# PRE-PROGRAM ACTIVITIES

## WEDNESDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00-9:00</td>
<td>San Francisco Art Institute: Reception</td>
<td>800 Chestnut</td>
</tr>
<tr>
<td></td>
<td>Cash bar, refreshments, dancing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Special exhibition: <em>110th Anniversary Salute: Alumni Exhibition</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bus Ticket A. Price $2.50</td>
<td></td>
</tr>
<tr>
<td>6:00-9:00</td>
<td>San Francisco State University: Reception</td>
<td>1600 Holloway</td>
</tr>
<tr>
<td></td>
<td>Cash bar and refreshments</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Special exhibitions: <em>Sculpture Documentation; MFA Show in Sculpture; Art Department</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bus Ticket A. Price $2.50</td>
<td></td>
</tr>
</tbody>
</table>

## THURSDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-12:00</td>
<td>CAA/ARLIS Joint Session</td>
<td>Continental Ballroom #5</td>
</tr>
<tr>
<td></td>
<td>The Received Image: The Role of Reproductions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Katharine Martinez, National Museum of American Art, Smithsonian Institution</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Printing and Imprinting in the Sixteenth Century</em>, Nancy McCauley, Stanford University</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The Evolving Concept of the Graphic Arts Study Collection</em>, Bernard Reilly, Library of Congress</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J.J. Wilson, Sonoma State University</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S. DeRenne Coerr, Fine Arts Museums of San Francisco</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tanya Joyce, Image Access Society</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Karen Peterson, Sonoma State University</td>
<td></td>
</tr>
<tr>
<td>12:15-1:45</td>
<td>Visual Resources Curators: Business Meeting</td>
<td>Lassen Room/Fourth Floor</td>
</tr>
</tbody>
</table>

- Denotes Special Interest Group
- ** Denotes Affiliated Society
THURSDAY AFTERNOON

1:00-2:00
Continental Parlor #3

Official Opening of the 69th Annual Meeting
Joshua C. Taylor, CAA President
Including Annual Members Business Meeting; Election of Officers; Election of Directors; Election of 1981 Nominating Committee; Reports.
Coffee will be served.

Semiotics and the History of Art
Oleg Grabar, Harvard University and Henri Zerner, Harvard University
Why Seek in Semiotics Models To Explain Works of Art from the Past, Oleg Grabar
Some Difficulties in a Semiotic Approach to Art, Henri Zerner
The Semiology of Collage, Rosalind Krauss, Graduate Center, C.U.N.Y. and Center for Advanced Study in the Visual Arts, National Gallery of Art
The Signs of Architecture: A Semiotic Approach to Tamberma Structure, Suzanne Preston Blier, Vassar College
Semiotics Liberates Iconography, T. Kaori Kitao, Swarthmore College
Style and Utility, Harry Rand, National Museum of American Art, Smithsonian Institution

Discussants: Seymour Howard, University of California, Davis; Hylarie McMahon, Washington University; Mark Carter Leach, Indiana University-Purdue University; David Summers, University of Pittsburgh.

General Discussion

2:00-4:30
Continental Ballroom #5

The Court Style in Thirteenth-Century France: I
Harvey Stahl, University of California, Berkeley
St. Louis, St-Denis, and the Court Style, Caroline A. Bruzelius, Harvard University
Artistic Sources for Stained Glass Windows of the Parisian Court Style in the Middle of the Thirteenth Century, Jane Hayward, Metropolitan Museum of Art
The Formation of the Court Style in Manuscript Painting, Alison Stones, University of Minnesota
The Glazing of the Virgin Chapel of Beauvais Cathedral and Saint Louis’ Court Style, Michael Cothren, Swarthmore College
A New Perspective on the Lincoln Angel Choir, Mary Dean, University of Maryland, College Park
Discussant: Jean Bony, University of California, Berkeley

2:00-4:30
Continental Ballroom #6

German Expressionism
Peter W. Guenther, University of Houston
Paula Modersohn-Becker, J. Diane Radycki, Metropolitan Museum of Art
The Element of Time in August Macke’s Vision of Paradise, Janice McCullagh, University of Nebraska, Lincoln

(session continued on next page)
THURSDAY AFTERNOON

Herwarth Walden and "Der Sturm," the Myth of the Cultural Impresario, Monica Strauss, New York City

