# PROGRAM SCHEDULE

Except where otherwise indicated, all meeting rooms are on the Third Floor.

## WEDNESDAY AFTERNOON

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00-4:00</td>
<td><strong>Ephemeral and Performing Art Events</strong>&lt;br&gt;Arcade at the Hyatt Regency Hotel</td>
</tr>
<tr>
<td>2:00-5:00</td>
<td><strong>CAA-ARLIS/NA Joint Session: Sources for Research in Iconography</strong></td>
</tr>
<tr>
<td></td>
<td>Lois Swan Jones, North Texas State University</td>
</tr>
<tr>
<td></td>
<td><em>Bibliographic Sources in Early Chinese Iconography</em>, Diane M. Nelson, Museum of Fine Arts, Boston</td>
</tr>
<tr>
<td></td>
<td><em>Japanese Iconography: Bibliographic Sources in Western Languages</em>, Nancy S. Allen,</td>
</tr>
<tr>
<td></td>
<td>Museum of Fine Arts, Boston</td>
</tr>
<tr>
<td></td>
<td><em>Iconography of the Buddha in India: A Bibliography</em>, Ilse S. Rothrock, Kimbell Art Museum</td>
</tr>
<tr>
<td></td>
<td><em>A Bibliography Concerned with the Metamorphosis of Greek Gods and Certain Heroes</em>,</td>
</tr>
<tr>
<td></td>
<td>Warren G. Moon, University of Wisconsin, Madison</td>
</tr>
<tr>
<td></td>
<td>*Bibliographic Sources for Humanist and Secular Iconography, Sixteenth to Eighteenth</td>
</tr>
<tr>
<td></td>
<td>Centuries*, Sarah S. Gibson, Case Western Reserve University</td>
</tr>
<tr>
<td></td>
<td>The ICONOCCLASS System, L.D. Couprie, Prentenkabinet/Kunsthistorisch Instituut der</td>
</tr>
<tr>
<td></td>
<td>Rijksuniversiteit, Leiden</td>
</tr>
<tr>
<td>2:00-4:30</td>
<td><strong>American Society for Hispanic Art Historical Studies: Business Meeting</strong></td>
</tr>
<tr>
<td></td>
<td>With scholarly papers</td>
</tr>
<tr>
<td>2:00-5:30</td>
<td><strong>Women’s Caucus for Art: Business Meeting</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Protest and Politics in Feminist Art</strong></td>
</tr>
<tr>
<td></td>
<td>Lucy R. Lippard, critic and writer, New York City</td>
</tr>
<tr>
<td></td>
<td>Jackie Skiles, founding member, Foundation Community of Artists: Art Workers News</td>
</tr>
<tr>
<td></td>
<td>Faith Wilding, artist, Immaculate Heart College, Los Angeles</td>
</tr>
<tr>
<td></td>
<td>Leslie Labowitz, artist, Los Angeles</td>
</tr>
<tr>
<td></td>
<td>Martha Rosler, artist, University of California, Davis</td>
</tr>
<tr>
<td></td>
<td>Judith Barry, artist, San Francisco</td>
</tr>
<tr>
<td></td>
<td>Mary Beth Edelson, artist, New York City</td>
</tr>
<tr>
<td>5:15-7:15</td>
<td><strong>Visual Resources Curators: Business Meeting</strong></td>
</tr>
<tr>
<td></td>
<td>With speakers:</td>
</tr>
<tr>
<td></td>
<td>Tom Niehaus, Latin American Photograph Archives, Tulane University</td>
</tr>
<tr>
<td></td>
<td>Sheron Moynahan, Latin American Photograph Archives, Tulane University</td>
</tr>
<tr>
<td></td>
<td>Edith M. Jaenike, editorial director, K.G. Saur</td>
</tr>
<tr>
<td></td>
<td><em>Visual Resources Tours information available.</em></td>
</tr>
</tbody>
</table>

- Denotes Special Interest Group
- ** Denotes Affiliated Society
**WEDNESDAY EVENING**

**5:30-8:00**

**New Orleans Museum of Art: Reception**

Bus Ticket A. Price $2.00

**8:30-11:00**

**European Art: 1750–1890**
James H. Rubin, S.U.N.Y., Stony Brook

*Hogarth’s Art Theory and the Reform of Painting in England*, Wendy Wassyng Roworth, University of Rhode Island

*Politics and Reactions to Ingres’ “Napoleon Enthroned”* at the Salon of 1806, Susan L. Siegfried, Harvard University

*Diogenes in Paris: A Leitmotif from the Enlightenment to the Commune*, Klaus Herding, University of Hamburg

*Homer Visualized: Flaxman as Translator*, Linda Ridings Eddy, Stanford University

*The “Fresh Start” of 1830 and the Memory of 1789: Images to Inspire the Chambre des Députés*, Michael J. Marrinan, Institute of Fine Arts

*Courbet’s Unpainted Pictures*, Petra ten-Doesschate Chu, Seton Hall University

*The Etching Revival and the Modern Aesthetic*, Devin Burnell, School of the Art Institute of Chicago

