CAA

70th Annual Meeting of the College Art Association of America

New York Hilton
February 24—27, 1982
PROGRAM SCHEDULE

THURSDAY AFTERNOON

1:00-2:00
Sutton North
Second Floor

Official Opening of the 70th Annual Meeting
Lucy Freeman Sandler, CAA President
Including Annual Members Business Meeting; Election of Officers; Election of Directors; Election of 1982 Nominating Committee; Reports.
Coffee will be served.

2:00-4:30
Grand Ballroom West
Third Floor

French Art and Politics in the Third Republic, 1870-1914
Kirk Varnedoe, Institute of Fine Arts, N.Y.U.
The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic.
Linda Nochlin, Graduate Center, C.U.N.Y.
Style and Ideology in the Early Third Republic, Miriam R. Levin, University of Massachusetts, Amherst

Odilon Redon and the Politics of Dreams, Stephen F. Eisenman, Princeton University

The Politics of Art: International Exhibitions as an Instrument of Diplomatic Warfare between France and Germany, 1878-1913, Francoise Forster-Hahn, University of California, Riverside

"Marianne and Germania": A Sketch of French Cultural Politics during World War I, Kenneth E. Silver, Columbia University

2:00-4:30
Trianon Ballroom
Third Floor

Venetian Art in Its Cultural and Intellectual Context, 1400-1600
Wendy Stedman Sheard, Stony Creek, Conn.

Tomb as Trattato: Visions of Good Government in Fifteenth-Century Venice, Debra Pincus, University of British Columbia

The Survival of Antiquity in the Veneto: Giovanni Maria Falconetto and the Loggia Cornaro in Padua, Esther de Vécsey, Rice University

The Philosophical and Harmonic Foundation of the Iconography of the Villa Barbaro, Inge Jackson Reist, The Frick Collection

Memorial Façades: Dynastic Iconographies by Sansovino and Palladio, Douglas Lewis, National Gallery of Art, Washington, D.C.

Titian's "Calumny": The "Diana and Callisto" for Philip II, Marie Tanner, Rome

Zarillo, Colonna, and Judgment in Venetian Renaissance Paintings, Joy Thornton, Bates College

2:00-4:30
Mercury Ballroom
Third Floor

Medieval Spain
Jerri Lynn D. Dodd, Columbia University

Isidore of Seville on Architecture and Art, Karen Kingsley, Tulane University

The Islamic Contribution to Spanish Medieval Art: An Assessment, John Williams, University of Pittsburgh

Unit and Unity in Spanish Romanesque Art, David L. Simon, Colby College

Patterns of Production in Spanish Romanesque Painting, Ellen Schiferl, University of Southern Maine

The Relatable Reviewed, Or, Why They Painted Like They Did, Judith Berg Sobé, University of Texas, San Antonio
THURSDAY AFTERNOON

2:00-4:30
Sutton North
Second Floor

The Word-Image Relationship in Asian Painting
Vishakha N. Desai, Museum of Fine Arts, Boston, and Maribeth Graybill, University of California, Berkeley

Text and Image in Japanese Handscrolls, Maribeth Graybill

A Chinese Narrative Illustration of a Prose Poem, James Robinson, Indianapolis Museum of Art

Overt and Covert Imagery in Sultan Ibrahim Mirza's "Haft Avarang," Marianna Shreve Simpson,
Center for Advanced Study in the Visual Arts, National Gallery of Art

Relation between Word and Image in the Wall Paintings of the Chunyang Hall, Yongle Gong, Nancy Shatzman Steinhardt, Bryn Mawr College and University of Delaware

The Artist's View of Ukiyone, Julia Meech-Perkari, Metropolitan Museum of Art

2:00-4:30
Grand Ballroom East
Third Floor

New Figuration: New York
Jeanne Siegel, School of Visual Arts
Alex Katz, New York City
Barbara Kruger, California Institute of the Arts
Robert Longo, New York City
David Salle, School of Visual Arts
Joel Shapiro, School of Visual Arts

2:00-4:30
Sutton South
Second Floor

Artists and Architects: Close Encounters of Several Kinds
Nancy Rosen, New York City
Stephen Antonakos, artist
Joyce Kozloff, artist
Mary Miss, artist
Laurie Olin, architect
Susana Torre, architect
Tod Williams, architect