"The adults we deprive of power, and their thrones we overthrow": Puberty, Adolescence, Youth, the Final Era, and the Expressionist Revolt, Reinhold Heller, University of Chicago

German Expressionist Self-Portraits: A Struggle for the Self, Herschel B. Chipp, University of California, Berkeley

Collecting: The Dresden Secession, Group 1919, Robert G. Rifkind, Beverly Hills

2:00-4:30
Continental Ballroom #4

The Force of Habit: Artists’ Clothes
Judith Stein, Philadelphia

Henri van de Velde’s "New Principle of Art in Modern Female Fashion," Sigrid Weltge, Philadelphia College of Textiles and Science

How Must Artists (as Performers) Appear?, Richard Shiff, University of North Carolina, Chapel Hill

Clothing and Context, Judith Shea, Parsons School of Design

Clothing as Subject Matter and Metaphor in Contemporary Photography, Martha Macigan, Tyler School of Art, Temple University

The Word Made Fashion: An Illustrated Interpretation of Roland Barthes’s "Système de la mode," Maureen Conner, New York City

2:00-4:30
Continental Parlor #3

New Developments in Art Law
Gilbert S. Edelson, Honorary Counsel, CAA

Albert E. Eilen, Stanford University

John Henry Merryman, professor of law, Stanford University

2:00-3:00
Continental Parlor #8

American Calligraphy; New Directions
Anne Gregory, Purdue University

Arne Wolf, Hayward State University

THURSDAY EVENING

5:00-7:00
The Oakland Museum: Reception
1000 Oak Street
Lake Merritt

Cash bar and refreshments. Docent tours available.

Special exhibitions: American Quilts: A Handmade Legacy; Hassell Smith: Survey of Paintings and Drawings; California Views, Photography by Becky Cohen, Judy Fiskin, Jaqueline Leventhal, and Gail Skoff

Bus Ticket B. Price $4.50
THURSDAY EVENING

6:00-8:00
2626 Bancroft Way

The University Art Museum, Berkeley: Reception
Cash bar and refreshments.
Special exhibitions: The Human Image in German Expressionist Graphic Art from The Robert Gore Rifkind Foundation; Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School; Richard Diebenkorn; Joseph Zucker; Japanese Figure, Genre, and Narrative Paintings; Movie Posters from the Pacific Film Archives Collection
Bus Ticket B. Price $4.50

5:00-7:30
Continental Parlor #8

• Association for Latin American Art: Pre-Columbian Art in Cross-Cultural Perspective
  Betty Ann Brown, California State University, Northridge
  George Kubler, Yale University
  Peter Briggs, University of New Mexico
  John Scott, Rice University
  Janet Catherine Berlo, University of Missouri, St. Louis
  Jeanette Peterson, University of California, Los Angeles
  Janet Brody Esser, San Diego State University
  Discussant: Lee Ann Wilson, Arizona State University
  Business Meeting

5:00-7:30
Continental Ballroom #6

• Caucus for Marxism and Art: Business Meeting

5:00-7:30
Continental Ballroom #5

• International Survey of Jewish Monuments: Recent Explorations and Reviews
  Philipp Fehl, University of Illinois, Urbana-Champaign
  Preservation of Jewish Landmarks in California, Seymour Fromer, Judah L. Magnes Museum, The Jewish Museum of the West
  Jewish Monuments in Germany: East and West, Sybil Milton, Leo Baeck Institute
  The Synagogues of the Old Ghetto in Rome, Baci Migliac, Centro Culturale di Roma, Comunita Israelitica
  Synagogues in Tunisia, Margaret Alexander, University of Iowa
  Business Meeting. Directly following the discussion of papers. Members only.

5:30-7:15
Continental Ballroom #4

• Women’s Caucus for Art: Homage to the Women of Art
  Thalla Gouna-Petersen, College of Wooster
  Appreciations of Ruth Bernhard, photographer; Adelyn Breeskin, art historian; Elizabeth Catlett, sculptor; Sari Dienes, multi-media artist; Claire Falkenstein, sculptor; Helen Lundeberg, painter.

