CAA
63rd Annual Meeting of the College Art Association of America

Washington Hilton Hotel, Washington, D.C.
January 22-25, 1975
WEDNESDAY AFTERNOON

2:00-5:00
Ballroom East

Art Libraries
Wolfgang M. Freitag, Harvard University
'The Artist's Repository' and the 'Discourses': State of the Arts in 18th-Century England,
Helene E. Roberts, Harvard University
German Newspapers and Periodicals: New Perspectives in 19th-Century Bibliography,
Elizabeth Gilmore Holt, Bemont, Mass.
Is a Library for Artists Possible? A Panel Confronts Soho, Bernard Karpel, Soho Center for
Visual Artists
Stuart Diamond, Soho Center for Visual Artists
Norma Haines, Brooklyn College, City University of New York
Stanley Lewis, Queens College, City University of New York
John Murchie, Nova Scotia College of Art and Design

WEDNESDAY EVENING

5:30-7:30
Dumbarton Oaks Research Library and Collections: Reception
A limited number of tickets available in the Registration Area.

6:00-8:00
Corcoran Gallery of Art: Reception
Cash bar
Exhibition of Drawings by M.F.A. Candidates Sponsored by the CAA
Jacques Lipschitz

8:00-10:00
Hirshhorn Museum and Sculpture Garden: Open House
Opening Exhibition—1974

8:30-11:00
Military Room
Visual Resources: Open Forum
Ann Coates, University of Louisville
### THURSDAY MORNING

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<tr>
<th>Time</th>
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<tr>
<td>9:30-12:00</td>
<td>Impressionism</td>
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<td>Barbara E. White, Lexington, Mass.</td>
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<td><em>Impressionist Deification of Delacroix</em>, Wayne Andersen, Massachusetts Institute of Technology</td>
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<td><em>Degas' &quot;Misogyny,&quot;</em> Norma Broude, New York, N.Y.</td>
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<td><em>Manet, Holland, and the Dutch Masters</em>, Petra ten-Doessschate Chu, Seton Hall University</td>
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<td><em>Pleinairism: Before and after the Crisis in Impressionism</em>, Gerald Needham, Douglass College</td>
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<td><em>Monet's Figure Paintings of the Eighties</em>, Grace Seiberling, University of Rochester</td>
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<td><em>Mary Cassatt's Mural of Modern Woman</em>, Ruth Iskin, Center for Feminist Art Historical Studies</td>
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<td>9:30-12:00</td>
<td>Current Methods of Renaissance Research</td>
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<td>Leopold D. Ettlinger, University of California, Berkeley</td>
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<td><em>Some Observations on Method, with Particular Regard to Renaissance Painting in Rome</em>, Loren Partridge, University of California, Berkeley</td>
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<td><em>Raphael and the Paragone, or What Didn't Happen in Cinquecento Sculpture and Why It Mattered</em>, Kathleen G. Posner, New York University</td>
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<td>Remodelling and Not Rebuilding: New Methods in Evaluating Quattrocento Architecture, Charles Randall Mack, University of South Carolina</td>
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<td><em>A Definition of the Renaissance in France: Italian Influences vs. Innovation within the Vernacular Tradition</em>, Myra Nan Rosenfeld, Montreal Museum of Fine Arts</td>
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<td><em>Popular Lore and Imagery in the Drawings of Urs Graf</em>, Christiane Andersson, Stanford University</td>
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<td><em>Summing Up: From Formal Analysis to a Social Approach in Renaissance Research</em>, Leopold D. Ettlinger, University of California, Berkeley</td>
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<td>Ancient Art</td>
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<td>Dorothy K. Hill, Walters Art Gallery</td>
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<td><em>Some New Attributions to Minoan Ceramic Workshops</em>, Philip P. Betancourt, Temple University</td>
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<td><em>Arms and Armor in Ancient Thrace</em>, John F. Haskins, University of Pittsburgh</td>
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<td><em>The Piraeus Apollo</em>, Caroline Houser, Harvard University</td>
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<td><em>Lifelikeness in Greek Sculpture: The Greek Experience of Art</em>, Christine Mitchell Havelock, Vassar College</td>
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<td><em>Art and Land-Use in the Greek West</em>, Guy P. R. Métraux, Boston University</td>
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<td><em>The Iconography of the Embracing Tetrarchs</em>, James Nelson Carder, Dumbarton Oaks Center for Byzantine Studies</td>
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<td><em>Roman Black and White Mosaics as Evidence for the Stylistic Changes around the Year 200</em>, John R. Clarke, University of California, San Diego</td>
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<td><em>The Landsdowne Herakles' New Home</em>, Norman Neuerburg, California State College, Dominguez Hills</td>
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THURSDAY MORNING

