



74th Annual Meeting of the College Art Association of America

Art History Sessions Janet Cox-Rearick, Hunter College, C.U.N.Y.

Studio Sessions Barbara Zucker, University of Vermont

THURSDAY MORNING

9:30-11:30

Trionon Ballroom
Third Floor

Renewal: Contemporary Religion and Contemporary Art

Within a framework of an actual participatory religious experience, contemporary artists and clergy will demonstrate new responses to nature, gender, and spirituality.

Judaism: Ruth Weisberg, artist, University of Southern California and Rabbi Laura Geller

Siddha Yoga (Hinduism): Brad Davis, artist, Carbondale, Colorado

Christianity: Thomas Lanigan-Schmidt, artist, New York City and Mark Helfgott, actor

9:30-12:00

Beekman Parlor
Second Floor

•• **CAA/ARLIS Joint Session: What Do Artists Read?**

Clive Philpot, Museum of Modern Art, moderator

Rafael Ferrer

Adrian Piper

Carolee Schneemann

Lawrence Weiner

•• Denotes Affiliated Society

THURSDAY MORNING

9:30-12:00

East Ballroom
Third Floor

Photographic History and Critical Theory: New Directions in Photographic Scholarship

Christopher Phillips, International Center for Photography

Apropos the Legs of the Countess Castiglione, Abigail Solomon-Godeau, The Graduate Center, C.U.N.Y.

The Body and the Archive: Criminal Identification and Criminal Typology in the Late Nineteenth Century, Allan Sekula, California Institute of the Arts

Beyond the Physiognomic Principle: Late Nineteenth-Century Photography in France, André Rouillé, University of Paris

Respondents: Constance Penley, University of Rochester (Department of English); Elizabeth Lyon, University of California, Berkeley (Department of French); John Tagg, University of California, Los Angeles

9:30-12:00

West Ballroom
Third Floor

Beyond Iconography in Seventeenth-Century Dutch Painting

John Walsh, The J. Paul Getty Museum

The Unnamed Remainder, Zirka Z. Filipczak, Williams College

Artistry as Art History: Vermeer's "Woman Writing a Letter with Her Maid," Lisa Vergara, Hunter College, C.U.N.Y.

In the Corridors of Power with Pieter de Hooch: A Dutch Interior of the 1660s, Ivan Gaskell, Wolfson College, Cambridge University

Reading Rembrandt: Form and Emotional Content in the Moscow "Esther's Feast," Gary Schwartz Maarsen, The Netherlands

Comments on Method: John Walsh and the speakers

9:30-12:00

Mercury Ballroom
Third Floor

Italian Gothic Art, 1250-1400

Anita Moskowitz, S.U.N.Y. at Stony Brook

"Amor proximi": The Nursing Charity Figure in Italian Art, William Robert Levin, Mankato State University

Gothic Style at the Papal Palace in Orvieto, Gary M. Radke, Syracuse University

French Gothic Elements in Simone Martini's "Maestà," James H. Stubblebine, Rutgers University

The Function of Gothic Altarpieces: Bartolo di Fredi's Altarpieces in Montalcino, Gaudenz Freuler, Zurich University

The "Annunciation" Statues in the Museo del Duomo, Florence, Jack Wasserman, Temple University

Commentators: Julian Gardner, University of Warwick; Hayden Maginnis, McMaster University, Hamilton, Ontario

THURSDAY MORNING

9:30-12:00

Sutton Parlor Center
Second Floor

The Myth of Venice and Venetian Art

William L. Barcham, Fashion Institute of Technology, S.U.N.Y.

The Storm of War: The Heraldic Key to Giorgione's "Tempesta," Paul H.D. Kaplan, Wake Forest University

Politics and Theology in Titian's "Assunta," Rona Goffen, Duke University

A Saint Mark Cycle of Frescoes by G.B. Crosato in Ponte di Brenta, Susan H. Kaufman, New York City

Church and State in Mid Eighteenth-Century Venice: The Decoration of the Church of the Pietà, Deborah Howard, University of Edinburgh, Scotland

Responses: Edward Muir, Syracuse University (Department of History) David Rosand, Columbia University

9:30-12:00

Rendezvous Trianon
Third Floor

Kings as Gods and Gods as Kings: Dual Imagery in the Art of India and Southeast Asia

Susan L. Huntington, The Ohio State University

The Deification of the Ruler: Kuṣāṇa India and Rome, Rekha Morris, The Cleveland Museum of Art

Kingship in Pallava Portrait Sculpture, Padma Kaimal, University of California, Berkeley

Images and Dwellings of God-Kings in Java, Dorothy Fickle, Nelson-Atkins Museum of Art

King Suryavarman II and Visnu at Angkor Wat, Eleanor Mannikka, University of Michigan

Vijayanagara: An Ideal Royal City, John M. Fritz, University of New Mexico

The "Shadow of God" on Earth: Shah Jahan and the Islamic Cosmological Doctrine of the "Perfect Man," Wayne Begley, University of Iowa

9:30-12:00

Sutton Parlor South
Second Floor

The Avant-Garde Frontier: Russia Meets the West

Gail Harrison Roman, Columbia University and Vassar College

Malevich-Mondrian: Two Concepts of Non-Objective Form as the Expression of the "Absolute," Magdalena Dabrowski, Museum of Modern Art

Abstraction and Decoration: Russian and English Fabric, Charlotte Douglas, DIA Art Foundation

Pavilions, Expositions, and Other Environments of Propaganda: Message, Method, and Symbol, Myroslava M. Mudrak-Ciszkewycz, The Ohio State University

Striving toward the East: Marinetti and Russian Futurism, Margarita Tupitsyn, Contemporary Russian Art Center of America, New York City

El Lissitzky in the West, Peter Nisbet, Busch-Reisinger Museum

Discussant: Margaret B. Betz, New York City

10:30-1:00

Regent Parlor
Second Floor

Art and Mystical/Philosophical Themes: Symbolism to Surrealism

Linda Dalrymple Henderson, The University of Texas at Austin

Gustave Moreau's "La Vie de l'Humanité": Orpheus in the Context of Religious Syncretism and Universal Histories, Dorothy M. Kosinski, The Bruce Museum, Greenwich, Conn.