• Denotes Special Interest Group
• Denotes Affiliated Society
THURSDAY EVENING

8:30-11:00
Imperial Ballroom

Meaning and Content in American Art
Nicola L. Cikovsky, Jr., University of New Mexico


The "Phytyness" of Greenough's "Washington," David Merrill, University of Texas at Arlington

Thomas Cole and the Spiral of Energy, David C. Huntington, University of Michigan

Winslow Homer, "The Morning Bell," Dorothea Dietrich Boorsch, Yale University

Thomas Eakins and Women: A Psycho-Sexual Profile, William I. Homer, University of Delaware

Inner Visions, Inner Rooms: The Meaning of the Interior in Late Nineteenth-Century American Painting, Celia Betsky, Yale University

8:30-11:00
Continental Ballroom #5

The Image in Northern Europe, 1200—1700
Svetlana Alpers, University of California, Berkeley

Pictorial Realism and Political Imagery in Dedication Miniatures at the Court of Charles VI, Sandra Hindman, Johns Hopkins University and Center for Advanced Study in the Visual Arts, National Gallery of Art

Event and Experience in the Art of Rogier van der Weyden and Hugo van der Goes, James H. Marrow, University of California, Berkeley

Flemish Art Theory before Van Mander: The Implications of a Forgotten Polemic, David Freedberg, Courtauld Institute, University of London and Institute for Advanced Study

The Interrupted Husband: Rembrandt's "Shipbuilder" and a Dutch Marital Theme, David R. Smith, University of New Hampshire

"Ut pictura, ita visio": Kepler's Model of the Eye and the Nature of Picturing in the North, Svetlana Alpers

Discussion by panelists and audience

8:30-11:00
Continental Ballroom #6

Open Session: I
Martha Kingsbury, University of Washington

Historiography, Theory and Criticism

Chemin de Jerusalem: The Nineteenth-Century Interpretation of Medieval Pavement Labyrinths as Surrogate Pilgrimages, Kathryn C. Woodward, Bryn Mawr College

Jean-François Millet and Nineteenth-Century American Criticism, Laura L. Melxner, Memphis State University

The Current Status of Formalism, Gerald D. Silk, Columbia University

Iconographic Notes

A Project by Michelangelo for the Ambo(s) of Santa Maria del Fiore, Florence, Piero Morsei, University of Illinois, Urbana-Champaign

Greuze's Priest of the Enlightenment, John Stephen Hallam, Ohio State University

Two Sources for Vincent van Gogh's "Portrait of Armand Roulin": A Character Likeness and a Portrait Schema, Susan Koslow, Brooklyn College, C.U.N.Y.
THURSDAY EVENING

8:30-11:00
Continental Parlor #8

Alexander the Great: His Impact on Classical and Post-Classical Art
H. A. Shapiro, Tulane University

Alexander the Great as Patron of the Arts, Bianche R. Brown, New York University

Alexander's Politics Reflected in an Athenian Portrait of Demetrios Poliorketes, Caroline Houser, Smith College

Alexander and the Decorative Arts: Clay, Bronze, Silver and Gold—Masterpiece and Mass Production in the Wake of Alexander the Great, Beryl Barr-Sharrar, Institute of Fine Arts, N.Y.U.

Hannibal as Alexander, James Breckenridge, Northwestern University

Illustrations of the Life of Alexander the Great in Persian Manuscripts of the Fourteenth to Seventeenth Centuries, Annabelle Simon Cahn, Center for Independent Study, New Haven

Alexander the Great and the Iconography of Pope Paul III (1534-1549), Fredrika Jacobs, Virginia Commonwealth University

Discussion by panelists and audience

8:30-11:00
Continental Ballroom #4

Color as Metaphor
Jacob Rothenberg, C.C.N.Y.

Alice Baber, The New School for Social Research
Moshe Barasch, Hebrew University, Jerusalem
Devin Burnell, School of the Art Institute of Chicago
George Corbin, Lehman College, C.U.N.Y.
Evan R. Firestone, Western Carolina University

Jeremy Gilbert-Rolf, California Institute of the Arts
Gaby Roos, City College, C.U.N.Y.
Lowery Sims, Metropolitan Museum of Art
Robert Slutzky, Cooper Union

8:30-11:00
Continental Parlor #3

Pacific Coast: A Regional Update
George Neubert, San Francisco Museum of Modern Art

James Ballinger, Phoenix Art Museum
Mary Beebe, Portland Center for the Visual Arts
Cathleen Chafee, Denver
Henry Hopkins, San Francisco Museum of Modern Art
Robert Smith, Los Angeles Institute for Contemporary Art
Harvey West, Henry Art Gallery, University of Washington
FRIDAY MORNING

