75th Annual Meeting of the College Art Association of America

Art History Sessions
Jeffrey Muller, Brown University

Studio Sessions
Natalie Charkow, Yale University

Local Events
Jan Fontein, Museum of Fine Arts, Boston, Chair
Vishakha N. Desai, Museum of Fine Arts, Boston, Coordinator

9:30–12:00
Westin, America South
Fourth Floor

Popular Culture in Nineteenth- and Twentieth-Century American Art
Karal Ann Marling, University of Minnesota

*Land Ho: Visual Images of Christopher Columbus in Nineteenth-Century American Art*, Ann Uhry Abrams, Georgia State University

*East Meets West: Gertrude Vanderbilt Whitney and Buffalo Bill*, Sarah E. Boehme, Whitney Gallery of Western Art, Buffalo Bill Historical Center

*The Sculpture of Coney Island’s Dreamland*, Michele H. Bogart, S.U.N.Y., Stony Brook


*The Wild One: Jackson Pollock’s Media Image in the 1950s*, Ellen G. Landau, Case Western Reserve University

*Advertising’s Mrs. Consumer in 1930s American Art*, Barbara Ladner Mount, Yale University

*Ben Shahn and Fortune Magazine: Representations of Labor in 1946*, Frances Pohl, Pomona College

*Off the Walls and Onto the Couch! An Analysis of Sofa Painting*, Christopher Reed, Yale University

*Mapping Regionalism: Grant Wood’s “Portrait of John B. Turner, Pioneer”*, Jim Slauson, Milwaukee Institute of Art and Design

*George C. Nimmons: Building a Corporate Image of Sears, Roebuck and Company, Coast-to-Coast*, Linda Oliphant Stanford, Michigan State University

** Denotes Affiliated Society

(session continued on next page)
THURSDAY MORNING

Hey Kids! Children in the Comics and the Art of George Bellows, Rebecca Zurier, Yale University and Hirshhorn Museum and Sculpture Garden


9:30–12:00
Westin, America Center
Fourth Floor

Art Without History, I
Whitney Davis, University of California, Berkeley

History and the First Image, Whitney Davis

Concomitants of the Assumption of the “Beginnings” of Artistic Traditions, Peter Ucko*, University of Southampton

Tropical Africa: High Art and History, Jan Vansina, University of Wisconsin, Madison

Folk Art, Henry Glassie, University of Pennsylvania

The Child’s Stance as Artist, Beth Alberty, The Metropolitan Museum of Art

Psychoanalytic Perspectives on the Ambiguity of Art: Creation and Destruction in Adolescent Graffiti, Ellen Handler Spitz, New York University and C.U.N.Y. Graduate Center

The Art of Adolf Wölfli, Eika Sperri, Kunstmuseum, Bern

9:30–12:00
Westin, America North
Fourth Floor

Social History and the Study of Seventeenth-Century Art
J. Michael Montias, Yale University

Social and Economic Aspects of Seventeenth-Century Netherlandish Art, J. Michael Montias

Artisans or Gentleman Painters? The Social Background of Utrecht Painters in the Early Seventeenth Century, Marten Jan Bok*, University of Utrecht

De Keyser’s Heemskerck Epitaph: Institutional Patronage and Nationalistic Sentiment in the Early Seventeenth Century, Cynthia Lawrence, Temple University

Discussants: Jacob Smit, Columbia University; Egbert Haverkamp-Begemann, Institute of Fine Arts, N.Y.U.; Edward Goldberg, Harvard University

9:30–12:00
Westin, Essex Center
Third Floor

Countercurrents and the Mainstream: New Perspectives in Medieval Art
Alison Stones, University of Pittsburgh

Conservatism and Change in Provincial Art: The Architectural Decoration of Romanesque Churches in Galicia (Spain), James D’Emilio, Newcomb College, Tulane University

Traveling Patrons and Regional Workshops in Late Byzantine Architecture, Marcus Rautman, University of Missouri-Columbia

Conventional Motifs in Early German Romance Illustration, Julia C. Walworth, Yale University

Art and the Market: The Mass-Production of Netherlandish Carved Altarpieces, Lynn Jacobs, Vanderbilt University

Discussants: Judith Oliver, Colgate University; Ann M. Roberts, University of Iowa; Susan L. Smith, University of California at San Diego
THURSDAY MORNING

9:30–12:00  
Westin, Essex North  
Third Floor

Center and Periphery: Structuring Spheres of Artistic Production in the Ancient Near East  
Ann C. Gunter, Emory University

Originality or Derivativeness in the Art of Third Millennium Ebla (Syria), Marie-Henriette Gates, University of North Carolina at Chapel Hill

The Storm-god at Yazilikaya: Sources and Influences, Robert L. Alexander, University of Iowa

"Peripheral Assyrian Style" Seals from Hasanlu IVB: New Evidence for Analyzing Artistic Production in the Northern Zagros in the Early First Millennium B.C., Michelle I. Marcus, University of Pennsylvania and Metropolitan Museum of Art

Discussants: Gary Beckman, Yale University and Margaret Cool Root, University of Michigan

9:30–12:00  
Westin, Essex South  
Third Floor

John Ruskin, New Visions and Revisions  
Alice H.R.H. Beckwith, Providence College

Political Criticism: Ruskin and the Pre-Raphaelites, Elizabeth K. Helsinger, University of Chicago

John Ruskin’s Protestant Convent Plan, Alice H.R.H. Beckwith

Ruskin and the Taste for Italian Baroque Painting, George L. Hersey, Yale University

The Influence of John Ruskin in the Development of Hungarian Modernism, Sylvia Bakos, Rutgers University

Naturalized Nationalism: A Ruskinian Discourse in the Search for a New American Style of Architecture, Lauren S. Weingarden, Florida State University, Tallahassee

Discussant: George P. Landow, Brown University

9:30–12:00  
Marriott, Salon E  
Fourth Floor

Art and the Law  
Albert Eisen, Stanford University

Gilbert S. Edelson, Honorary Counsel, College Art Association

Thomas M. Goetzl, Golden Gate University, School of Law

Following a presentation of recent arts’ legislation, the panel will take questions from the audience

9:30–12:00  
Marriott, Salons A & B  
Fourth Floor

Poets’ Responses to Pictures (Real or Imaginary)  
Rosanna Warren, poet, painter, Boston University

John Hollander, Yale University

Irving Feldman, S.U.N.Y., Buffalo

Rika Lesser, Brooklyn, N.Y.