2:00-4:30
Nassau Suite
Second Floor

After The 60s and 70s, Where Are We Now? An Analysis of the Growth and Development of Third-World Artists and Arts Organizations During the 60s and 70s and a Discussion of What Lies Ahead
Linda Goode-Bryant, Just Above Midtown/Downtown
Carlos Gutierrez-Solana, N.Y. State Council on the Arts
Ana Mendieta, artist, New York City
Kinshasha Conwill, Studio Museum in Harlem
Lowery Sims, Metropolitan Museum of Art
Randy Williams, Metropolitan Museum of Art
THURSDAY AFTERNOON

2:00/Film
   Summer of Joy. See page 14.

3:00/Film

3:40/Film
   Cast Paper. See page 14.

4:00/Film
   Alfred Stieglitz, Photographer. See page 14.

4:40/Film

THURSDAY EVENING

4:45-6:00
   American Craft Museum: Open House
   44 West 53rd Street
   Exhibition: Young American Award Winners. Nineteen artists, award winners in recent American Craft Council national competitions. Cash bar.

4:45-8:00
   Japan House Gallery: Open House
   333 East 47th Street
   Exhibition: Treasures of Asian Art from the Idemitsu Collection, Tokyo.

4:45-8:00
   The Asia Society
   725 Park Avenue at 70th Street
   Exhibition: Eight Dynasties of Chinese Painting and Mr. and Mrs. John D. Rockefeller III Collection of Asian Art.

4:45-8:15
   Tour of The Hispanic Society of America
   (Located on Audubon Terrace, with the American Numismatic Society.) Champagne reception/Renaissance music.
   Tour Ticket A. Price $7.50. Limited enrollment.
THURSDAY EVENING

4:45-8:15
Harlem Art Tour
Schomburg Center for the Study of Black Culture.
Art Gallery of the Harlem State Office Building. (Selections from N.Y. State art collection of major Black and Hispanic artists.)
Studio Museum in Harlem. (Selections from the Van DerZee Collection; meet the artist-in-residence; tour of new facility.)
Buffet supper at Studio Museum.
Tour Ticket $5.00.

4:45-7:15
Grand Ballroom West
Third Floor

- Caucasian for Marxism and Art/Alternative Approaches to Introductory Art History
  Patricia Hills, Boston University
  Class Struggles in the Classroom, Carol Duncan, Ramapo College
  Memorizing Art, Forgetting History, Alan Wallach, Kean College of New Jersey
  Hegemonic Art History, David Craven, S.U.N.Y., Cortland
  Textbook Writing as a Subversive Activity, Edmund Feldman, University of Georgia
  Some Practical Considerations for the Teaching of Alternative Intros., Josephine Gear,
  S.U.N.Y., Binghamton
  Business Meeting

4:45-7:15
Trifon Ballroom
Third Floor

- International Survey of Jewish Monuments/Papers, Business Meeting
  Tour of art and architecture holdings in the archives of Leo Baeck Institute, 129 East 73rd Street.
  Special Exhibit: German-Speaking Jewry: Its Synagogues and Public Buildings.

4:45-7:15
Mercury Ballroom
Third Floor

- Association for Latin American Art/Modern and Contemporary Art of Latin America
  Jacinto Quirarte, University of Texas at Austin
  Business Meeting

4:45-6:15
Sutton North
Second Floor

- American Committee for South Asian Art/Business Meeting

4:45-7:15
Sutton South
Second Floor

- F.A.T.E. (Foundations in Art: Theory and Education)/Introductory Course Concepts:
  Texts and Approaches
  Business Meeting

4:45-6:15
Nassau Suite
Second Floor

- Media Arts Caucus: Film, Video, Photography/Business Meeting

- Denotes Special Interest Group
- Denotes Affiliated Society
THURSDAY EVENING

5:00-6:15
New York Cultural Center
2 Columbus Circle
Second Floor

- Women's Caucus for Art National Awards Ceremony/A Lifetime of Art: Six Women of Distinction
  Thalia Gouma-Peterson, College of Wooster
  Honorees: Berenice Abbott, Esie Driggs, Elizabeth Gilmore Holt, Katherine Kuh, Chairmion von Wiegand, and Claire Zeisler

