CAAC 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
Cash bar

5:00-8:00
National Collection of Fine Arts: Reception
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
Renwick Gallery: Reception
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. Well, 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 Krogh 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

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.

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 Amra: 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 “Diatassaron” 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

Rubens, Whitehall, and the Court Masque, Patricia F. Meyer, University of California, Berkeley

Les Plaisirs de l’Ile 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 Dramatic Approach to the Art and Architecture of Tammariba Festivals, Suzanne Preston Blier, Columbia 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 Senfe, 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 Telihet, 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
National Endowment for the Arts/National Endowment for the Humanities
Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

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.

1:30-3:00
Kalorama Room
Terrace Level

1:30-3:00
Whittall Pavilion
Library of Congress

1:30-3:00
Whittall Pavilion
Library of Congress

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 Mâmaliapuram
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
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 Sack, 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 Deitch, De Cordova Museum
"Blue Poles" Down Under, Robert Hughes, Time
New York School: The Commerce of Art, Steven Nalfeh, 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 Statti, 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, Ill, 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 Gaudi'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 Triada, Ethel Hirsch, Halfa University

9:30-12:00
International East

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
Monroe Room

Atget 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

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
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. Benge, Temple University
*Delacroix's Fauves: The Formative Period,* Eve Twose Kliman, University of Waterloo, Ontario
*Miller's "Hagar and Ishmael": A Picture Suppressed,* Bruce Laughton, Queen's University at Kingston, Ontario
*Fantin-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
FRIDAY AFTERNOON

2:00-4:30
Monasticism and the Spread of Artistic Style
Giles Constable, Dumbarton Oaks
Skelig 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.

Ancient Art
James Nelson Carde, 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 Prefectural Insignia in the Notitia Dignitatum, Pamela Berger, Boston College
Tekosis: A Priestess of Isis at Swarthmore College, David Thompson, Howard University

2:00-4:30
International East
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 Imprint in Search of Roman Forebears,
Eunice Dauterman Maguire, Harvard University

Photography: Process and Esthetic
Richard Benson, The Fisher Press
Betty Hahn, University of New Mexico
Michael Hoffman, Aperture
Joel Myerowitz

2:00-4:30
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. Clander, 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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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
The Cult of the Baby in Late 19th-Century Art, Josephine Geier, 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-Starus, Ariadne: A Social Art Network, Los Angeles
Reaching a Labor Union Audience, Fred Lonidier, 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 Cahn, 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