9:30-12:00
Lincoln Room
The Public and Private Dimensions of Photography
Max Kozloff, ArtForum
Bruce Davidson, Magnum Photos
Duane Michals, artist
Neil Slavin, artist
Garry Winogrand, University of Texas at Austin

9:30-12:00
Jefferson Room
Mother Wit: A Black Approach to Aesthetics
Betye Saar, California State University, Northridge
Benny Andrews, Queens College, City University of New York
Marie Johnson, California State University, San Francisco
Samella Lewis, Scripps College
Leslie Price, California State University, Humboldt

9:30-12:00
Monroe Room
The Influence of World’s Fairs on Architecture
Folke T. Kihlstedt, Franklin and Marshall College
The Crystal Palace and Romanticism, Wayne M. Charney, University of Illinois
The Influence of J. L. Hittorff (1792-1867) on the Exposition Universelle of 1855,
Donald D. Schneider, Scarsdale, N.Y.

Leroy S. Buffington’s Visionary Proposal for the World’s Columbian Exposition:
Sources and Parallels, Eugene Santomasso, Brooklyn College, City University of
New York
The World’s Columbian Exposition (1893) and the Development of the Civic Center,
Cynthia R. Field
The Court of Honor and the “Real World,” Leland M. Roth, Northwestern University
World’s Fairs as Miniature Test Cities, Donna M. Stein, The New School for Social
Research

9:30-12:00
Georgetown Room
Panel Discussion on Doctoral Dissertations: An Evaluation of the “Golden Calf”
Egon Verheyen, Johns Hopkins University
Svetlana Alpers, University of California, Berkeley
Ilene H. Forsyth, University of Michigan
Michael A. Jacobson, Cleveland State University
Lester C. Walker, Jr., University of Georgia

9:30-12:00
Military Room
American Committee for South Asian Art: Business Meeting
### THURSDAY AFTERNOON

<table>
<thead>
<tr>
<th>Time</th>
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| 12:00-2:00 | The Professional Artist: Rights and Risks  
Jefferson Room  
Albert Eisen, Stanford University  
Gilbert S. Edelson, Honorary Counsel, CAA  
Michael McCann, GAF Corporation |
| 12:00-2:00 | Meeting of the International Center of Medieval Art  
Monroe Room  
Findings of the Fifth Summer of Excavations at Psalmodi, Whitney S. Stoddard, Williams College |
| 12:00-2:00 | Women's Caucus for Art: Business Meeting  
Georgetown Room  
Mary Garrard, American University |
| 12:00-2:00 | Fogg Art Museum Fine Arts Department Alumni Reunion  
Thoroughbred Room |
| 12:00-2:00 | Meeting of the National Committee for the History of Art  
Adams Suite |
| 2:00-4:30 | American Art and Civilization  
Ballroom Center  
Barbara Novak, Barnard College, Columbia University |

*Washington Allston: Method, Imagination, and Reality*, Elizabeth Johns, Savannah State College  
*Gothic Elegies for an American Audience: Thomas Cole’s Repackaging of Imported Ideas*, Elwood Parry, Columbia University  
*An American Art Form: The Garden Suburb of Llewellyn Park, New Jersey*, Richard Guy Wilson, Iowa State University  
*The Landscapes of Samuel Colman*, Wayne Craven, The University of Delaware  
*From Paris to Tynemouth: Winslow Homer and Art History*, Roger B. Stein, State University of New York at Binghamton  
*Winslow Homer’s English Period*, John Wilmerding, Dartmouth College  
*A Note on Winslow Homer’s Library*, David Tatham, Syracuse University  

