



70th Annual Meeting of the College Art Association of America

New York Hilton

February 24 — 27, 1982

PROGRAM SCHEDULE

THURSDAY AFTERNOON

1:00-2:00

Sutton North
Second Floor

Official Opening of the 70th Annual Meeting

Lucy Freeman Sandler, CAA President

Including Annual Members Business Meeting; Election of Officers; Election of Directors; Election of 1982 Nominating Committee; Reports.
Coffee will be served.

2:00-4:30

Grand Ballroom West
Third Floor

French Art and Politics in the Third Republic, 1870-1914

Kirk Varnedoe, Institute of Fine Arts, N.Y.U.

The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic, Linda Nochlin, Graduate Center, C.U.N.Y.

Style and Ideology in the Early Third Republic, Miriam R. Levin, University of Massachusetts, Amherst

Odilon Redon and the Politics of Dreams, Stephen F. Eisenman, Princeton University

Nature, Nobility, and Neurology: Social and Scientific Origins of Art Nouveau, Debora L. Silverman, University of California, Los Angeles

The Politics of Art: International Exhibitions as an Instrument of Diplomatic Warfare between France and Germany, 1878-1913, Francoise Forster-Hahn, University of California, Riverside

"Marianne and Germania": A Sketch of French Cultural Politics during World War I, Kenneth E. Silver, Columbia University

2:00-4:30

Trianon Ballroom
Third Floor

Venetian Art in Its Cultural and Intellectual Context, 1400-1600

Wendy Stedman Sheard, Stony Creek, Conn.

Tomb as Trattato: Visions of Good Government in Fifteenth-Century Venice, Debra Pincus, University of British Columbia

The Survival of Antiquity in the Veneto: Giovanni Maria Falconetto and the Loggia Cornaro in Padua, Esther de Vécsey, Rice University

The Philosophical and Harmonic Foundation of the Iconography of the Villa Barbaro, Inge Jackson Reist, The Frick Collection

Memorial Façades: Dynastic Iconographies by Sansovino and Palladio, Douglas Lewis, National Gallery of Art, Washington, D.C.

Titian's "Calumny": The "Diana and Callisto" for Philip II, Marie Tanner, Rome

Zarlino, Colonna, and Judgment in Venetian Renaissance Paintings, Joy Thornton, Bates College

2:00-4:30

Mercury Ballroom
Third Floor

Medieval Spain

Jerrilynn D. Dodds, Columbia University

Isidore of Seville on Architecture and Art, Karen Kingsley, Tulane University

The Islamic Contribution to Spanish Medieval Art: An Assessment, John Williams, University of Pittsburgh

Unit and Unity in Spanish Romanesque Art, David L. Simon, Colby College

Patterns of Production in Spanish Romanesque Painting, Ellen Schiferl, University of Southern Maine

The Retable Reviewed, Or, Why They Painted Like They Did, Judith Berg Sobré, University of Texas, San Antonio

THURSDAY AFTERNOON

2:00-4:30

Sutton North
Second Floor

The Word-Image Relationship in Asian Painting

Vishakha N. Desai, Museum of Fine Arts, Boston, and Maribeth Graybill, University of California, Berkeley

Text and Image in Japanese Handscrolls, Maribeth Graybill

A Chinese Narrative Illustration of a Prose Poem, James Robinson, Indianapolis Museum of Art

Overt and Covert Imagery in Sultan Ibrahim Mirza's "Haft Awrang," Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts, National Gallery of Art

Relation between Word and Image in the Wall Paintings of the Chunyang Hall, Yongle Gong, Nancy Shatzman Steinhardt, Bryn Mawr College and University of Delaware