9:30-12:00
Imperial Ballroom

Images of Public and Private Life in European Art, 1789—1900
Eunice Lipton, S.U.N.Y., Binghamton
Interiorization in French Art and Design of the 1890's, Nancy J. Troy, Johns Hopkins University
Van Gogh's Images of Weavers in Brabant, Carol Zemel, S.U.N.Y., Buffalo
Daumier's "Republic"; Delacroix's "Liberty": Gender Advertisements in Nineteenth-Century Political Allegory, Linda Nochlin, Graduate Center, C.U.N.Y.
Degas's Brother Monotypes and "Néo-réglementarisme," Hollis Clayson, Wichita State University
Discussion by panelists and audience

9:30-12:00
Continental Ballroom #5

The Court Style in Thirteenth-Century France: II
Harvey Stahl, University of California, Berkeley
The Court Style in Southern France: The Cathedrals of Clermont, Limoges, and Narbonne, Michael T. Davis, East Carolina University
The Breviary of Philippe le Bel: Stylistic Sources and Context, Ellen Kosmer, Massachusetts State College, Worcester
Solerger MS 4.4*: The State of the Question, Eleanor S. Greenhill, University of Texas, Austin
Court Patronage and Court Style in Gothic Book Illumination, Joan Diamond, Hollins College
Johannes von Valkenburg and the Origins of High Gothic Illumination in Cologne, Judith Oliver, Boston University
Discussion: Florens Deuchler, University of Geneva

9:30-12:00
Continental Ballroom #6

Renaissance Funerary Art
JoAnne Gitlin Bernstein, Mills College
The Tomb of Raimondino de' Lupi and Its Setting, Mary D. Edwards, Columbia University
Fifteenth-Century Flemish Sepulchral Paintings, George Szabo, Metropolitan Museum of Art
The Tomb of Emperor Maximilian I, Debra Lee Taylor, University of California, Berkeley
Christian Concepts in the Chigi Chapel, Sta. Maria del Popolo, Helen S. Ettinger, Washington, D.C.
Propaganda in Paradise: Michelangelo's New Sacristy Revisited, Leatrice Mendelssohn, New York City

9:30-12:00
Continental Parlor #8

Images of the American West, 1840—1939
Therese Heyman, Oakland Museum
The Making of a Symbol, Darryl Patrick, Sam Houston State University
Millennialism in Westward Expansion: Its Statement in the Visual Arts, Dawn Glanz, Bowling Green State University
The Southwest Indian Habitat Exhibits of Mahonri Young at the American Museum of Natural History, Thomas E. Toone, Pennsylvania State University
Civilization and the "Doomed Indian," Julie Schimmel, Institute of Fine Arts, N.Y.U.
The Realism of William S. Hart, Larry A. Gieson, North Texas State University
Yosemite's Photographers of the Wet-Plate Period, Paul Hickman, University of New Mexico
FRIDAY MORNING

9:30-12:00  Continental Ballroom #4

The Problem of Art Now
Jonathan Fineberg, Yale University
Joan Brown, San Francisco
Christo, New York City
Mark di Suvero, San Francisco
Richard Haas, New York City
Peter Plagens, University of North Carolina
Daniel Robbins, Union College
William Wiley, San Francisco

9:30-12:00  Continental Parlor #3

Foundation Courses, Form and Content
Arlene Lederman, Montclair State College
Aesthetic Theory as a Foundation, Eliot Eisner, Stanford University
Aesthetic Literacy in Studio Survey, Leslie Loomis Vansen, University of Wisconsin-Milwaukee
An Alternative Foundation Program, Larry Rosing, Mason Gross School of the Arts, Rutgers University
Generative Methodologies in Foundation Design, Douglas E. Tyler, St. Mary’s College, Notre Dame, Indiana
Transforming Fundamentals through Thematic Content, Samuel G. Weiner, Douglass College, Rutgers University
Respondents: Charles Jansen, Middle Tennessee State University; Jacqueline Field Roberts, University of Southern Maine

FRIDAY AFTERNOON

12:15-1:45  Continental Ballroom #4

Alternate Careers for Art Historians
Tom L. Freudenheim, National Endowment for the Arts
Katherine B. Crum, The Institute for Research in Art History
Patricia Egan, Harry N. Abrams, inc.
Beatrix H. Medinger, International Art Advisors
Harold Snedcoff, San Francisco Redevelopment Agency
Judith Wechsler, filmmaker, Tufts University

