GENERAL INFORMATION

Headquarters for the Annual Meeting will be located in Goodspeed Hall, 59th Street at Ellis Avenue (Midway 0800, Extension 1122). All those planning to attend the sessions are requested to register there immediately upon arrival.

Tickets for the Annual Dinner to be held at the Hotel Windermere East on Friday evening, January 31 ($1.50 per person) should be obtained as early as possible at the Registration Desk.

Mr. C. T. Loo has invited those especially interested in Oriental art to a cocktail party at four o'clock on Wednesday afternoon, January 29, at Roullier Galleries, on the occasion of his exhibition of Ancient Chinese Ritual Bronzes.

Upon registration, persons are asked to indicate whether or not they plan to attend the informal dinner at Berghof's Restaurant on the evening of February 1 (at about $8.00 per person); if they wish to visit the School of Design on Thursday, January 30, from four to six o'clock; and if they plan to accept Mr. Loo's invitation for Wednesday afternoon, January 29.

The collection of old masters in the home of Mr. and Mrs. Max Epstein, 915 Sheridan Road, Winnetka, may be visited on Sunday afternoon between three and five o'clock. (Take the North Shore Line at Adams Street and Wabash Avenue.) All those interested should notify the Art Department office before the close of the meetings on Saturday.

Admission to the five sessions of the Goya Seminar will be by special ticket only.

Meals may be had at the Hotels Windermere, and on the campus of the University at the following: Hutchinson Commons, International House, Ida Noyes Hall.

The most convenient means of transportation from the University to the Art Institute is the Illinois Central suburban electric service from the 59th Street station to Van Buren Street.

The hotel headquarters for the Annual Meeting are the Hotels Windermere, 1642 East 56th Street.

COLLEGE ART ASSOCIATION OF AMERICA

PROGRAM
OF THE
TWENTY-NINTH ANNUAL MEETING

JANUARY 29—FEBRUARY 1, 1941

Headquarters
GOODSPEED HALL
THE UNIVERSITY OF CHICAGO
CHICAGO · ILLINOIS
COLLEGE ART ASSOCIATION OF AMERICA
*

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THE ART BULLETIN, MILLARD MEIS, Editor
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INDEX OF 20TH CENTURY ARTISTS

LOCAL COMMITTEE FOR THE 1940-41 MEETING

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NEW YORK OFFICE
137 East 57th Street
PETER MAGILL, Business Manager
The University of Chicago is celebrating throughout the year 1940–41 the Fiftieth Anniversary of its foundation. We therefore have a special reason for welcoming to our Quadrangles the College Art Association. We hope you will rejoice with us, not only in the remarkable development of one of the youngest of American universities, but also in the freedom which it enjoys in the search for truth and the dissemination of knowledge.

The University was founded by a pioneer of American industry. It is still animated by the adventurous spirit that has characterized the growth of American industry. Today it shares with you the determination vigorously to defend the principles of freedom, justice, and truth which are the vital force of the nation and the hope of the world.

R. M. H. M.
PROGRAM

The Program Is Designed to Allow Time for a General Discussion during Each Section

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WEDNESDAY, JANUARY 29, 1941

9:00 A.M. Registration in Goodspeed Hall, 59th Street and Ellis Avenue

10:00 A.M. SECTION A—MEDIEVAL ART
Chairman, CHARLES R. MERRY, Princeton University
Co-Chairman, MYRTILL AVERY, Wellesley College

RICHARD ETTINGHAUSEN, University of Michigan
Painting in Fatimid Egypt—Tenth to Twelfth Century

GERHART B. LADNER, Institute of Mediaeval Studies, Toronto
Three Problems of Mediaeval Portrait-Ikonography

ELIZABETH READ SUNDERLAND, Duke University
The Sculptures of Charlemagne

RICHARD KRAUTHEIMER, Vassar College
The Significance of Architectural "Copies" in the Middle Ages

JAMES CARSON WEBSTER, Northwestern University
Frank Lloyd Wright and the Medieval Tradition

10:00 A.M. SECTION B—THE PLACE OF CONNOISSEURSHIP IN ART IN UNIVERSITIES AND MUSEUMS
Chairman, MYRICK ROGERS, Art Institute of Chicago
This will be an informal discussion, with introductory remarks by the following:
ROBERTA M. FANSLER, Metropolitan Museum of Art
WOLFGANG STECHOW, Oberlin College

2:00 P.M. SECTION A—MODERN ART
Chairman, JERE ABBOTT, Smith College

JOHN McANDREW, Museum of Modern Art, New York City
Modern Developments in Architecture in the Last Twelve Years
THURSDAY, JANUARY 30, 1941

10:00 A.M. SECTION A—RENAISSANCE ART
Chairman, Katharine B. Neilson, Wheaton College, Norton, Mass.