Paul Gauguin's Esoteric Vision: The Evidence of the "Self-Portrait with Halo and Snake," 1889, Wojtech Jirat-Wasiutynski, Queen's University, Kingston, Ontario

(session continued on next page)

THURSDAY MORNING

Marsden Hartley, Albert Pinkham Ryder, and the Mystical Tradition, William Innes Homer, University of Delaware

Mysticism and Materialism in Berlin Dada, Timothy O. Benson, University of Nebraska-Lincoln

Max Ernst's Alchemical Novel, "Une semaine de bonté," M.E. Warlick, University of Oregon

Discussant: Rose-Carol Washton Long, Queens College and Graduate Center, C.U.N.Y.

THURSDAY AFTERNOON

12:15-1:45

Rendezvous Trianon
Third Floor

Annual Members Business Meeting

John Rupert Martin, CAA President, presiding

Election of Officers, Election of Directors.

Election of 1986 Nominating Committee.

Report on Divestiture, Other Reports.

12:15-1:45

Sutton Parlor Center
Second Floor

• International Association of Art Critics, American Section: The Education of Art Critics

Phyllis Tuchman, New York City, moderator

Maurice Berger, Hunter College, C.U.N.Y.

Piri Halasz, S.U.N.Y., Westbury

Max Kozloff, New York City

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

12:15-1:45

Mercury Ballroom
Third Floor

•• International Center for Medieval Art: Business Meeting and Reception

12:15-1:45

Beekman Parlor
Second Floor

•• Women's Caucus for Art: Shapers of the Environment—Women in Design

Sigrid Weltge, Philadelphia College of Textiles and Science

Designing Women: Glasgow at the Turn of the Century, Patricia Bayer, Virginia Museum of Fine Arts

Lilly Reich, Deborah K. Dietsch, *Architectural Record*

Anonymous Design Influences: Clothing and Women in America, 1840-1900, Lee Hall, Academy for Educational Development

Women Typographers, Women Graphic Designers, and Feminism, Judith A. Moldenhauer, University of Michigan

Women in American Landscape Design, 1890-1939, Deborah Nevins, Barnard College

Florence Knoll: Champion of Excellence, Maeve Slavin, *Interiors*

Respondent: Richard Martin, Fashion Institute of Technology

12:15-1:45

Sutton Parlor South
Second Floor

•• American Committee for South Asian Art: Business Meeting

• Denotes Special Interest Group

•• Denotes Affiliated Society

THURSDAY AFTERNOON

1:00-2:00

Morgan Suite
Second Floor

• **Association of Historians of American Art: General Open Meeting**

David M. Sokol, University of Illinois at Chicago, chair

1:00-3:00

Rooms 524 and 526
Fifth 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

**See Board-Sponsored NEA and NEH Program Sessions, Friday afternoon, 12:15-1:45, p. 64-65.*

1:00-5:00

Trianon Ballroom
Third Floor

An Interactive Environment—Lynn Hershman

San Francisco artist Lynn Hershman will present an interactive environment that allows participants a reciprocal dialogue with LORNA, the first laser art disk. The artist will answer questions, demonstrate the disk, and talk about some of her major projects.

1:00. Audience interaction with LORNA.

2:00. Lecture.

3:00. Screening. Tapes to be screened will include: *Confessions of a Chameleon*, 1985, 12 minutes; *Prisoner of Paradise*, 1984, 7 minutes; *The Making of The Rough and Very Incomplete Pilot For the Videodisk on Marcel Duchamp*, with John Cage, Calvin Tomkins, Pierre Restany, Brian O'Doherty, Marcel Duchamp, 1984, 16 minutes; *Proxemics*, 1985, 4 minutes; and *The Windows of Bonwit Teller*, 1977, 16 minutes.

4:00. Audience interaction with LORNA.

1:30-4:30

At various art schools.

MASTER CRITIQUES

Pre-selected students will have the opportunity to have their work critiqued by a master teacher. CAA conference attendees and art students will be able to observe this interaction. Each critique will last 2-3 hours. *Admission is limited and will be on a first-come, first-served basis. Annual meeting registration badge required for admission.*

Photography Critique: Duane Michals

1:30. At Parsons School of Design/The New School, 66 West 12th Street, Room 702.

Painting Critique: George McNeil

1:30. At The Cooper Union, Cooper Square, at 8th Street. Sixth Floor Lobby, Foundation Building.

Sculpture Critique: George Sugarman

2:00. At New York Studio School, 8 West 8th Street, Sculpture Room.

• Denotes Special Interest Group

THURSDAY AFTERNOON

2:00-4:30

East Ballroom
Third Floor

Symposium. Originality as Repetition: A Challenge to Art History?

Rosalind Krauss, Hunter College, C.U.N.Y.

Paradigm Repetitions of the Neo-Advantgarde, Benjamin Buchloh, S.U.N.Y., Westbury

Readymade Originals: The Duchamp Model, Molly Nesbit, Columbia University

Monet's Series: Repetition, Obsession, Steven Z. Levine, Bryn Mawr College

Courbet's "L'Origine du Monde": The Origin without an Original, Linda Nochlin, The Graduate Center, C.U.N.Y.

Antiquity Now: Reading Winckelmann on Limitation, Michael Fried, The Johns Hopkins University

2:00-4:30

West Ballroom
Third Floor

Symposium. Astronomy, Astrology, and the Arts

Michael Meister, University of Pennsylvania and Linda Seidel, University of Chicago

Renaissance Europe: Intentionally Directed Light?, Kathleen Weil-Garris Brandt, Institute of Fine Arts, N.Y.U.