**8:30-11:00**

**Women as Patrons and Critics**
Rosemarie Bergmann, McGill University

*Isabella d’Este: Guglielmo and Ludovico Gonzaga and “quel loco che la grotta il mondo appella.”* Clifford M. Brown, Carleton University

*Women in Power: Maria de’ Medici and Female Heroic Imagery*, Deborah Marrow, Chrysalis

*Anna Jameson: Art Criticism and Commentary*, Clara Thomas, York University


*Galka Scheyer as Patron and Critic*, Peg Weiss, Syracuse University

**8:30-11:00**

Eleanor Greenhill, University of Texas, Austin

*The Morgan Old Testament Picture Book: The Problem of Origin and Date*, Harvey Stahl, Manhattanville College

*The Relic of the Holy Blood at Westminster Abbey and the Sculptural Program on the Central Portal of the North Transept*, Marion E. Roberts, University of Virginia


*The Kosatky “Dormition of the Virgin” and Venetian Influence on Mid-Fourteenth-Century Painting in Bohemia*, Heidi Roehrig Kaufmann, Columbia University

*Simone Martini’s Last Painting*, Joseph Polzer, Queen’s University, Kingston, Ontario
WEDNESDAY EVENING

8:30-11:00
Burgundy ABC
Fourth Floor

Film/Video and Twentieth-Century Art
Diane Kirkpatrick, University of Michigan

Film in the Modernist Milieu of Paris 1895–1914, Donald Crafton, Yale University

Suprematism and the Motion Picture, Edward A. Aiken, Hobart and William Smith Colleges

“Last Year at Marienbad” as Cubist Cinema, Ellen C. Schwartz, Eastern Michigan University

The Window as Modernist Metaphor: Antonioni’s “The Passenger,” Ned Rifkin, University of Texas, Arlington

Popular Imagery as Contemporary Myth, Larry Qualls, Museum of Modern Art

Video and the Modernist Weltanschauung, Kenneth S. Friedman, Institute for Advanced Studies in Contemporary Art

8:30-11:00
Ballroom D

Prints: Workshops and the Artist
Donald Saff, artist, University of South Florida

The panel will explore the print as the product of a collaborative process.

Jim Dine, artist, Putney, Vt.

James Rosenquist, artist, Tampa, Fla.

8:30-11:00
Ballroom ABC

How the Chosen Get Chosen, or The Nuts and Bolts of Success
Benny Andrews, Queens College, C.U.N.Y.

The panel will talk about ways and means of survival for the working artist and the elements that can contribute to recognition and success.

George Deem, painter, New York City
Alexa Kleinbard, artist, Havana, Fla.
Dick Lerner, Lerner-Heller Gallery, New York City
Jim Melchart, Visual Arts Program, National Endowment for the Arts
Lowery Simms, curator, Metropolitan Museum of Art
Mrs. David Stein, collector, Nashville
THURSDAY MORNING

9:30-12:00  
Ballroom E  

Myth and Mysticism in Modern Art: 1880-1980
Frederick S. Levine, Northwestern University

Monet, Narcissus and Self-Reflection, Steven Z. Levine, Bryn Mawr College

Klinger's "Christ on Olympus" (1897): The Confrontation between Christianity and Paganism, Elizabeth Tumasonis, California State University, Northridge

The Uses of Myth in Kokoschka's Art, Donald E. Gordon, University of Pittsburgh

The Myth of Flight in the Art of Paul Klee, Mark Rosenthal, University of California, Berkeley

Transition from the Imperial to the Presentational Mode in Recent Art, Harry Rand, National Collection of Fine Arts


9:30-12:00  
Ballroom GH

Painting and Sculpture in Northern Europe: 1400-1575
Barbara G. Lane, Queens College, C.U.N.Y.

The Renaissance Interpretation of Van Eyck's "Arnolfini Marriage," Brian D'Argaville, Queen's University, Canada

An Observation on Jan van Eyck's "Madonna in a Church," Charles I. Minott, University of Pennsylvania

Hans Baldung's Fribourg "Coronation" and its Sources in Dürer: Mannerism and Subjectivity in Religious Painting, Linda Hults, Northern Illinois University

9:30-12:00  
Ballroom F

"Pars Ergo Marthae Transit": Pieter Aertsen's Paintings of "Christ in the House of Martha and Mary" and the Origins of Netherlandish Still Life, Kenneth M. Craig, Boston College

Bruegel's Peasants: A Problem of Interpretation, Walter S. Gibson, Case Western Reserve University

European Landscape and Garden Design: 1650-1800
Judith Colton, Yale University

Revising Traditional Interpretations of the Gardens of Versailles in the Light of the History of Their Construction, Guy Walton, New York University

Caserta: A New Interpretation, George L. Hersey, Yale University

Landscape and Garden: Stourhead as a Campanian Memorial, George T. M. Shackelford, Yale University