The Artist's View of Ukifune, Julia Meech-Pekarik, Metropolitan Museum of Art

2:00-4:30

Grand Ballroom East
Third Floor

New Figuration: New York

Jeanne Siegel, School of Visual Arts

Alex Katz, New York City

Barbara Kruger, California Institute of the Arts

Robert Longo, New York City

David Salle, School of Visual Arts

Joel Shapiro, School of Visual Arts

2:00-4:30

Sutton South
Second Floor

Artists and Architects: Close Encounters of Several Kinds

Nancy Rosen, New York City

Stephen Antonakos, artist

Joyce Kozloff, artist

Mary Miss, artist

Laurie Olin, architect

Susana Torre, architect

Tod Williams, architect

2:00-4:30

Nassau Suite
Second Floor

After The 60s and 70s, Where Are We Now? An Analysis of the Growth and Development of Third-World Artists and Arts Organizations During the 60s and 70s and a Discussion of What Lies Ahead

Linda Goode-Bryant, Just Above Midtown/Downtown

Carlos Gutierrez-Solana, N.Y. State Council on the Arts

Ana Mendieta, artist, New York City

Kinshasha Conwill, Studio Museum in Harlem

Lowery Sims, Metropolitan Museum of Art

Randy Williams, Metropolitan Museum of Art

THURSDAY AFTERNOON

2:00/Film	Summer of Joy. See page 14.
3:00/Film	Quilts in Women's Lives. See page 14.
3:40/Film	Cast Paper. See page 14.
4:00/Film	Alfred Stieglitz, Photographer. See page 14.
4:40/Film	Final Marks: The Art of the Carved Letter. See page 14.

THURSDAY EVENING

4:45-6:00 44 West 53rd Street	American Craft Museum: Open House Exhibition: <i>Young American Award Winners.</i> Nineteen artists, award winners in recent American Craft Council national competitions. Cash bar.
4:45-8:00 333 East 47th Street	Japan House Gallery: Open House Exhibition: <i>Treasures of Asian Art from the Idemitsu Collection, Tokyo.</i>
4:45-8:00 725 Park Avenue at 70th Street	The Asia Society Exhibition: <i>Eight Dynasties of Chinese Painting</i> and <i>Mr. and Mrs. John D. Rockefeller III Collection of Asian Art.</i>
4:45-8:15	Tour of The Hispanic Society of America (Located on Audubon Terrace, with the American Numismatic Society.) Champagne reception/Renaissance music. <i>Tour Ticket A. Price \$7.50. Limited enrollment.</i>

THURSDAY EVENING

4:45-8:15

Harlem Art Tour

Schomburg Center for the Study of Black Culture.

Art Gallery of the Harlem State Office Building. (Selections from N.Y. State art collection of major Black and Hispanic artists.)

Studio Museum in Harlem. (Selections from the Van DerZee Collection; meet the artist-in-residence; tour of new facility.)

Buffet supper at Studio Museum.

Tour Ticket B. Price \$7.50.

4:45-7:15

Grand Ballroom West
Third Floor

•• **Caucus for Marxism and Art/Alternative Approaches to Introductory Art History**

Patricia Hills, Boston University

Class Struggles in the Classroom, Carol Duncan, Ramapo College

Memorizing Art, Forgetting History, Alan Wallach, Kean College of New Jersey

Hegemonic Art History, David Craven, S.U.N.Y., Cortland

Textbook Writing as a Subversive Activity, Edmund Feldman, University of Georgia

Some Practical Considerations for the Teaching of Alternative Intros., Josephine Gear,
S.U.N.Y., Binghamton

Business Meeting

4:45-7:15

Tranon Ballroom
Third Floor

• **International Survey of Jewish Monuments/Papers. Business Meeting**

Tour of art and architecture holdings in the archives of Leo Baeck Institute, 129 East 73rd Street.
Special Exhibit: *German-Speaking Jewry: Its Synagogues and Public Buildings.*

4:45-7:15

Mercury Ballroom
Third Floor

• **Association for Latin American Art/Modern and Contemporary Art of Latin America**

Jacinto Quirarte, University of Texas at Austin

Business Meeting

4:45-6:15

Sutton North
Second Floor

•• **American Committee for South Asian Art/Business Meeting**

4:45-7:15

Sutton South
Second Floor

•• **F.A.T.E. (Foundations in Art: Theory and Education)/Introductory Course Concepts:
Texts and Approaches**

