CAA

72nd Annual Meeting of the College Art Association of America

With the participation of the Universities Art Association of Canada.
WEDNESDAY EVENING

515 Queen Street West
S.L. Simpson Gallery
Exhibition: Gallery Artists

80 Spadina Avenue
Fourth Floor
Wynick/Tuck Gallery
Exhibition: John Clark, John Hall, Hugh Leroy, Evan Penny, Cynthia Short, Jim Stewart

185 Richmond Street West
Yarlow/Salzman Gallery
Exhibition: Sculpture by Tony Crag

334 Queen Street West
Second Floor
Ydessa Gallery
Exhibition: Sculpture by Andrew Gehr

THURSDAY MORNING

9:00-12:00
Wentworth Room
Second Floor
National Committee for the History of Art

9:30-12:00
Grand Ballroom WEST
Lower Concourse
** CAA/ARLIS Joint Session
Books as the Artist's Inspiration
David J. Patten, RILA, and Michael Rinehart, RILA
The New Art of Painting with Cheese: The Survival of Pliny’s Observations on Encaustic Technique,
Evelyn K. Samuel, Institute of Fine Arts, N.Y.U.
Redon’s Illustration for Mallarmé’s “Un Coup de Dés”: An Unfinished Project, Danielle Mihram,
Elmer Bobst Library, N.Y.U.
On the Road to Zarathustra: The Collaborative Efforts of Georges Lemmen, Henry van de Velde, and
Count Harry Kessler, Jane Bicke, Boston Public Library
Andy Warhol’s Books of the 1950s that Inspired His Pop Art of the 1960s, Patrick S. Smith, North
Texas State University
“In an Old Book”: Literature in the Art of David Hockney, Richard Martin, Fashion Institute of
Technology and Arts Magazine

9:30-12:00
Grand Ballroom EAST
Lower Concourse
** FATE (Foundations in Art: Theory and Education)/Left Brain—Right Brain and Creativity:
Manifestation, Metaphor, or Myth?
Thomas Morin, Ohio State University
Business meeting to follow.

** Denotes Affiliated Society
THURSDAY AFTERNOON

12:15-2:00
Dominion Ballroom SOUTH
Second Floor

Official Opening of the 72nd Annual Meeting
Lucy Freeman Sandler, CAA President, presiding

Part I: Annual Members Business Meeting
Complimentary coffee will be served.

Part II: Issues in Education in the Arts
W.J. Tomasini, University of Iowa
Alessandra Comini, Southern Methodist University
Jules Heller, Arizona State University, Tempe
David Lang, Middlesex School, Concord, Mass.
Howardena Pindell, New York City
Franz Schulze, Lake Forest College

2:00-4:30
Grand Ballroom WEST
Lower Concourse

Color in Art: Ancient to Contemporary
Marcia B. Hall, Tyler School of Art, Temple University, and Charles Parkhurst, Williams College
Museum of Art

Color, Design, and Geometry in Roman Mosaics: Changes in Craft Methods and Style,
Guy P.R. Métraux, York University, Toronto

Bringing Home the Bacon: Roger on Thirteenth-Century Color Theory, Charles Parkhurst

Color Perspective in the Seventeenth-Century: Theory and Practice, Janis Bell, Kenyon College
Three, Five, Seven, Infinity: Newton on the Nature and Number of Primary Colors, Alan E. Shapiro,
University of Minnesota, School of Physics and Astronomy

Good Color, Bad Color: The Change from a Natural to an Artificial Color Aesthetic, Devin Burnell,
School of the Art Institute of Chicago

Mark Rothko and the Ancient Mural Tradition, Vincent J. Bruno, The University of Texas at Arlington

2:00-4:30
Grand Ballroom CENTRE
Lower Concourse

Interpreting Sixteenth- and Seventeenth-Century European Prints and Drawings
Thomas DaCosta Kaufmann, Princeton University

The Function of the “Briefmaler”: Color Versus Black-and-White in Prints, Walter L. Strauss,
The Cooper Union

Keys to Workshop Conventions in Some Late Italian Renaissance Prints and Drawings,
Edward J. Olszewski, Case Western Reserve University

Ludovico Carracci’s Drawings: A Reexamination of “Mannerist” Draftsmanship, Babette Bohn,
San Rafael, Calif.

Wonders of Nature and Art: The Depiction of Prodigies in Central European Drawings of the
Sixteenth and Seventeenth Centuries, M. Lee Hendrix, Los Angeles, Calif.

