

CAA

67th Annual Meeting of the College Art Association of America

Washington Hilton Hotel

January 31-February 3, 1979

CAA PROGRAM

Except where otherwise indicated, all meeting rooms are on the Ballroom Level.

WEDNESDAY AFTERNOON

2:00-4:00

Jefferson Room

- **Visual Resources Curators: Major Problems for Slide Curators**
Anne von Rebhan, National Gallery of Art, Washington, D.C.

2:00-4:30

International Center

- **WCA: Environments, Performance, and Events**
Muriel Magenta, Arizona State University

4:00-4:30

Independence Room
Terrace Level

- **Visual Resources Curators: Annual Meeting**

- Denotes Special Interest Group

WEDNESDAY EVENING

5:00-8:00

Corcoran Gallery of Art: Reception

Special exhibitions: "Gene Davis: Recent Works," "American Still-Life Painting: The Object as Subject," "American Still-Life Photographs," "Contemporary Washington Art," "Color Photographs by William Christenberry"

Cash bar

5:00-8:00

National Collection of Fine Arts: Reception

Special exhibitions: "American Color Woodcuts: The Years of Transition," "Jackson Pollock: New-Found Works," "Perceptions and Evocations: The Art of Elihu Vedder," "William Penhallow Henderson, 1877-1943: An Artist of Santa Fe," "Collages by Irwin Kremen"

Cash bar

5:00-8:00

National Portrait Gallery: Reception

Special exhibition: "Facing the Light: Historic American Portrait Daguerreotypes"

Cash bar

5:00-8:00

Use Pennsylvania
Avenue entrance

Renwick Gallery: Reception

Special exhibitions: "New Stained Glass," "The Harmonious Craft: American Musical Instruments," "Mexican Masks," "Clay Figures from Guerrero," "Baskets and Cylinders: Recent Glass by Dale Chihuly," "Bo'jou Neejee: Profiles of Canadian Indian Art"

Cash bar

WEDNESDAY EVENING

8:30-11:00

International Center

Art History and the Living Artist

Harry Rand, National Collection of Fine Arts, Smithsonian Institution

Stanley Boxer, New York City

Robert L. Herbert, Yale University

Irma B. Jaffe, Fordham University

Jacob Kainen, Chevy Chase, Md.

Seymour Lipton, New York City

Respondent: Leo Steinberg, University of Pennsylvania

8:30-11:00

International West

From Renaissance to Baroque: Transitions in Italian Painting, Sculpture, and Architecture, 1500-1650

W. R. Rearick, University of Maryland

Revival and Reform in Giambologna's Grimaldi Chapel Reliefs, Mary Weitzel Gibbons, Vassar College

Federico Zuccaro: "The Annunciation with Six Prophets," Mark S. Weil, Washington University, St. Louis

The History of Annibale Carracci's "Tazza Farnese," Diane DeGrazia Bohlin, National Gallery of Art, Washington, D.C.

Bernini's "Baldacchino" Reconsidered, W. Chandler Kirwin, Amherst College

Revolution and Tradition, D. Stephen Pepper, New York City

8:30-11:00

Jefferson Room

Byzantine Art

Herbert Kessler, Johns Hopkins University

The Orant as Donor, W. Eugene Kleinbauer, University of Indiana

The Iconography of the Cave Birth, Michael Gervers, Scarborough College, University of Toronto

Some New Byzantine Imperial Portraits, Jeffrey C. Anderson, George Washington University

Byzantine Artists and the Representation of Western Saints in North Adriatic Churches, Irina Andreescu, Dumbarton Oaks

The Fresco Program of Djurdjevi Stupovi, Sara M. Wages, Washington, D.C.