12:15-1:45  Continental Ballroom #5

• International Center for Medieval Art: Business Meeting

12:15-1:45  Continental Ballroom #6

• American Society for Hispanic Art Historical Studies: The Present State of Research on Spanish Art and Business Meeting

12:15-1:45  Continental Parlor #8

• Association of Historians of American Art: Business Meeting

• Denotes Special Interest Group
• Denotes Affiliated Society
FRIDAY AFTERNOON

12:15-1:45
Continental Parlor #3

12:15-2:15
Lassen Room/Fourth Floor

2:00-4:00
Lassen Room/Fourth Floor

2:00-4:30
Imperial Ballroom

12:15-2:15
Lassen Room/Fourth Floor

2:00-4:00
Lassen Room/Fourth Floor

2:00-4:30
Imperial Ballroom #5

Association for the Study of Central European Arts

National Endowment for the Arts
Representatives from the Visual Arts Program will be available to discuss grants and fellowships for artists.

National Endowment for the Humanities
A representative from the Summer Seminars for College Teachers will be available to discuss the seminars and NEH fellowship programs.

National Endowment for the Arts
A representative from the Museum Program will be available to discuss museum grants and fellowships for museum professionals.

Vernacular Art and the History of Art
Kathleen Well-Garris, Institute of Fine Arts, N.Y.U.
MEDIEVAL AMBITI AND THE MEDITERRANEAN VERNACULAR, Robert P. Bergman, Harvard University
VERNADEL ARCHITECTURE IN FIFTEENTH-CENTURY ITALY: HOUSING IN PIUS II’s PIENZA
PART I: PROCESSES OF LAND ACQUISITION, Robert Nicholas Adams, Lehigh University
PART II: HOUSING TYPES AND POSSIBLE SOURCES, Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art

Folk Art and “Kunstwollen”: Alois Riegl’s Study of the Textile Industry, Margaret Olin, University of Chicago

Popular Architecture in a Midwest City around 1900; or, Iowa City Shopkeepers Discover the Renaissance, Robert L. Alexander, University of Iowa

The “Fête-Dieu” in Aix: Popular Imagery, Mistral and Cezanne, Mary T. Lewis, University of Pennsylvania

Vernacular Art Theory: The Role of the Proverbial in Renaissance Art Literature, David Summers, University of Pittsburgh

Sculpture in Europe and America from Romanticism through Cubism
John M. Hunisak, Middlebury College

Thomass Crawford’s “Dying Indian Girl” (1848), Phyllis Tuchman, Hunter College, C.U.N.Y.

BARTOLINI’S “DEMIOD MONUMENT,” Douglas Hyland, University of Kansas

Monumental Entropy: The Pantheon Program of 1889, Jane Mayo Roos, Columbia University

The “Adams Memorial” by Augustus Saint-Gaudens: A Nineteenth-Century Environment, Lois Goldreich Marcus, New York City

Divine and Awful: “The Bacchante” by Joseph Bernard, Zdenka Volavka, York University, Toronto

Picasso’s 1912 “Guitar,” Edward F. Fry

• Denotes Special Interest Group
FRIDAY AFTERNOON

2:00-4:30
Continental Ballroom #6

City Views, Architectural Fantasies, and Civic Projects, 1600—1800
William L. Barcham, Fashion Institute of Technology
El Greco and Netherlandish Art: The "View of Toledo," Leonard J. Slatkes, Queens College, C.U.N.Y.
Views of Haarlem: A Reconsideration of Ruisdael and Rembrandt, Linda Stone, University of Kansas
Cityscape as an Instrument of Public Policy: Vernet's "Ports of France," Alden R. Gordon, Trinity College
The Margravate of Azilia: Fantastical Plan for an Eighteenth-Century American Colony, Vincent J. Bellafiore, University of Georgia
From Residential Enclave to Civic Center, the idea of the "Place Royal" in Eighteenth-Century France, Richard Cleary, Columbia University
The "City of the Dead": Fantastic Schemes for Funerary Complexes by French Architects, 1750-1800, John Bandiera, Institute of Fine Arts, N.Y.U.
Subscribing to Urban Renewal: Andrea Memmo and the Selling of the Prato della Valle, Marcie E. Vetrocco, Tulane University

2:00-4:30
Continental Parlor #8

Figurative and Narrative Traditions in California Art
Whitney Chadwick, San Francisco State University
Robert Bechtle, California College of Arts and Crafts and San Francisco State University
Joan Brown, University of California, Berkeley
Roy DeForest, University of California, Davis
Stephen DeStaebler, San Francisco State University
Judy Linhares, New York City

