

CAA

69th Annual Meeting of the College Art Association of America

San Francisco Hilton

February 25—28, 1981

PRE-PROGRAM ACTIVITIES

WEDNESDAY

6:00-9:00

800 Chestnut

San Francisco Art Institute: Reception

Cash bar, refreshments, dancing

Special exhibition: *110th Anniversary Salute: Alumni Exhibition*

Bus Ticket A. Price \$2.50

6:00-9:00

1600 Holloway

San Francisco State University: Reception

Cash bar and refreshments

Special exhibitions: *Sculpture Documentation*; *MFA Show in Sculpture*; exhibitions throughout

Art Department

Bus Ticket A. Price \$2.50

THURSDAY

9:00-12:00

Continental Ballroom #5

CAA/ARLIS Joint Session

The Received Image: The Role of Reproductions

Katharine Martinez, National Museum of American Art, Smithsonian Institution

Printing and Imprinting in the Sixteenth Century, Nancy McCauley, Stanford University

The Evolving Concept of the Graphic Arts Study Collection, Bernard Reilly, Library of Congress

Popularization of Gentility: American Gift Book Illustration, Georgia Bumgardner, American Antiquarian Society

Princes, Beggars, and Nautch Girls: A Discussion of "The People of India" (1868-1875), William Stapp, National Portrait Gallery, Smithsonian Institution

The Visual Studies Workshop, Nathan Lyons, Visual Studies Workshop

Art on the Page, Clive Phillpot, Museum of Modern Art

12:15-1:30

Continental Ballroom #4

• • Women's Caucus for Art. Finding Women: New Information Systems for Today's Research

J.J. Wilson, Sonoma State University

S. DeRenne Coerr, Fine Arts Museums of San Francisco

Tanya Joyce, Image Access Society

Karen Peterson, Sonoma State University

12:15-1:45

Lassen Room/Fourth Floor

• Visual Resources Curators: Business Meeting

- Denotes Special Interest Group
- • Denotes Affiliated Society

PROGRAM SCHEDULE

Except where otherwise indicated, all meeting rooms are on the Ballroom Floor.

THURSDAY AFTERNOON

1:00-2:00

Continental Parlor #3

Official Opening of the 69th Annual Meeting

Joshua C. Taylor, CAA President

Including Annual Members Business Meeting: Election of Officers; Election of Directors; Election of 1981 Nominating Committee; Reports.

Coffee will be served.

2:00-4:30

Imperial Ballroom

Semiotics and the History of Art

Oleg Grabar, Harvard University and Henri Zerner, Harvard University

Why Seek in Semiotics Models To Explain Works of Art from the Past, Oleg Grabar

Some Difficulties in a Semiotic Approach to Art, Henri Zerner

The Semiology of Collage, Rosalind Krauss, Graduate Center, C.U.N.Y. and Center for Advanced Study in the Visual Arts, National Gallery of Art

The Signs of Architecture: A Semiotic Approach to Tamberma Structure, Suzanne Preston Blier, Vassar College

Semiotics Liberates Iconography, T. Kaori Kitao, Swarthmore College

Style and Utility, Harry Rand, National Museum of American Art, Smithsonian Institution

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

General Discussion

2:00-4:30

Continental Ballroom #5

The Court Style in Thirteenth-Century France: I

Harvey Stahl, University of California, Berkeley

St. Louis, St-Denis, and the Court Style, Caroline A. Bruzelius, Harvard University

Artistic Sources for Stained Glass Windows of the Parisian Court Style in the Middle of the Thirteenth Century, Jane Hayward, Metropolitan Museum of Art

The Formation of the Court Style in Manuscript Painting, Allison Stones, University of Minnesota

The Glazing of the Virgin Chapel of Beauvais Cathedral and Saint Louis' Court Style, Michael Cothren, Swarthmore College

A New Perspective on the Lincoln Angel Choir, Mary Dean, University of Maryland, College Park