“naer het leven geteeckent,” Joaneath Spicer, University of Toronto

Bamboccio’s “Artists’ Tavern” as a Commentary on Art, David A. Levine, Southern Connecticut
State University
THURSDAY AFTERNOON

2:00-4:30
Dominion Ballroom NORTH
Second Floor

Late Antique, Early Christian, and Early Medieval Narrative Cycles: The Surviving Evidence
Margaret E. Frazer, Metropolitan Museum of Art
Opening Remarks, Margaret E. Frazer
Christian Five-Partite Ivories: A Case of Narrative Transformation, Stephen R. Zwirn, Metropolitan
Museum of Art and Baruch College, C.U.N.Y.
From Classical to Medieval Narrative Illustration in the Manuscripts of Vergil, David H. Wright,
University of California, Berkeley
Narrative Origins of the Middle Byzantine Feast Cycle, Ann Wharton Epstein, Duke University
Narrative in the “Life” of the Saints, Cynthia Hahn, Florida State University
Paul in Court. Paul at Court, Kathleen J. Shelton, University of Chicago
Narrative and Exegesis in the Carrand Diptych, Henry Maguire, University of Illinois at Urbana-
Champaign

2:00-4:30
Grand Ballroom EAST
Lower Concourse

Post-Secondary Art Education: An International Perspective
Gerald Ferguson, Nova Scotia College of Art and Design
Louise Caamnitzer, S.U.N.Y., Old Westbury
Vera Frenkel, York University
Leandro Katz, Brown University and School of Visual Arts, N.Y.C.
Suzanne Rivard LeMoyne, University of Ottawa
John Murray, New York Institute of Technology
Moira Roth, University of California, San Diego
Lawrence Weiner, New York City and Amsterdam
Krzysztof Wodiczko, New York Institute of Technology

2:00-4:30
Civic Ballroom
Second Floor

Replacing the Statue: Has Public Sculpture Become Merely Decorative?
Stanley E. Marcus, University of Texas at the Permian Basin
Benny Andrews, National Endowment for the Arts
Alan Barkley, Nova Scotia College of Art and Design
Donald Kuspl, S.U.N.Y., Stony Brook
Robert Storr, New York City
Donald Thalacker, General Services Administration

4:45-6:30
Wentworth Room
Second Floor

Art Bulletin Committee

4:45-7:15
Dominion Ballroom NORTH
Second Floor

•• American Society for Hispanic Art Historical Studies/Recent Research in Spanish Art, Antiquity
to the Present
Phyllis Braff, Nassau County Museum
Phoenician Style Ivories from Southwestern Spain, Vivian A. Hibbs, The Hispanic Society of America
The Main Toilet of the Sea of Zaragoza and Its Masters, R. Steven Janke, State University College of
New York at Buffalo

•• Denotes Affiliated Society

(session continued on next page)
THURSDAY AFTERNOON

Golden Age Emblems of the Spanish Renaissance on the University of Salamanca Façade, Irene Soriano, The Hispanic Society of America

Goya’s Tapestries for the Prado Antechamber: The Garden of Love Revisited, Janis A. Tomlinson, College of Charleston

The Later Relevance of an Architect: Antoni Gaudi, George R. Collins, Columbia University

4:45-7:15
Dominion Ballroom SOUTH
Second Floor

Caucus for Marxism and Art/Popular Self-Determination
Richard Leslie, School of the Art Institute of Chicago, and David Craven, S.U.N.Y., Cortland

Populism versus Popular Culture: The Issue of Self-Determination, David Craven

Subliminal Ideology: U.S. versus Nicaraguan Images of Revolution, Esther Parada, University of Illinois, Chicago

Artists Call: The Role of Artist Activists, John Weber, Elmhurst College

4:45-7:15
Grand Ballroom CENTRE
Lower Concourse

Historians of Netherlandish Art/Insights on Research Facilities, Both Here and Abroad
Laurinda Dixon, Syracuse University
Molly Fairies, Indiana University
Gloria Plero, University of Southwestern Louisiana
Anne Morganstern, Ohio State University
Walter Strauss, The Cooper Union

Business meeting will precede program session.
Cash bar cocktail hour will follow program session.

4:45-7:15
Grand Ballroom EAST
Lower Concourse

International Survey of Jewish Monuments/Program Session
Collin Eisler, Institute of Fine Arts, N.Y.U.

The Impact of Christianity on Synagogue Architecture, Marilyn J. Chiat, University of Minnesota
Research Opportunities in Jewish Spain: Urban Places ("Juderías"). Synagogues, and Cemeteries, S.D. Markham, Duke University, emeritus

Shuls...A Study of Canadian Synagogue Architecture, Sheldon Levitt

Business Meeting to follow.

4:45-7:15
Civic Ballroom
Second Floor

Visual Resources Association/Automation: Present and Future in the Visual Resources Collection
Suzanne Babineau-Simnauzer, Institute of Fine Arts, N.Y.U.

