CAA

71st Annual Meeting of the College Art Association of America

Philadelphia, February 16—19, 1983

Headquarters: Franklin Plaza Hotel
Placement Center: Philadelphia Centre Hotel
PROGRAM SCHEDULE

THURSDAY AFTERNOON

1:00-2:00
Provincial Ballroom
Mezzanine Level

Official Opening of the 71st Annual Meeting
Lucy Freeman Sandler, CAA President, presiding
Including Annual Members' Business Meeting; Election of Officers; Election of Directors; Election of 1983 Nominating Committee; Reports.
Complimentary coffee will be served.

European Art 1750-1900
John W. McCoubrey, University of Pennsylvania
Benjamin West's The Death of the Earl of Chatham, David M. Robb, Jr., Kimbell Art Museum
Jacques-Louis David's Intervention of the Sabine Women: A Reconsideration of Its Subject Matter and Meaning, Jerriyn E. Mitchell, University of California, Los Angeles
To imitate or To Copy: An Issue in the Representation of Models, Richard Shiff, University of North Carolina, Chapel Hill
The Figural Sources of Delacroix's Jacob Wrestling with the Angel, Eve Twose Kliman, University of Waterloo, Ontario
Manet's Dead Christ with Angels (1864): A Traditional Image "Resurrected," John M. Hunisak, Middlebury College

2:00-4:30
Dominion Ballroom B
Ballroom Level

Cézanne and Flaubert: A Banquet of Pictorial Imagery, Mary Tompkins Lewis, Parsons School of Design
Degas's Young Spartans Exercising, Carol Salus, The Ohio State University

Carolingian Art
Lawrence Nees, University of Delaware
A New Court School Ivory at The Metropolitan Museum of Art, Charles T. Little, The Metropolitan Museum of Art
Solomon, Bede, and Charlemagne's Palace at Aachen, Arnold W. Klukas, Oberlin College
San Julian de los Prados: Carolingian Art and Asturian Spain, Jerrilynn Dodds, Columbia University
The Psalter of Queen Emma, Walter Cahin, Yale University
The Restaurations of the Cover of the Codex Aureus of St. Emmeran's, O. K. Werckmeister, University of California, Los Angeles
Commentary: Donald Builough, University of Saint Andrews, Scotland

2:00-4:30
Dominion Ballroom C
Ballroom Level

Sienese Art and Culture: The State of Research
Nicholas Adams, Lehigh University
Opportunities for Research in Siena, Nicholas Adams
Caves, Hermits, and Architectural Vistas in the Light of Medieval Archaeology, George T. Râdan, Villanova University

2:00-4:30
Dominion Ballroom D
Ballroom Level

(session continued on next page)
THURSDAY AFTERNOON

Sienese Painting after the Black Death: A Cultural Continuum, Sherwood A. Fehm, Jr., Southern Illinois University, Carbondale
Francesco di Giorgio and Siena: A Social and Economic History, Richard J. Betts, University of Illinois, Urbana-Champaign
Tuscan Pride: The Golden Age of Agostino Chigi, Ingrid D. Rowland, Saint Mary's College/American Academy in Rome
Mystical Experience into Art: Some Sienese Contributions to Counter-Reformation Imagery, Susan E. Wegner, Bowdoin College

Commentary: Judith Hook, University of Aberdeen, Scotland
A discussion of the disputed attribution to Simone Martini of the fresco portrait of Guidoriccio da Fogliano in the Palazzo Pubblico and of other recent discoveries there including a fresco possibly by Duccio will be held on Saturday at noon. Michael Mallory, Brooklyn College, and others will be present.