2:00-4:30
Continental Parlor #7

Teaching Introductory Art History
Susan Smith, San Francisco
Approaches to Teaching Introductory Courses, Sheila McNally, University of Minnesota
Art History: An Interdisciplinary Approach, Robert F. Porter, Virginia Polytechnic Institute and State University
Toward a More Humanistic Approach in Teaching Introductory Art History, Hugh R. Crean, Graduate Center, C.U.N.Y.
Teaching Modes of Analysis in Art History, Joan Goldhammer-Hart, University of California, Berkeley
Discussants: Robert Berlind, S.U.N.Y., Purchase; Charles Jansen, Middle Tennessee State University;
David Kunzle, University of California, Los Angeles

The Sensibility of Sculpture: Painters into Sculpture and Sculptors into Construction
Lila Katzen, Maryland Institute College of Art
Wayne Andersen, Massachusetts Institute of Technology
Carl Andre, N.Y.C.
Mark di Suvero, New York City
Fred Eversley, Venice, Calif.
Claire Falkenstein, Venice, Calif.
April Kingsley, Sculpture Center, N.Y.C.
Donald Kuspit, S.U.N.Y., Stony Brook
Gail Levin, Whitney Museum of American Art
Dorothy Mayhall, Aldrich Museum of Contemporary Art
# FRIDAY AFTERNOON

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00-4:30</td>
<td>Printmaking</td>
</tr>
<tr>
<td></td>
<td>Garo Z. Antreasian, University of New Mexico</td>
</tr>
<tr>
<td></td>
<td><em>Questions of Originality and Reproductions in Printmaking</em>, Esther</td>
</tr>
<tr>
<td></td>
<td>Sparks, Art Institute of Chicago</td>
</tr>
<tr>
<td></td>
<td><em>Criticism, Scholarship, and Connoisseurship of Prints Today</em>, Jules</td>
</tr>
<tr>
<td></td>
<td>Heller, Arizona State University</td>
</tr>
<tr>
<td></td>
<td><em>A Critical Appraisal of Prints Today</em>, Richard S. Field, Yale</td>
</tr>
<tr>
<td></td>
<td>University Art Gallery</td>
</tr>
<tr>
<td></td>
<td><em>Education in American Printmaking since 1900</em>, Garo Z. Antreasian</td>
</tr>
</tbody>
</table>

# FRIDAY EVENING

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00-7:30</td>
<td><em>F.A.T.E. (Foundations in Art: Theory and Education): General Session and Business Meeting</em></td>
</tr>
<tr>
<td></td>
<td><em>National Print Council of the United States: Business Meeting</em></td>
</tr>
<tr>
<td>5:30-7:30</td>
<td><em>San Francisco Museum of Modern Art: Reception</em></td>
</tr>
<tr>
<td></td>
<td>Cash bar</td>
</tr>
<tr>
<td></td>
<td>Special exhibitions: <em>Expressionism: A German Intuition; Portraits of Artists</em>, photography; <em>San Francisco Art Institute 110th Anniversary Salute: Alumni Exhibition, Students of the 40s, 50s, and 60s</em></td>
</tr>
<tr>
<td></td>
<td>Dance Performance, 6:30 P.M.: <em>Eiko + Kome</em></td>
</tr>
<tr>
<td></td>
<td>Bus Ticket C. Price $2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30-7:30</td>
<td><em>California Palace of the Legion of Honor: Reception</em></td>
</tr>
<tr>
<td></td>
<td>Cash bar</td>
</tr>
<tr>
<td></td>
<td>Special exhibitions: <em>Anna Pavlova; Reinstallation of the Permanent Collection.</em></td>
</tr>
<tr>
<td></td>
<td>Exhibitions at the Achenbach Foundation for the Graphic Arts: Recent Acquisitions; Masterworks from the Collection.</td>
</tr>
<tr>
<td></td>
<td>Bus Ticket C. Price $2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30-9:30</td>
<td><em>Asian Art Museum: Reception</em></td>
</tr>
<tr>
<td></td>
<td>Special exhibition: <em>Religious Art of Nepal</em></td>
</tr>
<tr>
<td></td>
<td>Bus Ticket C. Price $2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30-9:30</td>
<td><em>M. H. de Young Memorial Museum: Reception</em></td>
</tr>
<tr>
<td></td>
<td>Cash bar</td>
</tr>
<tr>
<td></td>
<td>Permanent Collection on view</td>
</tr>
<tr>
<td></td>
<td>Bus Ticket C. Price $2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-9:00</td>
<td><em>CAA Convocation</em></td>
</tr>
<tr>
<td></td>
<td>Welcome: Joshua C. Taylor, CAA President</td>
</tr>
<tr>
<td></td>
<td>Presentation of Awards</td>
</tr>
<tr>
<td></td>
<td>Convocation Address: Art: A Personal View, Wayne Thiebaud, University of California, Davis</td>
</tr>
</tbody>
</table>