Gjertrud Schnackenberg, New York City

9:30–12:00  
Marriott, Salons C & D  
Fourth Floor

The Crafts: New Questions and Issues for the Post Modern Era  
Nancy Corwin, Kansas City Art Institute

Joan Livingstone, School of the Art Institute of Chicago

Mathew Kargas, School of Visual Concepts, Seattle

William Daley, Philadelphia College of the Arts

Louise Allrich, Allrich Gallery, San Francisco

Gerhardt Knodel, Cranbrook Academy of Art

Sarah Bodine, Metalsmith Magazine
THURSDAY AFTERNOON

12:15–1:45
Westin, Staffordshire
Third Floor

Annual Members Business Meeting
Paul B. Arnold, CAA President, presiding
Election of Officers, election of Directors
Election of 1987 Nominating Committee
Other Reports

12:15–1:45
Westin, St. George B, C, D
Third Floor

Board-Sponsored Session: Funding for Art Museums: National Endowment for the Arts and National Endowment for the Humanities—Needs and Opportunities
Andrew Oliver, Director, Museum Program, NEA
Nancy Pressley, Assistant Director, Museum Program, NEA
Marsha Semmel, Program Officer, Museums and Historical Organizations Program, NEH
Andrea Anderson, Program Officer, Museums and Historical Organizations Program, NEH
Steven Mansbach, Program Officer, Office of Preservation, NEH

** Visual Resources Association: Business Meeting

** Women's Caucus for Art: Monuments and Maidens—Liberty and Her Sisters
Keynote Speaker: Marina Warner, art historian

1:00–3:00
Westin, Courier & Parliament
Seventh Floor

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

2:00–4:30
Westin, America South
Fourth Floor

Art into Landscape in the Netherlands, ca. 1500–1700
Egbert Haverkamp-Begemann, Institute of Fine Arts, N.Y.U.

Patinir and St. Jerome: The Origins and Significance of a Landscape Type, Walter S. Gibson,
Case Western Reserve University

Federico Borromeo as a Patron of Flemish Landscapes, Pamela M. Jones, Washington, D.C.

The Landscapes of Abraham Bloemaert—Types and Meaning, Marcel Roethlisberger, Université de Genève

Clouds: Function and Form, John Walsh, The J. Paul Getty Museum

Towards a Scriptural Reading of Seventeenth-Century Dutch Landscape Paintings, J. Bruyn*,
Amsterdam University, emeritus

Kostverloren: The Vicissitudes of a Seventeenth-Century Dutch Landscape Motif, Seymour Slive,
Harvard University

Discussants: David Freedberg, Columbia University; Simon Schama, Harvard University; Peter Sutton, Museum of Fine Arts, Boston

** Denotes Affiliated Society
2:00–4:30
Westin, America Center
Fourth Floor

Art Without History, II
Jonathan Fineberg, University of Illinois, Urbana-Champaign
Archaic Styles in Romanesque Sculpture, Marilyn L. Schmitt, The J. Paul Getty Art History Information Program
The Art Historian as Outsider: The Discovery of Outsider Art in America, John MacGregor, Ontario College of Art
Modernism and the Denial of History: The Primitive Roots of Profundity in the Symbolist Period, Patricia Mathews, Oberlin College
"Making a Horse Out of A Stick": Children's Art in Kandinsky's Prewar Abstraction, Jonathan Fineberg
Ordinary and Extraordinary Objects: The Fetish in Surrealist Art, Celia Rabinovitch, University of Colorado, Denver
"Art has its best moments when it forgets its name": Jean Dubuffet's Perceptions of L'Art Brut, Reinhold Heller, University of Chicago

2:00–4:30
Westin, America North
Fourth Floor

Courtesey, Gallantry, and Nobility in Eighteenth-Century Painting
Thomas E. Crow, The University of Michigan, Ann Arbor
The Aristocratic Department of Watteau's Artists, Mary Vidal, University of California, Berkeley
Watteau's "Plaisirs du Bal" and the Dancelike Structure of the "Fête Galante," Sarah Rachel Cohen, Yale University
"Les Heures du Jour" in Prints and Paintings, Mary Tavener Holmes, Baruch College, C.U.N.Y.
Englishmen and French Art: Hogarth and the Rococo, Bruce Robertson, Oberlin College
The Image of the Artist in Eighteenth-Century France, Kathleen Nicholson, University of Oregon

2:00–4:30
Westin, Essex South
Third Floor

The Art Museum as Artifact
Danielle Rice, Philadelphia Museum of Art
Alexandre Lenoir's "Salle du Dix-septième Siècle": Revolutionary Ideology and the History of Art, Andrew L. McClellan, Tufts University
"Worthy Monuments": Museum Construction in Provincial France, 1850–1890, Daniel Sherman, Harvard University
Ritual and the Post-Modern Museum, Alan Wallach, Kean College of New Jersey
"The Art Museum as Artifact" as Subject Matter, Andrea Miller-Keller, Wadsworth Atheneum
Discussant: Douglas Crimp, editor, October
THURSDAY AFTERNOON