Jan van Eyck and The Stigmatization of St. Francis in the Johnson Collection, Philadelphia Museum of Art
Kenneth M. Craig, Boston College

A Technical Examination of the van Eyck Stigmatization of St. Francis, Marigene H. Butler, The Philadelphia Museum of Art
Rock Formations in van Eyck's Stigmatization of St. Francis, Kenneth Bé, State University of New York, Albany
The Iconography of the Saint Francis in the Johnson Collection Attributed to Jan van Eyck, James Snyder, Bryn Mawr College

Expanding the Artist's Audience: Artworks that Involve Other-than-Art Communities
Virginia Maksymowicz, sculptor, Detroit
Janet Kaplan, artist, Philadelphia Art Squad
Blaise Tobia, photographer, Detroit
Athena Tacha, sculptor, Oberlin College
Helen and Newton Harrison, artists, University of California, San Diego
Josephine Gear, art historian, University Art Gallery, State University of New York at Binghamton

Contemporary American Still Life Painting
Gabriel Laderman, Queens College, C.U.N.Y.
Lennart Anderson, Brooklyn College, C.U.N.Y.
William Bailey, Yale University School of Art
Caren Canier, Rensselaer Polytechnic Institute
Louis Finkelstein, Queens College, C.U.N.Y.
John Hollander, Yale University
John Moore, Tyler School of Art, Temple University
THURSDAY AFTERNOON

4:45-6:15
Salon #1
Mezzanine Level

Art Bulletin Committee

4:45-7:15
Salons #5 & 6
Mezzanine Level

• American Committee for South Asian Art/Portrait and Personification in Indian Art
  Elizabeth Rosen, Institute of Fine Arts, N.Y.U.
  Business Meeting to follow.

• American Society for Hispanic Art Historical Studies and •Association for Latin American Art/Recent Research on Seventeenth- and Eighteenth-Century Art in Spain and Latin America
  Phyllis Braft, Nassau County Museum, and Jacinto Quirarte, University of Texas, Austin
  The Decorative and Applied Arts of the San Antonio Mission, Jacinto Quirarte.
  The Bishop and the Confraternities: The Sculptural Program of the Cathedral of Chihuahua, Clara Bargeillini, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.
  Goya’s Allegories and the Sphinxes: Commerce, Agriculture, Industry and Science in Situ, Isadora Rose-de Viejo, Hispanic Society of America.
  The Stellarium: Reflections of an Immaculist Devotion in Spanish Art, Suzanne Stratton, Institute of Fine Arts, N.Y.U.
  Princes and Dwarfs: Meaning and Artistic Intention in a Portrait by Velazquez, Sam Heath, Columbia University.

4:45-7:15
Dominion Ballroom D
Ballroom Level

• American Society for Hispanic Art Historical Studies and •Association for Latin American Art/Recent Research on Seventeenth- and Eighteenth-Century Art in Spain and Latin America
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4:45-7:15
Provincial Ballroom
Mezzanine Level

• Caucus for Design History/Issues in Design History
  Lloyd C. Engelbrecht, University of Cincinnati

4:45-7:15
Dominion Ballroom B
Ballroom Level

• Caucus for Marxism and Art/ Marxist Art History Past and Present
  O. K. Werckmeister, University of California, Los Angeles
  Business Meeting to follow.

• FATE (Foundations in Art: Theory and Education)/My Paradigm of the Art Teacher: The Artist or Art Historian Who Has Most Influenced My Teaching
  Richard Martin, Fashion Institute of Technology and Arts Magazine
  Business Meeting to follow.

• Women’s Caucus for Art Honor Awards Ceremony
  National Print and Photography Exhibition
  Buses from Franklin Plaza Hotel from 4:45 P.M. on.

4:45-7:15
Dominion Ballroom A
Ballroom Level

5:00-6:30
Port of History Museum
Penn’s Landing

• Denotes Special Interest Group
• Denotes Affiliated Society
THURSDAY EVENING

5:00-8:00
University of Pennsylvania: Receptions
Cash bars
The University Museum: Ancient Egyptian Textiles and Archaeological Context
Fine Arts Building, Upper and Lower Galleries: Work of the Faculty, and Students of the Department of Fine Arts. Dean's Alley: The Notebooks of Le Corbusier

For transportation: Bus Ticket C ($2.00) or Bus Ticket A (good for all three evenings, $5.00)