Artist and Preacher in Norman Sicily: The Influence of Sermons on the Mosaics of Monreale, Henry Maguire, Dumbarton Oaks

8:30-11:00

Lincoln Room

Edvard Munch

Reinhold Heller, University of Chicago

Christian Krohg and Edvard Munch, Kirk Varnedoe, Columbia University

Concerning Edvard Munch's So-Called "Later Style," Peter W. Guenther, University of Houston

Munch's "Frieze of Life" and Hamsun's "Victoria": A Case of Parallel Development, Beverly Eddy, Central Pennsylvania Consortium

Félix Vallotton and the Graphic Art of Edvard Munch, Ashley St. James, Courtauld Institute of Art

WEDNESDAY EVENING

8:30-11:00

International East

Arts Funding in America: The Present and the Future

Mary Ann Tighe, National Endowment for the Arts

Constance Glenn, California State University

Anne Hawley, Massachusetts Council of Arts and Humanities

Robert Kingsley, Exxon Corporation

Howard Klein, Rockefeller Foundation

8:30-11:00

Monroe Room

Recent Archaeological Finds in the People's Republic of China

Thomas Lawton, Freer Gallery of Art, Smithsonian Institution

On the Interpretation of "Provincial" Stylistic Features in Shang Bronzes, Robert W. Bagley, Rubel Asiatic Research Bureau, Fogg Art Museum

Early Chinese Lacquers from Recent Excavations, Jenny F. So, Rubel Asiatic Research Bureau, Fogg Art Museum

The Relationship Between Ch'in and Han Representational Art, Mary H. Fong, University of California, Davis

From "Seal" to "Clerical": Script Changes on Silk, Bamboo, and Wooden Slips from Yün-meng, Ma-wang-tui, Lin-yi, etc., Marilyn Wong Fu, Yale University

The Wall Paintings of Liao Tomb Number 1, Kulun Banner, and Southern Sung Images of Nomads, Robert A. Rorex, University of Iowa

THURSDAY MORNING

9:30-12:00

International Center

Twentieth-Century Art

Diane Upright Headley, Harvard University

Greco-Roman Iconography and Style in Picasso's Illustrations for Ovid's "Metamorphoses," Susan Mayer, Institute of Fine Arts, New York University

Miro's "Still Life with Old Shoe" and "Catalan Reaper" (1937), Phyllis Tuchman, Hunter College, C.U.N.Y.

Mark Tobey's Paintings of Broadway: A Synthesis of Inner Perception and Social Concern, Fred Hoffman, North Texas State University

The Iconography of Jackson Pollock's "The She-Wolf" (1943), Francis V. O'Connor, New York City

Melville's "Moby Dick" and the Abstract Expressionist Generation, Evan R. Firestone, Western Carolina University

Joseph Cornell's "Penny Arcade Portrait of Lauren Bacall," Lynda Roscoe Hartigan, National Collection of Fine Arts, Smithsonian Institution

9:30-12:00

International West

Festivals and the Visual Arts

J. Carter Brown, National Gallery of Art, Washington, D.C., and Judith Bettelheim, California State University, San Jose

(session continued on next page).

THURSDAY MORNING

Rubens, Whitehall, and the Court Masque, Patricia F. Meyer, University of California, Berkeley
Les Plaisirs de l'Île Enchantée: The Baroque Fête as Art, Spectacle, and Propaganda,
 Richard O. Swain, Rider College

Some French Revolutionary Festivals: Art and Spectacle in the Service of Government,
 Diane Kelder, College of Staten Island, C.U.N.Y.

Swiss Popular Festivals, Claire Bonney, St. Lawrence University

Festivals and Art History: An Example from the Niger Delta, Perkins Foss, Dartmouth College

The Festival as Theatre: A Dramatistic Approach to the Art and Architecture of Tammariba Festivals, Suzanne Preston Blier, Columbia University

9:30-12:00

Jefferson Room

The Uses of Photography in the History of Art

David Alan Brown, National Gallery of Art, Washington, D.C.

From Replica to Holograph: Art Reproductions in Teaching and Research, An Overview,
 Wolfgang M. Freitag, Harvard University

Berenson and Mrs. Gardner: The Connoisseur, the Collector, and the Photograph, David Alan Brown, National Gallery of Art

The Use of Photographs of Sculpture for Art Historical Purposes, Allan Ludwig, Bloomfield College

The Photography of Bernini's Borghese Sculptures: Against the Single Point of View, Joy Kenseth, Dartmouth College

Architecture, Photography, and the Seeing of Our Seeing, David Merrill, University of Texas at Arlington

The Art of Documentation: Photographs of French Cathedrals in the 1850s, Grace Seiberling, University of Rochester

9:30-12:00

Lincoln Room

Art of the Near East

Walter Denny, University of Massachusetts, Amherst

Qusayr Amrah Restored and Revisited, Oleg Grabar, Harvard University

Central Asian Aspects of an Illustrated "Kitab al-Aghani," Elizabeth J. Johnson, Lawrence University