Alle origini del giardino romantico in Italia: i "parterres" filosofici di Angelo Querini e di Melchiorre Cesarotti, Lionello Puppi, Istituto di Storia dell'Arte, Università di Padova

The French Garden and the Structure of France, Vincent Scully, Yale University

9:30-12:00  
Burgundy CD  
Fourth Floor

Art and Liturgy
L. D. Ettlinger

Art and Liturgy: A Problem of Method, L. D. Ettlinger, University of California, Berkeley

The Dual Nature of Lao Tzu, Art Pontynen, University of Iowa

Ethiopian Processional Crosses: Visual Symbols of Ethiopian Liturgy, Csilla Fabo Perczel, San Diego State University

(session continued on next page)
THURSDAY MORNING

Choir and Altar Placement: A Quattrocento Dilemma, Beverly Louise Brown, Harvard University
The Flagellation of Christ: Counter-Reformation Iconography and Penitential Practices,
   Barbara Wollesen-Wisch, University of California, Berkeley
Flemish Baroque Commemorative Programs, Cynthia M. Lawrence, S.U.N.Y., Stony Brook

9:30-12:00
Ballroom D

The Museum as Innovator: Catalyzing New Art Forms, New Audiences, New Incongruities
David Katsive, Brooklyn Museum and Dianne Vanderlip, Denver Art Museum
Cathy Conn, curator, Hudson River Museum
Douglas Davis, artist; author; critic, Newsweek
Henry Hopkins, director, San Francisco Museum of Modern Art
Marcia Tucker, director, New Museum

9:30-12:00
Ballroom BC

The Southern Rim (Part II) and the Mexican Connection
James Surls, sculptor, University of Houston and Helen Escobedo, sculptor, National University of Mexico
An outgrowth of the "Southern Rim" panel at the last conference, the session will look at ideas and influences affecting current Southern and Mexican art.
John Alexander, painter, University of Houston
Clyde Connell, sculptor, Louisiana
Bert Long, painter, Houston
Roberto Molina, gallery director, Houston

9:30-12:00
Ballroom A

M.F.A. Forum/Roundtable
John Clemmer, Tulane University and Jason Seley, Cornell University
A group composed of M.F.A. candidates and graduates and members of the CAA Committee on M.F.A. Standards will discuss the published guidelines as well as issues in career counseling, job interview procedures, apprenticeship programs, etc.
Brooke Barrie, MFA 1979, Tulane University; Mary Coss, MFA candidate, Syracuse University; Richard Hamwi, Pennsylvania State University; Sally Heller, MFA candidate, Virginia Commonwealth University; Richard Johnson, University of New Orleans; Donald W. Krueger, Clark University; Jerrold Maddox, Kansas State University; Virginia Maksymowicy, CETA Artist Project, New York City; Virginia Meeklenberg, National Collection of Fine Arts; Allen C. Mooney, MFA 1979, Cornell University; Jean C. Rush, University of Arizona; Tom Savage, MFA candidate, University of Arizona; Susan Schmidt, Artist-in-Residence, Allegheny Intermediate Unit; Allison Stewart, MFA candidate, University of New Orleans; George Thompson, MFA candidate, Kansas State University.

10:30/Film


11:25/Film

Discovering Form in Art. See page 6.

11:55/Film

Bridget Riley. See page 6.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 12:00-1:00 | Brown Bag Concert  
Sponsored by the New Orleans Arts Council                               |
| 12:15-1:45 | CAA Annual Members Business Meeting                                    |
| 12:15-1:45 | National Endowment for the Arts/National Endowment for the Humanities  
Representatives of the Endowments will be available to discuss grant proposals and fellowship applications. |
| 12:15-1:45 | **International Center for Medieval Art: Business Meeting**             |
| 12:15-1:45 | **Women’s Caucus for Art, Southern Exposure: Concerns of Southern Women in the Visual Arts**  
Jane Higgen, Middle Tennessee State University  
The Southern Lady in Historical Perspective, Margaret Wolfe, East Tennessee State University  
The Image of the Southern Belle and Southern Women Writers, Peggy Prenshaw, University of Southern Mississippi  
On Being a Woman Artist in the South: Personal Reflections, Maude Gatewood, Averett College  
Feminist Education and the Sophie Newcomb Experiment, Suzanne Ormand, potter, New Orleans |
| 1:05/Film  | Marc Chagall: The Colours of Passion. See page 6.                       |
| 2:00-4:30 | **Twentieth-Century Art**  
Jim M. Jordan, Institute of Fine Arts  
Klee on His Imagery: Some Problems of Iconographic Interpretation, Charles W. Haxthausen, Harvard University  
Edward Hopper: The Influence of Theater and Film, Gail Levin, Whitney Museum of American Art  
Duchamp's ""Tu m',"" Robert L. Herbert, Yale University  
In Defense of Authenticity: Modern Criticism of Baroque Art, Jacqueline V. Falkenheim, Cornell University  
Paris-Lisbon: The Cubist Work of Souza Cardoso, Hellmut Wohl, Boston University  
Jean Arp and the Meanings of Chance, Jane H. Hancock, University of Minnesota |