2:00–4:30
Westin, Essex Center
Third Floor

Roman Art in the Private Sphere
Elaine K. Gazda, University of Michigan, Ann Arbor
The Cult of Appearances: Decorum and the Atrium House, Eugene Dwyer, Kenyon College
Painted Perspectives of a Villa Visit, Bettina Bergmann, Mount Holyoke College
Pendants in Roman Sculptural Display, Elizabeth Bartman, University of Pennsylvania
The House of Jupiter and Ganymede at Ostia: Private Residence Turned Gay Hotel?, John R. Clarke, University of Texas at Austin
Signs of Privilege and Pleasure: Roman Domestic Mosaics, Christine Kondoleon, Williams College
The Heroic Theme in Late Roman Domestic Art, Simon P. Ellis*, Cambridge University
Discussant: Kathleen Shelton, University of Chicago

2:00–4:30
Westin, Essex North
Third Floor

New Approaches to the History of Buddhist Art
Donald McCallum, U.C.L.A. and John M. Rosenfield, Harvard University
Buddhist images and Relics: A Struggle for Supremacy between Two Cultic Objects, Lewis Lancaster, University of California, Berkeley
Problems in the Early Introduction of Buddhist Art into China, Wu Hung, Harvard University
The Mogao Caves of Dunhuang and the Study of Early Chinese Buddhist Art, Stanley Abe, University of California, Berkeley

2:00–4:30
Westin, St. George B, C, D
Third Floor

The Significance of the Tower of Seven Jewels and Empress Wu, Grace Chuan-ying Yen, Academia Sinica
Editor, Artist, Audience in Japanese Buddhist Narratives, Karen Brock, Washington University
The Seiryuji Shaka and Zenkiji Amida Traditions in Japanese Buddhist Sculpture, Donald McCallum

2:00–4:30
Marriott, Salon E
Fourth Floor

Poetic and Conceptual Interpretations of Systems Used in Drawn and Painted Space
Susana V. Jacobson, painter, Yale University
Margaret Hagen, psychologist, Boston University
Robert Morgan, artist, writer, Rochester Institute of Technology
Philip Armstrong, art historian, S.U.N.Y., Binghamton
Andrew Young, painter, Guilford College

Impermanence: What are the Problems? Are there any Solutions?
Hilton Brown, artist, Ralph Mayer Center for Artists' Techniques, University of Delaware
Peter Cannon-Brookes, STIPPLE Database Services, Ltd. and International Journal of Museum Management and Curatorship
Albert Paul Albano, conservator, Museum of Modern Art
Clark Bedford, conservator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Dana Cranmer, conservator, The Mark Rothko Foundation
Mark David Gottsegen, artist, University of North Carolina, Greensboro
Antoinette A.G. King, conservator, Conservation Center, Institute of Fine Arts, N.Y.U. and Museum of Modern Art

(session continued on next page)
THURSDAY AFTERNOON

2:00–4:30
Marriott, Salons A & B
Fourth Floor

Robert G. Lodge, conservator, Intermuseum Laboratory, Oberlin
Zora Sweet Pinney, conservator, Los Angeles
Jack Beal, artist, Oneonta, N.Y.

**Fighting the Battle of the Boondocks: Teaching Art in Provincial Settings**
Frederick Ortner, Knox College
Wilbur Niewald, Kansas City Art Institute
Margaret Gorove, University of Mississippi
Sanford Wurmfeld, Hunter College, C.U.N.Y.
Robert De Weese, Montana State University
David Hollowell, University of California, Davis

2:00–4:30
Marriott, Salons C & D
Fourth Floor

**The Spiral of Afro-American Art: Pursuits in Many Directions**
Edmund Barry Gaither, Museum of the National Center of Afro-American Art
Edward Strickland, University of Massachusetts, Boston
Marcia Lloyd, Massachusetts College of Art
John Wilson, Boston University
Robert Tinch, Jr.

4:45–6:15
Marriott, Salon E
Fourth Floor

**Women's Caucus for Art: Feminist Criticism: Definitions and Interpretations**
Wendy Slatkin, University of Redlands

and Thalia Gouma–Peterson, College of Wooster

*What is the Nature of American Feminist Criticism?*, Peggy Brand, Ohio State University

*Feminist Criticism: Two Approaches, Three Case Studies*, Susan N. Platt, Washington State University

*Discussant: Sandra L. Langer, University of South Carolina*

4:45–6:30
Marriott, Salons A & B
Fourth Floor

**Design History Forum: Design and Industry**
Joseph Ansell, University of Maryland

*Design and Industry: An Overview*, John Heskett, Ravensbourne College of Design and Communication

*The Nineteenth Century Factory Reconsidered*, James Schmiechen, Central Michigan University

*The Passenger Elevator as Industrial Design*, Herbert Gottfried, Iowa State University

*Industrial Organization and the Phenomenon of Change*, Dennis Doordan, University of Illinois at Chicago

- Denotes Special Interest Group
- Denotes Affiliated Society
THURSDAY AFTERNOON

4:45–6:45
Westin, Courier
Seventh Floor

J. Paul Getty Trust
Representatives from the J. Paul Getty Trust will be available for individual discussions of grants, fellowships, and other Getty programs.

4:45–7:15
Westin, St. George B, C, D
Third Floor

• International Survey of Jewish Monuments: Nineteenth-Century American Synagogue Architecture
Michele Vishny, Chicago
The Origins of the Moorish Synagogue in America, Gerald S. Bernstein, Brandeis University
Baltimore Synagogues of the 1890s, Saul E. Zalesch, University of Delaware
Congregation Anshe Sholom, Chicago, Michel Vishny

4:45–7:45
Marriott, Boston College
Third Floor

New Technologies: Demonstrations
Videodisc projects of the National Museum of American Art and of the Yale Centre for British Art (sponsored by VRA)
Online searches of the RILA (International Repertory for the Literature of Art) database on DIALOG and of the RAA (Répertoire d’Art et d’Archeologie) database on Questel.