New Evidence for Painting in Baghdad in the Late 13th Century, Marianna Shreve Simpson, Freer Gallery of Art, Smithsonian Institution

An Islamic Depiction of the Throne of God in a Christian Manuscript: A New Interpretation of a Miniature in the 16th-Century Persian "Diatessaron" in Florence (Laurentian MS Or. 81), Wayne Begley, University of Iowa

Some Sources for 16th-Century Painting in the "Fatih" Albums in Istanbul, Beatrice St. Laurent Lockwood, University of Massachusetts

Rococo Decorative Patterns in the Architecture of the 18th-Century Ottoman Empire, Beata Kitsiki Panagopoulos, San Jose State University

THURSDAY MORNING

9:30-12:00

International East

Works of Art in Public Places

Tom Freudenheim, National Endowment for the Arts, Museum Program

Eric J. Bransby, University of Missouri

Margaret Gorove, University of Mississippi

Joshua Kind, Northern Illinois University

Edward Levine, Minneapolis College of Art and Design

Janet Mulholland, Clemson University

Harriet Senie, Adelphi University

9:30-12:00

Monroe Room

Narrative Content in the 'Seventies: On the Issue of Story-Telling

Newton Harrison, University of California, San Diego

Eleanor Antin, University of California, San Diego

Helen Harrison, Del Mar, Calif.

Douglas Huebler, California Institute of the Arts

Nathan Lyons, Visual Studies Workshop, Rochester, N.Y.

Roland Reiss, Claremont College

Jehanne Teihet, University of California, San Diego

THURSDAY AFTERNOON

12:00-1:00

Monroe Room

CAA Annual Members Business Meeting

1:00-2:00

International Center

• **WCA: Business Meeting**

1:00-3:00

Kalorama Room

Terrace Level

National Endowment for the Arts/National Endowment for the Humanities

Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

1:30-3:00

Whittall Pavilion

Library of Congress

Library of Congress: Lectures on the Collections

Photography Collections, Jerald C. Maddox

Print Collections, Karen Beall

Poster Collections, Elena Millie

A tour of the Prints and Photographs Division and its work areas will be offered immediately following this program.

2:00-3:30

Farragut Room

Terrace Level

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

• Denotes Special Interest Group

THURSDAY AFTERNOON

2:00-3:30

Grant Room
Terrace Level

- **Caucus for Central European Studies: Organizational Meeting**

2:00-3:30

Hamilton Room
Terrace Level

- **Historians of Cinema and Video: Ad Hoc Meeting**

2:00-4:00

Jefferson Room

- **ACSAA: Problems in the Art of Māmallapuram**
Susan L. Huntington, Ohio State University

2:00-4:30

International Center

- **WCA: Capital Art, Public and Private Sectors**
Charlotte Robinson, Washington, D.C.

2:00-4:30

International West

- **FATE: Foundation Studies in Art and Art History**

2:00-4:30

International East

- **AAM Curators Committee: Temporary Art Projects in the Museum Context**
Howard N. Fox, Hirshhorn Museum and Sculpture Garden

2:00-4:30

Lincoln Room

- **Caucus for Marxism and Art: Art History Session**
Eunice Lipton, Parsons School of Design, and Carol Duncan, Ramapo College

2:00-4:30

Monroe Room

- **Caucus on Art and Consciousness: Program Session**
Michael Cain, Maharishi International University

3:30-5:00

Farragut Room
Terrace Level

- **Historians of Latin American Art: Ad Hoc Meeting**

4:00-4:45

Jefferson Room

- **ACSAA: Business Meeting**

THURSDAY EVENING

5:00-8:00

National Gallery of Art, East Wing: Reception

Special exhibitions: "Small French Paintings from the Bequest of Alisa Mellon Bruce (French Impressionist)," "The American Folk Art Tradition: Paintings from the E.W. and B.C. Garbisch Collection," "Bernard Berenson and the Connoisseurship of Early Italian Painting," "Edvard Munch: Symbols and Images"

Cash bar

- Denotes Special Interest Group
-

THURSDAY EVENING

8:30-11:00

International Center

Art and Theory in the Renaissance and Baroque

Maurice Cope, University of Delaware

The Impact of the Modern Devotion on Hugo van der Goes's "Death of the Virgin," Susan Koslow, Brooklyn College, C.U.N.Y.