---

**Denotes Affiliated Society**
THURSDAY AFTERNOON

2:00-4:30
Ballroom GH

Seventeenth-Century Art
Marcel Roethlisberger, University of Geneva and New Orleans Museum of Art
Fictions of Power: Rubens' "First Duke of Buckingham" and Jacobean Masques, Frances Osborn Robb, North Texas State University
Equestrian Portraits of the Baroque and the Haute Ecole of Equitation, Walter A. Liedtke, Ohio State University and Metropolitan Museum of Art
Forgotten Fame: Giovanni Battista Viola, Richard E. Spear, Oberlin College
The Rivalry between Mattia Preti and Luca Giordano and the Genesis of Late Baroque Painting in Naples, John T. Spike, Princeton University Art Museum
Bernini's Legacy at the Spanish Steps, Tod A. Marder, Rutgers University
The Iconographic Program of the Cabinet du Roi in the Château de Richelieu, Gail S. Davidson, Harvard University

2:00-4:30
Ballroom F

Mediterranean Crosscurrents in Medieval Art
Jaroslav Folda, University of North Carolina, Chapel Hill
The Cross-Colophon of the Valerianus Gospels, Lawrence Nees, University of Delaware
Frames of Reference: The Borders of Leningrad 21, Anthony Cutler, Pennsylvania State University
The Emperor's New Clothes: Eastern Imperial Iconography in Pavian Romanesque Sculpture, Mary L. Wood, Walters Art Gallery

Gospel Imagery in Twelfth-Century Outremer, Annemarie Weyl Carr, Southern Methodist University
Greater Armenia around the Year 1300 on the Evidence of the Gladzor Gospel Book at U.C.L.A., Thomas F. Mathews, Institute of Fine Arts
Raised Gilded Adornment of the Cypriot Icons and the Occurrence of the Technique in the West, Mojmir S. Frinta, S.U.N.Y., Albany

2:00-4:30
Burgundy CD
Fourth Floor

Flake, Pop, Crackle and Peel: Problems of Preservation in America
Shirley Blum, S.U.N.Y., Purchase
The Life and Death of Works on Paper, Marjorie B. Cohn, Fogg Art Museum
Harlem Hospital's "Pursuit of Happiness": Restoration and Preservation, Greta Berman, Metropolitan Museum of Art
It's the Pits: Problems and Issues in the Preservation of Outdoor Sculpture, Phoebe Dent Weil, Center for Archaeometry, University of Washington, St. Louis
Gone (Almost) but Not (Quite) Forgotten: Our Neglected Cemetery Art, Edward Bryant, Colgate University
Cemeteries Are for the Living, Mary Louise Christovich, Save Our Cemeteries, Inc., New Orleans
False Restoration of Simon Rodia's Towers: A Study in Art and Politics, Jeanne S. Morgan, Committee for Simon Rodia's Towers in Watts
**THURSDAY AFTERNOON**

2:00-4:30
**Critics as Curators**
Lucy R. Lippard, art critic, New York City
Gyldert Coker, *Amsterdam News, Art in America*
Ruth Iskin, *Chrysalis*
Jayne Merkel, University of Cincinnati, architecture critic, *Cincinnati Enquirer*
Robert Pincus-Witten, C.U.N.Y.
Shelley Rice, photography critic, *SoHo News*

2:00-4:30
**Taking It in Our Own Hands: Artist-Directed Activities**
Anne Focke, AND/OR, Seattle
A panel of artists involved in organizations, support services, and other projects initiated and directed by artists will discuss the history, goals, structure, opportunities, and limitations of these activities.
*Introduction: History of the Tenth Street Coops and Artists' Spaces*, Irving Sandler, S.U.N.Y., Purchase
Mary Beth Edelson, A.I.R. Gallery, New York City
Linda Howard, ConStruct, New York City
John Scott, Xavier University
Guy Whitney, N.A.M.E. Gallery, Chicago

2:00-4:30
**Crafts: Catalyst for the Arts**
Bernard Kester, designer, U.C.L.A.
The panelists will discuss the principal factors and influences that have contributed to the recent and current vitality in the crafts movement, tracing the formal, material, and conceptual characteristics that have brought the crafts into the mainstream of contemporary art.
*Introduction*, Eudora Moore, Crafts Coordinator, Visual Arts Program, National Endowment for the Arts
William Harper, enamel artist, Florida State University
Harvey Littleton, artist in glass, University of Wisconsin emeritus
Albert Paley, artist in metal, S.U.N.Y., Brockport
Jacqueline Rice, ceramic artist, Rhode Island School of Design
Rose Slivka, writer on crafts, New York City

2:20/Film

3:20/Film

4:30-6:00
**Sculpture in Cleveland.** See page 6.