The Automation of the School of Architecture Slide Collection, Susan Solomon, Princeton University
Cataloguing Slides Bit by Bit: Managing a Slide Collection with D Base II, Martine Culbertson, The Academy of Natural Sciences of Philadelphia

SALL: PC: A Software Package for the IBM-PC for Use in an Art History Slide Collection, Sheila Hannah, Albuquerque, New Mexico

Business meeting will precede program session.

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

4:45-7:15
Grand Ballroom WEST
Lower Concourse

- Women's Caucus for Art/Self-Portraiture by Women of the Twentieth Century, Part I
  Ann Sutherland Harris, The Juilliard School
  *Portrait of the Artist as Nature Goddess: Paula Modersohn-Becker*, Josephine Withers, University of Maryland
  *The Surrealist Muse as Artist*, Whitney Chadwick, San Francisco State University
  *Frieda Kahlo: Self-Portraiture Turned Inside-Out*, Gart Schiff, Institute of Fine Arts, N.Y.U.
  *Remedios Varo: Invitation to the Voyage*, Janet Kaplan, Moore College of Art

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**THURSDAY EVENING**

For Receptions and Open Houses: From the Sheraton Centre, exit from the motorcourt onto Queen Street. Walk one block west (left) to University Avenue and take northbound subway to Museum stop.

5:00-6:30
Pontifical Institute Library
University of Toronto

- International Center of Medieval Art/Business Meeting and Reception

5:30-8:00
100 Queen's Park

- Royal Ontario Museum: Reception
  Exhibitions: Permanent Collection plus *Bird Paintings of J.L. Grondin and Mapping Toronto's First Century: 1787-1884* (in the Canadiiana Building)

5:30-8:00
7 Hart House Circle

- Justine M. Barnicke Gallery, Hart House, University of Toronto: Open House
  Exhibition: *Hearts* (Thirteen Toronto Artists)

5:30-8:00
12 Hazelton Avenue

- Uptown Art Galleries: Open Houses
  *Gallery Dresdner*
  Exhibition: *Fiberglass Sculpture by Don Bonham*

- Denotes Affiliated Society

(Open Houses continued next page)
### THURSDAY EVENING

**122 Scollard Street**

**Marianne Friedland Gallery**
Exhibition: *Milton Avery, Al Held, Hans Hoffman, Karen Kulyk, Judy Singer*

**121 Scollard Street**

**Gallery One**
Exhibition: *Recent Paintings by Stanley Boxer*

**22 Hazelton Avenue**

**Mira Godard Gallery**
Exhibition: *David Milne*

**832 Yonge Street**

**The Isaacs Gallery**
Exhibition: *Three New Artists from Vancouver*

**33 Hazelton Avenue**

**Gallery Jarmain**
Exhibition: *Latin American Artists*

**27 Prince Arthur Avenue**

**Kaspar Gallery**
Exhibition: *Gallery Artists*

**840 Yonge Street**

**The Carmen Lamanna Gallery**
Exhibition: *Paintings by John Brown*

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**135 Yorkville Avenue**

**Gallery Moos**
Exhibition: *Appel, Brown, Danby, Doze, Etrog, Freddy, Haring, Iskowitz, Johnson, Longobardi, Middendorf, Paladino, Riopelle, Thompson*

**9/11 Hazelton Avenue**
Second Floor

**Rosenberg Fine Art Ltd.**
Exhibition: *Group Show of International Artists*

**33 Hazelton Avenue**

**Sable-Castelli Gallery**
Exhibition: *Paintings by Douglas Kirtin*

**33 Hazelton Avenue**

**Waddington & Shiell Galleries Ltd.**
Exhibition: *Works on Paper by Stephen Andrews*

**25 Prince Arthur Avenue**

**Albert White Gallery**
Exhibition: *Primitive Sculpture from West Africa*

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**6:00-8:00**

**David Mirvish Books on Art: Opening Reception**
On exhibition: *Primo Piano* by David Smith, *Damascus Gate* by Frank Stella, and *Goldilocks and the Three Bears: A Cosmic Fairy Tale* ("Tetrascroll") by Buckminster Fuller
THURSDAY EVENING

8:30-11:00
Grand Ballroom WEST
Lower Concourse

Nineteenth- and Early Twentieth-Century Landscape Painting in Northern Europe and North America
Louis Hawes, Indiana University


"Romantic and Realist Aspects of Courbet's Landscape Paintings," Petra ten-Doesschate Chu, Seton Hall University

"Van Gogh's "Starry Night": The History of Matter and a Matter of History," Albert Boime, University of California, Los Angeles


The Plein-Air Figural Landscape: Stanhope Forbes's "A Fish Sale on a Cornish Beach," Betsy Cogger Rezeman, St. Lawrence University

Camden Town and the Urban Landscape," Malcolm Cormack, Yale Center for British Art