Business Meeting

4:45-6:15

Nassau Suite
Second Floor

• **Media Arts Caucus: Film, Video, Photography/Business Meeting**

- Denotes Special Interest Group
- Denotes Affiliated Society

THURSDAY EVENING

5:00-6:15

New York Cultural Center
2 Columbus Circle
Second Floor

- **Women's Caucus for Art National Awards Ceremony/A Lifetime of Art: Six Women of Distinction**

Thalia Gourma-Peterson, College of Wooster

Honorees: Berenice Abbott, Elsie Driggs, Elizabeth Gilmore Holt, Katherine Kuh, Chairmion von Wiegand, and Claire Zeisler

6:30-8:15

Beekman Parlor
Second Floor

- **Visual Resources Curators/Business Meeting**

8:30-11:00

Grand Ballroom West
Third Floor

England and the Continent c. 1750-1850

Allen Staley, Columbia University

Reynolds and the French Connection, Robert Rosenblum, New York University

Chateaubriand's "Lettre sur les Paysages": The Problem of British Influence on French Romantic Naturalism, Adrienne Atkinson, Yale University

Drawings of the Parthenon Sculptures: Will the Real Elgin Marbles Please Stand Up?, Jacob Rothenberg, City College, C.U.N.Y.

A Disenchanted Continental Traveller: J.M.W. Turner on the Grand Tour, Kathleen Nicholson, University of Oregon

John Frederick Lewis's View of the Continent, Kenneth Bendiner, Boston University

The Response to War in British Painting, Kathryn Moore Heleniak, Hong Kong

8:30-11:00

Trianon Ballroom
Third Floor

Seventeenth-Century Art in the North

Egbert Haverkamp-Begemann, Institute of Fine Arts, N.Y.U.

Rubens' "Miraculous Draught of Fishes," Cynthia Lawrence, Rutgers University

Rubens' Fourth Eclogue: The Iconography of Rubens' "Birth of Louis XIII," Joseph C. Forte, Sarah Lawrence College

Pendants as a Determining Factor of Meaning in Ter Borch's Paintings, Nanette Salomon, S.U.N.Y., Purchase and Metropolitan Museum of Art

Social Meanings in Aelbert Cuyp's Equestrian Portraits, Alan Chong, Institute of Fine Arts, N.Y.U.

Seeing the Plain Truth: The Introspective Beholder as a Model of Insight in the Late Religious Works of Rembrandt, Robert W. Baldwin, Harvard University

Rembrandt's "Self-Portrait" in The Frick Collection, H. Perry Chapman, Princeton University

8:30-11:00

Mercury Ballroom
Third Floor

Open Session I

Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.

D.W. Griffith's View of Antiquity in "Intolerance": Sources for Judea and Babylon, Floyd W. Martin, University of Illinois at Urbana-Champaign

In Search of the Parameters of Beautiful and Grotesque in Okpella, Jean M. Borgatti, University of Washington, Seattle

- Denotes Special Interest Group
- Denotes Affiliated Society

(session continued on next page)

THURSDAY EVENING

Recent Architecture and Mother Nature, Richard Pommer, Vassar College and Institute of Fine Arts, N.Y.U.

Political Architecture in Fascist Italy, Dennis P. Doordan, Columbia University

Michelangelo's Drawings for the Fortifications of Florence: A Rational Process of Design, William E. Wallace, Columbia University

Michelangelo's Florentine Slaves and the San Lorenzo Facade, Edith Balas, Carnegie-Mellon University and University of Pittsburgh

8:30-11:00

Sutton North
Second Floor

Ancient Art

Brunilde S. Ridgway, Bryn Mawr College

Greek Art and Persian Taste: Some Sculptures from Persepolis, Trudy S. Kawami, Columbia University

Polygnotos' Painting for the Anakeion in Athens, Brian Madigan, University of Minnesota

The Athena Lemnia by Pheidias and the Problem of Roman Copies, Kim J. Hartswick, Bryn Mawr College

The Celtomachy in Etruscan Funerary Reliefs, Peter J. Holliday, University of Houston

Roman Urban Architecture: Form Follows Injunction, Diane Favro, University of California, Berkeley