**Cézanne: The Late Years.** See page 6.

4:30-6:00
**Multiples**
Robert Broner, Wayne State University
Garo Z. Antreasian, University of New Mexico
Marian Goodman, Multiples and Marian Goodman Gallery, New York City
Richard Martin, *Arts Magazine*
Ruth Weisberg, University of Southern California

4:45-7:15
**Caucus for Marxism and Art. Women at Work: Artmaking and Organizing**
Joan Bradenman, School of Visual Arts and *Heresies* and Josephine Gear, S.U.N.Y., Binghamton

**Denotes Affiliated Society**

(session continued on next page)
THURSDAY AFTERNOON

Ordinary. Extraordinary. Rosa Luxemburg. Alice Stevens, May Stevens, School of Visual Arts and Heresies

Women in Afro-American and African Film. Pearl Bowser, Third World Newsreel

Why Aren’t You Smiling? Slide Shows as Organizing Tools: Clerical Workers, Lorna Rasmussen, Dayton Community Media Workshop and New Day Films

Maya Deren: Politicizing Filmmaking. Annette Michelson, New York University and October

Business Meeting

4:45-7:15
Ballroom F

• International Survey of Jewish Monuments
Philipp Fehl, University of Illinois, Urbana-Champaign

Jewish Landmarks in New Orleans. Samuel Wilson, architect, New Orleans; Tulane University

Ancient Jewish Sites in Italy: New Research Opportunities. Inabelle Levin, Case Western Reserve University

Hector Guimard’s Art Nouveau Synagogue, Carol Herselle Krinsky. New York University

A Survey of the Wooden Synagogue at Mohilev by El Lissitzky and Y. Riback, Avram Kampf, Montclair State College and Haifa University

Reports on recent surveys by ISJM:
Archival Holdings in Israel, Ethel S. Hirsch, New York and Haifa University

Istanbul and its Environs, Mark Epstein, Institut für Geschichte und Kultur des Nahen Orients, University of Munich.

Business Meeting

THURSDAY EVENING

5:30-6:30

Receptions and Openings in the French Quarter

Special Exhibitions: The Chennault Collection of Asian Art; Crafts of the Newcomb Style: The Sadie Irvine Collection

Historic New Orleans Collection. 533 Royal Street.
In 1792 townhouse of the Spanish Colonial period.
Exhibition: Alfred P. Waud, Special Artist on Assignment, Profiles of American Towns and Cities, 1850–1890

The Hermann-Grima House. 820 St. Louis Street.
A restored 1831 townhouse, including large patio and Creole kitchen

Gallier House. 1132 Royal Street.
A restored 1858 townhouse, designed by and for the architect James Gallier, Jr.
Exhibition: New Orleans Architectural Elements

Galleries in the French Quarter will be open.
For exhibitions and addresses, see page 44.
Bus ticket B. Price $2.00.

• Denotes Special Interest Group
FRIDAY MORNING

9:30-12:00
Ballroom E

Women Artists and Social Change: 1850 to the Present
Roberta Bernstein, Barnard College

"Lady Butler: Pictures of the 1870s and Social Realism," Matthew Lolumia, Yale University

"The Life of Lady Art Students": Organizing To Change Art Education at the Turn of the Century,
Diane Radycki, New York City

"Bases of the New Creation": Women Artists and Constructivism, Alison Hilton, Wayne State University

Koliwitz' Revolutionary Image of Woman, 1399-1943, Martha Kearns, Antioch University

Elizabeth Catlett and "The Negro Woman": 1946-47, Richard J. Powell, Norfolk State University

Patterns of Change in the Women’s Art Movement, Gayle Davis, Michigan State University

9:30-12:00
Ballroom GH

Art and Science in the Renaissance
Jack Wasserman, Temple University

Leon Battista Alberti's "De Pictura" and the Tradition of Modelling with Light and Dark, Joy Thornton,
Bates College

The Development of the Scientific Illustration, Samuel Y. Edgerton, Jr., Boston University

Bosch's "Garden of Delights": Remnants of a "Fossil Science," Laurinda Dixon, Boston University

Did Poliauolo Dissect or Witness Dissection?, Laurie Smith Fusco, J. Paul Getty Museum

Piero della Francesca's Montecchi Fresco: An Experiment in Light and Space, Thomas Martone,
University of Toronto

Perspective on the Eucharist: Brunelleschi and the Corpus Domini, Colin Eisler, Institute of Fine Arts

9:30-12:00
Ballroom F

The Imperial Presence in Central Europe from the Accession of the Hapsburgs until the
First World War
Thomas DaCosta Kaufmann, Princeton University

The Printed Triumphs of Maximilian I, Larry A. Silver, Northwestern University

The Hapsburg Theme in Renaissance Jewels, Yvonne Hackenbroch, Metropolitan Museum of Art

On the Decorative Arts of Rudolfine Prague: The Crown of Rudolf II, Andrew Arbury, Rutgers
University

"Rare Wonders of Nature“ for Rudolf II’s "Kunst- und Wunderkammer," Joaneath Spicer, University
of Toronto