Discussant: Jean Bony, University of California, Berkeley

2:00-4:30

Continental Ballroom #6

German Expressionism

Peter W. Guenther, University of Houston

Paula Modersohn-Becker, J. Diane Radycki, Metropolitan Museum of Art

The Element of Time in August Macke's Vision of Paradise, Janice McCullagh, University of Nebraska, Lincoln

(session continued on next page)

THURSDAY AFTERNOON

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

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

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

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

2:00-4:30

Continental Ballroom #4

The Force of Habit: Artists' Clothes

Judith Stein, Philadelphia

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

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

Clothing and Context, Judith Shea, Parsons School of Design

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

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

2:00-4:30

Continental Parlor #3

New Developments in Art Law

Gilbert S. Edelson, Honorary Counsel, CAA

Albert E. Elsen, Stanford University

John Henry Merryman, professor of law, Stanford University

2:00-3:00

Continental Parlor #8

American Calligraphy: New Directions

Anne Gregory, Purdue University

Arne Wolf, Hayward State University

THURSDAY EVENING

5:00-7:00

1000 Oak Street
Lake Merritt

The Oakland Museum: Reception

Cash bar and refreshments. Docent tours available.

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

Bus Ticket B. Price \$4.50

THURSDAY EVENING

6:00-8:00

2626 Bancroft Way

The University Art Museum, Berkeley: Reception

Cash bar and refreshments.

Special exhibitions: *The Human Image in German Expressionist Graphic Art from The Robert Gore Rifkind Foundation*; *Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School*; *Richard Diebenkorn*; *Joseph Zucker*; *Japanese Figure, Genre, and Narrative Paintings*; *Movie Posters from the Pacific Film Archives Collection*

Bus Ticket B. Price \$4.50

5:00-7:30

Continental Parlor #8

• **Association for Latin American Art: Pre-Columbian Art in Cross-Cultural Perspective**

Betty Ann Brown, California State University, Northridge

George Kubler, Yale University

Peter Briggs, University of New Mexico

John Scott, Rice University

Janet Catherine Berlo, University of Missouri, St. Louis

Jeanette Peterson, University of California, Los Angeles

Janet Brody Esser, San Diego State University

Discussant: Lee Ann Wilson, Arizona State University

Business Meeting

5:00-7:30

Continental Ballroom #6

• • **Caucus for Marxism and Art: Business Meeting**

5:00-7:30

Continental Ballroom #5

• **International Survey of Jewish Monuments: Recent Explorations and Reviews**

Philipp Fehl, University of Illinois, Urbana-Champaign

Preservation of Jewish Landmarks in California, Seymour Fromer, Judah L. Magnes Museum, The Jewish Museum of the West

Jewish Monuments in Germany: East and West, Sybil Milton, Leo Baeck Institute

The Synagogues of the Old Ghetto in Rome, Bici Migliao, Centro Culturale di Roma, Comunita Israelitica

Synagogues in Tunisia, Margaret Alexander, University of Iowa

Business Meeting. Directly following the discussion of papers. Members only.

5:30-7:15

Continental Ballroom #4

• • **Women's Caucus for Art: Homage to the Women of Art**

Thalia Gouma-Petersen, College of Wooster

Appreciations of Ruth Bernhard, photographer; Adelyn Breeskin, art historian; Elizabeth Catlett, sculptor; Sari Dienes, multi-media artist; Claire Falkenstein, sculptor; Helen Lundeberg, painter.