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| 2:00-4:30 | Women Artists from the Age of Chivalry to the New Deal  
Ballroom East  
Eleanor Tufts, Southern Methodist University |

*Women Artists in the Middle Ages, or, The Dark is Light Enough*, Annemarie Weyl Carr, Southern Methodist University  
*Judith Leyster’s “Proposition,”* Frima Fox Hofrichter, Rutgers University  
*The Women Painters in Houbraken’s “Groote Schouburgh,”* Margarita Russell, Georgetown University  
*May Alcott: Problems of the Woman Artist in the Nineteenth Century*, Jeanne Stump, Kansas University  
*Interaction or Compromise: The Creative Production of Three Women Married to Early Modernists (Sonia Delaunay-Terk, Marguerite Thompson Zorach, and Sophie Taeuber-Arp)*, Joan M. Marter, Sweet Briar College  
*A New Deal for Women: Edris Eckhardt and the Federal Art Project*, Karal Ann Marling, Vassar College
THURSDAY AFTERNOON

2:00-4:30
Ballroom West

Rubens
John R. Martin, Princeton University
Rubens' "Kermess": A View of the State of Flanders and the State of Man, Svetlana Alpers, University of California, Berkeley
On the Date and Function of Some Allegorical Sketches by Rubens, Julius S. Held, Williams College
Rubens' Designs for Prints: Method and Execution, Anne-Marie Logan, Yale University
Sacred Architecture: The Eucharist Tapestries, Charles Scribner III, Princeton University
The "History of Achilles": Rubens and the Mythological Tradition of the Renaissance, E. Haverkamp-Begemann, Yale University

2:00-4:30
Lincoln Room

Video and the Art Curriculum
Hermine Freed, School of Visual Arts
John Baldessari, California Institute of the Arts
Eric Cameron, University of Guelph
Nancy Holt, artist
Bruce Kurtz, Hartwick College
Richard Serra, artist
William Wegman, artist

2:00-4:30
Jefferson Room

Alternative Systems for Artists' Visibility
Irving Sandler, State University of New York at Purchase
Edit deAk, Art-Rite
Trudi Grace, Artists Space
Alanna Heiss, Clock Tower
James L. Reinish, New York State Council on the Arts
Rachel Rosenthal, Womanspace
Bob Smith, Los Angeles Institute of Contemporary Art

2:00-4:30
Georgetown Room

Museum Studies in Administration, Curating and Education: What Works?
Roger Mandle, The Toledo Museum of Art
Marcella Brenner, George Washington University
Adele Z. Silver, Council on Museums in Visual Education
Bret Waller, University of Michigan Museum of Art

2:00-4:30
Military Room

Visual Resources: Formal Session
Gail Grisé, Indiana University
European Slide Collections and Review of the International Congress of Art History
Barbara Maxwell, University of California, Riverside
William Hassall, Bodleian Library
James Strand, Victoria and Albert Museum
Questions and Answers
Priscilla Farah, Metropolitan Museum of Art
Luraine Tansey, slide curator

(Session continued on following page)
THURSDAY AFTERNOON

The Asian Art Photographic Distribution, Alita Mitchell, University of Michigan

The American Committee for South Asian Art
1. Job Thomas, University of Michigan
   John Huntington, Ohio State University

The Slide Suppliers Meet the Slide Curators: A Panel, Nancy DeLaurier, University of Missouri, Kansas City
Linda Owen, University of Michigan
Noreen Benedetti, California State University, Hayward
Kathryn McKenney, Winterthur Museum
Derek Carver, Miniature Gallery
Barbara Koppelman, Boston Museum of Fine Arts
Harold Sandak, Sandak Inc.
Edward Meneley, C.M. Color Documentation

2:00-5:00
Freer Gallery of Art

Oriental Art
Theodore Bowie, Indiana University

Note: The papers and discussions presented at this session are entirely focused on the "Exhibition of Archaeological Finds of the People's Republic of China" on view at the National Gallery of Art.