6:30-8:15
Beekman Parlor
Second Floor

- Visual Resources Curators/Business Meeting

8:30-11:00
Grand Ballroom West
Third Floor

England and the Continent c. 1750-1850
Allan Staley, Columbia University
Reynolds and the French Connection. Robert Rosenblum, New York University
Chateaubriand’s “Lettre sur les Paysages”: The Problem of British Influence on French Romantic Naturalism. Adrienne Atkinson, Yale University
Drawings of the Parthenon Sculptures: Will the Real Elgin Marbles Please Stand Up?. Jacob Rothenberg, City College, C.U.N.Y.
John Frederick Lewis's View of the Continent. Kenneth Bendiner, Boston University
The Response to War in British Painting. Kathryn Moore Heleniak, Hong Kong

8:30-11:00
Trianon Ballroom
Third Floor

Seventeenth-Century Art in the North
Egbert Haverkamp-Begemann, Institute of Fine Arts, N.Y.U.
Rubens' “Miraculous Draught of Fishes,” Cynthia Lawrence, Rutgers University
Rubens' Fourth Eclogue. The iconography of Rubens' “Birth of Louis XIII,” Joseph C. Forte, Sarah Lawrence College
Pendants as a Determining Factor of Meaning in Ter Borch's Paintings, Nanette Salomon, S.U.N.Y., Purchase and Metropolitan Museum of Art
Social Meanings in Aelbert Cuyp's Equestrian Portraits, Alan Chong, Institute of Fine Arts, N.Y.U.
Seeing the Plain Truth: The Introspective Beholder as a Model of Insight in the Late Religious Works of Rembrandt, Robert W. Baldwin, Harvard University

8:30-11:00
Mercury Ballroom
Third Floor

Open Session I
Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.
D.W. Griffith's View of Antiquity in “Intolerance”: Sources for Judea and Babylon. Floyd W. Martin, University of Illinois at Urbana-Champaign
In Search of the Parameters of Beautiful and Grotesque in Okpella. Jean M. Borgatti, University of Washington, Seattle

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(session continued on next page)
THURSDAY EVENING


Political Architecture in Fascist Italy, Dennis P. Doordan, Columbia University


Michelangelo's Florentine Slaves and the San Lorenzo Facade, Edith Balas, Carnegie-Mellon University and University of Pittsburgh

8:30-11:00
Sutton North
Second Floor

Ancient Art

Brunilde S. Ridgway, Bryn Mawr College

Greek Art and Persian Taste: Some Sculptures from Persepolis, Trudy S. Kawami, Columbia University

Polygnotos' Painting for the Anakeion in Athens, Brian Madigan, University of Minnesota

The Athena Lemaia by Pheidias and the Problem of Roman Copies, Kim J. Hartswick, Bryn Mawr College

The Celtomachy in Etruscan Funerary Reliefs, Peter J. Holliday, University of Houston

Roman Urban Architecture: Form Follows Injunction, Diane Favro, University of California, Berkeley

"Restitutor Orbis Terrarum": Imagery and Symbolism in Decorative Reliefs from Hadrian's Villa, Hetty Joyce, New York City

The Problem of Composition in Graeco-Roman Landscape Painting, Claire Lindgren, S.U.N.Y., Stony Brook

Aspects of the Use of Imagery in the Via Latina Catacomb, William Tronzo, Harvard University

8:30-11:00
Grand Ballroom East
Third Floor

More Is More

Part I. Towards an Art of Eloquence

James McGarrell, Washington University, St. Louis

Jack Beal, New York City

Martha Mayer Erlebacher, Philadelphia College of Art

Alfred Leslie, South Amherst, Mass.

Part I. Subject Matter: The New Frontier

Ruth Weisberg, University of Southern California

Robert Birmelin, Queens College, C.U.N.Y.

Audrey Flack, New York City

Ora Lerman, S.U.N.Y., Suffolk

8:30-11:00
Sutton South
Second Floor

The Art/Craft Connection: Grass Roots or Glass Houses?

Rose Silvka, Craft International

Anni Albers, Orange, Conn.