• Denotes Special Interest Group

• • Denotes Affiliated Society

THURSDAY EVENING

8:30-11:00

Imperial Ballroom

Meaning and Content in American Art

Nicolai Cikovsky, Jr., University of New Mexico

Benjamin West's "Penn's Treaty": A Colonial Document, Ann Uhry Abrams, National Museum of American Art, Smithsonian Institution

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

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

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

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

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

8:30-11:00

Continental Ballroom #5

The Image in Northern Europe, 1200—1700

Svetlana Alpers, University of California, Berkeley

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

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

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

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

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

Discussion by panelists and audience

8:30-11:00

Continental Ballroom #6

Open Session: I

Martha Kingsbury, University of Washington

Historiography, Theory and Criticism

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

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

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

Iconographic Notes

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

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

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

THURSDAY EVENING

8:30-11:00

Continental Parlor #8

Alexander the Great: His Impact on Classical and Post-Classical Art

H. A. Shapiro, Tulane University

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

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

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

Hannibal as Alexander, James Breckenridge, Northwestern University

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

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

Discussion by panelists and audience

8:30-11:00

Continental Ballroom #4

Color as Metaphor

Jacob Rothenberg, C.C.N.Y.

Alice Baber, The New School for Social Research

Moshe Barasch, Hebrew University, Jerusalem

Devin Burnell, School of the Art Institute of Chicago

George Corbin, Lehman College, C.U.N.Y.

Evan R. Firestone, Western Carolina University

Jeremy Gilbert-Rolfe, California Institute of the Arts

Gaby Roos, City College, C.U.N.Y.

Lowery Sims, Metropolitan Museum of Art

Robert Slutzky, Cooper Union

8:30-11:00

Continental Parlor #3

Meet Beth Ann Schwartz

Pacific Coast: A Regional Update

George Neubert, San Francisco Museum of Modern Art

James Ballinger, Phoenix Art Museum

Mary Beebe, Portland Center for the Visual Arts

Cathleen Chafee, Denver

Henry Hopkins, San Francisco Museum of Modern Art

Robert Smith, Los Angeles Institute for Contemporary Art

Harvey West, Henry Art Gallery, University of Washington

FRIDAY MORNING

9:30-12:00

Imperial Ballroom

815 Ruth
1049

Images of Public and Private Life in European Art, 1789—1900

Eunice Lipton, S.U.N.Y., Binghamton

Interiorization in French Art and Design of the 1890's, Nancy J. Troy, Johns Hopkins University

Van Gogh's Images of Weavers in Brabant, Carol Zemel, S.U.N.Y., Buffalo

Daumier's "Republic"; Delacroix's "Liberty": Gender Advertisements in Nineteenth-Century Political Allegory, Linda Nochlin, Graduate Center, C.U.N.Y.

Degas's Brothel Monotypes and "Néo-régleментарisme," Hollis Clayson, Wichita State University
Discussion by panelists and audience

9:30-12:00

Continental Ballroom #5

The Court Style in Thirteenth-Century France: II

Harvey Stahl, University of California, Berkeley

The Court Style in Southern France: The Cathedrals of Clermont, Limoges, and Narbonne, Michael T. Davis, East Carolina University

The Breviary of Philippe le Bel: Stylistic Sources and Context, Ellen Kosmer, Massachusetts State College, Worcester

Solger MS 4.4°: The State of the Question, Eleanor S. Greenhill, University of Texas, Austin

Court Patronage and Court Style in Gothic Book Illumination, Joan Diamond, Hollins College

Johannes von Valkenburg and the Origins of High Gothic Illumination in Cologne, Judith Oliver, Boston University

Discussant: Florens Deuchler, University of Geneva

9:30-12:00

Continental Ballroom #6

Renaissance Funerary Art

JoAnne Gitlin Bernstein, Mills College

The Tomb of Raimondino de' Lupi and Its Setting, Mary D. Edwards, Columbia University

Fifteenth-Century Flemish Sepulchral Paintings, George Szabo, Metropolitan Museum of Art

The Tomb of Emperor Maximilian I, Debra Lee Taylor, University of California, Berkeley

Christian Concepts in the Chigi Chapel, Sta. Maria del Popolo, Helen S. Ettlinger, Washington, D.C.