"Restitutor Orbis Terrarum": Imagery and Symbolism in Decorative Reliefs from Hadrian's Villa, Hetty Joyce, New York City

The Problem of Composition in Graeco-Roman Landscape Painting, Claire Lindgren, S.U.N.Y., Stony Brook

Aspects of the Use of Imagery in the Via Latina Catacomb, William Tronzo, Harvard University

8:30-11:00

Grand Ballroom East
Third Floor

More Is More

Part I. Towards an Art of Eloquence

James McGarrell, Washington University, St. Louis

Jack Beal, New York City

Martha Mayer Erlebacher, Philadelphia College of Art

Alfred Leslie, South Amherst, Mass.

Part II. Subject Matter: The New Frontier

Ruth Weisberg, University of Southern California

Robert Birmelin, Queens College, C.U.N.Y.

Audrey Flack, New York City

Ora Lerman, S.U.N.Y., Suffolk

8:30-11:00

Sutton South
Second Floor

The Art/Craft Connection: Grass Roots or Glass Houses?

Rose Slivka, *Craft International*

Anni Albers, Orange, Conn.

John Cage, New York City

Lee Hall, Rhode Island School of Design

Robert Maloy, The Smithsonian Institution Library

Louise Nevelson, New York City

Phillip Pavia, New School for Social Research

Jacqueline Rice, Rhode Island School of Design

Peter Voulkos, Berkeley, Calif.

FRIDAY MORNING

9:30-12:00

Grand Ballroom West
Third Floor

European Art from 1900 to 1950 and Intellectual and Cultural History

Marilyn McCully, Princeton University

Reinterpreting Wölfflin: Neo-Kantianism and Hermeneutics, Joan Hart, Bloomington, Ind.

Art and Culture: The Case of "The Fourth Dimension," Linda Dalrymple Henderson, The University of Texas at Austin

Fernand Léger and Unanimism, Judy Sund, Columbia University

Strategies of Abstraction: English Vorticism and Russian Futurism, Jo-Anna L. Isaak, Dalhousie University, Canada

Paul Klee's Operatic Themes and Variations, K. Porter Aichele, Bryn Mawr College

Science and Aesthetic Theory in the Weimar Republic, Christian F. Otto, Cornell University

9:30-12:00

Trianon Ballroom
Third Floor

Open Session II

Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.

Claudio de Arciniega, Sculptor and Architect, John D. Hoag, University of Colorado, Boulder

The Problem of Nino Pisano, Anita Fiderer Moskowitz, S.U.N.Y. at Stony Brook

Caravaggio's "Entombment," Howard Hibbard, Columbia University

The Iconography of Noah and Shipbuilding in Medieval Europe, Richard W. Unger, University of British Columbia

The Rest of Bosch's "Ship of Fools," Anne M. Morganstern, The Ohio State University

9:30-12:00

Mercury Ballroom
Third Floor

Early Medieval Art in the West

Joachim E. Gaehde, Brandeis University

Gregorian Reform and Bible Illustration: "First" Romanesque at Salzburg and Its Italian Sources, Larry M. Ayres, University of California, Santa Barbara

The Moissac Portico: Frames of Reference, Linda Seidel, University of Chicago

An Early Illustrated Manuscript of the Passion of St. Agatha, Magdalena Elizabeth Carrasco, New College of the University of South Florida

Decorated Initials in the "Libri Carolini," Lawrence Nees, University of Delaware

The Medieval Home of the Vatican Vergil and Its Significance, David H. Wright, University of California, Berkeley

9:30-12:00

Grand Ballroom East
Third Floor

Deliberately Good/Deliberately Bad

Peter Plagens, University of North Carolina, Chapel Hill

Hilton Kramer, critic, *The New York Times*

Hollis Sigler, artist, Prairie View, Ill.

Jeff Perrone, critic, New Haven, Conn.