Responses to Modernist Art, 1900-1946
Sam Hunter, Princeton University

Art and Anarchy: The Sculpture of Adolph Wolff," Francis M. Naumann, Parsons School of Design


Alfred Barr: The Formative Years," Peter Flagg, Princeton University

Helion and the Gallatin Collection," Merle Schipper, Orange Coast College


Peggy Guggenheim and Art of This Century: From Surrealism to Abstract Expressionism," Melvin P. Lader, George Washington University

8:30-11:00
Dominion Ballroom NORTH
Second Floor

Open Session I
Richard E. Spear, Oberlin College, and Thaila Gourna-Peterson, College of Wooster

The Observant Dominican Iconography of Fra Angelico's San Domenico Altarpieces," Paul J. Cardile, Denison University

Prayer Gesture in Fra Angelico's Cell Frescoes at San Marco in Florence," William E. Hood, Jr., Oberlin College

An Early Masterpiece by Titian Rediscovered and its Implications," Hiliard T. Goldfarb, The Cleveland Museum of Art

The "Stufa" in the Palazzo Vecchio: An Epitaphium to Francesco I and Johanna of Austria," Nancy Edwards, Texas Christian University


Commentary: Kathleen Weil-Garris Brandt, New York University
THURSDAY EVENING

8:30-11:00
Dominion Ballroom SOUTH
Second Floor

Sacred and Secular in Islamic Art
Erica Cruikshank Dodd, American University of Beirut
The Minaret: Symbol of Islam, Jonathan M. Bloom, Harvard University
Sacred Themes on Secular Objects, Dorothy Shepherd, The Cleveland Museum of Art
“Ex Libris” Shah Jahan, Anthony Welch, University of Victoria
The Masjid-i Shah, Nuha N.N. Khoury, Harvard University
Commentary: Lisa Golombek, Royal Ontario Museum and University of Toronto

The New Figuration
Robert Berlind, painter, S.U.N.Y., Purchase
Paterson Ewen, painter, University of Western Ontario
Eric Fischl, painter, New York City
Suzanne Funnel, painter, Nova Scotia College of Art and Design
June Leaf, painter and sculptor, Cape Breton Island, Nova Scotia
Tony Phillips, painter and filmmaker, School of the Art Institute of Chicago
Irving Sandler, art historian and critic, S.U.N.Y., Purchase
Jenny Snider, painter and filmmaker, Columbia University, Pratt Institute, and Fashion Institute of Technology

8:30-11:00
Civic Ballroom
Second Floor

Queen Street West, Canada: The Nature of Art and Its Audience in Toronto
Ian Carr-Harris, Ontario College of Art
John Bentley Mays, critic, Globe & Mail
Philip Monk, critic, Toronto
Jennifer Oille, critic, Vanguard
Chantal Pontbriand, editor, Parachute
Richard Rhodes, critic, Parachute
FRIDAY MORNING

8:00-9:30
Grand Ballroom CENTRE

- Design History Caucus/Forum and Business Meeting
  Richard Martin, Fashion Institute of Technology
  *in Search of a New Approach: Barbara Young, California Polytechnic State University
  Paul Thebaid & Co.: Publishers with a New Vision, Victor Margolin, University of Illinois at Chicago
  William Lescaze and CBS: A Study in Corporate Modernism, Dennis P. Doordan, Tulane University

9:30-12:00
Grand Ballroom WEST
Lower Concourse

- Teaching in Academies, from the Renaissance to the Twentieth Century
  Carl Goldstein, University of North Carolina at Greensboro
  A Graduate of the "Ghent-Bruges School": Simon Bening's Acquisition and Uses of Traditional Compositions, Judith Testa, Northern Illinois University
  Two Documents for the Roman Academy of Saint Luke, Vernon Hyde Minor, The University of Colorado at Boulder
  Kandinsky's Analytical Drawing Class at the Bauhaus, Clark Poling, Emory University
  The Slade School: An Anti-Academic Academy, Bruce Laughton, Queen's University, Ontario
  Commentary: Albert Boime, University of California, Los Angeles

9:30-12:00
Grand Ballroom CENTRE
Lower Concourse

- Reassessments and New Discoveries in Victorian Art
  Susan P. Casteras, Yale Center for British Art
  J.E. Millais's "Cherry Ripe": Revivalism, Nationalism, and the Curse of Popularity, Laurel Bradley, University of Illinois at Chicago
  Sir Frank Brangwyn and Late Victorian Mural Painting, Robert J. Lamb, University of Manitoba
  F.G. Stephens: Art Critic Exemplar or Pre-Raphaelite Lackey?, Dianne Sachko Macleod, University of California at Davis
  An Essay in National Sentiment: The Arthurian Frescoes in the New Palace at Westminster, Debra N. Mancoff, Beloit College
  Victorian Periodicals as a New Source for a Changing Discipline, Helene E. Roberts, Harvard University
  A Rediscovery of Lost Content: Flower Imagery in Victorian Painting, Sarah Phelps Smith, University of Delaware