Propaganda in Paradise: Michelangelo's New Sacristy Revisited, Leatrice Mendelsohn, New York City

9:30-12:00

Continental Parlor #8

Images of the American West, 1840—1939

Therese Heyman, Oakland Museum

The Making of a Symbol, Darryl Patrick, Sam Houston State University

Millennialism in Westward Expansion: Its Statement in the Visual Arts, Dawn Glanz, Bowling Green State University

The Southwest Indian Habitat Exhibits of Mahonri Young at the American Museum of Natural History, Thomas E. Toone, Pennsylvania State University

Civilization and the "Doomed Indian," Julie Schimmel, Institute of Fine Arts, N.Y.U.

The Realism of William S. Hart, Larry A. Gleeson, North Texas State University

Yosemite's Photographers of the Wet-Plate Period, Paul Hickman, University of New Mexico

FRIDAY MORNING

9:30-12:00

Continental Ballroom #4

The Problem of Art Now

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

9:30-12:00

Continental Parlor #3

Foundation Courses, Form and Content

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

FRIDAY AFTERNOON

12:15-1:45

Continental Ballroom #4

to NEA

Alternate Careers for Art Historians

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

12:15-1:45

Continental Ballroom #5

- • International Center for Medieval Art: Business Meeting

12:15-1:45

Continental Ballroom #6

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

12:15-1:45

Continental Parlor #8

- Association of Historians of American Art: Business Meeting

- Denotes Special Interest Group
- • Denotes Affiliated Society

FRIDAY AFTERNOON

12:15-1:45

Continental Parlor #3

12:15-2:15

Lassen Room/Fourth Floor

12:15-2:15

Lassen Room/Fourth Floor

2:00-4:00

Lassen Room/Fourth Floor

2:00-4:30

Imperial Ballroom

- **Association for the Study of Central European Arts**

Panel 16 of critics

National Endowment for the Arts

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

critics?

National Endowment for the Humanities

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

National Endowment for the Arts

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

Vernacular Art and the History of Art

Kathleen Weil-Garris, Institute of Fine Arts, N.Y.U.

Medieval Amalfi and the Mediterranean Vernacular, Robert P. Bergman, Harvard University

Vernacular Architecture in Fifteenth-Century Italy: Housing in Pius II's Pienza

Part I: Processes of Land Acquisition, Robert Nicholas Adams, Lehigh University

Part II: Housing Types and Possible Sources, Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art

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

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

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

Folk Art and "Kunstwollen": Alois Riegl's Study of the Textile Industry, Margaret Olin, University of Chicago

2:00-4:30

Continental Ballroom #5

Sculpture in Europe and America from Romanticism through Cubism

John M. Hunisak, Middlebury College

Thomas Crawford's "Dying Indian Girl" (1848), Phyllis Tuchman, Hunter College, C.U.N.Y.

Bartolini's "Demidov Monument," Douglas Hyland, University of Kansas

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

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

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

Picasso's 1912 "Guitar," Edward F. Fry

- Denotes Special Interest Group

FRIDAY AFTERNOON

2:00-4:30

Continental Ballroom #6

City Views, Architectural Fantasies, and Civic Projects, 1600—1800

William L. Barcham, Fashion Institute of Technology

El Greco and Netherlandish Art: The "View of Toledo," Leonard J. Slatkes, Queens College, C.U.N.Y.

Views of Haarlem: A Reconsideration of Ruisdael and Rembrandt, Linda Stone, University of Kansas

Cityscape as an Instrument of Public Policy: Vernet's "Ports of France," Alden R. Gordon, Trinity College

The Margravate of Azilia: Fantastical Plan for an Eighteenth-Century American Colony, Vincent J. Bellafiore, University of Georgia

From Residential Enclave to Civic Center, the Idea of the "Place Royal" in Eighteenth-Century France, Richard Cleary, Columbia University

The "City of the Dead": Fantastic Schemes for Funerary Complexes by French Architects, 1750-1800, John Bandiera, Institute of Fine Arts, N.Y.U.

