Federico Borromeo's Ambrosian Academy, Pamela M. Jones, Brown University

Renovation and Revival in Seicento Rome: The Case of San Martino ai Monti, Its Patron, and the Calced Carmelites, Michele Métraux, York University

Restoration and Reform: Clement XI's Renovation of the Basilica of San Clemente, 1715-1719, Christopher Johns, The American Academy in Rome and University of Delaware

Historical Reflections on the Influence of Early Christianity on Medieval and Early Modern Renewal, Gerhart Ladner, U.C.L.A. (emeritus)

2:00-4:30

Gold Room
Galeria Level

The Common Photograph

Molly Nesbit, Barnard College

Photography for Industry: The Case of Charles Aubry, Anne McCauley, University of Texas at Austin
Diderot, Barthes, Hieroglyph, Victor Burgin, Polytechnic of Central London

The Photo Postcard: A Special Technology, David Freund, Ramapo College of New Jersey

"In Natural Color": Form and Formal Rhetoric in the Designation of Photographic Genres, Sally Stein, National Museum of American History, Smithsonian Institution

Responses: Abigail Solomon-Godeau, Graduate Center, C.U.N.Y.; Martha Rosler, Rutgers University; James Clifford, University of California, Santa Cruz

2:00-4:30

Galeria Room
Galeria Level

The Comic in Northern Art

Margaret D. Carroll, Wellesley College

The Battle of the Sexes and Nuremberg Graphics in the Sixteenth-Century, Keith P. F. Moxey, University of Virginia

Peasant Festivity and Political Identity in the Sixteenth-Century, Margaret D. Carroll

Adriaen Brouwer, Philosopher in Foolscap, Barry Wind, University of Wisconsin, Milwaukee

(session continued on next page)

SATURDAY AFTERNOON

Irony in Pieter van Laer's Portrayal of Roman Limekilns, David A. Levine, Southern Connecticut State University

Jan Steen and the Imagery of the Kermis, Ivan Gaskell, Wolfson College, Cambridge University

Moderator of Discussion: Susan Donahue Kuretsky, Vassar College

2:00-4:30 ?

Music Room

Galeria Level

3pm at curb -
Olive

Methodologies in American Art History: An Assessment

Elizabeth Johns, University of Maryland, College Park and H. Barbara Weinberg, Queens College and Graduate Center, C.U.N.Y.

A Critical-Marxist Approach to a Problem of Thomas Cole's Patronage, Alan Wallach, Kean College of New Jersey

Technical Analysis and the Meaning of Winslow Homer's Paintings, Nicolai Cikovsky, Jr., National Gallery of Art

William Michael Harnett's "The Old Cupboard Door": An Iconographic Interpretation, Chad Mandeles, Graduate Center, C.U.N.Y.

Style as Politics: Mary Cassatt's Mural at the 1893 World's Fair, Wanda M. Corn, Stanford University

Starting with the Object: Charles Sheeler's Bucks County Barns in the Context of Material Culture Study, Karen Davies, Yale University

Text and Context: How Erastus Salisbury Field En-Visioned History in His "Historical Monument of the American Republic," Paul Staiti, Mount Holyoke College

2:00-4:30

Colonnade Room

Galeria Level

Problems in the Study of Eighteenth-Century French Art

Hal Opperman, University of Washington, Seattle

State of the Field, Hal Opperman

Constructions of the Public in Salon Criticism, Richard Wrigley, University of Leeds. *Respondents*: Mary D. Sheriff, University of North Carolina, Chapel Hill; JoLynn Edwards, Seattle

The Nature and Status of Genre Painting, Mary Vidal, Berkeley, Calif. *Respondents*: Beth S. Wright, University of Texas at Arlington; Peter Pawlowicz, Northwestern University

Eighteenth-Century French Art as a Manifestation of Anomy, John S. Hallam, Rice University

Concluding Discussion: Comments on the Session and Future Directions, all panelists

2:00-4:30

Corinthian Room

Conference Level

Greek Art and Society during the Peloponnesian War

Andrew Stewart, University of California, Berkeley

Athenian Attitudes and Art in the Time of the Peloponnesian War, Evelyn B. Harrison, Institute of Fine Arts, N.Y.U.

Alkamenēs' Hekate and Archaism in Athens, Mark D. Fullerton, Ohio State University

Sculpture outside Attica, Brunilde S. Ridgway, Bryn Mawr College

Waves across the Adriatic: Athenian Political Woes and Spinetic Figural Bronzework, Eric Hostetter, Indiana University

An Athenian Red-Figure Workshop from the Time of the Peloponnesian War, John H. Oakley, College of William and Mary

(session continued on next page)

SATURDAY AFTERNOON

Local Personifications: A Result of the War?, Jenifer Neils, The Cleveland Museum of Art
Architecture and Politics during the Peloponnesian War, Margaret M. Miles, University of California, Berkeley

Discussant: Jerome J. Pollitt, Yale University

2:00-4:30

Roman Room
 Conference Level

The Question of Meaning in Islamic Art

Priscilla P. Soucek, Institute of Fine Arts, N.Y.U.