- Denotes Special Interest Group
- ** Denotes Affiliated Society
### SATURDAY MORNING

#### 9:30-12:00
**Technique and Meaning in Painting**
Charles S. Rhyne, Reed College
*From Tempera to Oil: Piero della Francesca's Montefeltro Altarpiece, Marcia B. Hall, Tyler School of Art, Temple University*
*Il Colorito alla Veneziana: Titian and the Rhetoric of the Brush, David Rosand, Columbia University*
*Problems of Meaning in Velázquez's "Forge," Gridley McKim-Smith, Tulane University*
*Vermeer's "View of Delft" and the Illusion of Reality in Dutch Painting, Arthur K. Wheelock, Jr., National Gallery of Art and University of Maryland*
*The Substance of Constable's Art, Charles S. Rhyne*
*Manet's Paint, Tradition or Innovation: Manet's Message, Old or New?, Anne Coffin Hanson, Yale University*
*Mondrian: The Meaning of Surface, Robert P. Walsh, University of Toronto*

#### 9:30-12:00
**The 1920s: Europe and America**
Peter Selz, University of California, Berkeley
*Housing the Car in the First Machine Age, Folke T. Kihlstedt, Franklin and Marshall College*
*Max Ernst's "Pietà or Revolution by Night" (1923), Gail L. Garrison, Johns Hopkins University*
*Skyscraper Construction and the Jazz Idiom, Merrill Schleifer, University of California, Berkeley*
*The Precisionist/Constructivist Nexus: Louis Lozowick in Berlin, Barbara Zabel, Connecticut College*

#### 9:30-12:00
**Open Session II: Pride of Purpose**
Martha Kingsbury, University of Washington
*House of Stones: Reliquary Art from Sixteenth-Century Sierra Leone, Frederick Lamp, Yale University*
*Frank Lloyd Wright, Vertical Space, and the Chicago School's Quest for Light, Meredith L. Clausen, University of Washington*
*The Kariya Camil "Deesis" in Its Architectural Setting, Robert G. Ousterhout, Dumbarton Oaks*
*The Knot Untied: A Manuscript of Giangaleazzo Visconti, Edith W. Kirsch, Institute for Advanced Study*
*Borromini's Symbolic Language and the Chapel of S. Ivo: A Documentary Study, John Beldon Scott, Rutgers University*
*On Goya's Tapestry Cartoons: Play Ball!, Janis A. Tomlinson, Dickinson College*

#### 9:30-12:00
**The Role of Patronage in the Art of India**
Joanna Williams, University of California, Berkeley
*Jaipur Patronage and the Exhibition of 1883, Joan L. Erdman, University of Chicago*
*Jahangir's Impact on Painting, Marsha Tajima, Los Angeles County Museum of Art*

(session continued on next page)
SATURDAY MORNING

Problems of Patronage in the Study of Indian Painting, Daniel J. Ehnbom, University of Chicago
The Impact of Patronage on the Hindu Temples of Orissa, Thomas Donaldson, Cleveland State University
An Interpretation of the Sculptures of the Nāgaśvara Temple, Kumbhakonam, David T. Sanford, Los Angeles
Ajanta Cave 17 and Its Royal Buddhist Donor, Nancy Hock, University of California, Berkeley

9:30-12:00
Continental Ballroom #4

The Role of Theory in Artmaking
Lucian Krukowski, Washington University
David Carrier, Carnegie-Mellon University
Harold Cohen, University of California, San Diego
Louis Finkelstein, Queens College, C.U.N.Y.
Robert Morgan, Wichita State University