Subscribing to Urban Renewal: Andrea Memmo and the Selling of the Prato della Valle, Marcia E. Vetrocq, Tulane University

2:00-4:30

Continental Parlor #8

Figurative and Narrative Traditions in California Art

Whitney Chadwick, San Francisco State University

Robert Bechtle, California College of Arts and Crafts and San Francisco State University

Joan Brown, University of California, Berkeley

Roy DeForest, University of California, Davis

Stephen DeStaeble, San Francisco State University

Judy Linhares, New York City

2:00-4:30

Continental Parlor #7

Teaching Introductory Art History

Susan Smith, San Francisco

Approaches to Teaching Introductory Courses, Sheila McNally, University of Minnesota

Art History: An Interdisciplinary Approach, Robert F. Porter, Virginia Polytechnic Institute and State University

Toward a More Humanistic Approach in Teaching Introductory Art History, Hugh R. Crean, Graduate Center, C.U.N.Y.

Teaching Modes of Analysis in Art History, Joan Goldhammer Hart, University of California, Berkeley

Discussants: Robert Berling, S.U.N.Y., Purchase; Charles Jansen, Middle Tennessee State University; David Kunzle, University of California, Los Angeles

2:00-4:30

Continental Ballroom #4

The Sensibility of Sculpture: Painters into Sculpture and Sculptors into Construction

Lila Katzen, Maryland Institute College of Art

Wayne Andersen, Massachusetts Institute of Technology

Carl Andre, N.Y.C.

Mark di Suvero, New York City

Fred Eversley, Venice, Calif.

Claire Falkenstein, Venice, Calif.

April Kingsley, Sculpture Center, N.Y.C.

Donald Kuspit, S.U.N.Y., Stony Brook

Gail Levin, Whitney Museum of American Art

Dorothy Mayhall, Aldrich Museum of Contemporary Art

FRIDAY AFTERNOON

2:00-4:30

Continental Parlor #3

Printmaking

Garó Z. Antreasian, University of New Mexico

Questions of Originality and Reproductions in Printmaking, Esther Sparks, Art Institute of Chicago
Criticism, Scholarship, and Connoisseurship of Prints Today, Jules Heller, Arizona State University

A Critical Appraisal of Prints Today, Richard S. Field, Yale University Art Gallery

Education in American Printmaking since 1900, Garó Z. Antreasian

FRIDAY EVENING

5:00-7:30

Continental Ballroom #4

- • **F.A.T.E. (Foundations in Art: Theory and Education): General Session and Business Meeting**

5:00-7:30

Continental Parlor #3

- **National Print Council of the United States: Business Meeting**

5:30-7:30

Van Ness & McAllister Street

*600 David P.
upper elevators*

San Francisco Museum of Modern Art: Reception

Cash bar

Special exhibitions: *Expressionism: A German Intuition*; *Portraits of Artists*, photography; *San Francisco Art Institute 110th Anniversary Salute: Alumni Exhibition, Students of the 40s, 50s, and 60s*

Dance Performance, 6:30 P.M.: *Eiko + Koma*

Bus Ticket C. Price \$2.50

5:30-7:30

Lincoln Park

California Palace of the Legion of Honor: Reception

Cash bar

Special exhibitions: *Anna Pavlova*; *Reinstallation of the Permanent Collection*.

Exhibitions at the Achenbach Foundation for the Graphic Arts: *Recent Acquisitions*; *Masterworks from the Collection*.

Bus Ticket C. Price \$2.50

5:30-9:30

Golden Gate Park

Asian Art Museum: Reception

Special exhibition: *Religious Art of Nepal*

Bus Ticket C. Price \$2.50

5:30-9:30

Golden Gate Park

M. H. de Young Memorial Museum: Reception

Cash bar

Permanent Collection on view

Bus Ticket C. Price \$2.50

8:00-9:00

Trustees Auditorium of the
 M.H. de Young Memorial Museum/
 Asian Art Museum

CAA Convocation

Welcome: Joshua C. Taylor, CAA President

Presentation of Awards

Convocation Address: *Art: A Personal View*, Wayne Thiebaud, University of California, Davis