THURSDAY EVENING

5:00–7:00
29 Kirkland Street
Cambridge

Harvard University Art Museums: Receptions
Busch-Reisinger Museum
Exhibition: Permanent Collection
Cash bar

William Hayes Fogg Art Museum
Exhibition: New American Photographs
Cash bar

Arthur M. Sackler Museum
Exhibition: The Portrait
Cash bar
Transportation: Ticket B, shuttle bus ($5.00)
• Denotes Special Interest Group
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THURSDAY EVENING

5:00–7:00
265 Massachusetts Avenue
Cambridge

The M.I.T. Museum: Reception
Exhibition: The Bauhaus
Cash bar
Transportation: Ticket B, shuttle bus ($5.00)

6:15–8:15
Westin, Essex Ballroom
Third Floor

Film, Realm of the Senses
This film will be discussed in the symposium, Gender and Art History immediately following.

8:30–11:00
Westin, Essex Ballroom
Third Floor

Symposium. Gender and Art History: New Approaches
Natalie Boymel Kampen, University of Rhode Island
Viewing Women in Quattrocento Frames: The Profile Portrait of Florentine Women, Patricia Simons*, University of Melbourne
Oshima’s “Realm of the Senses”; The Representation of the Male Body, Peter Lehman, University of Arizona
Sex and the Sepoy Mutiny: The Intersection of Race and Gender in Colonialist Representation, Linda Nochlin, Graduate Center, C.U.N.Y.

8:30–11:00
Westin, America South & Center
Fourth Floor

Symposium. Art Without History, III
Irving Lavin, The Institute for Advanced Study, Princeton
Madness and Modernism, Louis A. Sass, Rutgers University
The “Madness” in Pa-ta Shan-jen’s Paintings, James Cahill, University of California, Berkeley
The Traces of Prehistory at Wright’s Taliesin West, Neil Levine, Harvard University
I Get My Inspiration from the Streets, Frank O. Gehry, Frank O. Gehry and Associates, Inc., Los Angeles
Discussion among speakers: Introduction, Irving Lavin Picasso’s Lithograph(s) “The Bull(s)” and the History of Art in Reverse
THURSDAY EVENING

8:30-11:00
Marriott, Salon E
Fourth Floor

Has Success Spoiled the American Art World?
Hilton Kramer, critic, New York City
Robert Pincus-Witten, art historian, Graduate Center and Queens College, C.U.N.Y.
Alex Katz, painter, New York City
Sidney Tillim, painter, critic, Bennington College
Sylvia Mangold, painter, Washingtonville, New York
William Bailey, painter, Yale University

FRIDAY MORNING

9:30-12:00
Westin, America South
Fourth Floor

Current Research on Italian Renaissance Art, I: Narrative
Loren Partridge, University of California, Berkeley
Narrative Disposition, Computers, and Piero della Francesca, Marilyn Aronberg Lavin,
Princeton University
The Narratives of Boccaccio and Quattrocento Painting, Paul F. Watson, University of Pennsylvania
The Narrative Structure of Botticelli’s illustrations for Dante’s “Commedia,” Barbara Watts,
University of Virginia

9:30-12:00
Westin, America North
Fourth Floor

Signorelli’s Dante Illustrations in Orvieto Cathedral: Narrative Structure, Iconography, and Historical Context, Jonathan B. Riess, University of Cincinnati
The Frescoes of the “Salone dei Mesi” in the Palazzo Schifanoia: Narrative Syntax and Vocabulary, Kristen Lippincott, University of Chicago
Michelangelo’s Audience: Some Observations on the Narrative Structure and Iconographic Content of the “Last Judgment,” Bernadine Barnes, National Gallery of Art

Nineteenth-Century French Art: A National or International Achievement?
Kermit S. Champa, Brown University
The English Connection: Constable and French Landscape Painting, Dorothea K. Beard, Northern Illinois University
Edouard Manet’s “Le Chemin De Fer”: The Dutch Input and Iconographic Interpretation, Julia Bernard, University of Chicago
Manet, Chinese Painting and the “All-Over” Canvas, Deborah Johnson, Museum of Art, Rhode Island School of Design
Edouard Manet’s “Luncheon in the Studio” and its Relation to Seventeenth-Century Dutch Art, Rita Lichtenberg, Indiana University
Louis Franca: Le Profil Perdu and the Anglo-French Achievement, Shaw Smith, Davidson College
The Old-Master Component in the Art of Antoine Vollon, Carol Forman Tabler, Institute of Fine Arts, N.Y.U.
FRIDAY MORNING

9:30–12:00
Westin, America Center
Fourth Floor

Open Session
Joachim E. Gaehde, Brandeis University and Naomi Miller, Boston University
The Byzantine Palace Mosaic: An Interpretation, James Trilling, Providence, R.I.
A Tomb Designed by Palladio and an Early Sentimental Attachment of Daniele Barbaro, Howard Burns, Harvard University
The Art of Scaffold-Building in Baroque Rome: Pietro da Cortona in the Salone Barberini, John Beldon Scott, University of Iowa
Mussolini's First New Town, Diane Ghirardo, University of Southern California
Discussant: Christian F. Otto, Cornell University

Art and Environment in the Court of Hui-tsung (1100-1125)
John Hay, Institute of Fine Arts, N.Y.U.
Archaism in 1105: The Casting of "pien-chung" Bells at the Court of Hui-tsung, James C.Y. Watt, Metropolitan Museum of Art
Ceramics and the Court of Hui-tsung, Robert D. Mowry, Fogg Art Museum, Harvard University
Emperor Hui-tsung: Taoism and the Cosmic Park of Ken-yueh-yuan, Arthur Mu-sen Kao, Kent State University
Differing Perspectives on the Organization of Painters during the Reign of Hui-tsung, Susan Bush, John Krgb Fairbank Center for East Asian Research, Harvard University

9:30–12:00
Westin, St. George B, C, D
Third Floor

The Auspicious Image: from Hui-tsung to Kao-tsung and Mi Yu-jen, Peter C. Sturman, Yale University
Discussants: Richard M. Barnhart, Yale University and Jason Chi-sheng Kuo, Williams College