8:30-11:00
Investigations of Referential Imagery in Modern Art: Impressionism to the Present
Irma Jaffe, Fordham University
Cézanne: The Railroad Cutting, Sidney Geist, New York Studio School
Realism and Transcendence: Van Gogh's Crows over the Wheatfield, Yvonne Korshak, Adelphi University
Picasso's Woman in a Chemise and Cubist Content, Ron Johnson, Humboldt State University
Emblematic Kinetics: Pol Bury's Sphere upon a Cube (1971), John F. Moffitt, New Mexico State University
Jasper Johns' Diver of 1962: A New Interpretation, Roni Feinstein, Institute of Fine Arts, N.Y.U.

Roy Lichtenstein's Teen Romance Iconography, Michelle M.S. Patterson, University of North Carolina, Chapel Hill

Art and the Reformation in Northern Europe
Jeffrey Chipps Smith, University of Texas, Austin
Martin Luther and the Study of Reformation Art, Jeffrey Chipps Smith
Understanding the Relation of Art and the Reformation in Light of the Fifteenth-Century Northern Painting Tradition, Craig Harbison, University of Massachusetts, Amherst
In Search of the Protestant Madonna: The Problem of Mary in German Art of the Reformation Era, Linda C. Hults, University of Tulsa
Towards a Protestant Aesthetics: Rembrandt's 1655 Sacrifice of Isaac, David R. Smith, University of New Hampshire
Protestant Moralism and Its Transcendence in Rembrandt's Work, Ulrich Keller, University of California, Santa Barbara
Art and the Reformation: Manners and Methodologies, Svetlana Alpers, University of California, Berkeley
## THURSDAY EVENING

### 8:30-11:00
**Secular Art of the Renaissance and Baroque in Italy: The Relationship of Style, Meaning, and Purpose**
Mark S. Weil, Washington University, St. Louis

_Family, Wit, and Illusions in the Camera degli Sposi (1474), Elizabeth Welles, State University of New York, Albany_

_The Astrological Significance of Signorelli’s Pan, Claudia Rousseau, Washington University in St. Louis_

_Leonardo, Il Moro, and the Decoration of the Sala delle Asse, Charles E. Scilla, Old Dominion University_

_Vasari as Apelles: Frescoes in the Casa Vasari, Florence, Fredrika H. Jacobs, Virginia Commonwealth University_

_Domenichino’s Caccia di Diana: Art and Politics in Seicento Rome, Ann Sutherland Harris, The Juilliard School_

### Images of Rulership and Authority in Pre-Columbian Art
Jeff Karl Kowalski, Northern Illinois University, and Mary Ellen Miller, Yale University

_The Symbolism of Paracas Turbans: A Consideration of Style, Serpents, and Hair, Anne Paul, University of Georgia_

_Art and Power in the Southwest Caribbean, Nan Kelker, San Antonio Museum Association_

_The Sun King in Pre-Columbian America, Susan Milbrath, Museum of the American Indian_

### 8:30-11:00
**Art History and Images of Power in Pre-Columbian America, Arthur G. Miller, The University Museum, University of Pennsylvania**

_Succeeding to Power: The Reliefs of the North Temple of the Great Ball Court at Chichen Itza, Linnea H. Wren, Gustavus Adolphus College_

_Xochicalco: Deciphering an Ancient Capital of Highland Mexico, Richard Townsend, The Art Institute of Chicago_

_The Penitent Warlord: “Contradictory” Images of the Aztec Kings, Cecelia F. Klein, University of California, Los Angeles_

_Commentary: George Kubler, Yale University_

### The Status of Writing in Asia
Yoshiaki Shimizu, Freer Gallery of Art, Smithsonian Institution, and Marianna S. Simpson, Center for Advanced Study in the Visual Arts, National Gallery of Art

_Introduction: Yoshiaki Shimizu and Marianna S. Simpson_

_Graffiti or Proclamations: Why Write on Buildings?, Oleg Grabar, Harvard University_

_The Word Made Bronze: Inscriptions on Medieval Chinese Mirrors, Suzanne Cahili, Freer Gallery of Art, Smithsonian Institution_