The Shares of Patron, Advisor, and Artist in Devising Quattrocento Symbolic Images, Creighton Gilbert, Cornell University

Seven More Observations on Michelangelo's "Last Judgment," Leo Steinberg, University of Pennsylvania

Michelangelo's Proportion Drawings: Observations on Theory and Practice in Renaissance Art, David Summers, University of Pittsburgh

The Metropolitan Project for the Tomb of Julius II: Its Lineage, Its Progeny, and Its Meaning, Frederick Hartt, University of Virginia

The Criticism of Anatomic Representation and Its Effect on 16th- and 17th-Century Dutch Artists, Wallace Weston, University of Washington

8:30-11:00

International West

Swiss Art

Sharon Latchaw Hirsh, Dickinson College

Idealism and Realism in Swiss Painting, 1770-1870, Hans A. Lüthy, Swiss Institute for Art Research, Zurich

Humor and Eros in the Drawings of Urs Graf, Christiane Andersson, Columbia University
Fuseli and Lavater: The Personification of Character, Jean Turner, Texas Wesleyan College
Dance, Death, and the Dream in the Art of Ferdinand Hodler, Alessandra Comini, Southern Methodist University

Cuno Amiet and Brücke, George L. Mauner, Pennsylvania State University

8:30-11:00

Jefferson Room

British Art

Edward J. Nygren, Corcoran Gallery of Art

The Heroes of Louisbourg: Portraits of Governor William Shirley and Admiral Sir Peter Warren, 1746-1751, Ellen G. Miles, National Portrait Gallery, Smithsonian Institution

Richard Wilson and "Caernavon Castle": Variations on a Theme, David H. Solkin, University of British Columbia

John Martin's "The Deluge": A Chapter in Romantic Catastrophe, Lynn R. Matteson, University of California, Davis

Holman Hunt and Keats's "Eve of St. Agnes," George L. Hersey, Yale University

Sickert as Art Critic, Marcia Allentuck, C.U.N.Y.

Richard Hamilton's "Just What Is It . . . ?" (1956) and Jan van Eyck's "Arnolfini Wedding Portrait" (1434), Richard Martin, Arts Magazine and Fashion Institute of Technology

THURSDAY EVENING

8:30-11:00

Lincoln Room

The Age of Acrylics

Vivienne Thaul Wechter, Fordham University

Herbert Aach, Queens College, C.U.N.Y.

Leonard Bocour, Bocour Artists Colors, Inc.

Clifford Ross, New York City

Irving Shack, M. Grumbacher, Inc.

Abe Turro, R.A. Chemical Co.

Margaret Watherston, Whitney Museum of American Art

Russell O. Woody, Jr., Permanent Pigments

8:30-11:00

International East

Modern Art and Economics

Maurice Tuchman, Los Angeles County Museum of Art

Christo on Christo, Christo, New York City

Andy Warhol Enterprises, Jeffrey Deltch, De Cordova Museum

"Blue Poles" Down Under, Robert Hughes, Time

New York School: The Commerce of Art, Steven Naifeh, Fogg Art Museum

Collecting in Newly Developing Countries, Andre Emmerich, Andre Emmerich Gallery

FRIDAY MORNING

9:30-12:00

International Center

Museums and Present-Day Art

Charles Parkhurst, National Gallery of Art, Washington, D.C.

Jean Sutherland Boggs, Harvard University

Michael Botwinick, Brooklyn Museum

Peter Marzio, Corcoran Gallery of Art

Richard Randall, Walters Art Gallery

James Morton Smith, Winterthur Museum

9:30-12:00

International West

Individual Works of American Art

John Wilmerding, National Gallery of Art, Washington, D.C.