Quest for a Legacy: Meaning from Architecture, Catherine B. Asher, The University of Minnesota

Perceptions of "Meaning" in the Decoration of Islamic Metalwork, Linda Komaroff, Institute of Fine Arts, N.Y.U.

The Search for Meaning in Epic Imagery, Marianna S. Simpson, Center for Advanced Study in the Visual Arts, N.G.A.

From Kufic to "al-Khatt al-Mansub" in Quran Manuscripts: An Investigation of Meaning in Calligraphic Forms, Yasser Tabbaa, Massachusetts Institute of Technology

Discussant: Wayne Begley, University of Iowa and Rice University

2:00-4:30

Athenian Room
 Conference Level

Art and Social Identity in Reaction to State Control: Peru, A.D. 500-1985

Cecelia F. Klein, U.C.L.A.

Creativity within Constraints: Artistic Freedom in Huari-Tiahuanaco Textile Production, Rebecca R.

Stone, Yale University. *Response: State-Sanctioned Stone Images of Political Hierarchy from Huari-Tiahuanaco*, Anita G. Cook, S.U.N.Y. at Binghamton

Traditional Dress and Resistance in Contemporary Quechua and Aymara Peasant Communities, Lee Anne Wilson, Arizona State University. *Response: Tradition and Acculturation in Colonial Quechua Costume*, Blenda Femenías, University of Wisconsin

Colonial Reality and Social Ideal: The Paradox of Paradigm in Quechua Kero Imagery, Tom Cummins, U.C.L.A. *Response: Guaman Poma de Ayala's Response to Models for Subjugation Encoded in Colonial Peruvian State Art*, Rolena Adorno, Syracuse University

Discussion Leader: Alana Cordy-Collins, University of San Diego (Department of Anthropology)

2:00-4:30

Biltmore Bowl

Studio Overview Panel

This panel brings together panel moderators from the studio sessions to discuss and sum up, in the context of each other's topics, new directions and ideas explored by their panels. Discussion will help to identify patterns of change in the creative arts and should contribute to awareness, preparedness, and timely actions by artists, institutions, and the public with respect to the visual arts' new roles in a rapidly changing society.

Moderator: Leonard Hunter, San Francisco State University and deputy chair, 1985 Studio Sessions

Participants: All moderators, 1985 Studio Sessions, plus Jim Melchert, director, American Academy in Rome, and chair, 1985 Studio Sessions

SATURDAY AFTERNOON

2:00-6:30

Exhibition Center
2401 Wilshire Blvd.

STUDIO WORKSHOPS AND RECEPTION AT THE OTIS ART INSTITUTE OF THE PARSONS SCHOOL OF DESIGN

2:00-3:15

Teaching the Figurative in Sculpture

Richard Oginsz, Otis Art Institute, Parsons School of Design
Viola Frey, California College of Arts and Crafts
Roland Reiss, Claremont Graduate School
Manuel Neri, University of California, Davis

3:30-4:45

Teaching Photography: Leaving the Sixties and Seventies

Susan Rankaitus, Chapman College
Carrie Mae Weems, University of California, Oakland
Robert Flick, University of Southern California
Catherine Lord, California Institute of the Arts
Mark Johnstone, Otis-Parsons

3:30-4:45

Looking at the Mural Movement in Los Angeles in the 1980s

Alonzo Davis, artist, mural project coordinator
Judith Baca, muralist and director, Social and Public Art Resource Center
Terry Schoonhoven, muralist
Kent Twitchell, muralist

5:00-6:30

Reception for Audience and Participants in all Studio Workshops

SATURDAY EVENING

6:00-9:30

17985 Pacific Coast Highway
Malibu

The J. Paul Getty Museum: Reception

Permanent collection on view.
Attendance is limited to 350. *Reservations are required.* **Ticket D**, for bus transportation and reservation, price \$12.00. **Ticket D-R**, for reservation only, CAA handling charge \$3.00

SUNDAY TOUR

9:00 A.M.-1:00 P.M.

1151 Oxford Road
San Marino

Huntington Library, Art Gallery and Botanical Gardens

Special Exhibitions: *Drawings and Watercolors by Thomas Rowlandson and The Modern Poster: American Publishers and Graphic Design in the 1890s*

10:30 A.M.-1:00 P.M.

Colorado and Orange Grove
Blvds., Pasadena

Norton Simon Museum: Reception

Permanent collection on view

Bus Ticket E. Price \$15.00. *Note:* Beginning at 10:15 A.M., a shuttle bus will run between the Huntington and the Norton Simon Museums.