_Connotative Meanings in Arabic Writing, Irene A. Bierman, University of California, Los Angeles_

_From T’ang to Sung Calligraphy: Transformations in Visual Discourse and Social Practice, Steve Goldberg, University of Denver_

(session continued on next page)
THURSDAY EVENING

Iconographic Uses of Calligraphy on Indian Islamic Monuments of the Sultanate and Mughal Periods.
Wayne E. Begley, University of Iowa
Commentary: James F. Cahill, University of California, Berkeley

8:30-11:00
Dominion Ballroom A
Ballroom Level

The Philadelphia-Chicago Connection
Judith Stein, Pennsylvania Academy of Fine Arts
Derek Guthrie, New Art Examiner
Mark Michael Leonhart, critic, Chicago
John Ollman, Janet Fleischer Gallery
Hollis Sigler, artist, Chicago

8:30-11:00
Provincial Ballroom
Mezzanine Level

Learning in the Field: Apprenticeships and Internships in the Visual Arts
Jerry Clapsaddle, George Mason University
Jack Beal, artist, New York City
Rita Roosevelt, The Artists Foundation, Inc., Boston
Alvin Sher, Great Lakes Colleges Association New York Arts Program
Sylvia Stone, artist, Brooklyn College
Claire Tankel, Arts Apprenticeships, New York City Department of Cultural Affairs
Gerry Williams, National Council for Apprenticeship in Art and Craft

FRIDAY AFTERNOON

12:00-4:45
Salon #1
Mezzanine Level

National Endowment for the Arts
Benny Andrews and other representatives of the NEA will be available for individual discussions of grants, fellowships, and other Endowment programs.

National Endowment for the Humanities
Victor A. Sorell and other representatives of the NEH will be available for individual discussions of grants, fellowships, and other Endowment programs.

• American Society for Hispanic Art Historical Studies/Business Meeting

• Association for the Study of Central European Art/Research Reports
Peter W. Guenther, University of Houston
Business Meeting to follow

• Association of Historians of American Art/Open Meeting
David Sokol, University of Illinois, Chicago Circle

• Denotes Special Interest Group     • Denotes Affiliated Society
FRIDAY AFTERNOON

12:15-1:45
Dominion Ballroom B
Ballroom Level

12:15-1:45
Dominion Ballroom D
Ballroom Level

12:15-1:45
Dominion Ballroom A
Ballroom Level

- Historians of Netherlandish Art/Open Meeting

- National Print Council/Business Meeting

- Women's Caucus for Art/The Hierarchy in Art and Art History: Has It Changed after a Decade of Ferment?
  Alessandra Comini, Southern Methodist University
  Christiane Joost-Gaugier, University of New Mexico
  Richard Martin, Fashion Institute of Technology and Arts Magazine
  Anne-Imelda Radice, U.S. Capitol
  Kyra Sullivan, Broward Community College
  Ruth Weisberg, University of Southern California
  Jane Kallir, Galerie St. Etienne, New York City

Art Historical Theory and Methodology
Donald Preziosi, State University of New York, Binghamton
Dali's Dream of Millet's The Angelus: The Psychoanalysis of an Image, Margaret Iversen, University of Essex, England

"Ut Pictura Amor": Love and Painting in 1859, Steven Z. Levine, Bryn Mawr College
Commentary: Eunice Lipton, State University of New York, Binghamton, and Aaron Sheon, University of Pittsburgh

Open Session II: A Second Look
William Loerke, Dumbarton Oaks and The Catholic University of America
Ancient Trophy Symbolism in a Crucifixion Ivory from the Court School of Charles the Bald (c. 870), Amy Vandersall, University of Colorado, Boulder
Bosch's Conjuror: An Attack on Magic, Anti-Sacramental Heresy, and the Jews, Jeffrey Hamburger, Yale University
Michelangelo's Last Judgment: Drama of Judgment or Drama of Redemption?, John W. Dixon, Jr., University of North Carolina, Chapel Hill
The Eye of Vasari, Hellmut Wohl, Boston University
The Subject of Savoldo's Magdalen, Mary Pardo, Dickinson College
Nicolas Lancret's Le Miroir Ardent: An Emblematic Image of Love, Elise Goodman, University of Cincinnati
French Impressionism and Nineteenth-Century America: New Aspects of Our Critical Response, Laura L. Meixner, Memphis State University
Great Black Rams and Evil Little Women: The Image of the Witch in the Seventeenth Century, Jane P. Davidson, University of Nevada, Reno