Doctor, Lawyer, Indian Chief: Clues to the Meaning of Samuel F. B. Morse's "House of Representatives," Paul Staiti, Johns Hopkins University

John Ferguson Weir's "The Gun Foundry": Romantic and Industrial Icon, Betsy Fahlman, Franklin and Marshall College

"Kindred Spirits": A Critical Identity, Sandra Langer, University of South Carolina

Frederic Church's "Niagara" (1857), Jeremy Adamson, National Collection of Fine Arts, Smithsonian Institution

(session continued on next page)

FRIDAY MORNING

Thomas Eakins' "The Clinic of Professor Gross," Elizabeth Johns, University of Maryland
The Eakins "Portrait of Sue & Harry"; or, When Did the Artist Change His Mind?, Ellwood C. Parry, III, University of Iowa

9:30-12:00

Jefferson Room

Iconographical Approaches to Spanish Art

Jonathan Brown, Institute of Fine Arts, New York University
Philip II and the Program of the Escorial, Catherine Wilkinson, Brown University
Philip IV, Velázquez, and the Hall of Mirrors, Steven N. Orso, University of Virginia
Propaganda and Politics in Claudio Coello's "Sagrada Forma," Edward J. Sullivan, Institute of Fine Arts, New York University
Goya's "Disparates": Literary Parallels in Gracián's "El Criticón" and Other Keys to Some of the Enigmas, Eleanor Tufts, Southern Methodist University
Impact of a Critic: Raimon Casellas and the "Modernista" Painters, Marilyn McCully, Princeton University
Architectural Politics in Gaudí's Barcelona: An Iconographical Reading of "Modernismo," Judith C. Rohrer, Swarthmore College

9:30-12:00

Lincoln Room

Prehistoric Art

Katheryn M. Linduff, University of Pittsburgh
Mycenaean Influences on a Minoan Artist at Hagia Triadha, Ethel Hirsch, Haifa University

A Bronze Handle from Spina, Eric Hostetter, Harvard University
The Griffin in Post-Minoan Cretan Art, Nancy B. Reed, Texas Tech University
The Format of a Mycenaean Palace, Kenneth W. Schaar, University of Texas at Arlington
Abstraction in Minoan Glyptic Art, Paul Yule, Institute of Fine Arts, New York University

9:30-12:00

International East

Artget and Today

Joel Snyder, University of Chicago
Molly Nesbitt, Yale University
Maria Norris, Columbia University
John Szarkowski, Museum of Modern Art
Alan Trachtenberg, Yale University

9:30-12:00

Monroe Room

Art and the Law: An Introduction to Current Legal Problems

Nicholas D. Ward, Hamilton and Hamilton, Washington, D.C.
The Copyright Law, John W. Lang, Smithsonian Institution
Current Developments in Resale Royalty and "Droit Moral" Legislation
Stephen E. Weil, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Thomas M. Goetzl, Golden Gate University
Problems in Oral History, Nicholas D. Ward, Hamilton and Hamilton
Tax and Estate Planning for the Artist
Wendy J. Gordon, Pierson, Ball & Dowd
Suzanne D. Murphy, Smithsonian Institution

FRIDAY AFTERNOON

12:15-1:45

International Center

- **WCA: Questioning the Litany—Part II**

Christine M. Havelock, Vassar College

12:15-1:45

International West

- **Association of Historians of American Art: Business Meeting**

12:15-1:45

Jefferson Room

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

12:15-1:45

Lincoln Room

- **Caucus for Marxism and Art: Fine Arts Session**

Martha Rossler, Encinitas, Calif., and Allan Sekula, Encinitas, Calif.

12:15-1:45

Farragut Room

Terrace Level

- **International Survey of Jewish Monuments: Open Meeting**

12:15-1:45

Grant Room

Terrace Level

- **U.S. Center of the *Lexicon Iconographicum Mythologiae Classicae*: Open Meeting**

12:15-1:45

Kalorama Room

Terrace Level

National Endowment for the Arts/National Endowment for the Humanities

Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

2:00-4:30

International Center

Museums and the Reality Principle

Hilton Kramer, *The New York Times*

Martin Friedman, Walker Art Center

William S. Lieberman, Museum of Modern Art

2:00-4:30

International West

Nineteenth-Century Art

Charles W. Millard, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

The Preparatory Drawings for Lorenzo Bartolini's "Astyanax," Roberta J. M. Olson, Wheaton College

A Problem Work by Barye: "The Greek Rider Seized by a Python," Glenn F. Bengel, Temple University

Delacroix's Fauves: The Formative Period, Eve Twose Kilman, University of Waterloo, Ontario

Millet's "Hagar and Ishmael": A Picture Suppressed, Bruce Laughton, Queen's University at Kingston, Ontario

Fantini-Latour's "Homage to Baudelaire" and the Theme of Martyrdom in French Art of the 1860s, Wayne Andersen, Massachusetts Institute of Technology