Peter Pinchbeck, artist, New York City

FRIDAY MORNING

9:30-12:00

Sutton South
Second Floor

Performance and/or Installation as an Interface between Painting/Sculpture and the Media Arts: Film, Video

Alan Bloom, California State University, Los Angeles, and David Tafler, Philadelphia College of Art
Chris Burden, University of California, Los Angeles
Douglas Davis, International Network for the Arts
Peter D'Agostino, New York City
Lynn Hershman, San Francisco, Calif.
Darryl Sapien, San Francisco, Calif.
Willoughby Sharp, New York City

9:30-12:00

Sutton North
Second Floor

Moving from Concern to Involvement: Challenges from an Activist Art

Jerry Kearns, University of Massachusetts, Amherst
Howard Saunders, New York City
Vanolyn Greene, New York City
Margia Kramer, New York City
Suzanne Lacy, Los Angeles, Calif.
Tim Rollins, New York City
Lucy Lippard, New York City

10:00-12:30

The Asia Society
725 Park Avenue
at 70th Street
Wallace Auditorium

Chinese Styles

Richard Barnhart, Yale University
A Preliminary Definition of Early Chinese Architectural Styles, Robert L. Thorp, Princeton University
Art and Politics: Tun-huang in the Six Dynasties, Judy Chung-wa Ho, Yale University
Spatial Enclosures: The Idea of Interior Space in Chinese Painting, Robert J. Maeda, Brandeis University
Style as Aesthetic Philosophy: The Tradition of Mi Fei (1052-1107) and Mi Yu-jen (1086-1165), Letha McIntire, Trinity University
Towards Understanding the Seventeenth-Century Period Style in Chinese Painting, Chi-sheng Kuo, Taiwan University
Calligraphy as a Source for Pictorial Styles, Wen C. Fong, Princeton University and The Metropolitan Museum of Art

10:00/Film

Chuck Close: A Retrospective. See page 14.

10:35/Film

Philip Guston: A Life Lived. See page 14.

11:45/Film

Palladio: The Architect and His Influence in America. See page 14.

FRIDAY AFTERNOON

12:15-4:30

Room 524

National Endowment for the Arts/National Endowment for the Humanities

Representatives of the Endowments will be available to discuss grants, fellowships, and other programs.

12:15-1:45

Grand Ballroom East
Third Floor

The Museum's Responsibility to the Living Artist: Exhibitions, Archives, Symposia, Publications

Holliday T. Day, Joslyn Art Museum

Leon Golub, New York City

Grace Glueck, *The New York Times*

Ira Licht, Lowe Art Museum

Esther Sparks, Art Institute of Chicago

Michelle Stuart, New York City

12:15-1:45

Sutton South
Second Floor

Images for Today's Classrooms

Christine L. Sundt, University of Wisconsin-Madison

The Microform Image: Facsimile, Substitute or Counterfeit?, Patricia Walsh, University of Bridgeport

The Impact of Videodisc on Teaching Art History, Janice Sorkow, Museum of Fine Arts, Boston

Holography as a New Visual Medium, Dan Schweitzer, New York Holographic Laboratories

12:15-1:45

Grand Ballroom West
Third Floor

- **Association of Historians of American Art/Business Meeting**

12:15-1:45

Trianon Ballroom
Third Floor

- **Association for the Study of Central European Arts/Papers. Business Meeting**

12:15-1:45

Mercury Ballroom
Third Floor

- **International Center of Medieval Art/Business Meeting**

12:15-1:45

Sutton North
Second Floor

- **Women's Caucus for Art/Gender: What Kind of Obstacle to Women Scholars?**

Phoebe Lloyd, University of Pennsylvania

Janet Kaplan, Moore College of Art

Sheila Schwartz, Whitney Museum of American Art

Claire Richter Sherman, Washington, D.C.

12:15-1:45

Nassau Suite
Second Floor

- **American Society for Hispanic Art Historical Studies/Business Meeting**

- Denotes Special Interest Group

- Denotes Affiliated Society

FRIDAY AFTERNOON

12:45-2:00

The Asia Society
725 Park Avenue at 70th Street
Wallace Auditorium

- **American Committee for South Asian Art/Flukes or Flux: Innovations in the Art of India**
Sara L. Schastok, Amherst College

12:45/Film

Marcel Duchamp in His Own Words. See page 14.