John Cage, New York City

Lee Hall, Rhode Island School of Design

Robert Maloy, The Smithsonian Institution Library

Louise Nevelson, New York City

Phillip Pavia, New School for Social Research

Jacqueline Rice, Rhode Island School of Design

Peter Voulkos, Berkeley, Calif.
FRIDAY MORNING

9:30-12:00  European Art from 1900 to 1950 and Intellectual and Cultural History
Grand Ballroom West
Marilyn McCully, Princeton University
Reinterpreting Wolfflin: Neo-Kantianism and Hermeneutics, Joan Hart, Bloomington, Ind.
Art and Culture: The Case of "The Fourth Dimension," Linda Dalrymple Henderson, The University of Texas at Austin
Fernand Léger and Unanimism, Judy Sund, Columbia University
Strategies of Abstraction: English Vorticism and Russian Futurism, Jo-Anna L. Isaak, Dalhousie University, Canada
Paul Klee's Operatic Themes and Variations, K. Porter Aichele, Bryn Mawr College
Science and Aesthetic Theory in the Weimar Republic, Christian F. Otto, Cornell University

9:30-12:00  Open Session II
Trianon Ballroom
Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.
Claudio de Arcineaga, Sculptor and Architect, John D. Hoag, University of Colorado, Boulder
The Problem of Nino Pisano, Arita Fiderer Moskowitz, S.U.N.Y. at Stony Brook
Caravaggio's "Entombment," Howard Hibbard, Columbia University
The Iconography of Noah and Shipbuilding in Medieval Europe, Richard W. Unger, University of British Columbia
The Rest of Bosch's "Ship of Fools," Anne M. Morganstern, The Ohio State University

9:30-12:00  Early Medieval Art in the West
Mercury Ballroom
Joachim E. Gaehde, Brandeis University
Gregorian Reform and Bible Illustration: "First" Romanesque at Salzburg and Its Italian Sources, Larry M. Ayres, University of California, Santa Barbara
The Moissac Portico: Frames of Reference, Linde Seidel, University of Chicago
An Early Illustrated Manuscript of the Passion of St. Agatha, Magdalena Elizabeth Carrasco, New College of the University of South Florida
Decorated Initials in the "Libri Carolini," Lawrence Nees, University of Delaware
The Medieval Home of the Vatican Vergil and Its Significance, David H. Wright, University of California, Berkeley

9:30-12:00  Deliberately Good/Deliberately Bad
Grand Ballroom East
Peter Plagens, University of North Carolina, Chapel Hill
Howard Sigler, artist, Prairie View, Ill.
Jeff Perrone, critic, New Haven, Conn.
Peter Pinchbeck, artist, New York City
FRIDAY MORNING

9:30-12:00
Sutton South
Second Floor
Performance and/or Installation as an Interface between Painting/Sculpture and the Media Arts: Film, Video
Alan Bloom, California State University, Los Angeles, and David Tafler, Philadelphia College of Art
Chris Burden, University of California, Los Angeles
Douglas Davis, International Network for the Arts
Peter D’Agostino, New York City
Lynn Hershman, San Francisco, Calif.
Darryl Saafen, San Francisco, Calif.
Willoughby Sharp, New York City

9:30-12:00
Sutton North
Second Floor
Moving from Concern to Involvement: Challenges from an Activist Art
Jerry Kears, University of Massachusetts, Amherst
Howard Saunders, New York City
Vanclyn Greene, New York City
Margia Kramer, New York City
Suzanne Lacy, Los Angeles, Calif.
Tim Rollins, New York City
Lucy Lippard, New York City

10:00-12:30
The Asia Society
725 Park Avenue
at 70th Street
Wallace Auditorium
Chinese Styles
Richard Barnhart, Yale University
A Preliminary Definition of Early Chinese Architectural Styles, Robert L. Thorp, Princeton University
Art and Politics: Tun-huang in the Six Dynasties, Judy Chung-wa Ho, Yale University
Spatial Enclosures: The Idea of Interior Space in Chinese Painting, Robert J. Maeda, Brandeis University
Style as Aesthetic Philosophy: The Tradition of Mi Fei (1052-1107) and Mi Yu-jen (1086-1165), Letha McIntire, Trinity University
Towards Understanding the Seventeenth-Century Period Style in Chinese Painting, Chi-sheng Kuo, Taiwan University
Calligraphy as a Source for Pictorial Styles, Wen C. Fong, Princeton University and The Metropolitan Museum of Art

10:00/Film
Chuck Close: A Retrospective. See page 14.