PETER BRIEGER, University of Toronto
The Pre-Reformation Movement in the Art of Germany and the Netherlands, 1480–1500

HORST W. JANSON, The State University of Iowa
Michelangelo’s Contribution to Florentine Quattrocento Sculpture

MARGARETTA M. SALINGER, Metropolitan Museum of Art
Girolamo Savoldo

W. R. VALENTINER, Detroit Museum of Art
Leonardo’s Angel in Verrocchio’s Baptism of Christ

EMANUEL WINTERNITZ, Cambridge, Mass.
Palladio in Various Ages: An Essay on Changing Evaluations of His Style

10:00 A.M. SECTION B—WHAT KIND OF TEACHER IS NEEDED FOR THE EFFECTIVE DEVELOPMENT OF ART EDUCATION AT THE SECONDARY SCHOOL LEVEL?
Chairman, William G. Whitford, University of Chicago
Co-Chairman, Clara McGowan, Northwestern University

CLARA McGOWAN, Northwestern University
The Art Teacher Needed Today in America

ALFRED HOWELL, Superintendent of Art in Public Schools, Cleveland
What a City Superintendent Considers to Be a Good Teacher of Art

C. J. BUTLER LAUGHLIN, Principal, Lindblom High School, Chicago
What a High School Principal Considers to Be a Good Teacher of Art

RAY FAULKNER, Columbia University
How Can We Train Good Teachers of Art?

2:00 P.M. SECTION A—PRINCIPLES OF CRITICISM
Chairman, Ronald S. Crane, University of Chicago

RICHARD P. McKEON, University of Chicago
The Philosophical Bases of Criticism
ELDER OLSON, Illinois Institute of Technology
The Analysis of a Poem

BERNARD C. HEYL, Wellesley College
Objectivity or Relativity in Art Criticism

EMANUEL WINTERNITZ, Cambridge, Mass.
Tradition and Innovation in Music: An Essay on the Changing Evaluation of Styles

2:00 P.M.  SECTION B—REPORTS ON REGIONAL MEETINGS
Chairman, LESTER D. LONGMAN, University of Iowa
Co-Chairman, ULRICH MIDDENDORF, University of Chicago

MARQUES REITZEL, San Jose State College
The Principle of Regional Meetings

ALDEN F. MEGREW, University of Iowa
The Midwest

FRANK J. ROOS, Ohio State University
The Ohio Valley

AMY WOLLER McCLELLAND, University of Southern California
The Far West

New England

JANE MARTIN, Newcomb College
The Southwest

PAUL PARKER, Colorado Springs Art Center
The Rocky Mountain Region

WILLIAM S. RUSK, Wells College
The East

A forum and open discussion will follow.

4:00 P.M.  Visit to School of Design, 247 East Ontario Street. Mr. Moholy-Nagy has kindly arranged for a tour of the School from four to six o'clock. All those interested should be at the School of Design promptly at four o'clock.

FRIDAY, JANUARY 31, 1941

10:00 A.M.  SECTION A—METHODS OF RESEARCH IN ART HISTORY
Chairman, HAROLD E. WETHEY, University of Michigan

G. HAYDN HUNTLEY, University of Chicago
Some Style Characteristics of the 1870's

HORST W. JANSON, University of Iowa
Michelangelo and Pugno di Lasso: A Problem in the Relation of Documents to the Study of Style

SHELDON KECK, Brooklyn Museum
Some Limitations of the Technical Examination in the Study of Paintings

WILHELM SUIDA, New York City
Questions Concerning Connoisseurship Exemplified by Works of Leonardo, Titian, and Rubens

HELEN WOODRUFF, Princeton University
The Function of Iconography in Historical Research

10:00 A.M.  SECTION B—ROUND TABLE DISCUSSION ON PRESERVATION OF HISTORIC AND ARTISTIC MONUMENTS
Chairman, HENRY-RUSSELL HITCHCOCK, Wesleyan University
This will be an informal discussion, with introductory remarks by the following:

HANS HUTH, National Park Service, Washington, D.C.

FRANK J. ROOS, Jr., Ohio State University

8:00 P.M.  THE PLACE OF PRACTICE COURSES IN THE CURRICULUM OF COLLEGE ART DEPARTMENTS
Chairman, JOHN ALFORD, University of Toronto

JAMES S. WATROUS, University of Wisconsin
The Cultural Purpose; The Study of Techniques of the Old Masters

STEPHEN C. PEPPER, University of California
The Cultural Purpose; Creative Experience

LESTER D. LONGMAN, University of Iowa
The Professional Purpose

RAY FAULKNER, Columbia University
The Pedagogic Purpose
CARL RUSSELL, National Park Service, Washington, D.C.

GEORGE G. THORPE, State Supervisor, Illinois Art Project, Chicago

And others

The Art Institute of Chicago, Fullerton Hall

11:00 A.M. Goya Seminar, Session I

(under the auspices of the Scannion Fund Lectures, this Seminar will be held in connection with the Art Institute’s Loan Exhibition of Paintings, Drawings, and Prints by Francisco Goya)

LOUIS GOTTSCHALK, University of Chicago

A Background of Spanish History, 1780-1830

Breasted Lecture Hall

2:00 P.M. SECTION A—ORIENTAL ART

Chairman, Ludwig BACHHOFER, University of Chicago

A. K. COOMARASWAMY, Museum of Fine Arts, Boston

Figures of Speech, or Images of Thought

BENJAMIN ROWLAND, Jr., Rubel Asiatic Research Bureau, Cambridge, Mass.