9:30-12:00
Dominion Ballroom NORTH
Second Floor

- The Monumental Program: Patrons and Practice (1000-1400 A.D.)
  Thomas Lyman, Emory University

  Part I: Power and Papal Policy in Romanesque Italy
  Decoration of the Romanesque Abbey Church at Farfa and the Investiture Controversy, Charles B. McClendon, Yale University
  Nicholas's Porch Portal Programs for Ferrara Cathedral: Patronage and Function, Christine Verzar Bornstein, University of Michigan

  • Denotes Special Interest Group

  (session continued on next page)
FRIDAY MORNING

Part II: Innovation and Emulation in Norman England
The Patronage of Henry of Blois: A New Twist to the French Influences in Early Gothic Winchester, Yoshio Kusaba, California State University, Chico
The Remodelling of York Minster under Archbishop Roger of Pont l’Evêque (1154-1181), Malcolm Thurlby, York University

Part III: Royal Prestige at Stake in Gothic France
St. Denis as a Royal Necropolis, Caroline Bruzelius, Duke University
Construction and Design at the Church of Notre-Dame at Ecouis, Dorothy Gillerman, Boston

9:30-12:00
Dominion Ballroom SOUTH
Second Floor

New Field Methodologies Suggested by the Experience of Art in Its Oriental Context
Louise Allison Cort, Freer Gallery of Art, Smithsonian Institution, and Michael Meister, University of Pennsylvania
An Iconography of Rulership and the Iranian Revolution, Carol Manson Bier, The Textile Museum
Living Artisans and Histories of Asian Ceramics, Louise Allison Cort
Method for the Study of an Early Medieval Buddhist Monastic Complex in India: Ta-pho Monastery, Himachal Pradesh, Deborah E. Klimburg-Salter, University of California, Los Angeles
The Role of Field Experience in Establishing a Method of Proportional Analysis of Early Indian Images, John Mosteller, University of Pennsylvania
The Thai Gable and the Problem of Meaning, Hiram W. Woodward, Jr., University of Vermont
Commentary: Joanna Williams, University of California, Berkeley

9:30-12:00
Grand Ballroom EAST
Lower Concourse

Crafts and Industry
Robin E. Muller, weaver, Nova Scotia College of Art and Design
Maria Tulokas, textile designer, Rhode Island School of Design
Louis Tortell, goldsmith, Toronto
Harold B. Helwig, enamelist, editor, Glass on Metal
Deborah Horrell, ceramicist, Columbus, Ohio
Ree Schonlau, gallery director, Omaha

9:30-12:00
Civic Ballroom
Second Floor

Strategies of Media: Questions of Representation/Sexuality/Power
Judith Barry, S.U.N.Y., Old Westbury
Mary Kelly, Goldsmith’s College, London
Barbara Kruger, New York City
Leon Golub, Rutgers University
Lisa Steele, Toronto
Jeff Wall, Simon Fraser University, Vancouver
FRIDAY AFTERNOON

12:00-2:00
City Hall Room
Second Floor

12:15-1:45
Dominion Ballroom SOUTH
Second Floor

12:15-1:45
Grand Ballroom CENTRE
Lower Concourse

12:15-1:45
Grand Ballroom WEST
Lower Concourse

12:15-1:45
Dominion Ballroom NORTH
Second Floor

National Endowment for the Arts and National Endowment for the Humanities
Representatives of the NEA and the NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments.

• American Committee for South Asian Art/Workshop on South Asian Field Methodologies

• Association for Latin American Art/Business Meeting

• Association of Historians of American Art/Business Meeting

• Association of Independent Historians of Art/Business Meeting

12:15-1:45
Civic Ballroom
Second Floor

12:15-1:45
Grand Ballroom EAST
Lower Concourse

• Media Arts Caucus/Business Meeting

• Women’s Caucus for Art/Business Meeting

2:00-4:30
Grand Ballroom WEST
Lower Concourse

Realism in Twentieth-Century European and North American Art
Ida Katherine Rigby, San Diego State University

Art and Photography in the Weimar Republic: Sources for August Sander’s “Antlitz der Zeit” and Helmar Lerski’s “Köpfe des Alltags,” Brigid S. Barton, University of Santa Clara

Henry Lee McFee: Realism in the Service of Modernism, John Baker, Massachusetts College of Art

Reading Reginald Marsh: Signs, Headlines, and Heli, Nicholas Natanson, The University of Iowa