- Denotes Special Interest Group
- • Denotes Affiliated Society

SATURDAY MORNING

9:30-12:00

Imperial Ballroom

Technique and Meaning in Painting

Charles S. Rhyne, Reed College

From Tempera to Oil: Piero della Francesca's Montefeltro Altarpiece, Marcia B. Hall, Tyler School of Art, Temple University

Il Colorito alla Veneziana: Titian and the Rhetoric of the Brush, David Rosand, Columbia University

Problems of Meaning in Velázquez's "Forge," Gridley McKim-Smith, Tulane University

Vermeer's "View of Delft" and the Illusion of Reality in Dutch Painting, Arthur K. Wheelock, Jr., National Gallery of Art and University of Maryland

The Substance of Constable's Art, Charles S. Rhyne

Manet's Paint, Tradition or Innovation: Manet's Message, Old or New?, Anne Coffin Hanson, Yale University

Mondrian: The Meaning of Surface, Robert P. Welsh, University of Toronto

9:30-12:00

Continental Ballroom #5

The 1920s: Europe and America

Peter Selz, University of California, Berkeley

Housing the Car in the First Machine Age, Folke T. Kihlstedt, Franklin and Marshall College

Max Ernst's "Pietà or Revolution by Night" (1923), Gail L. Garrison, Johns Hopkins University

Skyscraper Construction and the Jazz Idiom, Merrill Schleier, University of California, Berkeley

The Precisionist/Constructivist Nexus: Louis Lozowick in Berlin, Barbara Zabel, Connecticut College

Katherine S. Dreier and the Société Anonyme, Ruth L. Bohan, Washington University

Alfred H. Barr, Jr.: His Training and Early Writings, Sybil Kantor, C.U.N.Y.

9:30-12:00

Continental Ballroom #6

Open Session II: Pride of Purpose

Martha Kingsbury, University of Washington

House of Stones: Reliquary Art from Sixteenth-Century Sierra Leone, Frederick Lamp, Yale University

Frank Lloyd Wright, Vertical Space, and the Chicago School's Quest for Light, Meredith L. Clausen, University of Washington

The Kariye Camii "Deesis" in Its Architectural Setting, Robert G. Ousterhout, Dumbarton Oaks

The Knot Untied: A Manuscript of Giangaleazzo Visconti, Edith W. Kirsch, Institute for Advanced Study

Borromini's Symbolic Language and the Chapel of S. Ivo: A Documentary Study, John Beldon Scott, Rutgers University

On Goya's Tapestry Cartoons: Play Ball!, Janis A. Tomlinson, Dickinson College

9:30-12:00

Continental Parlor #8

The Role of Patronage in the Art of India

Joanna Williams, University of California, Berkeley

Jaipur Patronage and the Exhibition of 1883, Joan L. Erdman, University of Chicago

Jahangir's Impact on Painting, Marsha Tajima, Los Angeles County Museum of Art

(session continued on next page)

SATURDAY MORNING

Problems of Patronage in the Study of Indian Painting, Daniel J. Ehnborn, University of Chicago
The Impact of Patronage on the Hindu Temples of Orissa, Thomas Donaldson, Cleveland State University

An Interpretation of the Sculptures of the Nāgeśvara Temple, Kumbhakonam, David T. Sanford, Los Angeles

Ajaṇṭā Cave 17 and Its Royal Buddhist Donor, Nancy Hock, University of California, Berkeley

9:30-12:00

Continental Ballroom #4

The Role of Theory in Artmaking

Lucian Krukowski, Washington University

David Carrier, Carnegie-Mellon University

Harold Cohen, University of California, San Diego

Louis Finkelstein, Queens College, C.U.N.Y.