Traditions of Neolithic Pottery, Louisa G. Fitzgerald Huber, Harvard University
The Significance of Shang and Chou Bronze Motifs, Virginia C. Kane, University of Michigan; Discussant: Thomas Lawton, Freer Gallery of Art
Decoration and Representation in the Former Han Dynasty, Hsio-yen Shih, Royal Ontario Museum; Discussant: Anneliese Gutkind Bulling, Columbia University

Technique in T’ang Landscape Painting in the Light of Recent Discoveries.
   Michael Sullivan, Stanford University; Discussant: Richard Barnhart, Yale University

T'ang Silver and Gold Objects in the Exhibition, Millard Rogers, University of Washington; Discussants: Oleg Grabar, Harvard University, and Robert Poor, University of Minnesota

3:00-4:30
Adams Suite

Meeting of the Art Bulletin Committee

4:30-5:30
Jefferson Room

CAA Annual Members Meeting

4:30-6:00
Military Room

Visual Resources: Business Meeting
Gail Grisé, Indiana University

Report on Professional Status Survey, Nancy DeLaurier, University of Missouri, Kansas City
THURSDAY EVENING

5:00-7:00
National Gallery of Art: Reception
Exhibition of Archaeological Finds of the People's Republic of China
Illuminated Manuscripts from the Lessing J. Rosenwald Collection

8:30-11:00
Art and Politics in the Age of Constantine
Ballroom Center
David H. Wright, University of California, Berkeley
The Panel of the Emperors Enthroned on the Arch of Galerius,
Margaret S. Pond Rothman, William Patterson College
Tetrarchic Imperial Iconography at Luxor, Ioli Kalavrezou Maxeiner,
Dumbarton Oaks
Evolution and Choice: The Motivation of Constantinian Architecture,
J. B. Ward-Perkins, Institute for Advanced Study
The Image of Constantine, David H. Wright, University of California, Berkeley
Eclectic Currents in Constantinian Art, Richard Brilliant, Columbia University
Eusebius and the Possibility of Christian Portraiture, James D. Breckenridge,
Northwestern University
Discussion led by Alfred Frazer, Columbia University

8:30-11:00
Traditional Medieval Image Concepts in the Service of Renaissance "Politics":
The Validity of Art Historical Method in the Study of Iconology
Ballroom East
Samuel Y. Edgerton, Jr., Boston University
The "Politics" of the Baltimore and Urbino Panels, Carroll William Westfall,
University of Illinois, Chicago Circle
The Triumphal Entry into Naples of Alfonso I, Ellen Callmann, Muhlenberg College
The "Body Language" of St. Sebastian in Renaissance Art and Hieronymus Bosch's
"Backward-Looking Figure": A New Approach to Meaning, Irving Zupnick,
State University of New York, Binghamton
Commentators: Nancy Munn, University of Massachusetts, Amherst, anthropologist;
and Richard Trexler, University of Illinois, Urbana, ecclesiastical historian

8:30-11:00
The Year 1600 in Indian Art
Ballroom West
Milo C. Beach, Williams College
Precursors of the Mughal Style, Edwin Binney III, Los Angeles County Museum of Art
The Patron as Image: Formula and Innovation in Sixteenth-Century Mughal Court
Painting, Deborah Levine, University of Michigan
Iran and India: The Relationships of Mughal and Safavid Painters, Anthony Welch,
University of Victoria
The Various Babur-Nama Manuscripts, Ellen Smart, University of London
A Mughal Landscape Attributed to Miskin, Catherine Glynn, Los Angeles County
Museum of Art
THURSDAY EVENING