Ford Madox Brown, Thomas Carlyle, and Pre-Raphaelite Realism, Marcia Werner, Bryn Mawr College

- Denotes Special Interest Group
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FRIDAY AFTERNOON

2:00-4:30

Jefferson Room

Monasticism and the Spread of Artistic Style

Giles Constable, Dumbarton Oaks

Skellig Michael, Walter Horn, University of California, Berkeley

The Monastic Background of "The Book of Kells," David H. Wright, University of California, Berkeley

The Transmission of Forms in Monastic Architecture, Charles B. McClendon, Yale University

Central Plans and Chapter Houses, Stephen Gardner, Columbia University

The Monastic Psalter and Its Illustration, Michael Jacoff, Brooklyn College, C.U.N.Y.

2:00-4:30

Lincoln Room

Ancient Art

James Nelson Carder, Mount Vernon College

The Iconography of the Francois Vase: Art and Politics in Early Sixth-Century Athens,
Livingston Vance Watrous, S.U.N.Y. at Buffalo

Redating the Medusa Rondanini, Janer Danforth Belson, Bryn Mawr College

Forerunners of the Roman Second Style in Etruscan and Hellenistic Greek Tombs,
John R. Clarke, Yale University

The Praefectorial Insignia in the Notitia Dignitatum, Pamela Berger, Boston College

Tekosis: A Priestess of Isis at Swarthmore College, David Thompson, Howard University

An Original Cycle of Illustrations in a Fifth-Century Roman Manuscript of Kings,
Inabelle Levin, Case Western Reserve University

Beyond Vitruvius: Three Early Byzantine Capitals and an Impost in Search of Roman Forebears,
Eunice Dauterman Maguire, Harvard University

2:00-4:30

International East

Photography: Process and Esthetic

Richard Benson, The Fisher Press

Betty Hahn, University of New Mexico

Michael Hoffman, *Aperture*

Joel Myerowitz

2:00-4:30

Monroe Room

Recurring Regionalism: The Southern Rim

William R. Dunlap, Appalachian State University

John Alexander, University of Texas, Houston

John Canaday, *The New Republic*

William Christenberry, Corcoran School of Art

Larry Edwards, Memphis State University

Jim Roche, Florida State University

James Surls, University of Houston

FRIDAY EVENING

6:30-7:30

National Air &
Space Museum
Auditorium

CAA Convocation

Welcome, Marilyn Stokstad, CAA President

Presentation of Awards

Convocation Address: "Towards a More Humane Art History," Jean Sutherland Boggs,
Harvard University

6:30-9:30

Hirshhorn Museum and Sculpture Garden: Reception

Special exhibitions: "Ben Nicholson: Fifty Years of His Art," "Richard Estes: The Urban
Landscape"

Cash bar

SATURDAY MORNING

9:30-12:00

International Center

Europe 1800

George Levitine, University of Maryland

History-As-It-Happens at the Paris Salon of 1789 and in Related Works, William R. Olander,
Institute of Fine Arts, New York University

Caspar David Friedrich's Early Landscapes and Popular Imagery, Timothy Mitchell, University of
Texas at Dallas

Ingres's Vision of Oedipus and the Sphinx: The Riddle Resolved?, James Rubin, Princeton
University

Sergel's Melancholy Series Drawings of 1795, William Hauptman, University of Maryland

Pierre Didot and J. L. David: The Louvre Folio Volumes, Carol M. Osborn, Stanford
University Museum of Art

Goya and the Fighting Bulls, Selma Holo, Norton Simon Museum of Art

9:30-12:00

International West

Painting and Politics in Late Gothic and Northern Renaissance Europe

Sandra Hindman, Johns Hopkins University

French Kingship on the Verso of the West Facade of Reims Cathedral, Donna Sadler-Davis,
Texas Christian University

Miniature Painting and Crusader Propaganda at the Court of Jean sans Peur, Vicki Porter,
S.U.N.Y. at Binghamton

The Ghent Altarpiece and Burgundian Political Thought, Jeffrey Chipps Smith,
University of Pittsburgh

Romances and Chronicles for Philip the Good: Questions and Caveats about Political Art,
Anne H. van Buren, Tufts University