Robert Morgan, Wichita State University

9:30-12:00

Continental Parlor #3

Standards: Materials and Practice

Ann Goodfellow, University of Illinois, Chicago Campuses

Safe Practice: An Update, Gail Barazani, Chicago Lung Association; author, "Safe Practices in the Arts & Crafts: A Studio Guide"

The First Art Hazards Course, Monona Rossoll, Center for Occupational Hazards, New York City

What Goes On Might Come Off, Zorah Sweet Pinney, conservator, Santa Monica

SATURDAY AFTERNOON

12:15-1:45

Continental Ballroom #4

Publishing in Art History

Richard Martin, *Arts Magazine* and Fashion Institute of Technology

Creighton E. Gilbert, *The Art Bulletin* and Cornell University

Christine Ivusic, Princeton University Press

H. W. Janson, New York University, *emeritus*

Sheila Schwartz, Whitney Museum of American Art

12:15-1:45

Continental Parlor #8

• • American Committee for South Asian Art. The Origin of the Buddha Image: Again?

The Cult of the Relic in Early Buddhism, Lewis R. Lancaster, University of California, Berkeley

The Cult of the Image in Early Buddhism, John C. Huntington, Ohio State University

Business Meeting

12:15-1:45

Continental Parlor #3

• Historians of Cinema and Video: Ad Hoc Meeting

• Denotes Special Interest Group

• • Denotes Affiliated Society

SATURDAY AFTERNOON

12:15-2:15

Lassen Room/Fourth Floor

National Endowment for the Arts

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

12:15-2:15

Lassen Room/Fourth Floor

National Endowment for the Humanities

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

2:00-4:30

Imperial Ballroom

The Social History of Art

Robert Herbert, Yale University

The Offering of Bread at Chartres, Jane Welch Williams, University of California, Los Angeles

Géricault's "Raft of the Medusa": An Issue of Ideological Critique, Ruth M. Capelle, California State University, Fullerton

Courbet's Landscapes and Their Market, Anne M. Wagner, Cambridge, Mass.

Bingham's "Fur Traders Descending the Missouri (French Trader and Half-breed Son)", Jules D. Prown, Yale University

Commentators: Linda Nochlin, Graduate Center, C.U.N.Y.; O.K. Werckmeister, University of California, Los Angeles

2:00-4:30

Continental Ballroom #5

Artistic Relations between Tuscany and Venice, 1300—1700

Christiane L. Joost-Gaugier, New Mexico State University

Cinquecento Civic Art and the Florence-Venice Exchange, Malcolm Campbell, University of Pennsylvania

Pomp According to Circumstance (Marriage Celebrations in Florence and Venice in the Fifteenth Century), Brucia Witthoft, Framingham State College

Santi di Tito and Venice, Jack J. Spalding IV, Fordham University

Venetian "Disegno" and the Reform of Sienese Painting in the Late Sixteenth Century, Susan E. Wegner, Bowdoin College

Commentator: James Beck, Columbia University, *The Case against "Schools"*

2:00-4:30

Continental Ballroom #6

Art and Science, 1750—1850

Barbara M. Stafford, University of Delaware

French Publications on Building Technology: 1624—1782, Dora L. Wiebenson, University of Virginia

The Aesthetic of Liveliness and Its Relation to Eighteenth-Century Vitalism, Mary S. Jones, University of Kentucky

Cook and La Pérouse: Establishing an Important Link between Art and Science in the Eighteenth Century, George Ehrlich, University of Missouri, Kansas City

Three Colors or Seven? Constable's Rainbow Diagrams and English Color Theory, Paul D. Schweizer, Munson-Williams-Proctor Institute

(session continued on next page)

SATURDAY AFTERNOON

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

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

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

2:00-4:30

Continental Parlor #3

Drawing: Views of Teachers and Students

Richard Hamwi, Pennsylvania State University

Mary Barnes, Potsdam College, S.U.N.Y.

William Berry, University of Missouri

Gary Brown, University of California, Santa Barbara

Howard Conant, University of Arizona

Susan Hettmansperger, University of Iowa

Harry Nadler, University of New Mexico

SATURDAY EVENING

5:30-8:00

Stanford Campus

Stanford University Art Museum and Stanford University Art Gallery: Receptions

Cash bar and refreshments

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

Bus Ticket D. Price \$4.50