8:30-11:00
Women Artists Speak on Women Artists
Jefferson Room
Joyce Kozloff, artist
Nancy Spero, artist, on Ende, 10 C. Spanish, illuminated manuscripts
Audrey Flack, artist, on Luisa Roldan, 17 C. Spanish, sculptor
Sylvia Sleigh, New School for Social Research, on Angelica Kauffman, 18 C.
Swiss, painter
Barbara Zucker, La Guardia College, on Florine Stettheimer, 20 C. American,
painter
Gilah Hirsch, California State University, Dominguez Hills, on Emily Carr,
late 19 C.—early 20 C. Canadian, painter
Joyce Kozloff, artist, on Frida Kahlo, 20 C. Mexican, painter
Howardena Pindell, artist, on Colette Omogbai, contemporary Nigerian, printmaker
Camille Billups, Rutgers University, on Tahia Halim, contemporary Egyptian, painter
May Stevens, School of Visual Arts, on Alice Neel, contemporary American, painter

8:30-11:00
History Painting in Historical Context
Monroe Room
Carl R. Baldwin, Herbert H. Lehman College, City University of New York,
and Carol Duncan, Ramapo College of New Jersey

Menzel's Image of Frederick the Great: A Democratic Interpretation of German
History, Françoise Forster-Hahn, Fellow of the Alexander von Humboldt Foundation

Karl Friedrich Lessing: "Tendenzmalerei" in Dusseldorf History Painting,
Barbara S. Groszclose, Ohio State University
Paul Delaroche and the Historical School, Stanley Mellon, University of Illinois,
Chicago Circle
Discussion: T.J. Clark, University of California, Los Angeles; Linda Nochlin Pommer,
Vassar College; Norman D. Ziff, University of Wisconsin, Milwaukkee

FRIDAY MORNING

9:30-12:00
Twentieth-Century Sculpture
Ballroom Center
Edward Fort Fry, New York, N.Y.

Making and Medium: A Forgotten Chapter in the History of Modern Sculpture,
Zdenka Volavka, York University, Toronto
Primitivism in Picasso's Early Sculpture, Ronald Johnson, California State
University, Humboldt
Multi-Media Constructions (1912-1918), Katherine Jánszky Michaelsen,
Columbia University
Sculpture and Materials at the Bauhaus, Clark V. Poling, Emory University
Brancusi's Endless Column and Horizontal Indeterminacy in Some Recent Sculpture,
Wayne Andersen, Massachusetts Institute of Technology
Concluding Remarks, Edward Fort Fry, New York, N.Y.
FRIDAY MORNING

9:30-12:00
Baroque Art
Elisabeth B. MacDougall, Dumbarton Oaks
The Pietà: The Enigma of Its Origins and Meanings, Dimitri Tselos, University of Minnesota
Caravaggio and the Loretoan Controversy, Oliver Banks, Princeton University
Political and Social Satire in the Prints of Romeyn de Hooghe, William H. Wilson, The University of Connecticut
"Sacred Pictures and How They Should Be Esteemed": Sermon by Fabian Birkowski, Cracow, 1629, Halina Nelken, Tufts University

Ballroom East

9:30-12:00
Islamic Art in India
Wayne E. Begley, Rice University
Aibek's Screen: The First Islamic Monument in India, Anita K.G. Pearlroth, Kingsborough Community College
Humayun's Tomb, Anthony Welch, University of Victoria
Possible Sources in India for the Design of the Taj Mahal, Mary F. Linda, University of Massachusetts
The Taj Mahal and Its Garden, John Douglas Hoag, University of Colorado
The Taj Mahal as Symbolic Replica of the Throne of God, Wayne E. Begley, Rice University

Ballroom West

9:30-12:00
Performance and the Arts
Allan Kaprow, University of California at San Diego
Vito Acconci, artist
Joan Jonas, artist
Yvonne Rainer, artist

Lincoln Room

9:30-12:00
The Political Role of Feminism and Feminist Art
Carl R. Baldwin, Herbert H. Lehman College, City University of New York
Cindy Nemser, Feminist Art Journal
Linda Nochlin Pommer, Vassar College
Arlene Raven, Feminist Studio Workshop
Clare Spark, Pacifica Radio, Los Angeles
May Stevens, School of Visual Arts
Bonnie Woods, Ohio State University