Ancient Skies: Naked-Eye Astronomy, John Carlson, University of Maryland (Archaeoastronomy)

India: Layers of Meaning, Levels of Time, Michael Meister

Ancient Egypt: Star Maps to Sky Myth, Elizabeth Meyers, University of Michigan

Islam: The Social Role of the Astrologer, George Saliba, Columbia University (Department of Middle East Languages and Cultures) and Princeton University (History of Science)

Medieval Europe: Diagrams in Context, Linda Seidel

Aztec: Ritual Landscape, Richard F. Townsend, Art Institute of Chicago

4:45-7:15

Sutton Parlor South
Second Floor

•• American Society for Hispanic Art Historical Studies: Symposium in Honor of Harold E. Wethey

Vivian A. Hibbs, The Hispanic Society of America

The Picture Collection of Don Nicolas Omazur, Duncan Kinkead, University of Wisconsin

A Cano(?) Painting after a Titian Picture in the Prado, Pavel Štěpánek

The Décoration of the Library of the Escorial, Suzanne Stratton, Rutgers University

El Greco's "Laocoön" and Titian's "Allegory of Lepanto" in the Alcázar of Madrid: Solar Symbolism, Metaphor and Meaning, Barbara von Barghahn, George Washington University

Naturalism and Metaphor in Early Seventeenth-Century Seville: Iconography of Velázquez's "Water Carrier," Barry Wind, University of Wisconsin, Milwaukee

4:45-7:15

Sutton Parlor Center
Second Floor

•• Historians of Netherlandish Art: Business Meeting and Reception

Invitational Address: *"Sic erat in deibus Noeh": Then and Now—Fifty years of Art History*, Charles Cuttler, University of Iowa

•• Denotes Affiliated Society

THURSDAY AFTERNOON

4:45-7:15

Regent Parlor
Second Floor

• **International Survey of Jewish Monuments: The Patronage of Sephardic Synagogues**

Evelyn M. Cohen, The Jewish Theological Seminary of America.

El Transito and Its Patron, Esther W. Goldman, Columbia University

Patrons of the Portuguese Synagogue, Edward van Voolen, Joods Historisch Museum, Amsterdam

Sephardic Synagogues of Los Angeles, Marcia Reines Josephy, J.S.I. Yeshivah University, Los Angeles

4:45-6:00

West Ballroom
Third Floor

• **An Informal Meeting of Leonardo Scholars**

Patricia Trutty-Coohill, Western Kentucky State University, chair

4:45-6:00

Rendezvous Trianon
Third Floor

•• **Visual Resources Association: Business Meeting**

THURSDAY EVENING

5:00-7:00

135 East 22nd Street

Baruch College Gallery: Reception

Exhibition: *A Second Talent—Painters and Sculptors Who Are Also Photographers*

5:00-7:00

Lexington Avenue and
68th Street (SW corner)

Hunter College Art Gallery: Opening Reception

Exhibition: *Francesca Woodman: Photographic Works*

8:30-11:00

East Ballroom
Third Floor

New Myths for Old: Redefining Abstract Expressionism

Stephen Polcari, S.U.N.Y. at Stony Brook and Ann Gibson, Yale University

Abstract Expressionism: Past, Present, Future, Robert Rosenblum, New York University

American Scenist Thought and Abstract Expressionism, Evan R. Firestone, Iowa State University

Seymour Lipton's Sculptures of the 1940s: Intellectual Sources and Thematic Concerns, Roberta K. Tarbell, Rutgers University

Jackson Pollock and Native American Art, W. Jackson Rushing, University of Texas, Austin

Tragedy, Ecstasy, Doom: Clarifying Rothko's Theory on Art, Bonnie Clearwater, The Mark Rothko Foundation

The Statements Reconsidered, Len Klekner, The School of the Art Institute of Chicago

The Market for Abstract Expressionism: The Time Lag between Critical and Commercial Acceptance, Deirdre Robeson, University College, London

Discussant: Irving Sandler, S.U.N.Y., Purchase

- Denotes Special Interest Group
- Denotes Affiliated Society

THURSDAY EVENING

8:30-11:00

West Ballroom
Third Floor

Changing Practices in Italian Patronage of the Cinquecento

Kurt W. Forster, The Getty Center for the History of Art and the Humanities

Introduction, Kurt W. Forster

Letterati and Painters in Renaissance Venice (1530-1620), Michael Hochmann, Pensionnaire
Accademia di Francia, Rome

Experts at Work: The Painting of the Hall of Troy at Mantua, Bette L. Talvacchia, University
of Connecticut at Storrs

The Role of Advisers in the Patronage of Cardinal Alessandro Farnese, Clare Robertson, St. Peter's
College, Oxford University

*The Medicean "Accademia del Disegno": New Patterns of Patronage and Statecraft in Sixteenth-
Century Florence*, Karen-edis Barzman, University of Maine at Orono

The Demands of Art and the History of Patronage in Giorgio Vasari, David Cast, Bryn Mawr College

8:30-11:00

Mercury Ballroom
Third Floor

New Interpretations of Genre Imagery in Europe and America: 1850-1900

Laura L. Meixner, Cornell University

Winslow Homer's "Mystery Woman": A Re-Interpretation, Henry Adams, The Nelson-Atkins
Museum of Art

The French Peasants during the Second French Empire: Their Place in the Sun, Mathew Herban, III,
The Ohio State University

Black Emancipation: Images, Promises, and Realities in American Genre Painting, 1865-1870,
Patricia Hills, Boston University

Charles de Groux's "The Coffee Mill": The Persistence of Pauperism, David Stark, Museum of
Art, Rhode Island School of Design

Bastien-Lepage's "Père Jacques," Gabriel P. Weisberg, University of Minnesota

Respondents: Jules D. Prown, Yale University; Petra ten-Doesschate Chu, Seton Hall University

8:30-11:00

Sutton Parlor Center
Second Floor

Current Approaches to Early Netherlandish Painting

Barbara G. Lane, Queens College, C.U.N.Y.

Patronage and Program in the Baerze-Broederlam Altarpiece, Charles Minott, University
of Pennsylvania

The Religious Meaning of Van Eyck's "Madonna with George van der Paele," Craig Harbison,
University of Massachusetts, Amherst

The Liturgical and Therapeutic Functions of St. Michael in the Beaune "Last Judgment," M.B.
McNamee, S.J., St. Louis University

Status and "Superbia" in Christus's "St. Eloy," Robert G. Calkins, Cornell University

Extrajudicial Implications of the Countess's Hot-Iron Ordeal in Bouts's "Justice of Emperor Otto III,"
Burr Wallen, University of California, Santa Barbara

*Van der Weyden's "Reading Magdalene" and Models of Instruction for the Sixteenth-Century
Woman*, James Mundy, Mount Holyoke College

Discussants: Robert A. Koch, Princeton University; James Snyder, Bryn Mawr College

THURSDAY EVENING

8:30-11:00

Sutton Parlor South
Second Floor

The Clothed Image: The Poetics of Dress in Art

Anne Hollander, New York University

Figleaf, Pudica, and Other Revealing Concealments, Seymour Howard, University of California, Davis