Affective Aspects of Works of Art in the Middle Ages
Madeline H. Caviness, Tufts University
Introduction: Madeline H. Caviness
Architectural Apotropaia and the Sinai Hoodguards, Eunice Dauterman Maguire, University of Illinois
From Icon to Relic: The Holy Shroud of Turin, William S.A. Dale, University of Western Ontario
The Reliquary Statue of St. Foy: Miracles, and the Origins of the Cult Statue, Carol Knicely, University of British Columbia
The Equation between Excessive Art and Holiness, Conrad Rudolf, University of Pittsburgh
Idol, Saint and Simulacrum in the "Jeu de Saint Nicolas," Michael Camille, University of Chicago
Case studies:
St. Hedwig's Personal Devotional Image, Corine Schleif, Universität Bamberg
Veneration of Images in the Twentieth Century, Ellen Kosmer, Worcester State College
Discussants: Gary Vikan, The Walters Art Gallery and Stanley Tamblah, Harvard University
FRIDAY MORNING

9:30–12:00
Westin, Essex Center
Third Floor

African Borderland Sculpture: Liminal Space in the Study of Style
Patrick R. McNaughton, Indiana University
The "Ishan" Cult of the Hand and its Relationship to that of its Neighbors, Carol Ann Lorenz, Colgate University
Introduced Naturalism and Abstraction in Owo Mask Styles, Robin Poynor, University of Florida
Style and the Concept of Ethnicity: Shared Masking Traditions in Northeastern Ivory Coast, Kathryn L. Green, University of Florida
Open Borders: Problems with Style and Ethnic Identity, Barbara Frank, College of Wooster
The Spread of Styles in the Black Volta Basin, Christopher D. Roy, University of Iowa
Discussant: Monica Visona, South Bend, Ind.

9:30–12:00
Westin, Essex North
Third Floor

Lauren Rabinovitz, University of Iowa
The Art Film in Chicago: 1945–1955, Richard deCordova, DePaul University
Cinema 16: Real Film Criticism, Scott MacDonald, Utica College
Shall We Dance? Feminist Art Cinema Confronts the Hollywood Musical, Lucy Fischer, University of Pittsburgh
Discussant: Donald Crafton, University of Wisconsin

9:30–12:00
Marriott, Salon E
Fourth Floor

Post-Modern Narrative Painting
Gabriel Laderman, Queens College, C.U.N.Y.
A. Robert Blumen, Queens College, C.U.N.Y.
James McGarell, Washington University, St. Louis
Larry Day, Philadelphia College of Art
David Carbone, Boston Museum School and Tufts University
Sue Morrison, Boston
Raoul Middleman, Baltimore

9:30–12:00
Marriott, Salons A & B
Fourth Floor

The Apprentice Artist: A Presentation in Visual Mixed Media and Manipulated Sound
Delphine Ziegler, sculptor and filmmaker, University of California, Santa Barbara
Steve Schwartz, painter

9:30–12:00
Marriott, Salons C & D
Fourth Floor

Photography: Just Another Pencil
Alan Klott, critic, historian, Pratt Institute and Photoclinic Gallery
Richard Baim, media artist
John Baldessari, artist, California Institute of the Arts
Carole Ann Klinarides, video artist
Catherine Lord, writer, California Institute of the Arts
Marvin Hoshino, Queens College, C.U.N.Y.
FRIDAY AFTERNOON

12:15-1:15  
Marriott, Salon E  
Fourth Floor

12:15-1:15  
Marriott, Salons A & B  
Fourth Floor

12:15-1:15  
Marriott, Salons C & D  
Fourth Floor

12:15-1:15  
Marriott, Hyannis/Cape Cod  
Fourth Floor

Board-Sponsored Session: New Directions in Public Art  
Richard Andrews, Director, Visual Arts Program, NEA, moderator  
Representatives of the Visual Arts Program will be available for discussion.

- Media Arts Caucus: Film, Video, Photography: New Technology: Artist's Tools in the Twenty First Century  
  David Tafler, Philadelphia College of Art and Alan Bloom, California State University, Los Angeles

  Stephen Sumner, S.U.N.Y., Potsdam  
  Paul Berube, Robert Mallory and Copper Golith, University of Massachusetts, Amherst  
  Dorett Miller, Skidmore College  
  Craig Vogel, Illinois Institute of Technology

- Association of Independent Historians of Art: Business Meeting

12:15-1:15  
Westin, America North  
Fourth Floor

12:15-1:15  
Westin, Essex South  
Third Floor

12:15-1:15  
Westin, Essex Center  
Third Floor

12:15-1:15  
Westin, St. George B, C, D  
Third Floor

- Contemporary Art Curators: Open Meeting  
  Robert Hobbs, Contemporary Art Museum, Houston, chair

- International Center for Medieval Art: Business Meeting and Reception  
  Panel Discussion: Teaching and Research on the Frontier of Interdisciplinarity. W. Eugene Kleinbauer, Indiana University, chair

- Association for Latin American Art: Open Meeting

Board-Sponsored Session: Finding a Patron: Funding Opportunities for Art Historians In the Humanities  
David Wise, Program Officer, Research Division, NEH  
Edith Couturier, Program Officer, Fellowships Division, NEH  
Jayme Sokolow, Program Officer, Division of Education, NEH  
Jamii Zainaldin, Executive Director, National Federation of State Humanities Councils

- Denotes Special Interest Group

- Denotes Affiliated Society
FRIDAY AFTERNOON

2:00–4:00
Marriott, Falmouth
and Nantucket
Fourth Floor

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

Current Research on Italian Renaissance Art, II
Loren Partridge, University of California, Berkeley
The Sculpture of Giambattista Bregno, Anne Markham Schulz, Brown University
Death and the Artist’s Fame: The “Agenda” of Prominent Signatures on Great Tombs in Rome, Philipp F. Fehl, University of Illinois at Urbana-Champaign
The Piazza of Pienza: A New Analysis, Charles R. Mack, University of South Carolina
The Perspective Construction of Masaccio's Trinity Fresco and Medieval Astronomical Graphics, Jane A. Aiken, Harvard University
Piero della Francesca’s Resurrection: The Perspective of Humanism, Thomas Martone, University of Toronto in Mississauga
Perspective and Faith: The Ceiling Fresco in the Sala di Constantino, Hellmut Wohl, Boston University