The Vienna Academy as an Instrument of Hapsburg Foreign and Domestic Policy during the
Napoleonic Era, Seymour Howard, University of California, Davis

Hans Makart and Franz Joseph: " Historismus “ and the Court, Erika Esau, Bryn Mawr College

9:30-12:00
Burgundy CD

Fourth Floor

Scientific Approaches to Art History
Judson Emerick, Pomona College

Architecture and Dendrochronology in Medieval Greece, Cecil L. Striker, University of Pennsylvania
and Peter Ian Kuniholm, Cornell University

Elemental Analysis of Ancient Metals, Pieter Meyers, Metropolitan Museum of Art

The Dating and Authentication of Bronzes, Stuart Fleming, University of Pennsylvania Museum

(session continued on next page)
FRIDAY MORNING

Neutron Activation Analysis of Manuscripts, Herbert R. Muether, S.U.N.Y., Stony Brook; Nandor L. Balazs, S.U.N.Y., Stony Brook; and Maurice J. Cotter, Queens College, C.U.N.Y.

Korei, Canons and Women: Computer Study of Proportions, Eleanor Guralnick, Chicago

Infrared Reflectography and Rogier van der Weyden’s “St. Luke Drawing a Portrait of the Virgin” in Boston, Molly Faris, Indiana University.

9:30-12:00
Ballroom D

Critical Issues in Sculpture Today
Jeffrey J. Bayer, sculptor, University of Alabama, Huntsville; director, 1975 and 1977 National Sculpture Conferences

Nationally prominent critics will discuss pertinent issues affecting contemporary sculpture and criticism. The panel discussion will be followed by questions from the floor.

Jack Burnham, Northwestern University
Rosalind Krauss, Hunter College, C.U.N.Y.
Donald Kuspit, S.U.N.Y., Stony Brook

G.S.A. Update, Donald Thalacker, director, General Services Administration's Art-in-Architecture Program

9:30-12:00
Ballroom BC

Regional Art Centers and the Making of Artists
Ted Potter, Southeastern Center for Contemporary Art
Marcia Isaacson, artist, University of Florida
Joe Kogle, Southeast Arkansas Art Center
Don Marshall, Contemporary Arts Center, New Orleans
Richard Martin, Arts Magazine

9:30-12:00
Ballroom A

Patterns and Forms in Nature: Studies in Morphology
Benjamin de Brie Taylor, Illinois Institute of Technology

Aspects of Form in Honeybee Anatomy and Behavior, William Abier, Illinois Institute of Technology
Scientific Illustration and the Morphology of Nature, Zbigniew T. Jastrzebski, School of the Art Institute of Chicago

New Perspectives in the Very Small and Very Distant, Robert H. Morriss, Tulane University
Structure and Form: Some Lessons from Nature, Benjamin de Brie Taylor

10:30/Film


11:25/Film

Northwest Visionaries. See page 6.
FRIDAY AFTERNOON

12:15-1:45
Oak Manor
Fourth Floor

12:15-1:45
Ballroom GH

12:15-1:45
Ballroom F

12:15-1:45
Ballroom D

12:15-1:45
Ballroom BC

12:15-1:45
Ballroom A

12:35/Film

National Endowment for the Arts/National Endowment for the Humanities
Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

- Association of Historians of American Art: Business Meeting

- Association for Studies in Central European Arts: Business Meeting

- FATE (Foundations in Art: Theory and Education). Visual Thinking and Comprehension
  Charles Jansen, Middle Tennessee State University and Frank Young, Minneapolis College of Art and Design

- National Print Organization: Business Meeting

- Bosai Society: Business Meeting

Europe After the Rain. See page 6.

2:00-4:30
Ballroom E

Patronage in America: The Artist and His Public
Dorinda Evans, Emory University

The Patronage of Washington Allston: An Interim Report, William H. Gerdts, Graduate Center, C.U.N.Y.

Luman Reed: "That excellent, publck spirited, and equally munificent citizen," Wayne Craven, University of Delaware

Hiram Powers' "Greek Slave": "Copied and Labeled in Every Shape but the Right One," Michele Bogart, University of Georgia

Art Patronage at Rockefeller Center, Carol Herselle Krinsky, New York University

Holger Cahill and the WPA: Art as Experience, Edith A. Tonelli, University of Maryland

Stuart Davis and Edith Gregor Halpert's Downtown Gallery, Diane Tepfer Robbins, University of Michigan

2:00-4:30
Ballroom GH

St. Peter's
Frank R. DiFederico, University of Maryland

The Last Portico Frescoes of Old St. Peter's: A Consideration of Their Date, Location, and Program,
Jens T. Wollesen, University of California, Santa Barbara

Pollaiuolo's Tomb of Innocent VIII, Priscilla Albright, San Jose State University

Architecture and Architectural Theory In the "School of Athens," Richard J. Betts, University of Illinois, Urbana-Champaign