10:35/Film

11:45/Film
FRIDAY AFTERNOON

12:15-4:30
National Endowment for the Arts/National Endowment for the Humanities
Room 524
Representatives of the Endowments will be available to discuss grants, fellowships, and other programs.

12:15-1:45
Grand Ballroom East
The Museum's Responsibility to the Living Artist: Exhibitions, Archives, Symposia, Publications
Third Floor
Holliday T. Day, Joslyn Art Museum
Leon Golub, New York City
Grace Glueck, The New York Times
Ira Licht, Lowe Art Museum
Esther Sparks, Art Institute of Chicago
Michelle Stuart, New York City

12:15-1:45
Sutton South
Images for Today's Classrooms
Second Floor
Christine L. Sundt, University of Wisconsin-Madison
The Microform Image: Facsimile, Substitute or Counterfeit?, Patricia Walsh, University of Bridgeport
The Impact of Videodisc on Teaching Art History, Janice Sorkow, Museum of Fine Arts, Boston
Holography As a New Visual Medium, Dan Schweitzer, New York Holographic Laboratories

12:15-1:45
Grand Ballroom West
Association of Historians of American Art/Business Meeting
Third Floor

12:15-1:45
Trianon Ballroom
Association for the Study of Central European Arts/Papers. Business Meeting
Third Floor

12:15-1:45
Mercury Ballroom
International Center of Medieval Art/Business Meeting
Third Floor

12:15-1:45
Sutton North
Women's Caucus for Art/Gender: What Kind of Obstacle to Women Scholars?
Second Floor
Phoebe Lloyd, University of Pennsylvania
Janet Kaplan, Moore College of Art
Sheila Schwartz, Whitney Museum of American Art
Claire Richter Sherman, Washington, D.C.

12:15-1:45
Nassau Suite
American Society for Hispanic Art Historical Studies/Business Meeting
Second Floor

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12:45-2:00
The Asia Society
725 Park Avenue at 70th Street
Wallace Auditorium

12:45/Film

1:30/Film

2:00-4:30
Grand Ballroom West
Third Floor

** American Committee for South Asian Art/Flukes or Flux: Innovations in the Art of India
Sara L. Schastok, Amherst College

Marcel Duchamp in His Own Words. See page 14.


Architectural Sculpture 1800-1981
Michele Bogart, University of Georgia
David D'Angers' Bonchamps Monument: The Evolution of an Early Nineteenth-Century Martyr Image,
Suzanne G. Lindsay, Bryn Mawr College
Sullivan’s Architectural Ornament as Symbol and Agent of Metaphysical Truth,
Lauren S. Weingarten, Atlanta, Ga.
The Dewey Arch: Sculpture or Architecture?, Marjorie P. Balge, University of Virginia
The Architectonic Sculpture of the Amsterdam School, 1900-1930, Jay C. Henry, The University of
Texas at Arlington
Old Westbury

2:00-4:30
Trianon Ballroom
Third Floor

Italian Art, 1600-1750
Elizabeth Cropper, Temple University
New Bank Documents for G.B. Caracciolo, Michael Stoughton, University of Minnesota
Cortona's Barberini Ceiling: Epic Form and Epic Subject, John Beldon Scott, University of
Pennsylvania
Sacred and Profane Love: The Decoration of a Mezzanine Apartment in the Borghese Palace, Rome,
Susan J. Bandes, Sweet Briar College
"The Passion of the Mind": Domenichino and Early Seicento Music, Richard E. Spear,
Allen Memorial Art Museum and Oberlin College
Antonio Balestra: Painter after the Heart of Catullus, Felicia Lewandowski, Radford University
The Sculpture of the Trevi Fountain in Rome: New Evidence, John A. Pinto, Smith College