2:00–4:30
Westin, America South
Fourth Floor

“High Art/Low Art”
Keith Moxey, University of Virginia
Pliny’s Cobbler in Trecento Florence, Kathleen G. Arthur, James Madison University
The Case of the Ex-Voto, David Freedberg, Columbia University
Urban Elites in Search of a Culture of Their Own: The Brussels’ Snow-festival of 1510–11, H. Pleij*, University of Amsterdam
Michelangelo’s Drawings and Models for “il Menighella,” David Summers, University of Virginia
The Sociology of the Planets, Gwendolyn Trottein, Bishop’s University, Quebec
Discussant: Carlo Ginzburg*, Università degli Studi di Bologna

American Luminism: Problems and Interpretations
Barbara Novak, Barnard College and Columbia University
Plain Style, the Natural Manner, and Proto-Luminism in American Painting, 1820–1850, David Tatham, Syracuse University
Luminist Time, Katherine Manthorne, University of Illinois at Urbana-Champaign
Fine Fitnesses: Dickinson, Higginson, and Literary Luminism, Barton Levi St. Armand, Brown University
The Subject of Lane’s Luminist: Paintings of Cape Ann, Elizabeth Garrity Ellis, Southern Methodist University
Literary and Optical Space in Luminist Painting, John R. Peters-Campbell, University of Maryland
Luminism, Nationalism and the Politics of Style, Angela Miller, Washington University, St. Louis
### FRIDAY AFTERNOON

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| 2:00–4:30  | Westin, Essex South Third Floor | **Landscape, Seascape, Cityscape: Concepts of Place in Japanese Painting**  
Carolyn Wheelwright, Yale University  
*Ise Monogatari-e and Meiso:- The Relationship of Paintings of the Tales of Ise to the Development of Famous Place Painting*, Kaori Chino*, Tokyo National Museum  
*Views of Famous Places in Japanese Narrative Handscrolls: Continuity and Innovation*, Laura Kaufman, Manhattanville College  
*The Politics of Place: Meaning in a Sixteenth-Century Fuji Shrine Mandala*, Christine M.E. Guth, Hopewell, N.J.  
*Eight Views of Ômi in Japanese Literature and Art*, Bruce A. Coats, Scripps College  
*Maruyama Ôkyo and the Depiction of Arashiyama*, Mark H. Sandler, University of Maryland  
**Discussant:** Yoshikazu Shimizu, Princeton University  

**Greek Iconography**  
Warren G. Moon, University of Wisconsin-Madison  
*The “Boxer Rhyton” and the “Famous Ones” of Minoan Crete*, Robert B. Koehl, Florida State University  
*The Fall of Troy and the Persian Wars in Greek Art of the Fifth Century B.C.*, David Castriota, Duke University  
*Iconography of Anatomy and Physiology in Greek Art and Medicine*, Guy P.R. Mètraux, York University, Toronto  
**Discussant:** Emily Vermeule, Harvard University  

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| 2:00–4:30  | Westin, Essex Center Third Floor | **Touch and the Hand in Modernist Painting**  
Richard Shiff, University of North Carolina, Chapel Hill  
*Touch in Modernist Printmaking*, Elizabeth Prelinger, Harvard University  
*Validation Through Touch in Early Twentieth-Century Art and Theory*, Margaret Olin, School of the Art Institute of Chicago  
*Code and Transgression in the Painting of Henri Matisse*, Elliott Moore, Université Laval, Quebec  
*Sign to Line to Shape*, Harry Rand, National Museum of American Art, Smithsonian Institution  
**Discussant:** Nan Rosenthal, National Gallery of Art  

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| 2:00–4:30  | Marriott, Salon E Fourth Floor | **Artists Review Art History**  
Patricia Mainardi, Brooklyn College and Graduate Center, C.U.N.Y.  
*The Non-History of Audio Art*, Douglas Kahn, Wesleyan University  
*The History of Art: My Old Man*, Miriam Schapiro, New York City  
*Imitation, Derivation, and Replication*, Dotty Attie, New York City  
*Social Struggle Recuperated in Géricault's "Raft" and Delacroix's "Liberty.*** Margia Kramer, New York City  
*Degas, Graffiti/Punk, and Pearlstein*, Philip Pearlstein, Brooklyn College, C.U.N.Y.  
*The History Inside Us*, Sir Lawrence Gowing, Samuel H. Kress Professor, National Gallery of Art |
2:00–4:30
Marriott, Salons A & B
Fourth Floor

A Return to the Private
Garth Evans, sculptor, Brooklyn, N.Y.
Winifred Lutz, Tyler School of Art, Temple University
William Tucker, sculptor, Cochecton, N.Y.
Daniel Wiener, sculptor, Brooklyn, N.Y.
Roberta Smith, critic, New York City
Elisabeth Sussman, Institute of Contemporary Art, Boston

2:00–4:30
Marriott, Salons C & D
Fourth Floor

Printmaking: Extensions of the Discipline
Ruth E. Fine, National Gallery of Art
Hanlyn Davies, University of Massachusetts
Helen C. Frederick, Pyramid Atlantic
James Trissell, The Press at Colorado College
Ken Tyler, Tyler Graphics Ltd.
Moishe Smith, Utah State University

4:45–6:30
Marriott, Nantucket
Fourth Floor

- American Committee for South Asian Art: Business Meeting

4:45–6:30
Marriott, Hyannis/Cape Cod
Fourth Floor
4:45–6:30
Westin, America Center
Fourth Floor
4:45–6:30
Westin, Courier
Seventh Floor
4:45–6:45
Westin, America North
Fourth Floor