- Denotes Special Interest Group

(session continued on next page)
FRIDAY AFTERNOON

A Revised Dating of the Building of the Cappella Gregoriana, Part I, Craig H. Smyth, Villa I Tatti; Part II, Henry A. Millon, Massachusetts Institute of Technology

Bennini "Parerga" in St. Peter's, Philipp Fehl, University of Illinois, Urbana-Champaign

Settecento: Sculpture in St. Peter's: A Mirror of Styles?, Robert Enggass, University of Georgia

2:00-4:30
Ballroom F

Russian Art from the Middle of the Nineteenth Century to the Second World War
Frederick S. Starr, Kennan Institute for Advanced Russian Studies

The Russian Avant Gardists: Prospects for Research, Frederick S. Starr

The George D. Costakis Collection at the Guggenheim Museum, Angelica Rudenstine, Solomon R. Guggenheim Museum

Malevich after Suprematism, Charlotte Douglas, Ohio State University

El Lissitzky, Alan Birnholz, S.U.N.Y., Buffalo

Vladimir Tatlin, Margit Rowell, Solomon R. Guggenheim Museum

2:00-4:30
Burgundy CD
Fourth Floor

Ancient Art: Its Survival and Revival in the Middle Ages and Renaissance
Phyllis Pray Bober, Bryn Mawr College

The Campanile Hexagons: From Proto- to Anti-Humanism, Anita Fiderer Moskowitz, Villa I Tatti

The Chapel of St. Anthony in the Santo, Padua, Sarah Wilk, Rutgers University

Render unto Caesar the Things That Are Caesar's: The Patronage of Agostino Chigi, Ingrid D. Rowland, Bryn Mawr College

2:00-4:30
Ballroom D

Archaeology and Fantasy: The Temple of Vesta, Robert Gaston, LaTrobe University, Australia

Giulio Romano and the Sala di Psiche: Some Influences of the Minor Arts of Antiquity, Toby Yuen
Virginia Polytechnic Institute & State University

Venus in Venice, Wendy Stedman Sheard, University of Hartford

Traces of Antique Illustrations of Philostratus in Medieval Manuscripts, Marla Raina Fehl, Urbana, Ill.

2:00-4:30
Ballroom BC

Perspectives on Teaching
Howard Conant, University of Arizona

Helene Aylon, painter, New York City and Berkeley

Edward Colker, University of Illinois, Chicago Circle Campus

Audrey Flack, painter, New York City

Dale Henry, School of Visual Arts, New York City

Lucian Krukowski, Washington University, St. Louis

2:00-4:30
Ballroom BC

Works on Paper and Paper Works
Howardena Pindell, S.U.N.Y., Stony Brook

A panel of artists who work on paper or with paper.

Nancy Biss, Cincinnati

Zarina Hashmi, New York City

Sandy Kinnee, University of Colorado

Susan Schwalb, City College, C.U.N.Y.

(session continued on next page)
FRIDAY AFTERNOON

Jody Shields, New York City  
Michelle Stuart, New York City  
Gary Wheeler, Miami University, Ohio

2:00-4:30  
Photography: The Art of Choice  
E. John Bullard, New Orleans Museum of Art  
Photography: One Tool of Many, Anthony Gorny, Tyler School of Art  
Social Factors Influencing the Photographer's Choice and Treatment of Fine Art Subject Matter, Chauncey Hare, Point Richmond, Calif.  
The Third World of Photography, Clarence John Laughlin, New Orleans  
Abstraction as Choice, Jean S. Tucker, University of Missouri, St. Louis

2:15/Film  
Museum: Behind the Scenes at the Art Institute of Chicago. See page 6.

FRIDAY EVENING

5:00-7:00  
CAA Convocation  
Reception and Cash Bar, 5:00-6:00  
Welcome: Marilyn Stokstad, President, CAA  
Presentation of Awards  
Convocation Address: Art History and Some Holy Cows, Alessandra Comini, Southern Methodist University

6:30-9:30  
Reception at Contemporary Arts Center  
Featuring New Orleans food and music.  
Special events and exhibitions: Meat Market Ball; Louisiana Artists—Major Works; Multiples '80; Moving Sculpture.

Galleries in the Uptown section will be open.  
For exhibitions and addresses, see page 44.  
Bus ticket C. Price $2.00.
SATURDAY MORNING

9:30-12:00
Ballroom E

The Renaissance in Italy
Creighton E. Gilbert, Cornell University

The Stalwart Pose: An Alternative Convention in Florentine Figure Style, Virginia L. Bush, Union College

Fra Angelico's San Marco Altarpiece: The First Medici Political Painting, Susan McKillop, Sonoma State University

Major Narrative Paintings of Jacopo Bellini, Howard Collins, University of Nebraska

The Subject of Piero di Cosimo's So-Called Cleopatra, Paul F. Watson, University of Pennsylvania

Petrarchism in Titian's Lady and the Musician, E. L. Goodman, University of Cincinnati

JacopoSansovino's Bronze Reliefs and Venetian Colorism, Deborah Stott, University of Texas, Dallas