The Fifties: Decade of Angst, Greta Berman, Parsons School of Design

A Contrast In Meanings: Neue Sachlichkeit vs. Photo-Realism, Peter Selz, University of California, Berkeley

Life and Death of the Public Monument, John Maass, Philadelphia
Commentary: Peter Selz, University of California, Berkeley

• Denotes Special Interest Group
• Denotes Affiliated Society
FRIDAY AFTERNOON

2:00-4:30
Grand Ballroom CENTRE
Lower Concourse

Italian Art of the Nineteenth and Twentieth Centuries
Marianne W. Martin, Boston College
Retreat from Allegory: The Papal Tombs in St. Peter's, Philipp P. Fehl, University of Illinois at Urbana-Champaign
Representations of Pius VII: The First Risorgimento Hero, Roberta J.M. Olson, Wheaton College
Giovanni Boldini's "Place de Clichy" of 1874, Kenneth Bendiner, Boston University
Segantini's "Evil Mothers" Cycle, Annie-Paul Quinsac, University of South Carolina
The Location of the Spectator in Futurist Art and Theory, Anne Coffin Hanson, Yale University
Marinetti's "Manifesto of Futurist Dance," The Marchesa Casati, and Balla, Marianne W. Martin

2:00-4:30
Dominion Ballroom NORTH
Second Floor

Traditions and Transformations in Northern European Portraiture
David R. Smith, University of New Hampshire
Late Medieval Analogical Portraiture: Jan van Eyck's "Arnolfini Wedding" as an Image of the Divine, Robert W. Baldwin, University of Michigan
Printing, the Portrait, and Dürer's "Erasmus," Andrée Hayum, Fordham University at Lincoln Center
Rubens: "Arundel" in Boston: "Imago Virtutis Virtuo so," Mary Crawford Volk, Tufts University
Thomas de Keyser and the Dutch Genre Portrait, Ann Jensen Adams, Harvard University
Virtue and the Arts: Gerrit Dou's Dresden "Self-Portrait," Richard W. Hunnewell, Plymouth State College

2:00-4:30
Dominion Ballroom SOUTH
Second Floor

Ancient General Session
Philip P. Betancourt, Temple University
The Birth of Dionysos in Attic Vase-Painting, Stephen Fineberg, Knox College
The "Tazza Farnese" Reconsidered, Eugene Dwyer, Kenyon College
The Floral Symbolism of the "Ara Pacis," David Castriota, Columbia University
Iconographical Ties between Pompeii and Ostia in Mosaic and Wall Painting, John R. Clarke, University of Texas, Austin
The Centaurs of Aristeas and Pappas, Jon Van de Grift, Columbia University

2:00-4:30
Grand Ballroom EAST
Lower Concourse

Judging Modernity: Manet Revisited
Thierry de Duve, University of Ottawa
An Avant-Garde Melancholy, Thierry de Duve
The Political Origins of Modernism, Patricia Mainardi, City University of New York
Manet: The End of Modernism: René Payant, University of Montreal
Unity and Fragmentation in Manet, Jeff Wall, Simon Fraser University, Vancouver
FRIDAY AFTERNOON

2:00-4:30
Civic Ballroom
Second Floor

New Technology in the Visual Arts
Jack Nolan, Massachusetts College of Art and MCA Visual Technology Center
Muriel Cooper, Massachusetts Institute of Technology and Visible Language Workshop
J. Michael O'Rourke, Computer Graphics Laboratory, N.Y. Institute of Technology
Paula Heneveld, Interior designer, University of North Carolina, Greensboro
Frank Dietrich, Computer Graphics Laboratory, West Coast University
Cynthia Goodman, art historian and critic, New York City

4:45-5:45
Wentworth Room
Second Floor

Museum Programs Survey Committee

4:45-5:45
Dominion Ballroom NORTH
Second Floor

• Association for the Study of Central European Art/Business Meeting and Information Session

4:45-7:15
Dominion Ballroom SOUTH
Second Floor

• Women's Caucus for Art/Self-Portraiture by Women of the Twentieth Century, Part II
  Ann Sutherland Harris, The Juilliard School
  Flowers Again: Georgia O'Keeffe's Art as Self-Portraiture, Susan Fillin-Yeh, Yale University
  Reflections in a Mirror: The Self-Portraits of Audrey Flack, Thalia Gouma-Peterson, The College of Wooster
  Marisol's Self-Portraits: The Dream and Dreamer, Roberta Bernstein, S.U.N.Y., Albany

• Denotes Special Interest Group
•• Denotes Affiliated Society
FRIDAY EVENING
For Receptions and Convocation. From the Sheraton Centre, exit from the motorcourt onto Queen Street. Walk one block west (left) to University Avenue, then go north (right) to Dundas Street. Turn left and proceed to Beverley Street.