Courtesy and Its Discontents: The Iconography of Appearance in Hals's Massa Double Portrait, David R. Smith, University of New Hampshire

Married to the Past, Flirting with Modernity: Costume in Corot's Figure Paintings, Carol Wenzel-Rideout, S.U.N.Y., Potsdam

Michelangelo's New Clothes, Iris Cheney, University of Massachusetts, Amherst

The Human Condition: Clothed in the Garments of Sin, Robert Baldwin, Connecticut College

Beckmann as Entertainer, 1918-1938: Costumes of the Clown and the Bourgeois, Barbara C. Buenger, University of Wisconsin, Madison

8:30-11:00

Regent Parlor
Second Floor

Luxury Objects in the Medieval Mediterranean: Movement and Meaning

Jonathan M. Bloom, Harvard University

The Emperor's New Clothes, Adele La Barre Starensier, Drew University

Byzantine Elements in the Early Fatimid Blue Koran Manuscript, Jonathan M. Bloom

A Byzantine Bracelet with Islamic Designs and Crusader Stamps, Erica Cruikshank Dodd, American University of Beirut

Christian Themes in Islamic Metalwork, Eva Baer, Tel Aviv University

The Franciscan Impact on Cilician Art in the Second Half of the Thirteenth-Century, Helen C. Evans, Institute of Fine Arts, N.Y.U.

Discussant: Linda Seidel, University of Chicago

8:30-11:00

Rendezvous Trianon
Third Floor

Art and Religion in Europe 1789-1848

Michael Paul Driskel, Brown University

William Blake's Illustrations to St. John's Revelations: A Romantic Response to Revolution and Millenarianism, Jerry D. Meyer, Northern Illinois University

Joseph Michael Gandy, Religion and Architectural Metaphor, Cynthia Wolk Nachmani, The College of Staten Island, C.U.N.Y.

"The Land Seems Ripening for Destruction": British Apocalyptic Landscapes and Millenarian Preaching, 1825-1850, Kirsten H. Powell, Middlebury College

Ambiguous Images: Liberal Theology and Conservative Interpretation in the Art of Ary Scheffer, Marjorie Schreiber Kinsey, University of Notre Dame

Robert-Fleury and the Religious Wars of the July Monarchy, Michael Paul Driskel

Discussants: Thomas Buser, University of Louisville; Timothy Verdon, Florida State University

THURSDAY EVENING

8:30-11:00

Trianon Ballroom
Third Floor

Sexuality: The Play of the World

Wade Saunders, sculptor, Rhode Island School of Design and Steven J. Beyer, sculptor, Tyler School of Art, Temple University, co-chairs

Sexuality: the decentering turn of the Copernican screw. Instead of the sad, negative, and guilty aspect of sex, let it turn towards the affirmation of the play of the world, offered to an active interpretation. An evening of readings, video, comedy, dance, body-building and more, including:

Constance DeJong, novelist and librettist for Phillip Glass's *Gandhi*

John Torreano, painter

Barry Yourgrau, author, *A Man Jumps Out of an Airplane*

Pat Oleszko, performance artist

Mike Kelly, performance artist

Lori Corrsin, soprano

James Perla, pianist and composer

Annie Sprinkle, performance artist

Ann Magnusson, performance and video artist

Peridance School and Dance Company

Tony Oursler, performance and video artist

8:30-11:00

Beekman Parlor
Second Floor

Public Art and the Public

Sally Webster, art historian, Lehman College, C.U.N.Y., moderator

George Sugarman, artist

Mary Miss, artist

Richard Fleishner, artist

Richard Andrews, Visual Arts Program, National Endowment for the Arts

FRIDAY MORNING

9:30-12:00

East Ballroom
Third Floor

Symposium. Music and the Visual Arts

David Rosand, Columbia University and Ellen Rosand, Rutgers University (Department of Music)

Landscape in Music, Charles Rosen, S.U.N.Y., Stony Brook (Department of Music)

What Does this Painting Sound Like? Some Observations on Monet's "Impression, Sunrise,"
Kermit S. Champa, Brown University

On Rhythm in the Visual Arts, Marianne W. Martin, Boston College

Schoenberg's Visual Music, Walter Frisch, Columbia University (Department of Music)

Minimalist Music and Minimalist Art, Wiley Hitchcock, Brooklyn College and Graduate Center, C.U.N.Y. (Department of Music)

FRIDAY MORNING

9:30-12:00

West Ballroom
Third Floor

Symposium. Portraits, The Limitations of Likeness

Richard Brilliant, Columbia University

"*Peculiar Marks*": *Lavater and the Countenance of Blemished Thought*, Barbara M. Stafford, University of Maryland

The Family Pictures, David Halle, S.U.N.Y. at Stony Brook (Department of Sociology)

"*I Saw the Figure 5 in Gold*": *An Emblematic Portrait*, Edward A. Aiken, Boston College

Postmodernist Portraits, Wendy Steiner, University of Pennsylvania (Department of English)

"*Ritratto al naturale*": *Questions of Idealism and Realism in the Renaissance*, Joanna Woods-Marsden, University of California, Los Angeles

9:30-12:00

Trionon Ballroom
Third Floor

Artist-Critics Look at Art Criticism

It is a commonly heard complaint that art criticism is no longer written in active dialogue with artists but is increasingly directed to art's institutional or consumer audience. In this session, artist-critics will speak about criticism's ideal function and its actual context and practice based on their experience of writing and receiving it.