Tintoretto at the Scuola di San Rocco: The Program of the Ground Floor Paintings, Michael A. Jacobsen, University of Georgia

9:30-12:00
Ballroom GH

Art in the South
Jessie J. Poesch, Tulane University

Robert Mills and Cosmopolitan Design in the Ante-Bellum South, John M. Bryan, University of South Carolina


Daphnis and Chloe in the American Wilderness, H.W. Janson, New York University

Frank Buchser, Swiss Painter in Virginia, 1869-1870, Gérard Maurice Doyon, Washington and Lee University

The Pastoral Vision of Walter L. Anderson, Susan V. Donaldson, East Carolina University

9:30-12:00
Ballroom F

Romanesque Monumental Art: New Approaches to Unanswered Questions
Thomas W. Lyman, Emory University

Cluny III and the Pilgrimage, O. K. Werckmeister, University of California, Los Angeles

Form into Content: An Analysis of Voussoir Arrangements in Aquitaine, Linda Seidel, University of Chicago

The Floor at Otranto: The World in the Tree, Clara Bargellini, University of Chihuahua and Nancy Rash Fabbri, Connecticut College

The Second Workshop at La Daurade and Modes of Narrative Composition in the Cloister Capital, Kathryn Horst, Colgate University

The Nave Decoration of Vienne Cathedral: Variations on a Liturgical Theme, Ricki Diane Weinberger, Occidental College

The "Arbores Signicantenes": The Twelfth-Century Baptismal Font of Renier of Huy in Liège, Charles E. Scillia, Old Dominion University

An Analysis of the Marble Reliefs on the Facade of San Zeno, Verona, Evelyn M. Kain, Vienna.
SATURDAY MORNING

9:30-12:00  Renaissance and Baroque Art in Colonial Latin America
            Burgundy CD
            Donald Robertson, Tulane University
            Robert J. Mullen, University of Texas, San Antonio
            Duncan T. Kinkead, Duke University
            Martha Raquel Fernandez, National University of Mexico
            Robert T. Wilson, University of Washington
            Barbara Anderson, Yale University
            John F. Moffitt, New Mexico State University

9:30-12:00  Sculpture in Color—Color in Sculpture
            Ballroom D
            Ann Sperry, sculptor, New York City and Barbara Zucker, sculptor, University of Vermont
            Linda Benglis, sculptor, New York City
            Rosemary Mayer, sculptor, New York City

9:30-12:00  Master Painters as Teachers: The Transmission of Ideas
            Ballroom ABC
            Fritz Bultman, artist, New York City
            Robert Engman, University of Pennsylvania and University of Virginia
            Cynthia Goodman, New York City
            Mercedes Matter, New York Studio School
            Nicholas Fox Weber, Albers Foundation

9:30-12:00  Caucus for Marxism and Art. Art and Sexuality: Socialist/Feminist Perspectives
            Burgundy AB
            Mary Braderman, School of Visual Arts and Heresies and Josephine Gear, S.U.N.Y., Binghamton
            Hollis Clayson, Wichita State University
            Jan Oxenberg, Iris Films

** Denotes Affiliated Society
SATURDAY MORNING

9:30-12:30
Tour: Highlights of New Orleans Art and Architecture
Organized by the Preservation Resource Center of New Orleans. Tour includes two interior visits.
Bus ticket D. Price $8.00

9:30-12:30
At University of New Orleans
Computer Graphics Workshop
Limited to Advance Registrants.

10:00-12:00
At New Orleans Museum of Art, Stern Auditorium
- Bosai Society, Aspects of Nanga
In conjunction with the exhibition A Japanese Eccentric: The Three Arts of Murase Taïtsu
ike Taïga: The Four Gentlemen and other Chinese Sages, Melinda Takeuchi, Amhers College
The Mi Style in Japan, Curtis Brizendine, S.U.N.Y., Brockport
Baititsu and Chikutō, Bunjin Painters from Nagoya, Patricia J. Graham, University of Kansas
Murase Taïtsu and Meiji Period Nanga, Stephen Addiss, University of Kansas and New Orleans
Museum of Art
Calligraphy Demonstration, Kwan S. Wong, Nelson Gallery

10:30-12:30
At Contemporary Arts Center
900 Camp Street
Workshop on Cast Sculpture
By Jeffrey Bayer
Limited to advance registrants.

- Denotes Special Interest Group

SATURDAY AFTERNOON

12:15-2:15
Burgundy CD
Fourth Floor
- Association for Latin Art: Business Meeting

1:00-4:30
At Newcomb College
Art Building
Workshop on Glass as Sculpture
Demonstrations and short film on casting and blowing glass
Limited to advance registrants.

2:00-5:00
Tour: Highlights of New Orleans Art and Architecture
See 9:30-12:30
Bus ticket E. $8.00

2:00-5:00
At Contemporary Arts Center
900 Camp Street
Workshop on Holography
By Fred Unterseher
Limited to advance registrants.

- Denotes Special Interest Group