2:00-4:30
Mercury Ballroom
Third Floor

Open Session III
Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.
In Search of Ancient Icons: The Christ of the Tretyakov Leaf, Anthony Cutler,
Pennsylvania State University
The Idea of Culture in American Art of the 1930s and Thomas Hart Benton, Stephen Polcari,
University of Illinois, Urbana-Champaign

** Denotes Affiliated Society

(session continued on next page)
FRIDAY AFTERNOON

Antonio Sanquirico: Art Merchant of Venice, Marilyn Perry, The Samuel H. Kress Foundation
The Death of History Painting in France, Patricia Mainardi, Center for Advanced Study in the
Visual Arts, National Gallery of Art, and City University of New York
The Sublime in French Nineteenth-Century Landscape: François-Auguste Biard, Artist, Naturalist,
Explorer, Barbara Matilsky, Institute of Fine Arts, N.Y.U.
Jacques-Louis David’s “Death of Bara” and the Republic of Virtue in the Year 2, William Olander,
Allen Memorial Art Museum, Oberlin College

2:00-4:30
Sutton North
Second Floor

The Inner History of Art
G. Dennis O’Brien, Bucknell University
The Ends of Art and the End of “Art,” Stanley Bates, Department of Philosophy, Middlebury College
Chronicle and Narrative in Art History, Louis O. Mink, The Center for the Humanities,
Wesleyan University
Unfair to Art, Ted Cohen, Department of Philosophy, University of Chicago
Respondents: Joyce Brodsky, Department of Art, University of Connecticut, and David Summers,
Department of Art, University of Virginia

2:00-4:30
Grand Ballroom East
Third Floor

The Union of Painting and Sculpture
Judith Tannenbaum, Freedman Gallery, Albright College
Cynthia Carlson, Philadelphia College of Art
Judy Pfaff, S.U.N.Y., Purchase
Italo Scanga, University of California, San Diego
Frank Stella, New York City
George Sugarman, New York City

2:00-4:30
Sutton South
Second Floor

Light as a Medium
Susan Dallas-Swann, Black Box Theatre, New York City
Melinda Wurtz, Irvine Art Gallery, University of California, Pasadena
Hap Tivey, Blum-Elman Gallery, New York City
David Knoebel, Hal Bromm Gallery, New York City
Marian Zazeela, New York City
Cork Marcheschi, Minneapolis College of Art and Design
Earl Reback, New York City

2:05/Film
Cast Paper. See page 14.

2:25/Film
Pissarro: At the Heart of Impressionism. See page 14.

2:50/Film
Cézanne: The Late Years. See page 14.

3:10/Film
Out of Rock. See page 14.

3:50/Film
Summer of Joy. See page 14.
FRIDAY EVENING
An annual meeting registration badge is required for admission to Convocation and receptions.

5:30-9:00
Fifth Avenue at 82 Street

Metropolitan Museum of Art: Reception
Major new facilities will be open (The American Wing, the Oriental Galleries, the Chinese Garden Court, and the Michael C. Rockefeller Wing). Cash bar.

6:00-7:00
Grace Rainey Rogers Auditorium
Metropolitan Museum of Art

CAA Convocation
Welcome, Lucy Freeman Sandler, CAA President
Greetings, Philippe de Montebello, Director, Metropolitan Museum of Art
Presentation of Awards
Convocation Address: Some Thoughts on Humanistic Teaching and Scholarship in the 1980s and 1990s. John E. Sawyer, President, The Andrew W. Mellon Foundation

6:00-9:00
2 East 91st Street

Cooper-Hewitt Museum: Reception
Special exhibitions: City Dwellings and Country Houses: Robert Adam and His Style and Puppets. Cash bar.

6:00-9:00
1130 Fifth Avenue, at 94th Street

International Center of Photography: Reception

6:00-9:00
1071 Fifth Avenue, at 89th Street

The Solomon R. Guggenheim Museum: Reception
Special exhibitions: Kandinsky in Munich, 1896-1914 and Don Flavin Installation. Cash bar.

6:00-9:00
1083 Fifth Avenue, at 89th Street

National Academy of Design: Reception
Special exhibition: The 157th Annual All-Juried Exhibition. Cash bar.