Robert Storr, painter and critic, moderator

Thomas Lawson, painter and critic

Rackstraw Downes, painter and critic

Martha Rossler, video artist and critic, Rutgers University

Constance Malinson, painter and critic, Otis Art Institute

9:30-12:00

Sutton Parlor Center
Second Floor

Open Session: Studio Art

Meg Walker, University of Vermont, facilitator

9:30. *The Legacy of Piero della Francesca: Compression as a Twentieth-Century Experience in the Work of Guston, Katz, Rockburne, Bochner, Shapiro, Windsor and Others*, Michelle Amateau, visiting artist, East Carolina University, Greenville

9:55. *The Capp Street Project: A Special Artists' Residency Program in San Francisco*, Ann Hatch, director

10:20. *Imagination: The Heart Behind the Decal*, August Coppola, dean, College of Fine Arts, San Francisco State University

10:45. *Overview, Performance Art*, Roselee Goldberg, New York City

11:10. *Teaching Visual Awareness to Non-Artists—The Almost Instant Way*, Kathleen Ferguson, Art Acumen

11:35. *Tools for Entering the Art World: What Students Need To Know*, Caroll Michels, author of *How To Survive and Prosper as an Artist*

9:30-12:30

Beekman Parlor
Second Floor

Making Art in Adversity: Being Physically Challenged

There is a long history of artists who have done important work although they endured physical or mental obstacles. Frida Kahlo painted pain as her subject; Renoir attached sticks with brushes at their ends to his arthritic arms; Matisse made his major cutouts in bed; and Eva Hesse worked at a furious pace during the last years of her life. Do such physical challenges change the work? Do artists

(session continued on next page)

FRIDAY MORNING

work despite them? Because of them? Or do they ignore them? *The issue here is the work and how it looks.*

Judith Stein, associate curator, Morris Gallery, Pennsylvania Academy of the Fine Arts, moderator

Mark di Suvero, artist, New York City

Marcy Hermansader, artist, Putney, Vt.

Willard Boepple, artist, New York City

Robinson Fredenthal, artist, Philadelphia

Mary Ann Unger, artist, New York City

A screening of *Gravity Is My Enemy*, Academy Award-winning documentary by artist Jan Stussy

FRIDAY AFTERNOON

12:15-1:45

Sutton Parlor South
Second Floor

Board-Sponsored Session: Programs of the National Endowment for the Arts

Richard Andrews, Visual Arts Program

Michael Faubion, Visual Arts Program

Andrew Oliver, Museum Program

Nancy Pressly, Museum Program

David Steinberg, Visual Arts Program

12:15-1:45

Regent Parlor
Second Floor

Board-Sponsored Session: The National Endowment for the Humanities and the CAA Constituency

Marsha Semmel, Division of General Programs, moderator

Jean D'Amato, Division of General Programs

Karen Fuglie, Division of Fellowships

Steven Mansbach, Office of Preservation

Peter Patrikis, Division of Education

David Wise, Division of Research

12:15-1:45

Trianon Ballroom
Third Floor

- **Association of Independent Historians of Art: A Panel Discussion on
Independent Scholarship**

Francis V. O'Connor, Raphael Research, moderator

12:15-1:45

Rendezvous Trianon
Third Floor

- **Curators of Contemporary Art: Open Meeting**

Holliday T. Day, Joslyn Art Museum, chair

12:15-1:45

Mercury Ballroom
Third Floor

- **Program for Art on Film: Open Meeting**

Wendy Stein, program manager, chair

Ad hoc meeting for CAA members interested in film/video about art

- Denotes Special Interest Group

FRIDAY AFTERNOON

1:00-3:00

Beekman Parlor
Second Floor

•• **F.A.T.E. (Foundations in Art: Theory and Education): Alternative Approaches to Fostering Creativity**

Jonathan Block, sculptor, Parkland College, moderator
John Brzostowski, Orientalist, The New School for Social Research
J. Edmund Fitzgerald, engineer, Georgia Institute of Technology
William Katavalos, theoretical architect, Pratt Institute
Bessie Schönberg, department of dance, Sarah Lawrence College, emerita
David Shapiro, poet, Columbia University and The Cooper Union
Nils Vigeland, director, The Bowery Ensemble

2:00-4:00

Rooms 524 and 526
Fifth 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

2:00-4:30

East Ballroom
Third Floor

Expanding Our Boundaries: American Art through the Interdisciplinary Lens

Wanda M. Corn, Stanford University
Reading Portraits, Margaretta M. Lovell, University of California, Berkeley
Class, Class Consciousness, and Social Order in Cassatt's Color Prints of 1891, Nancy Mowll Mathews, Williams College
Contradictory Terms: The "Allegorical Realism" of Eakins' "William Rush," David M. Lubin, Colby College
Pollock's Undecidability, Henry M. Sayre, Oregon State University

Respondents: Karin Calvert, University of Pennsylvania; Alan Wallach, Kean College of New Jersey

2:00-4:30

West Ballroom
Third Floor

Donatello: On the 600th Anniversary of His Birth

John Pope-Hennessy, The Metropolitan Museum of Art
The "Dovizia" as an Image of Florentine Political Propaganda, Sarah Wilk, Rutgers University
Stage Space and Projected Space in the San Lorenzo Pulpits, Timothy Verdon, Florida State University
The "Saint Jerome" in Faenza: A Case for Restitution, Bruce Boucher, University College, University of London
Donatello's Pulpits in San Lorenzo and the Early Christian Revival, Irving Lavin, The Institute for Advanced Study
Donatello and the Legend of Saint Anthony of Padua, Gertrude M. Helms, Institute of Fine Arts, N.Y.U.
Donatello's Stucco Reliefs in the Sagrestia Vecchia, Christina Danti, Gallerie per le Province di Firenze e Pistoia

2:00-4:30

Mercury Ballroom
Third Floor

The Politics of Display: The Temporary Exhibition and the Art Museum

Richard R. Brettell, The Art Institute of Chicago
The Eviction of the Salon from the Louvre, Patricia Mainardi, Brooklyn College, C.U.N.Y.
The Inaugural Installation of the Nationalgalerie in Berlin: National Shrine or International Showcase? Françoise Forster-Hahn, University of California, Riverside

•• Denotes Affiliated Society

(session continued on next page)

FRIDAY AFTERNOON

The "Entartete Kunst" Exhibition: Nazi Politics and German Art, Bennie Priddy, Westphalian Office of Museums, West Germany

Hoving Reconsidered, Michael Conforti, The Minneapolis Institute of Arts

Hans Haacke's Critique of the Temporary Exhibition, Brian Wallis, The New Museum of Contemporary Art

Commentary: Andrew L. McClellan, The University of Sussex

2:00-4:30

Sutton Parlor Center
Second Floor

The Artistic Patronage of the Habsburg Dynasty, 1500-1700

Jonathan Brown, Institute of Fine Arts, N.Y.U.