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

2:00-4:30
Dominion Ballroom D
Ballroom Level

The Interaction of Italian and Northern European Art, 1300-1600
Barbara G. Lane, Queens College, C.U.N.Y.
The French Connection: Andrea Pisano's Northern Sources, Anita Moskowitz, State University of New York, Stony Brook
Van Eyck and Piero: "Disguised Spaces" North and South of the Alps, Thomas Martone, University of Toronto, Erindale Campus
Flemish Sources for Antonello da Messina's Iconographical Methodology, Penny Howell Jolly, Skidmore College
Dürer, Titian, and Pietro Aretino's Humanità di Christo, Philipp P. Fehl, University of Illinois, Urbana-Champaign
Commentary: Colin Eisler, Institute of Fine Arts, N.Y.U.

2:00-4:30
Salons #5 & 6
Mezzanine Level

Approaches to the Study of Stained Glass
Michael W. Cothren, Swarthmore College
The Glazing of the Choir of Saint-Remi of Reims, Madeline H. Cavininess, Tufts University
The Widener Annunciation Windows: Stained Glass above Renaissance Altars, Alison Luchs, National Gallery of Art
Gothic Glazers: Monks, Taxpayers, Bretons, Women, Meredith Parsons Lillich, Syracuse University
Guillaume de Marcillat and Sixteenth-Century illusionism, Susan L. Atherly, Virginia Museum of Fine Arts

The Role of Scientific Analysis in the Study of Medieval Stained Glass, Jacqueline S. Olin, Smithsonian Institution
Commentary: Virginia Chiefio Raguin, College of the Holy Cross

Problems of Regional Criticism
Derek Guthrie, New Art Examiner
Jack Burnham, Northwestern University
Laura Lieberman, Atlanta Art Papers
Alvin Martin, Southern Methodist University
Sid Sachs, New Art Examiner
Sandy Valetori, Images and Issues

2:00-4:30
Dominion Ballroom A
Ballroom Level

2:00-4:30
Provincial Ballroom
Mezzanine Level

The Poster—An Expression of its Time
Joseph Ansell and James Thorpe, University of Maryland, College Park

Part I: The History of Posters
German Expressionist Political Posters, 1918-1919, Ida Katherine Rigby, San Diego State University
Constructivism and the Modern Poster, Victor Margolin, University of Illinois, Chicago Circle
Contemporary Italian Political Posters, Howard Risatti, Virginia Commonwealth University
The Polish Poster, Danuta A. Boczar, Wayne State University

Part II: Contemporary Posters
Jan Sawka, New York City
Dennis Ichiyama, Purdue University  
(session continued on next page)
FRIDAY AFTERNOON

James Thorpe, University of Maryland, College Park
Lanny Sommese, Pennsylvania State University
Commentary: Alan Gowans, Center for Advanced Study in the Visual Arts, National Gallery of Art

FRIDAY EVENING

8:00-9:00
Philadelphia Museum of Art: Reception
26th Street and Benjamin Franklin Parkway
The entire Museum will be open. Special exhibitions:
- From the Collections: Paintings by Jan Steen and Minor White Photographs
Transportation: Bus Ticket D ($2.00) or Bus Ticket A (good for all three evenings, $5.00)

6:30-7:30
CAA Convocation
Van Pelt Auditorium
Philadelphia Museum of Art
Welcome, Lucy Freeman Sandler, CAA President
Greetings, Anne d'Harnoncourt, Director, Philadelphia Museum of Art
Presentation of Awards
Convocation Address: The Art of Art History, Irving Lavin, Institute for Advanced Study