Jefferson Room
### FRIDAY MORNING

**9:30-12:00**  
Monroe Room  
**Art of Eastern Europe**  
Vladimir Gvozdanovic, University of Michigan, Dearborn  
*The Polish Double Nave Churches of King Casimir the Great*, Walter C. Leedy, Jr., Cleveland State University  
*Art Forms and Imperial Ambitions in Serbia between 1300 and 1350*, Slobodan Čurčić, University of Illinois, Urbana  
*Medieval Bohemica: Addenda et Subtrahenda*, Mojmir S. Frinta, State University of New York, Albany  
*Early Carpathian Icons: Tradition and Innovation*, A. Dean McKenzie, University of Oregon  
*The Sculpture of Brancusi in the Light of His Rumanian Heritage*, Edith Balas, University of Pittsburgh

**9:30-12:00**  
Georgetown Room  
**Part-Time Employment: Separate but Equal?**  
Marilynn Stokstad, University of Kansas, Lawrence  
Eleanor Dodge Barton, University of Hartford  
Tom Freudenheim, Baltimore Museum of Art  
Sara Jane Pearman, Cleveland Museum of Art  
Frances Osborn Robb, North Texas State University  
Carl Sheppard, University of Minnesota  
Jean Tucker, University of St. Louis

### FRIDAY AFTERNOON

**12:00-2:00**  
Georgetown Room  
**Women’s Caucus for Art Workshop: Men and Women in Art: Power and Money**  
Mary Beth Edelson, Corcoran School of Art  
June Wayne, artist  
Rosemary Wright, Corcoran School of Art  
Jack Burnham, *ArtForum*  
Walter Hopps, National Collection of Fine Arts

**12:00-2:00**  
Chevy Chase Suite  
**Women’s Caucus for Art Workshop: Teaching Processes: By Women, For Women, About Women**  
Hylarie McMahon, Washington University, St. Louis  
Judith Bernstein, artist  
Sylvia Sleigh, New School for Social Research  
Arlene Raven, Feminist Studio Workshop  
Ruth Iskin, Center for Feminist Art Historical Studies  
Athena Tacha Spear, Oberlin College
FRIDAY AFTERNOON

12:00-2:00
Farragut Suite
Women’s Caucus for Art Workshop: Women and the E.E.O.C.
Elsa H. Fine, Knoxville College
Christiane Joost-Gaugler, Tufts University
Representatives from the Equal Employment Opportunity Commission and the
H.E.W. Office of Civil Rights

12:00-2:00
Military Room
Institute of Fine Arts Alumni Reunion

12:00-2:00
Thoroughbred Room
Columbia University Alumni Reunion

12:00-2:00
Edison Suite
The Johns Hopkins University Alumni Reunion

2:00-4:30
Ballroom Center
Modern Art: 1
Alessandra Comini, Southern Methodist University
Paul Gauguin’s “Nevermore O. Taiti,” Mathew Herban, III, Ohio State University
The Consecrated One: Approaches to Hodler’s Iconography, Sharon Latchaw,
Dickinson College

George Minne: Narcissism and Symbolist Sculpture, Albert Alhadeff, University
of Colorado
Salome: Transformations of a Theme in Symbolism and Expressionism,
Reinhold Heller, University of Pittsburgh
“La Femme 100 Têtes” from Zola to Ernst and Duchamp, Charles F. Stuckey,
The Johns Hopkins University
In Search of the Primal Unity, Robert Knott, University of Massachusetts, Boston

2:00-4:30
Ballroom East
The Reintegration of Sculpture in the Baroque: Ensembles and Decorations
Irving Lavin, The Institute for Advanced Study
Preliminary Remarks, Irving Lavin, The Institute for Advanced Study
The Sixtine and Pauline Tombs in S. Maria Maggiore, Alexandra Herz,
University of Georgia
The Function and Form of the Processional Sculpture of Valladolid (Castile),
Joseph C. Brooks, Louisiana State University
Pietro Da Cortona as a Stuccatore, Malcolm Campbell, University of Pennsylvania
Bernini’s Decorations and the Context of Baroque Sculpture, George C. Bauer,
University of California, Irvine
The Sculptures of the Gardens of the Chateau of Marly under Louis XIV,
Betsy Rosasco, New York University
Bernini and the Orsini Portrait Busts, Gisele Rubsamen, University of California,
Los Angeles
FRIDAY AFTERNOON