Art and the State under Emperor Charles V, William Eisler, The Power Institute of Fine Arts, University of Sydney

Charles V and the Tradition of Habsburg Devotion to the Eucharist, Michael P. Mezzatesta, Kimbell Art Museum

Titian's "Danae" for Philip II and the Order of the Golden Fleece, Marie Tanner, Queens College, C.U.N.Y.

Rudolf II: The Politics of Delight, Joaneth Spicer, University of Toronto

On the Flemish Connection, Mary Crawford Volk, Tufts University

Discussant: Steven N. Orso, University of Illinois, Champaign-Urbana

2:00-4:30

Sutton Parlor South
Second Floor

Open Session: Art History

Rona Goffen, Duke University

The Enemy Within: Ritual and Resistance in Visigothic Architecture, Jerrilynn D. Dodds, Columbia University

Giuliano da San Gallo and the Scala Palace: Antiquity as Symbol, Linda Pellecchia, University of Delaware

A Mythological Interpretation of Bronzino's London "Allegory of Venus, Cupid, and Time," Lynette M.F. Bosch, Lafayette College

The Ordinary and the Extraordinary: Rembrandt's Vision of Landscape, Cynthia P. Schneider, Georgetown University

Favored Fictions: Van Gogh's Depictions of Women with Books, Judy Sund, Duke University

The Role of Art Reproductions in Rauschenberg's Art, Judith E. Bernstock, Cornell University

2:00-4:30

Regent Parlor
Second Floor

Late Gothic Architecture: Patronage and Design

Stephen Murray, Indiana University

The Last Gothic Portal of the Cathedral of Rouen and Late Flamboyant Architecture of Roulland le Roux, Linda Elaine Neagley, University of Michigan

The Medieval Building Academy, François Bucher, Florida State University

(session continued on next page)

FRIDAY AFTERNOON

Gothic Continuity in the Auxerre Cathedral West Facade Programs, Harry Titus, Wake Forest University

Tympanums in French Flamboyant Portals, Roland Sanfaçon, Laval University, Quebec

Fifteenth-Century Gothic Churches in Holland, Jeremy D. Bangs, Leiden Municipal Archives

Corporate Patronage in the Low Countries and Late Gothic Church Building: Saint Rombouts as Prototype, Joanna E. Ziegler, College of the Holy Cross

2:00-4:30

Rendezvous Trianon
Third Floor

Art Historical Approaches in Aegean Studies

Ellen N. Davis, Queens College, C.U.N.Y.

Ambiguity in Aegean Art, Lyvia Morgan, University of Newcastle-Upon-Tyne (Department of Classics)

The Aesthetics of Minoan Architecture, Donald Preziosi, S.U.N.Y. at Binghamton

An Offering of Saffron to the Goddess in a Painting from Thera, Nanno Marinatos, Swedish Institute in Athens

What is Mycenaean in Aegean Painting?, Sara A. Immerwahr, University of North Carolina at Chapel Hill

Discussants: Günter Kopcke, Institute of Fine Arts, N.Y.U.; Ellen N. Davis

3:00-4:00

Trianon Ballroom
Third Floor

Ceramic Art Now: One on One with Betty Woodman and John Perreault

Critic-curator John Perreault and artist Betty Woodman will discuss the issues generated by contemporary ceramic art. Topics covered will include the role of tradition in ceramics, critical values, the art-craft interface and the crossover phenomenon, and innovation and appropriation. Examples of Woodman's ceramics will be on view during the session.

4:45-5:30

Sutton Parlor Center
Second Floor

• Association for Studies of Central European Art: Business Meeting

Reinhold Heller, University of Chicago, chair

4:45-5:30

Sutton Parlor South
Second Floor

• Caucus for Design History: Business Meeting

C.C.Y. Lee, UCLA Design Research Group, chair

- Denotes Special Interest Group

FRIDAY EVENING

An Annual Meeting Registration Badge is required for admission to Convocation and Receptions.

5:00-7:00

1130 Fifth Avenue

International Center of Photography: Reception

Exhibitions: *Idas and Chaos: Spanish Photography, 1920-1945* and *New Directions: Work by Frank Majore*. Cash bar.

5:00-8:00

1083 Fifth Avenue

National Academy of Design: Reception

Exhibition: *Collection for a King: Old Master Paintings from the Dulwich Picture Gallery*. Cash bar.

5:00-8:00

1071 Fifth Avenue

The Solomon R. Guggenheim Museum: Open House

Exhibition: *Transformations in Sculpture: Four Decades of European and American Art*

6:00-9:00

Fifth Avenue at
82nd Street

The Metropolitan Museum of Art: Reception

Exhibitions: *Liechtenstein: The Princely Collections* and *Costumes of Royal India*
Egyptian Galleries will be open.

Reception at Temple of Denon. Cash bar.

6:30-7:30

Grace Rainey Rogers Auditorium
The Metropolitan Museum of Art

CAA Convocation

Greetings, John Rupert Martin, CAA President

Welcome, Philippe de Montebello, Director, The Metropolitan Museum of Art

Presentation of Awards

Convocation Address: Neo-Art History, Robert Rosenblum, Professor of Fine Arts,
New York University

8:30-10:00

Tranon Ballroom
Third Floor

An Evening of Performance—Live Art at the Hilton

Mark Russell, director of performance program at P.S. 122, master of ceremonies

Theodora Skiptares

Comedy Bits, Michael Smith

Nancy Reagan at the Hilton, Ready Story (Martha Willson)

Mummen Kleid, James Grigsby

Why Does This Look Like That?, Carolee Schneemann

SATURDAY MORNING

9:30-11:30

Mercury Ballroom
Third Floor

Nancy Graves on Nancy Graves

New York City artist Nancy Graves will discuss her work. A short video tape on her sculpture will be shown and two sculptures will be on view during the session.

9:30. Sculptures on view.

10:00. Screening of video tape.

10:15. Lecture and question-and-answer period.