6:30-9:00
945 Madison Avenue, at 75th Street

Whitney Museum of American Art: Reception
SATURDAY MORNING

9:30-12:00
Sutton North
Second Floor

The Artistic Cross-Fertilization of East and West
H.W. Janson, New York University

The Eclipse Myth in Eurasian Religious Art, Millard B. Rogers, University of Washington

The Flying Galleon: East and West, Irma B. Jaffe, Fordham University

Foreigners in T’ang and pre T’ang Painting, Patricia Eichenbaum Karetzky, New York University

The 1615 Japanese Embassy in Rome, Grace A.H. Vlam, Weber College

John La Farge and Japan, Henry Adams, University of Illinois, Urbana-Champaign

“Anglo-Japanese” Furniture and Edward William Godwin, Nancy B. Wilkinson, Oklahoma State University

Japanese Architecture and the West in the Twentieth Century, Warren Sanderson, Concordia University, Canada

9:30-12:00
Murray Hill Suite
Second Floor

Spirituality and Secular Power: Monastic and Mendicant Art in the Middle Ages and the Renaissance
Rona Goffen, Duke University, and Sarah Wilk, Rutgers University

A Case of Royal Rage: Ambrogio Lorenzetti’s St. Louis Fresco in Siena, Mira Pajes Merriman, Wichita State University

The Franciscan Character of the Fresco Decoration of the Magdalen Chapel in the Basilica San Francesco at Assisi, Lorraine Schwartz, Western Illinois University

Broederlam’s Carthusian Altarpiece, Anne H. van Buren, Tufts University

The Feast of Cram Pies: Francesco Hayez, University of Virginia

Giovanni Tornabuoni and the Brothers of Santa Maria Novella, Sheila McClure Ross, Humboldt State University

Discussants: Karen Gould, University of Texas, Austin; Rona Goffen; and Sarah Wilk

9:30-12:00
Beekman Parlor
Second Floor

Individual Works of African Art
Suzanne Preston Blier, Northwestern University

Reconsidering Naturalism at Ancient Ife, Suzanne Preston Blier and Candice L. Goucher, University of California, Los Angeles

A Mossi Mask at the University of Iowa, Christopher D. Roy, University of Iowa

Ogbon1 Bracelets: Determining an Ijebu Style, Marie-Therese Brincard, The African-American Institute

The Epa Mask: Sculptural Form in Celebration of Cultural Achievement, John Pemberton, III, Amherst College

A Baule Mask: Problems in the Identification of Hands, Susan Vogel, Metropolitan Museum of Art

Discussant: Roy Sieber, Indiana University

9:30-12:00
Sutton South
Second Floor

Post-Modernist Update
Irving Sandler, S.U.N.Y., Purchase

David Antin, University of California, La Jolla

Douglas Davis, New York City

Hal Foster, Art in America

(session continued on next page)
SATURDAY MORNING

Kim Levin, New York City
Robert Pincus-Witten, Queens College, C.U.N.Y.

9:30-12:00
Gramercy Suite
Second Floor

Prepared To Be Photographed
Charles Traub, Tyler School of Art
Eileen Cowin, California State University, Fullerton
Sandy Skoglund, Rutgers University
Duane Michals, New York City
Andy Grundberg, The New York Times

SATURDAY AFTERNOON

12:15-1:45
Gramercy Suite
Second Floor

• National Print Organization/Business Meeting

12:15-1:45
Sutton South
Second Floor

• American Section of the International Association of Art Critics/Ad Hoc Meeting

12:15-1:45
Morgan Suite
Second Floor

• Society of Fellows of the American Academy in Rome/Annual Meeting

2:00-4:30
Trianon Ballroom
Third Floor

Narrative Art in the Italian Renaissance: Renewal, Revival, and Transformations, 1300-1600
Marilyn Aronberg Lavin, Princeton University

Painters of Fresco Cycles outside Tuscany in the Middle Years of the Trecento, Margaret Plant,
University of Melbourne, Australia

Secular Narrative: Pisanello's Arthurian Cycle in Mantua, Joanna Woods-Marsden, University of British
Columbia, Canada

Filippino Lippi's Thomist Imagery in Quattrocento Rome, Gail L. Geiger, University of
Wisconsin, Madison

The Counter-Reformation and Narrative Art in Late Sixteenth-Century Florence, Jack J. Spalding, IV,
Fordham University

Discussion: Problems and Principles: Hellmut Wohl, Boston University; Iris Cheney, University of
Massachusetts, Amherst; Thomas Worthen, Drake University; David Merrill, University of Texas at
Arlington; Anne Markham Schulz, Providence, R.I.