2:00-4:30
Ballroom West

Medieval Art: I
John Plummer, The Pierpont Morgan Library
A Painted Liturgical Program in Saint-Sernin in Toulouse, Thomas W. Lyman,
Emory University
The Genesis Frescoes of Bagüés, of S. Savin and Affiliated Works of the Cotton
Genesis Recension, Betty Hamdani, Buffalo, N.Y.
The Pembroke College New Testament and a Group of Unusual English
Evangelist-Symbols, Elizabeth Parker McLachlan, Rutgers College
A Thirteenth-Century Psalter of the English Court School, Harvey Stahl,
Manhattanville College
Flemish Sources of Flemish Illumination in the Thirteenth Century, Kerstin Carlvant,
Columbia University
Johannes Bämler: Scribe, Illuminator, Printer, Sheila Edmunds, Wells College

2:00-4:30
Lincoln Room

Painting: “To Endure Is To Prevail!”
Pat Steir, California Institute of the Arts
Victoria Barr, Barnard College
Anne Truitt, artist
Jack Tworkov, artist
Robert Zakanych, University of California at San Diego

2:00-4:30
Jefferson Room

Private Sculpture for Public Places?
Lila Katzen, The Maryland Institute College of Art
Lawrence Alloway, State University of New York at Stony Brook
Doris Freedman, Public Arts Council, Municipal Arts Society, New York City
Jordan Gruzen, Gruzen and Partners, Architects
James Harithas, Contemporary Arts Museum, Houston
Richard Koszalek, Works of Art in Public Places Program, National Endowment
for the Arts
Cindy Nemser, Feminist Art Journal
Tony Rosenthal, artist
Sylvia Stone, artist
Edward N. Wilson, State University of New York at Binghamton

2:00-4:30
Monroe Room

Rome in the Eighteenth Century: I
Anthony M. Clark, Metropolitan Museum of Art
Carlo Fontana and the Ospizio di San Michele: Contribution to the Planning and
Building History of a Social Establishment of the Late Baroque in Rome,
Hellmut Hager, Pennsylvania State University
Antiquity and the River Port at the Ripetta, Tod A. Marder, Columbia University
Reconsidering Raguzzini, Ellis Waterhouse, National Gallery of Art
L.-S. Adam’s Adieu to Rome, Peter Fusco, National Gallery of Art
Pietro Bracci, Paolo Pombi and “Bizarre” Sculpture, Frederick den Broeder,
University of Connecticut
Chimney-Pieces for the English Market: A Thriving Business in Late 18th-Century
Rome, Damie Stillman, University of Wisconsin-Milwaukee
FRIDAY AFTERNOON

2:00-4:30
Georgetown Room
Teaching Art for the Non-Art Major: Could Art History Become an Interdisciplinary Focus for the Teaching of Humanities at the Museum and University?
Roger Mandle, The Toledo Museum of Art
Dolo Brooking, University of Kansas Museum of Art
Sherman E. Lee, The Cleveland Museum of Art
Roger Rosenblatt, Division of Education Programs, National Endowment for the Humanities
Barbara Shissler, University of Minnesota Art Gallery

4:30-6:00
Monroe Room
Meeting of the Society for Hispanic Art Historical Studies

4:30-6:00
Adams Suite
Meeting of the Film Committee

4:30-6:00
Thoroughbred Room
Indiana University Alumni Reunion

4:30-6:00
Edison Suite
Yale University School of Art and Architecture Alumni Reunion

4:30-6:00
Grant Suite
Oberlin College Alumni Reunion

FRIDAY EVENING

6:00-9:00
National Collection of Fine Arts and National Portrait Gallery: Open House Reception, 6:00, National Collection of Fine Arts and National Portrait Gallery Cash bar
Convocation, 7:00, Martin Luther King, Jr., Library
Welcome, Joshua C. Taylor, Chairman, Local Committee
Convocation Address: Leo Steinberg, “The Baldness of God and Other Ills”
Presentation of Awards
Seating is limited.
All galleries, library, conservation laboratory and storerooms will be open.
Special Exhibitions:
Art in the Barbizon Mood
Ilya Bolotowsky
SATURDAY MORNING