9:30-12:00

East Ballroom
Third Floor

Symposium. Homosexuality in the Arts: Broadening Our Critical Perspective

James M. Saslow, Vassar College

Introduction: Expression and Oppression, James M. Saslow

Male Imagery: Iconography and Historiography

Saint Sebastian from the Fifteenth to the Twentieth Centuries: Transformations of a Homoerotic Image, Annemarie Springer, Herron School of Art

Belated Notes on "Camp": Homosexuality Representation, and the Decline of Abstract Expressionism, Kenneth E. Silver, New York University

Plato and Winckelmann: Ideological Bias in the History of Greek Art, Christine Mitchell Havelock, Vassar College

Commentary: Darrell Yates Rist, New York City

Female Imagery: Patronage and Self-Definition

Courbet's "The Sleepers": The Lesbian Image in Nineteenth-Century French Art and Literature, Dorothy Kosinski, The Bruce Museum

Romaine Brooks: Court Painter of the Daughters of Sappho, Karla Jay, Pace University (Department of English)

Commentary: Darrell Yates Rist

9:30-12:00

West Ballroom
Third Floor

Symposium. The Problem of Classicism

David Freedberg, Barnard College, Columbia University

Realism as Classicism, William Childs, Princeton University

Classicism as Power, Henri Zerner, Harvard University

The Dialectic of Classicism in Early Imperial China, Martin Powers, University of California, Los Angeles

Classicism and Woman's Place: The Muted Other, Natalie Kampen, University of Rhode Island
Change and Permanence: The Problem of Classicism in China, John Hay, Institute of Fine Arts, N.Y.U.

Framing Classical Space, Jean-Claude Lebensztejn, University of Paris

Commentary: Classicism as an Issue, David Freedberg

SATURDAY MORNING

9:30-12:00

Beekman Parlor
Second Floor

Angry: A Speakout

Introduction by Arlene Raven

Rudolf Baranik

Max Kozloff

The Guerilla Girls

Ann Sperry

Jeff Perrone

Leila Daw

Joanna Frueh

Gloria Orenstein

Aviva Rahmani

Jerri Allyn

Moishe Smith

Rock Bottom

Lee Anne Miller

Robert Harding

Red ANGRY buttons will be available to anyone who is angry about anything in the artworld. The buttons may be picked up from the usher outside the Beekman Parlor from 9:15 A.M. until the supply runs out.

An all-day event

ART IN THE COMPUTER AGE: THE COMPUTER AS AN ARTISTIC TOOL*

Increasing numbers of artists are being attracted to the options computers offer as a creative tool. These options include 3D modeling, palettes of 16 million colors, and the invention of innumerable brushes, as well as scale, color, and format manipulation of images in ways for the most part impossible in non-electronic mediums.

209 East 23rd Street

9:00, 10:00 and 11:00: Tours of Computer Art Facilities

Demonstrations of the computer capabilities at The School of Visual Arts. Groups of thirty people at a time will be able to tour the facilities at each of the designated times. Annual Meeting Registration badge required for admission. Admission will be on a first-come, first-served basis.

Trianon Ballroom
Third Floor

9:30-1:30: Computer Graphics Animation

Video-tapes of state-of-the-art computer graphics animation will be shown at the Hilton.

*See *Computer Lecture/Presentations and Lecture/Demonstrations*, 2:00 P.M., p. 83.

SATURDAY AFTERNOON

12:00-2:00

Rendezvous Trianon
Third Floor

Research and Automation in the History of Art: Demonstration/Workshop*

Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art

The Museum Prototype Project, *The J. Paul Getty Art History Information Program*, Russell Sale, National Gallery of Art

Catalogue of American Portraits, Linda Thrift, The National Portrait Gallery, Smithsonian Institution

Design and Implementation of ARTSearch, *An Interactive Videodisc-Based Retrieval System for a Museum Collection*, Pat Mansfield, University of Wisconsin, Madison

*See *Presentations Session*, p. 82.

12:15-1:45

Sutton Parlor South
Second Floor

American Medallic Sculpture Association: Medallic Art—Wooden Nickel or Mother Lode?

Cory Gilliland, Smithsonian Institution and Gary Eriksen, sculptor, New York City
Complimentary coffee.

- Denotes Special Interest Group

SATURDAY AFTERNOON

12:15-1:45

Regent Parlor
Second Floor

12:15-1:45

Beekman Parlor
Second Floor

12:15-1:45

Sutton Parlor Center
Second Floor

2:00-4:30

East Ballroom
Third Floor

•• **Arts Council of the African Studies Association: Business Meeting**

• **Association for Latin American Art: Business Meeting**

Jacinto Quirarte, University of Texas at Austin, chair

• **Media Arts Caucus—Film, Video, Photography: The Preservation of Film and Video Art**

Alan Bloom, California State University, Los Angeles and David Tafler, Philadelphia College of Art, co-chairs

The Political Unconscious in Nineteenth-Century Art

Linda Nochlin, Graduate Center, C.U.N.Y.

The Altes Museum, Hegel's "Aesthetic," and the Prussian State, Douglas Crimp, Graduate Center, C.U.N.Y.

Genre: A Social Contract?, Lella W. Kinney, Barnard College, Columbia University

Non-Fiction Painting: Mimesis and Its Limits in Manet's "Escape of Rochefort," Stephen F. Eisenman, Occidental College

The Artist as "Renovateur": Paul Baudry and the Paris Opera, Christopher J. Robinson, Courtauld Institute of Art

Marianne and the Madwomen, Jane Kromm, The University of Alabama in Huntsville

The Printed Photograph and the Logic of Progress in Nineteenth-Century France, Jeffrey H. Rosen, Northwestern University

Respondent: Frederic Jameson, Duke University (Department of Comparative Literature)

2:00-4:30

West Ballroom
Third Floor

Italian Baroque Studies Thirty Years after Wittkower

Elizabeth Cropper, The Johns Hopkins University

Cinquecento Venice and Seicento Rome, Ann Sutherland Harris, University of Pittsburgh

Biographical Anecdotes and Historical Truth: An Example from Malvasia's Life of Guido Reni, Giovanna Perini, The Johns Hopkins University

The Concept of Variation in Poussin's Theory and Practice of Painting: The Self-Portraits (1649-50), Louis Marin, École des Hautes Études, Centre de Recherches sur les Arts et le Langage

The Architect as Chiseler, Virtuoso, and Knight, Joseph Connors, Columbia University

Discussants: Charles Dempsey, The Johns Hopkins University; *Irving Lavin*, The Institute for Advanced Study; *Richard Spear*, Oberlin College

- Denotes Special Interest Group
- Denotes Affiliated Society

SATURDAY AFTERNOON

2:00-4:30

Mercury Ballroom
Third Floor

Architecture in the Fifties: Between International Style and Postmodernism

David B. Brownlee, University of Pennsylvania

Expressionist Architecture Revisited: Eric Mendelsohn's American Period, Hans R. Morgenthauer, Stanford University

Eero Saarinen and the "Search for Form," Peter C. Papademetriou, Rice University

Three California Architects, Elizabeth A.T. Smith, Museum of Contemporary Art, Los Angeles

Carlo Scarpa: "a latere" Modernism, Marco Frascari, University of Pennsylvania

Mies van der Rohe: The Concrete Alternative, James C.A. Thompson, The Johns Hopkins University

2:00-4:30

Sutton Parlor Center
Second Floor

Patrons, Artists, and Iconographic Innovation in the Arts of Late Antiquity, 200 to 700 A.D.