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| 5:00-8:00 | Ontario Crafts Council: Reception  
Exhibition: The Complete Office: Distinctive Accents for the Executive |
| 6:00-10:00 | Art Gallery of Ontario: Reception  
Special exhibitions: The Mystic North: Symbolist Landscape Paintings in Northern Europe and North America, 1890-1940; Norval Morrisseau and the Emergence of the Image-Makers (Native Canadian Art): The Adamson Collection (art by the mentally ill); Master Watercolors and Drawings from the Permanent Collection; and Daumier and "La Caricature"  
Cash bar |
| 7:00-8:00 | CAA Convocation  
Welcome, Lucy Freeman Sandler, CAA President  
Greetings, William J. Withrow, Director, Art Gallery of Ontario  
Presentation of Awards  
Convocation Address: Are These All Originals?, Ellen Johnson, Oberlin College, emerita |

SATURDAY MORNING

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| 9:30-12:00 | Art and the State in the Early Renaissance  
Debra Pincus, The University of British Columbia  
The "Sala del Pisanello" and the Politics of Lodovico Gonzaga, Joanna Woods-Marsden, The University of British Columbia  
Papal Promotion in the Tomb of Innocent VIII, Eric M. Frank, New York University and American Academy in Rome  
The Four Este Monuments in Ferrara: The Ruler and His Changing Public Image, Charles M. Rosenberg, The University of Notre Dame  
The Redecoration of the Chapel of St. Anthony and Paduan Self-Identity, Sarah Wilk, Rutgers University |
| 9:30-12:00 | Manet, Degas, Impressionism: New Investigations  
Joel Isaacson, The University of Michigan  
The Illustration Venture that Failed: Degas's Monotypes for "La Famille Cardinal," Carol Armstrong, Princeton University  
The Cradle of Impressionism: Pissarro, Monet, and Renoir in Bougival and Louveciennes, 1869, Richard R. Brettell, Art Institute of Chicago  
Manet: Reclining Women of Virtue and Vice, Heather McPherson, University of Alabama in Birmingham |
SATURDAY MORNING

9:30-12:00
Dominion Ballroom NORTH
Second Floor

Degas at Work, George T.M. Shackelford, Yale University
A Reconsideration of Renoir’s 1883 Break with Impressionism, Barbara Ehrlich White, Tufts University

Canadian Art and Architecture
Dennis Reid, Art Gallery of Ontario, and Pierre du Prey, Canadian Centre for Architecture, Montréal
Saint Mary’s Halifax: An Early Example of Gothic Revival in Canada, J. Philip McAleer, Technical University of Nova Scotia, Halifax
Victor Bourgeau et L’architecture religieuse dans Le diocèse de Montréal, 1851-1888, Raymonde Gauthier, Université du Québec à Montréal
John Ostell and the Design of the First Buildings for McGill University, Montreal, Ellen James, Concordia University, Montreal
Nationalism et histoire de l’art canadien, Laurier Lacroix, Concordia University, Montreal
David Milne: New York City Subjects, Lora Senechall Carney, University of Toronto
Histoire socio-culturelle d’un monument architectural: le Crystal Palace de Montréal (1860-1896), Raymond Montpetit, Université du Québec à Montréal

The Iconology of Ruins
Robert Enggass, University of Georgia
“Ocean of Ruins”: A Romantic Metaphor for Art and Nature Fragmented, Barbara Maria Stafford, University of Chicago
Notes on the Antique Sources for the Architectural Backgrounds in the Paintings of Nicholas Poussin, Jack Spalding, Fordham University

9:30-12:00
Grand Ballroom EAST
Lower Concourse

The Ramshackle Architecture of “Chinoiserie” Landscapes, Donald Rabine, Arizona State University
The Significance of the Colosseum in the First Century of American Art, Lois Dinnerstein, Long Island University, Brooklyn Center
Mid Eighteenth-Century Ruins in Italy: “Folie” or History?, Thomas J. McCormick, Wheaton College
Recording Ruins and Landscapes: Unpublished Eighteenth-Century Drawings by Giovanni Battista Borra, Jane Ayer Scott, Harvard University

Cultures of Resistance
Martha Rosler, Mason Gross School of the Arts, Rutgers University
Television and the New Technologies, Lyn Blumenthal, School of the Art Institute of Chicago
Art World Politics/Real Politics, Craig Owens, Art in America
Underground Art in Poland, William Crist, University of Missouri
Artists Call against U.S. Intervention in El Salvador: Political Consequences, Coosje van Bruggen, New York City
Opposition in Haiti to Opposition in Black U.S. Culture, Veve Clark, Tufts University

Culture and Working-Class Consciousness in British Columbia, Sara Diamond, Vancouver