SATURDAY MORNING

9:30-12:00
The Art Historian and The Laboratory
Dominion Ballroom B
Ballroom Level
Gridley McKim Smith, Bryn Mawr College, and Elisabeth Packard, Lutherville, Maryland
The Art Historian in the Laboratory, Molly Faries, Indiana University
Pentimenti in Vermeer's Painting, Arthur K. Wheelock, Jr., National Gallery of Art and University of Maryland
Rembrandt's Working Method, the Parallelism in Different Media, Maryan Wynn Ainsworth, The Metropolitan Museum of Art
Unrequited Patronage: Laboratory Evidence in the Whistler—Leyland Quarrel, 1877, David Park Curry, Freer Gallery of Art, Smithsonian Institution
The Historical Significance of Early Damage and Repair to Vincent van Gogh's Self-Portrait Dedicated to Paul Gauguin (1888), Vojtech Jiráň-Wasiutyński, Queen's University at Kingston, and Travers Newton, Williamstown Regional Art Conservation Laboratory, with Eugene Farrell and Richard Newman, Centre for Conservation and Technical Studies, Fogg Art Museum, Harvard University
The Significance of the Paint Surface in the Twentieth Century, David C. Goist, North Carolina Museum of Art
Commentary: Sarah L. Fisher, conservator, National Gallery of Art; Anne W. Lowenthal, art historian, Barnard College, Columbia University; Charles S. Rhyne, art historian, Reed College
SATURDAY MORNING

9:30-12:00
Dominion Ballroom C
Ballroom Level

Art in Byzantine Society
Anthony Cutler, Pennsylvania State University and Dumbarton Oaks

*Relations between Jews and Christians in the Pictorial Arts of Late Antiquity*, Paul Corby Finney,
University of Missouri, St. Louis

*Decoration and Function of Historiated Phylacteries in the Early Post-Iconoclastic Period*, Anna
Kartsonis, New York City

*The Artistic Milieu of the Patriarch Photios*, Leslie Brubaker, Wheaton College

*Women, the Convent, and the Creation of Byzantine Art*, Annemarie Weyl Carr, Southern
Methodist University

*The Patronage of Steatite Icons*, Ioil Kalavrezou-Maxeiner, University of California, Los Angeles


*Commentary: Ann W. Epstein*, Duke University

9:30-12:00
Dominion Ballroom D
Ballroom Level

Twentieth-Century Art
Lawrence Alloway, New York City

*Carrá and De Chirico in 1917: Origins of the Scuola Metafisica*, Joan M. Lukach, Vassar College
Art Gallery

*Hannah Höch’s Dada Photomontages: An Iconography of the Berlin Years*, Marianne Lorenz,
University of Colorado

9:30-12:00
Salons #5 & 6
Mezzanine Level

Architectural Decoration and Program in Ancient Art
Irene J. Winter, University of Pennsylvania

*The Structure of the Program in Amarna Tomb Art*, Elizabeth L. Meyers, St. Lawrence University

*Kingship and the Sacred Tree in the Wall Paintings of Tukulti Ninurta I*, David Castriota,
Columbia University

*Sennacherib’s Court VI and the Late Assyrian Ideal of Kingship*, John M. Russell, University
of Pennsylvania

*The Parthenon Frieze and the Apadana Reliefs at Persepolis: Reassessing a Programmatic
Relationship*, Margaret Cool Root, Kelsey Museum, University of Michigan

*Heraiclan and Epic Cycles on the Hera I Temple at Foce del Seie*, Frances Van Keuren, University
of Georgia

*The Decoration of the Neronian Palaces in Rome: Context and Interpretation*, P. Gregory Warden,
Southern Methodist University

*Reliefs of the Antonine Wall in Roman Scotland*, Natalie Kampen, University of Rhode Island
SATURDAY MORNING