Kathleen J. Shelton, University of Chicago

Introductory Remarks, Kathleen J. Shelton

The Diptych Nicomachorum-Symmachorum, Dale Kinney, Bryn Mawr College

Authentic Iconography: Ptolemy and Hermes in Malibu, Ca., Anthony Cutler, Pennsylvania State University

Workshop, Patron, and "Program" in the Sarcophagus of Junius Bassus, Alice Christ, Centre College

Christian Imagery and Conversion in Fourth-Century Rome, William Tronzo, The Johns Hopkins University

Discussant: Peter Brown, Princeton University (Department of History)

2:00-4:30

Sutton Parlor South
Second Floor

Chinese Landscape Painting: Content, Context, and Style

Jerome Silbergeld, University of Washington, Seattle

Mountains and Nomads: A Reconsideration of the Origins of Chinese Landscape Representation, Esther Jacobson, University of Oregon

"Shan-chuang t'u" by Li Kung-lin, Robert E. Harrist, Princeton University

Landscape as Subject Matter: Three Sung Approaches, Susan Bush, Harvard University

Chinese Literati and Taoistic Fantasy: The Cases of Shen Chou and Wu School Artists, Kiyohiko Munakata, University of Illinois at Urbana-Champaign

Landscape Painting and Patronage in Early Qing Yangzhou, Julia F. Andrews, Los Angeles County Museum of Art

Commentary: James Cahill, University of California, Berkeley; Richard Barnhart, Yale University

Discussant: John Hay, Institute of Fine Arts, N.Y.U.

2:00-4:30

Regent Parlor
Second Floor

African Art History and Oral Tradition

Suzanne Preston Blier, Columbia University and Kate Ezra, The Metropolitan Museum of Art

From Trader to Priest in Three Hundred Years: The Transformation of a Foreign Figure on Benin Ivories, Barbara W. Blackmun, San Diego Mesa College

Mythic Allusions in Yoruba Masked Performance, Margaret Thompson Drewal, New York University (Department of Performance Studies)

(session continued on next page)

SATURDAY AFTERNOON

Praise Songs and Dance Wands for Sango, John Pemberton, Amherst College (Department of Philosophy and Religion)

Interpreting Dramatic Personae: The Relationship between Sculpture and Song Text in Malian Puppet Theatre, Mary Jo Arnoldi, National Museum of Natural History, Smithsonian Institution

Family Histories and the Chronology of a Savanna Brass-Casting Industry, Timothy F. Garrard, University of California, Los Angeles (Department of History)

Discussant: Lisa Aronson, Skidmore College

2:00-4:30

Rendezvous Trianon
Third Floor

Research and Automation in the History of Art: Presentations*

Henry Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art

The Maya Polychrome Pottery Data Bank, Dorie J. Reents, The Johns Hopkins University and Dumbarton Oaks and Ronald L. Bishop, Smithsonian Archaeometric Research Collections and Records

A Computer-Assisted Iconographic Study of Classic Maya Ceramic Vessels, Martin H. Raish, Brigham Young University

Geometric Description and Its Use in Art Historical Research, Elizabeth L. Meyers, University of Michigan

The Census of Antique Works of Art and Architecture Known to the Renaissance: The Computer as a Tool in Scholarly Research, Rick K. Holt, On-Line Computer Systems, Inc.

The Connecting Links between Works of Art, Helene E. Roberts, Fogg Art Museum

The American Monument and Outdoor Sculpture Database (AMOS), Michael W. Panhorst, University of Delaware

**Demonstration/Workshop Session* takes place at 12:00 noon, see p. 77.

2:00-4:30

Trianon Ballroom
Third Floor

The Computer as an Artistic Tool: Lecture/Presentations and Lecture/Demonstrations*

Cynthia Goodman, research associate, The J. Paul Getty Trust and The Solomon R.

Guggenheim Museum, art critic and curator, and Darcy Gerbarg, artist-professor, computer graphics, The School of Visual Arts, co-chairs

An overview will be given of the varied applications of the computer possible today to all aspects of the art-making process, from design to execution. In addition, several artists will demonstrate the capabilities of the systems they use to create works of art in two and three dimensions.

Participating artists are:

Barbara Nessim, The School of Visual Arts

Philip Pearlstein, Brooklyn College, C.U.N.Y.

John Pearson, Oberlin College

Milton Komisar, Oakland, Calif.

Darcy Gerbarg, The School of Visual Arts

Rebecca Allen, Computer Graphics Research Laboratories, New York Institute of Technology

**Tours of computer art facilities and showings of computer graphics animation* take place Saturday morning, see p. 76.

SATURDAY AFTERNOON

2:00-4:30

Beekman Parlor
Second Floor

Portraying America in the 1980s

Franz Schulze, artist-critic, Lake Forest College, moderator
Leon Golub, artist, Mason Gross School of Art, Rutgers University
Howardena Pindell, artist, S.U.N.Y. at Stony Brook
John Perreault, critic and director of visual arts, Snug Harbor Cultural Center
Barbara Rose, critic, New York City
John Fitzgibbon, art historian, California State University, Sacramento

SATURDAY EVENING

5:00-7:00

63 Crosby Street

164 Mercer Street

AARG (ASSOCIATION OF ARTIST-RUN GALLERIES)

Open Houses and Wine and Cheese Receptions
Organized by Virginia A. Maksymowicz, Amos Eno Gallery

AIR

Exhibition: Elke Solomon, paintings and drawings

Amos Eno

Exhibition: Constance Dodge, "Selena's Garden," installation