Barabudur: An Examination of Style and Iconography in Buddhist Art

JAMES MARSHALL PLUMER, University of Michigan

Design and Technique in Early Chinese Bronze Mirrors

CHARLES FABENS KELLEY, The Art Institute of Chicago

Problems of the Physical Conditions of Chinese Bronzes

The Art Institute of Chicago, Fullerton Hall

2:00 P.M. Goya Seminar, Session II

OSKAR HAGEN, University of Wisconsin

Goya’s Development as an Artist

JOSÉ GUDIOL, Toledo Museum of Art

Goya’s Last Period

Hotel Windermere East, Ballroom

7:00 P.M. Annual Dinner

Brief addresses by

ULRICH MEDDELDORF, President, College Art Association

EMERY T. FILSEY, Vice-President, University of Chicago

MAX EPESTEIN, Trustee, University of Chicago

Two films:

The Techniques of Sculpture; with running comment by Mr. Frederick Torrey, Chicago

Color film of bullfight (as introduction to Goya’s bullfight representations)

SATURDAY, FEBRUARY 1, 1941

8:30 P.M. Goya Seminar, Session III

Program of Spanish films

The Art Institute of Chicago, Fullerton Hall

9:00 A.M. Meeting of officers of the College Art Association

Goodspeed 101

10:00 A.M. Business Meeting of Members of the College Art Association

Classics 10

11:00 A.M. Goya Seminar, Session IV

HARRY B. WEHLE, Metropolitan Museum of Art

Goya as a Draughtsman

The Art Institute of Chicago, Fullerton Hall

2:00 P.M. Goya Seminar, Session V

PHILIP HOFER, Harvard College Library

The Prints of Goya

The Art Institute of Chicago, Fullerton Hall

JERE ABBOTT, Smith College

Goya and Modern Art

7:00 P.M. Informal Dinner

Berghof’s, 17 West Adams Street
PAPERS READ BY TITLE

OTTO BENESCH, Cambridge, Mass.
The Problem of a Landscape Drawing by Rembrandt

JUSTUS BIER, University of Louisville
The Iconography of Riemenschneider's Tomb of Henry II and Guniguende

S. A. GALLISIEN, University of Rochester
Cobblestone Houses of Western New York, 1830–50

T. H. FOKKER, formerly of the Dutch Historical Institute in Rome
Caravaggio's Successive Solutions of the Problem of Light as a Means of Expression

HERMAN GUNDERHEIMER, Pittsburgh, Pa.
Illusionism in Eighteenth Century Fresco Painting: Its Origins and Development

CARL K. HEBSEY, University of Rochester
A Phase in the Restoration of the Church of St. Martin at Tours

FRANZ LANDSBERGER, Hebrew Union College
The Interpretation of Botticelli's De rerum

WALTER L. NATHAN, Westminster College
Trends in Contemporary American Sculpture

HENRY OGDEN, University of Michigan
Collections and Collectors of Landscapes in Eighteenth Century England

DAVID M. ROBINSON, The Johns Hopkins University
Ancient Gems from 4000 B.C. to 200 A.D.: A Survey of the History of Ancient Gem-Cutting

EXHIBITIONS IN CHICAGO AT THE TIME OF THE MEETING

The Art Institute of Chicago—Michigan Avenue at Adams
Exhibition of Paintings, Drawings, and Prints by Goya.
Interpreting Goya. His Art and Its Influence; an exhibit of photographs, documents, enlarged details, and stylistic analyses of Goya's art, arranged by Helen Mackenzie, Curator of the Gallery of Art Interpretation.
The First Century of Printmaking.

Katherine Kuh Gallery—440 N. Michigan Avenue
Color in Modern Art. Includes Blue Horses among other works by Franz Marc recently brought to the United States from Europe; and works by Kandinsky, Chagall, Leger, Miro, and Klee.
The Arts Club—400 N. Michigan Avenue
Klee Memorial Exhibition.
Opens on February 1. 10:00 A.M. to 5:30 P.M.

Albert Roulier Galleries—410 S. Michigan Avenue

Steinway Library—60 W. Walton Place
Exhibition of the Work of the Spiral Press, the proprietor of which is Joseph Blumenthal, formerly of the Bremer Press in Germany.
The University of Chicago—Goodspeed Hall 108
Old Master Drawings in Facsimile; selections from the Max Epstein Art Reference Library.
The University of Chicago—Goodspeed Hall 109
Drawings by Modern Balinese Artists; an exhibit by the Renaissance Society of Chicago, lent by the School of the Art Institute of Chicago.
The University of Chicago—Oriental Institute
Warfare in Antiquity.
The University of Chicago—Swift Hall
Christianity in Art; Bible Translations and Printing.

* * *

For the Fifteenth Anniversary Celebration a number of Exhibitions have been arranged on the campus of the University of Chicago by various departments, some of which might be of interest to our guests.
On Sunday afternoon, February 2, the Iranian Hall of the Oriental Institute will be formally opened. Those attending the College Art Association meeting are invited to stay over and attend this opening.