9:30-12:00
Continental Parlor #3

Standards: Materials and Practice
Ann Goodfellow, University of Illinois, Chicago Campuses
The First Art Hazards Course, Monona Rossoll, Center for Occupational Hazards, New York City
What Goes On Might Come Off, Zorah Sweet Pinney, conservator, Santa Monica

SATURDAY AFTERNOON

12:15-1:45
Continental Ballroom #4

Publishing in Art History
Richard Martin, Arts Magazine and Fashion Institute of Technology
Creighton E. Gilbert, The Art Bulletin and Cornell University
Christine Ivusic, Princeton University Press
H. W. Janson, New York University, emeritus
Sheila Schwartz, Whitney Museum of American Art

12:15-1:45
Continental Parlor #8

• American Committee for South Asian Art. The Origin of the Buddha Image: Again?
The Cult of the Relic in Early Buddhism, Lewis R. Lancaster, University of California, Berkeley
The Cult of the Image in Early Buddhism, John C. Huntington, Ohio State University
Business Meeting

12:15-1:45
Continental Parlor #3

• Historians of Cinema and Video: Ad Hoc Meeting

• Denotes Special Interest Group
• Denotes Affiliated Society
SATURDAY AFTERNOON

12:15-2:15
Lassen Room/Fourth Floor

National Endowment for the Arts
A representative from the Visual Arts Program will be available to discuss grants and fellowships for artists.

National Endowment for the Humanities
A representative from the Summer Seminars for College Teachers will be available to discuss the seminars and NEH fellowship programs.

12:15-2:15
Lassen Room/Fourth Floor

The Social History of Art
Robert Herbert, Yale University
The Offering of Bread at Chartres, Jane Welch Williams, University of California, Los Angeles
Géricault's "Raff of the Medusa": An Issue of Ideological Critique, Ruth M. Capelle, California State University, Fullerton.
Bingham's "Fur Traders Descending the Missouri (French Trader and Half-breed Son)," Jules D. Prown, Yale University
Commentators: Linda Nochlin, Graduate Center, C.U.N.Y.; O.K. Werckmeister, University of California, Los Angeles

2:00-4:30
Imperial Ballroom

Artistic Relations between Tuscany and Venice, 1300—1700
Christiane L. Joost-Gaugler, New Mexico State University

Cinquecento Civic Art and the Florence-Venice Exchange, Malcolm Campbell, University of Pennsylvania
Pomp According to Circumstance (Marriage Celebrations in Florence and Venice in the Fifteenth Century), Brucia Witthoft, Framingham State College
Santi di Tito and Venice, Jack J. Spaiding IV, Fordham University
Venetian "Disegno" and the Reform of Sienese Painting in the Late Sixteenth Century, Susan E. Wegner, Bowdoin College
Commentator: James Beck, Columbia University, The Case against "Schools"

2:00-4:30
Continental Ballroom #5

Art and Science, 1750—1850
Barbara M. Stafford, University of Delaware
French Publications on Building Technology: 1624-1782, Dora L. Wiebenson, University of Virginia
The Aesthetic of Liveliness and Its Relation to Eighteenth-Century Vitalism, Mary S. Jones, University of Kentucky
Cook and La Pérouse: Establishing an Important Link between Art and Science in the Eighteenth Century, George Ehrlich, University of Missouri, Kansas City
Three Colors or Seven? Constable's Rainbow Diagrams and English Color Theory, Paul D. Schweizer, Munson-Williams-Proctor Institute

(session continued on next page)
SATURDAY AFTERNOON

The Sharp Focus Vision: The Daguerrotype and the American Luminist Painter, Dolores A. Kligo, Illinois State University

“Awakening Consciousness”: Pre-Raphaelitism and Mesmerism, Stephanie Grilli, Bucknell University

Commentator: Roger Hahn, historian of science, University of California, Berkeley

2:00-4:30
Continental Parlor #3

Drawing: Views of Teachers and Students
Richard Hamwi, Pennsylvania State University
Mary Barnes, Potsdam College, S.U.N.Y.
William Berry, University of Missouri
Gary Brown, University of California, Santa Barbara
Howard Conant, University of Arizona
Susan Hettmansperger, University of Iowa
Harry Nadler, University of New Mexico

SATURDAY EVENING

5:30-8:00
Stanford University Art Museum and Stanford University Art Gallery: Receptions
Stanford Campus

Cash bar and refreshments

Special exhibitions: Master Drawings from the Stanford University Museum of Art; Eighteenth-Century Italian Prints

Bus Ticket D. Price $4.50