• Denotes Special Interest Group
SATURDAY AFTERNOON

2:00-4:30
Mercury Ballroom
Third Floor
American Art and Great Britain, 1725-1925: Contacts, Connections, and Interchanges
Gerald L. Carr, Southern Methodist University

John Smibert in Great Britain: The Formation of a Style, Richard H. Saunders, University of Texas at Austin

Emblematic References in Colonial Painting, Roland E. Fleisher, Pennsylvania State University

The Influence of John Flaxman's Outlines on B. Henry Latrobe, Charles E. Brownell, Papers of Benjamin Henry Latrobe, Philadelphia

Washington Allston's Earliest Artistic Ideas, Diana Strazdes, Wellesley College

Bartlett, Willis and the Strategies of Landscape, Roger B. Stein, S.U.N.Y., Binghamton


2:00-4:30
Beekman Parlor
Second Floor
Towards New Histories of Photography
Eugenia Parry Janis, Wellesley College

Going It Alone: Independence and Solitude in Gertrude Kasebier’s Photographs, Barbara L. Michaels, Graduate Center, C.U.N.Y., and New York University

The Hidden Hand: Jacob Riis and the Rhetoric of Reform Photography, Peter Bacon Hales, University of Illinois, Chicago Circle

Atget's "Documents" as a Matter of Value, Margaret Nesbit, University of California, Berkeley

2:00-4:30
Sutton South
Second Floor
Issues of Intention: Three Artists Speaking about Their Work
Jonathan Fineberg, Yale University

Alice Aycock, School of Visual Arts

Christo, New York City

Elizabeth Murray, New York City

2:00-4:30
Sutton North
Second Floor
Paperworks

Part I. Directions in Watercolor.
Lee Anne Miller, The Cooper Union
Sondra Freckleton, New York City
Leonard Lehrer, Arizona State University
Raymond Saunders, University of California, Hayward

Part II. The New Monotype.
Robert Broner, Wayne State University
Matt Phillips, Bard College

SATURDAY EVENING

9:00-12:00  School of the Art Institute of Chicago Reception
            9 West 23rd Street
            For alumni, artists, and friends.
            At Studio II of Duggal Color Projects, Inc.

SUNDAY TOURS

8:30-5:30  Yale University Art Gallery and Yale Center for British Art
            Special exhibitions at Art Gallery: German Drawings of the Sixties, Indian
            Sculpture from the Collection of Alice and Nasli Heeramaneck, Naturalistic
            Photography in Philadelphia, 1885-1906, Sparing No Detail: James Gamble
            Rogers' Drawings for Yale University, 1913-1935, and Selections from the
            Katharine Ordway Bequest.
            Special exhibition at the Center for British Art: British Biscuit Tins: Aspects of Commercial Design
            1868-1939

9:00-5:00  Rutgers University Art Gallery and Princeton University Art Museum
            Special exhibition at Rutgers: Realism and Realities: The Other Side of American Painting, 1940-1960
            Special exhibition at Princeton: Seventeenth-Century Italian Prints from the Sopher Collection

9:00-2:00  The Neuberger and Its Neighbors
            Tour of S.U.N.Y., Purchase, Visual Arts Studios, campus architecture, and PepsiCo Sculpture Garden
            Special exhibitions at the Neuberger Museum: Rembrandt and His Afterimage and African Collection

10:00-11:30
          Walking Tour of Grand Central Terminal
          Conducted by the Municipal Art Society
          Participants assemble under the Kodak photograph in main concourse of Terminal

1:00-6:00  Reception at P.S. 1
            Special exhibition: Nine Critical Perspectives
            Subway directions: At IND Station at 53rd Street and Fifth Avenue, take E or F train going towards
            Queens. Get off at 23rd Street and Ely Avenue (two stops). Walk to 21st Street, turn left,
            walk three blocks further.