9:00-4:00
Visual Resources: Field Trip to the University of Maryland, College Park
Elizabeth O. Alley, University of Maryland
Transportation: $3.00/ Luncheon: $3.00

9:30-12:00
Modern Art: II
Ballroom Center
Alessandra Comini, Southern Methodist University
Ars Peregrindi: Or the Birth, Education, Life, and Satirical Demise of the
English Picturesque Sketcher, Anthony Lacy Gully, Arizona State University
Everything You Always Wanted To Know about “Le Dejeuner sur l’herbe” but
Were Afraid To Ask, Beatrice Farwell, University of California, Santa Barbara
The Secret Life of Paul Cézanne, Sidney Geist, Vassar College
The Architecturalization of Wassily Kandinsky’s Spatial Imagery, Moscow, 1917-1921,
Philip I. Eliasoph, State University of New York, Binghamton
When the Realists Killed Realism, Bradley J. Nickels, University of South Florida
The Nature of Chicago’s Mural Art: A Synthesis of Ecological, Ethnic, and
Socio-Political Ingredients, Victor A. Sorell, Chicago State University

9:30-12:00
Renaissance Art
Ballroom East
Samuel Y. Edgerton, Jr., Boston University
The Mystic Winepress in the Mérode Altarpiece, Marilyn Aronberg Lavin,
Princeton, N.J.

Italian Renaissance at the Court of King Matthias Corvinus of Hungary,
Alfonz Lengyel, Northern Kentucky State College
Botticelli’s “Calumny” and Its Sequel: The Defense of the Freedom of Poets and
Painters against the Puritan Preachments of Fra Gerolamo Savonarola, Presented
in the Form of a Narration by Giorgio Vasari and Spoken by Stanley Melzoff,
Stanley Melzoff, Fair Haven, N.J.
Is There Ever a Last Word on the “Last Supper”? Joseph Polzer, Queen’s University
Bruegel, Dulle Griet and Sexist Politics in the Sixteenth Century, Walter S. Gibson,
Case Western Reserve University
A Medici Colossus by Michelangelo, James Beck, Columbia University

9:30-12:00
Medieval Art: II
Ballroom West
John Plummer, The Pierpont Morgan Library
The Iconography of the St. Andrew Auckland Cross: A New Interpretation,
Judith Calvert, University of California, Berkeley
An Unpublished Psalter and Its Problems: B.M. ADD. 36928, Anthony Cutler,
The Pennsylvania State University
Abbot Suger’s Bronze Doors, Paula Gerson, Fordham University
Thirteenth-Century Burgundy and the Parisian Tradition in Glass Painting,
Virginia Chieffo Raguin, College of the Holy Cross
A Baptistery below the Baptistery of Florence, Franklin K.B. Toker, Carnegie-Mellon
University
A “Silver Reliquary” in the Schnütgen Museum in Cologne, Zoran Tosić, Essex
Community College
SATURDAY MORNING

9:30-12:00
Monroe Room

Rome in the Eighteenth Century: II
Anthony M. Clark, Metropolitan Museum of Art

Neoclassic and the Roman Antiquities Market, Seymour Howard, University of California, Davis

Portraits by Francesco Trevisani, Frank R. DiFederico, University of Maryland

An Introduction to Benedetto Luti, Edgar Peters Bowron, The Walters Art Gallery

Johann Heinrich Müntz: The Roman Drawings, 1749-76, Michael McCarthy,
University of Toronto

Pierre Henri de Valenciennes in Rome, 1777-1781, Paula Rea Radisich, University of California, Los Angeles

State of Studies, Anthony M. Clark, Metropolitan Museum of Art

SATURDAY AFTERNOON

12:00-3:00

Museum of African Art: Reception

Eliot Elisofon: A Tribute to Africa

College Art Association of America

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