- Design History Forum: Business Meeting

- Historians of Netherlandish Art: Business Meeting

- Association of Research Institutes in Art History: Business Meeting

- Visual Resources Association: Trends in Automation III and Microcomputer Roundtable
  Gary Seloff, University of Texas, Austin
  Compiling an Authority List on a Personal Computer, Donna Rogers and Jeffrey Hamm, University of Wisconsin–Madison
  A Review of Slide Run, Image Run, Marybeth Koos, Northern Illinois University
  ImageNet: Towards a Distributed Digital Image Base at the University of California, Berkeley, Maryly Snow, University of California, Berkeley
  Automated Circulation Software Using PCs and Barcodes, Carol Block, University of Wisconsin–Madison

- Denotes Special Interest Group
- Denotes Affiliated Society
FRIDAY EVENING

5:00–6:30
Westin, Third Floor Foyer
CAA Cocktail Reception
Everyone is invited.
Cash bar

6:30–7:30
Westin, Essex Ballroom
Third Floor
CAA Convocation
Welcome, Paul B. Arnold, CAA President
Greetings, Jan Fontein, Director, Museum of Fine Arts, Boston
Presentation of Awards

8:30–11:00
Westin, Essex Ballroom
Third Floor
Special Convocation Session:
Glimpses of Some Early Departments of the History of Art in the United States
Craig Hugh Smyth, Harvard University, emeritus
Marilyn Aronberg Lavin, Princeton University
Edward M. M. Warburg, New York City
George Kubler, Yale University, emeritus
Julius S. Held, Barnard College and Columbia University, emeritus
Pamela Askew, Vassar College, emeritus
Agnes Mongan, former director, Fogg Art Museum
Phyllis Williams Lehmann, Smith College, emeritus

8:00–10:00
364 Brookline Avenue
Massachusetts College of Art, North Gallery: Reception
Exhibition: New England Women Artists
Cash bar
Transportation: Ticket C, shuttle bus ($4.00)

8:00–10:00
230 The Fenway
School of the Museum of Fine Arts: Reception
Exhibition: P.S., a juried exhibition of student painting and sculpture
Cash bar
Transportation: Ticket C, shuttle bus ($4.00)

8:00–10:00
855 Commonwealth Avenue
Boston University Art Gallery: Open House
Exhibition: Contemporary Quilts, a national juried exhibition
Transportation: Ticket C, shuttle bus ($4.00)

8:00–10:00
700 Beacon Street
The Art Institute of Boston: Reception
Exhibition: New England Women Artists
Cash bar
Transportation: Ticket C, shuttle bus ($4.00)
SATURDAY MORNING

9:30-12:00
Westin, America South & Center
Fourth Floor

Symposium. Art History and Psychoanalysis
Steven Z. Levine, Bryn Mawr College
Introduction: Art History’s Eye/I, Steven Z. Levine
Letters of Mourning and Melancholy: The Case of Watteau Criticism, Emoretta Yang, Cornell University and Herbert F. Johnson Museum of Art
Courbet’s “Femininity,” Michael Fried, The Johns Hopkins University
Enframing the Gaze: A Psychoanalytic Exploration of Manet’s Work, Jeanne Wolff Bernstein, Kensington, Calif.
Van Gogh’s “Sense of Self” and His Interpreters, Aaron Sheon, University of Pittsburgh
Discussant: Ellen Handler Spitz, Graduate Center, C.U.N.Y. and New York University

9:30–12:00
Westin, Essex Ballroom
Third Floor

Symposium. The Theory and Practice of Connoisseurship at the End of the Twentieth Century
Konrad Oberhuber and Henri Zerner, Harvard University, Fogg Art Museum
Introduction: What Gave Connoisseurship its Bad Name, Henri Zerner
Problems in the Connoisseurship of Gothic Architecture, Stephen Murray, Columbia University
On Beyond Morelli, Maryann Ainsworth, Metropolitan Museum of Art
The Meaning of Style in Mughal Manuscript Painting, John Seyller, University of Vermont, Burlington

Connoisseurship as Practice, David M. Ebitz, University of Maine at Orono
Connoisseurship: the Penalty of Ahistoricism, Gary Schwartz, The Getty Center for the History of Art and the Humanities
Discussant: Wen Fong, Princeton University and Metropolitan Museum of Art
Concluding Remarks: Konrad Oberhuber

9:30–12:00
Carpenter Center,
Harvard University
24 Quincy Street, Cambridge

Color: An Interdisciplinary Perspective
Lois Swinoff, U.C.L.A.
Color and the Representatives of Change, John Roy, painter, University of Massachusetts, Amherst
Color and Symmetry, A. L. Loeb, Harvard University
Walter Bender, scientist, M.I.T.
“Color and The 1984 Olympics” in Los Angeles, Deborah Sussman, designer
Julian Stanczak, Cleveland Institute of Art
Light and Color as Expansion of Space, Judith Crook, Art Center College of Design
Dimensional Color, a video presentation, Lois Swinoff
Transportation: Subway to Harvard Square
SATURDAY MORNING

9:30–12:00
Marriott, Salon E
Fourth Floor

Artists in Public Places: Out of the Ivory Studio
John Chandler, public art consultant, Boston
Pallas Lombardi, director, Arts on the Line, Cambridge
Jeffrey Schiff, sculptor
Carlos Dorrien, sculptor
Mags Harries, sculptor
A tour of public art in the Boston transit system will follow (12:00–2:00)

SATURDAY AFTERNOON

12:15–1:45
Westin, Nausett
Seventh Floor

** American Society for Hispanic Art Historical Studies: Business Meeting

2:00–4:30
Westin, America South
Fourth Floor

New Research on Twentieth-Century Art
Mark Rosenthal, Philadelphia Museum of Art
A New Light: Fauvism & the Invention of Electricity, Henry M. Sayre, Oregon State University
"La Vie" without Casagemas: A New Look at Picasso's Blue Period Manifesto, Robert McVaugh, Colgate University