9:30-12:00
Civic Ballroom
Second Floor

Survival of the Studio Artist
Eleanor Dickinson, California College of Arts and Crafts
Pat Durr, national president, Canadian Artists’ Representation
Dorothy Gillespie, New School for Social Research
Thomas Goetzl, attorney, Golden Gate University Law School
George Koch, president, Artists Equity Association, Inc.
Elouise Schoettler, national president, Coalition of Women’s Art Organizations
SATURDAY AFTERNOON

12:15-1:45
Dominion Ballroom SOUTH
Second Floor

New Perspectives and Initiatives at the National Endowment for the Humanities
Gabriel P. Weisberg, assistant director, Museums and Historical Organizations Program
Jeffrey Wallin, director, Division of General Programs
Peter Patrikas, program officer, Division of Education
Steven Mansbach, program officer, Museums Program

Universities Art Association of Canada/Business Meeting

12:15-1:45
Dominion Ballroom NORTH
Second Floor

2:00-4:30
Grand Ballroom WEST
Lower Concourse

Seventeenth- and Eighteenth-Century Painting in France and Italy
Donald Posner, Institute of Fine Arts, N.Y.U.
"Ma questa è la donna teribile!": Artemisia Gentileschi and Judith, Elena Cietti, Hobart & William Smith Colleges
"Ut Politics Pictura": The Hall of Mirrors at Versailles, Ann Friedman, University of Minnesota
Giambattista Tiepolo’s First Public Success, William L. Barcham, Fashion Institute of Technology, S.U.N.Y.
Piazzetta, Pitteri, and Tiepolo at Parma, George Knox, University of British Columbia
The "Only School" of Landscape Revisited: Tivoli in the Eighteenth Century, Mark A. Cheetham, McGill University

2:00-4:30
Grand Ballroom CENTRE
Lower Concourse

Open Session II
Thalia Gouma-Peterson, College of Wooster, and Richard E. Spear, Oberlin College
Latrobe, Jefferson, and Their Halls for the U.S. Congress, 1803-1809, Charles E. Brownell, Queen’s University, Ontario
John La Farge and the Landscape of Consciousness, Henry Adams, Carnegie Institute Museum of Art
Van Gogh’s Agony, Lauren Soth, Carleton College
The Portrait Exchange of 1888: A Pictorial Dialogue between van Gogh and Gauguin, Ann H. Murray, Wheaton College
Cubism and Artistic Imperialism: De la Fresnaye’s Military Themes, 1910-13. Catherine C. Bock, School of the Art Institute of Chicago
Jasper’s John: Scatological Imagery in the Art of Jasper Johns, Richard Martin, Fashion Institute of Technology and Arts Magazine
Commentary: Wanda Corn, Stanford University

2:00-4:30
Dominion Ballroom NORTH
Second Floor

Theories of Proportion in Architecture
Renata Holod, University of Pennsylvania
Through the Labyrinth: Modular and Proportional Systems in Minoan Architecture, Donald Preziosi, S.U.N.Y.-Binghamton and Center for Advanced Study, Stanford University
Measurement and Proportion in Hindu Temple Architecture, Michael W. Meister, University of Pennsylvania

(session continued on next page)
**SATURDAY AFTERNOON**

David H. Friedman, Massachusetts Institute of Technology

*Geometric Systems of Design in Later Persian Architecture.* Lisa Golombek, Royal Ontario Museum and University of Toronto

*Francesco di Giorgio's Trattato and Renaissance Theories of Proportion.* Lawrence Lowie, Saint Louis

*Leonardo's "Vitruvian Man": An Ideal Ground Plan.* Charles Carman, S.U.N.Y., Albany
Commentary: Marco Frascari, University of Pennsylvania

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**The Midwest: Figuration and Alternatives**
Franz Schulze, Lake Forest College
Russell Bowman, Milwaukee Art Museum
Vera Klement, University of Chicago
Phyllis Kind, Phyllis Kind Gallery, New York and Chicago
James McGarrell, Washington University, St. Louis

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**Cultural Criticism and Cultural Industry**
Benjamin H.D. Buchloh, S.U.N.Y., Old Westbury
*Modernism and Masculinity Now.* Thomas Crow, Princeton University
*Post-War French Painters and Louis Aragon's Clenched Fist.* Serge Guilbaut, University of British Columbia

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*From Faktura to Factography: Modernism in the Service of the Revolution.* Benjamin H.D. Buchloh

*John Hartfield: "Sozialismus oder Barbarien."* Monica Halm, Concordia University

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**Landscape Painting in the Eighties**
David Lund, New York City
Barbara Cushing, New York City
Susan Gold, University of Windsor
Jacqueline Gourevitch, Wesleyan University
Wolf Kahn, New York City
Hearne Pardee, Colby College
Mel Pekarsky, S.U.N.Y. at Stony Brook