9:30-12:00
Dominion Ballroom A
Ballroom Level

Drawing: A Mainstream Activity of The Eighties
Diane Burko, Philadelphia Community College
Dotty Attie, artist, New York City
Arnold Bittleman, artist, Union College, Schenectady
Chuck Close, artist, New York City
Keith Haring, artist, New York City
Ellen Lanyon, artist, The Cooper Union

9:30-12:00
Provincial Ballroom
Mezzanine Level

Sculpture and Technology
Nathan Knobler, Philadelphia College of Art
Michael Hayden, sculptor, Los Angeles
Rockne Krebs, sculptor, Washington, D.C.
Kenneth Snelson, sculptor, New York City
Jack Burnham, historian-critic, Northwestern University

SATURDAY AFTERNOON

12:15-1:45
Salons #5 & 6
Mezzanine Level

Discussion of the disputed attribution to Simone Martini of the fresco portrait of Guidoriccio da Fogliano in the Palazzo Pubblico.

- ACUMG (Association of College and University Museums and Galleries)/Open Meeting
- AIHA (Association of Independent Historians of Art)/Organizational Meeting

12:15-1:45
Dominion Ballroom A
Ballroom Level

International Survey of Jewish Monuments/Reports on Recent Research
Evan M. Maurer, The University of Michigan Museum of Art
The Stones of Altona: Sepulchral Monuments of the Jews of Hamburg in the Seventeenth and Eighteenth Centuries, Rochelle Weinstein, Borough of Manhattan Community College, C.U.N.Y.
Peter Harrison’s Touro Synagogue in Newport: Its Creation and Preservation, Christopher Monkhouse, Museum of Art, Rhode Island School of Design
Sephardic and Ashkenazi Architecture in the Quaker City 1820-1920, George Thomas, University of Pennsylvania

- Denotes Special Interest Group
**SATURDAY AFTERNOON**

**12:15-1:45**
Provincial Ballroom
Mezzanine Level

**2:00-4:30**
Dominion Ballrooms C & D
Ballroom Level

- **Media Arts Caucus: Film, Video, Photography/Open Meeting**

  *Changing My Mind*
  Irving Lavin (for H.W. Janson)
  George Heard Hamilton
  Julius S. Held
  Elizabeth Gilmore Holt
  Walter W. Horn
  Ernst Kitzinger
  George A. Kubler

- **Pluralism of the Seventies and the Art of the Eighties**
  Carrie Rickey, *Village Voice*
  Kay Larson, *New York Magazine*
  Joe Lewis, artist, *Appearances Magazine*
  Robert Pincus-Witten, Queens College, C.U.N.Y.
  Miriam Schapiro, artist, New York City
  Ingrid Sischy, *Artforum*
  Guy Trebay, *Village Voice*

- **Denotes Special interest Group**

**2:00-4:30**
Dominion Ballroom A
Ballroom Level

- **Studio Production/Studio Teaching: A Relationship Examined**
  William Russell, Philadelphia College of Art
  Ed Colker, S.U.N.Y., College at Purchase
  Michael Hall, Cranbrook Academy of Art
  Allan Kaprow, University of California, San Diego
  Barry Rosenberg, Boston Architecture Center
  Sylvia Sleigh, New York City

**2:00-4:30**
Salons #5 & 6
Mezzanine Level

- **Printmakers as Artists**
  Ofelia Garcia, The Print Club and Pennsylvania Academy of Fine Arts
  Clinton Adams, Tamarind Institute
  Anthony Gorny, Tyler School of Art, Temple University
  Lois Johnson, Philadelphia College of Art
  Philip Pearlstein, Brooklyn College, C.U.N.Y.
  Gabor Peterdi, Yale University

**2:00-4:30**
Provincial Ballroom
Mezzanine Level

- **New Media/New Issues**
  Bart Robbett, Port Washington, N. Y., and Sara Hornbacher, New York City
  Tony Conrad, S.U.N.Y., Buffalo
  Beth Lapides, artist, New York City
  Leandro Katz, Brown University and School of Visual Arts
  Peer Bode, Experimental Television Center, Owego, N. Y.
  Cindy Sherman, artist, New York City