The Autobiographic/Symbolist Iconography of the "Demoiselles," Lawrence L. Ruiz, El Cajon, Calif.
Satire and Subversion in Jarry, Apollinaire and Picasso's Collages, Patricia Leighten, University of Delaware
Mallarmé, Picasso, and the Newspaper as Commodity, Christine Poggi, Yale University
Cubism and Decoration, Nancy J. Troy, Northwestern University

2:00–4:30
Westin, America Center
Fourth Floor

Regional Styles in Italian Sixteenth- and Seventeenth-Century Art
Diane De Grazia, National Gallery of Art
The Oratorio di San Bernardino, Siena, Linda Caron, Amherst College
The Concept of "Local Style" and its Limitations in Defining Sixteenth-Century Sienese Painting, Susan E. Wegner, Bowdoin College
The Netherlands Factor in Italian Painting of the Sixteenth Century, Bert W. Meijer*, Istituto Universitario Olandese di Storia dell'Arte
About the Nobility of Painting, Paggi and Artistic Practices in Genoa, Peter M. Lukehart, The Johns Hopkins University
From the Gagini to Giacomo Serpotta/A Continuing Tradition in Sicilian Sculpture, Donald Garstang, Colinghi, London
Discussant: Malcolm Campbell, University of Pennsylvania

** Denotes Affiliated Society
SATURDAY AFTERNOON

2:00 - 4:30
Westin, America North
Fourth Floor

The Collaboration of Architects, Sculptors, and Painters in the Public Buildings of Nineteenth-Century France
David Van Zanten, Northwestern University

Modernism, the State Art Apparatus and a New Mural Aesthetic: Théodore Chassériau at Saint-Mary in Paris, Michael Driskel, Brown University

The Integration of Decoration and Architecture in Garnier’s Paris Opéra, Christopher Mead, University of New Mexico

Auguste Préault’s Decorative Works at the New Louvre, Charles Millard, Ackland Art Gallery, University of North Carolina at Chapel Hill

Philippe de Chennevières and the French Art World in the 1870’s, Jane Roos, Hunter College, C.U.N.Y.

Mural Decoration under the Third Republic, Pierre Vaisse*, Université de Paris, Nanterre
Discussants: Neil Levine, Harvard University; Marco Diari, Northwestern University; Anne Wagner, Massachusetts Institute of Technology; Albert Boime, University of California at Los Angeles

2:00-4:30
Westin, Essex South
Third Floor

The Perception of Antiquity in the Middle Ages: Ancient Spoils and Medieval Art
William Tronzo, The Johns Hopkins University

I. Spolia, Sculpture and the Minor Arts
The Role of Spolia in the Cumulative Work of Art, Ilene Forsyth, University of Michigan

The Relics of Rome, Dale Kinney, Bryn Mawr College

II. Spolia and Architectural Sculpture
From Spolia to School in Romanesque Campania, Dorothy Glass, S.U.N.Y., Buffalo

The Use of Spolia on the Capua Gateway of Emperor Frederick II, Jill Meredith, Durham, N.C.

The Politics of Antique Survival in Thirteenth-Century Venice: The Tomb of the Doge, Debra Pincus, University of British Columbia

III. Spolia and Architecture
The Corinthian Order in the Christian Sanctuary: The Tempietto del Cisturro near Spoleto, Judson J. Emerick, Pomona College

The Problem of the Lombard Porch, Gregory Whittington, New York University

Compositio vs. Venustas: Contrasting Uses of Spolia in Romanesque Architecture, Thomas W. Lyman, Emory University

2:00 - 4:30
Westin, Essex Center
Third Floor

Repercussions and Representations of Warfare in Precolombian Art
Mary Miller, Yale University

Trophy Heads in Paracas Art, Anne Paul, Institute of Andean Studies, Berkeley

Secular Heroes and Holy War: Military Monuments in Inca Religion, Susan A. Niles, Lafayette College

The View from the South: Aztec Conquests in Mixtec, Pictorial Manuscripts, Jill Leslie Furst, Yale University

(session continued on next page)
SATURDAY AFTERNOON

Blood and Bow Ties at Cacaxtla, Ellen T. Baird, University of Nebraska-Lincoln
A Soldier's Story: Reinterpretation of "Warrior" Images from Tula, Cynthia Kristan-Graham, U.C.L.A.
Discussant: Esther Pasztory, Columbia University

2:00–4:30
Westin, Essex North
Third Floor

Islamic Art and Its Uses of the Past
Renata Holod, University of Pennsylvania
Treasures, Trinkets and Trivia: The Past as Objects, Oleg Grabar, Harvard University
Constantinople-Istanbul: The Creation of an Islamic Capital, Gülru Necipoğlu-Kafadar, Columbia University
Ottoman Power, Architecture and Westernization in Nineteenth and Early Twentieth Century Bursa, Beatrice St. Laurent, Harvard University
Identity for Community and State in Contemporary Mosque Design, Renata Holod
Discussant: Roy Mottahedeh, Harvard University

SATURDAY EVENING

6:00–9:30
55 Salisbury Street
Worcester Art Museum: Reception
Permanent Collection of fifty centuries of art on view
Special Exhibition: Genji and Other Tales
Cash bar
Transportation: Ticket D ($9.00). Buses depart at 5:00 P.M. and return at approximately 10:30 P.M.

SUNDAY TOUR/PROVIDENCE

10:00–12:00
Museum, Rhode Island School of Design
Welcome and refreshments
Exhibition tours
Behind the scenes tours

12:00–1:00
Lunch at RISD refectory

1:00–2:00
Bus tour of historic districts
Leader: Christopher Monkhouse

2:30–3:30
Bell Gallery, Brown University
Special Exhibition: Spectacular Vernacular: Traditional Desert Architecture from Africa and Southwest Asia
Refreshments
Transportation: Ticket E ($17.50, includes lunch). Buses depart at 9:00 A.M. and return at approximately 4:30 P.M.