Francis I, Caesar, and the Empire in a Manuscript "Commentary" on "The Gallic Wars,"
Myra D. Orth, American College in Paris

Contemporization as Polemical Device in Peter Bruegel's "Procession to Calvary,"
Joseph F. Gregory, S.U.N.Y. at Binghamton

SATURDAY MORNING

9:30-12:00

Jefferson Room

Pre-Columbian Art

Elizabeth P. Benson, Dumbarton Oaks

The Iconography of Izapa Stela 67: A Re-examination, Suzanne Garrigues Daniel,
University of Maryland

The Manikin Sceptre: Emblem of a Foreign Elite, Clemency Coggins, Peabody Museum

Interpretation of a Maya Icon, Marilyn M. Goldstein, C. W. Post Center of Long Island University

The Doorway of the Prosperous Kingdom at Cacaxtla, Mexico, Richard F. Townsend,
University of Texas at Austin

Xochipilli in Mixtec Iconography, James R. Ramsey, Vanderbilt University

Towards a More Precise Definition of the Aztec Painting Style, Elizabeth Hill Boone,
University of Texas at San Antonio

Descent from Omeyocan: Emblems of Parturition in an Aztec Stone Relief, Frederick Lamp,
Yale University

9:30-12:00

Monroe Room

• Caucus for Marxism and Art: Open Forum

9:30-12:30

Tour: A Critic's View of Washington

Wolf von Eckhardt, *Washington Post*

• Denotes Special Interest Group

COLLEGE ART ASSOCIATION OF AMERICA

16 East 52nd Street, New York, N.Y. 10022 212-755-3532

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Monograph Series: Isabelle Hyman, Editor

CAA newsletter: Rose R. Weil, Editor

CAUCUS FOR MARXISM AND ART

THURSDAY, FEBRUARY 1

2:00-4:30

Lincoln Room

Marxist Approaches to Art History

Eunice Lipton, Parsons School of Design, and Carol Duncan, Ramapo College

The Chilean Mural: Art of a "Democratic Revolution." *The Chilean "Arpillera": Art of Survival and Resistance*, David Kunzle, University of California, Los Angeles

Tutankhamun in the Service of Imperialism, Ken Lawrence, American Friends Service Committee

Exoticism and the Imperialist Vision of 19th-Century European Photography of India, Gary Tartakov, Amherst, Mass.

The Cult of the Baby in Late 19th-Century Art, Josephine Gear, Parsons School of Design

On the Critical Reputation of Daumier, Michel Melot, Cabinet des Estampes, Bibliothèque Nationale, Paris

FRIDAY, FEBRUARY 2

12:15-1:45

Lincoln Room

Artists and Community in the Context of Social Change

Martha Rosler and Allan Sekula, University of California, Irvine

Photographing People in the South Bronx, Mel Rosenthal, Empire State College, S.U.N.Y.

Feminism, Social Change and the Media, Leslie Labowitz-Status, Ariadne: A Social Art Network, Los Angeles

Reaching a Labor Union Audience, Fred Lonidler, University of California, San Diego

SATURDAY, FEBRUARY 3

9:30-12:00

Monroe Room

On the Role of the Caucus: An Open Forum

CAUCUS ON ART AND CONSCIOUSNESS

THURSDAY, FEBRUARY 1

2:00-4:30

Monroe Room

Art and the Evolution of Consciousness: The Inner Sources and Goals of Creative Expression

Michael Peter Cain, Maharishi International University

Work and Freedom of Mind, Agnes Martin, Albuquerque, N.M.

The Process of Awareness in Art, Sheldon Nodelman, University of California, San Diego

Research on the TM-Sidhi Program and Higher Consciousness: Some Implications for Artists,

Peter Woelfle Erskine, Maharishi International University

Open Discussion to plan the future activities of the Caucus on Art and Consciousness

CURATORS COMMITTEE OF THE AMERICAN ASSOCIATION OF MUSEUMS

THURSDAY, FEBRUARY 1

2:00-4:30

International East

Temporary Art Projects in the Museum Context

Howard N. Fox, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

Alice Aycock, New York City

RoseLee Goldberg, The Kitchen Center for Video, Music, and Dance

Patrick Ireland, New York City

Gerry McAllister, Mandeville Art Gallery, University of California, San Diego

Rae Tyson, Wilson, N.Y.

John Willenbecher, New York City