1:30/Film

Chuck Close: A Retrospective. See Page 14.

2:00-4:30

Grand Ballroom West
Third Floor

Architectural Sculpture 1800-1981

Michele Bogart, University of Georgia

David D'Angers' Bonchamps Monument: The Evolution of an Early Nineteenth-Century Martyr Image.
Suzanne G. Lindsay, Bryn Mawr College

Sullivan's Architectural Ornament as Symbol and Agent of Metaphysical Truth.
Lauren S. Weingarden, Atlanta, Ga.

The Dewey Arch: Sculpture or Architecture?, Marjorie P. Balge, University of Virginia

The Architectonic Sculpture of the Amsterdam School, 1900-1930, Jay C. Henry, The University of Texas at Arlington

The Patronage of Architectural Sculpture in New York City: 1950-1975. Harriet Senie, S.U.N.Y., Old Westbury

2:00-4:30

Trion Ballroom
Third Floor

Italian Art, 1600-1750

Elizabeth Cropper, Temple University

New Bank Documents for G.B. Caracciolo, Michael Stoughton, University of Minnesota

Cortona's Barberini Ceiling: Epic Form and Epic Subject, John Beldon Scott, University of Pennsylvania

Sacred and Profane Love: The Decoration of a Mezzanine Apartment in the Borghese Palace, Rome.
Susan J. Bandes, Sweet Briar College

"The Passion of the Mind": Domenichino and Early Seicento Music, Richard E. Spear,
Allen Memorial Art Museum and Oberlin College

Antonio Balestra: Painter after the Heart of Catullus, Felicia Lewandowski, Radford University

The Sculpture of the Trevi Fountain in Rome: New Evidence, John A. Pinto, Smith College

2:00-4:30

Mercury Ballroom
Third Floor

Open Session III

Isabelle Hyman, New York University, and Carol Lewine, Queens College, C.U.N.Y.

In Search of Ancient Icons: The Christ of the Tretyakov Leaf, Anthony Cutler,
Pennsylvania State University

The Idea of Culture in American Art of the 1930s and Thomas Hart Benton, Stephen Polcari,
University of Illinois, Urbana-Champaign

American Paintings in Paris, 1867, Evelyn K. Samuel, Institute of Fine Arts, N.Y.U.

•• Denotes Affiliated Society

(session continued on next page)

FRIDAY AFTERNOON

Antonio Sanquirico: Art Merchant of Venice, Marilyn Perry, The Samuel H. Kress Foundation
The Death of History Painting in France, Patricia Mainardi, Center for Advanced Study in the Visual Arts, National Gallery of Art, and City University of New York
The Sublime in French Nineteenth-Century Landscape: François-Auguste Biard, Artist, Naturalist, Explorer, Barbara Matilsky, Institute of Fine Arts, N.Y.U.
Jacques-Louis David's "Death of Bara" and the Republic of Virtue in the Year 2, William Olander, Allen Memorial Art Museum, Oberlin College

2:00-4:30

Sutton North
 Second Floor

The Inner History of Art

G. Dennis O'Brien, Bucknell University
The Ends of Art and the End of "Art," Stanley Bates, Department of Philosophy, Middlebury College
Chronicle and Narrative in Art History, Louis O. Mink, The Center for the Humanities, Wesleyan University
Unfair to Art, Ted Cohen, Department of Philosophy, University of Chicago
Respondents: Joyce Brodsky, Department of Art, University of Connecticut, and David Summers, Department of Art, University of Virginia

2:00-4:30

Grand Ballroom East
 Third Floor

The Union of Painting and Sculpture

Judith Tannenbaum, Freedman Gallery, Albright College
 Cynthia Carlson, Philadelphia College of Art
 Judy Pfaff, S.U.N.Y., Purchase

Italo Scanga, University of California, San Diego
 Frank Stella, New York City
 George Sugarman, New York City

2:00-4:30

Sutton South
 Second Floor

Light as a Medium

Susan Dallas-Swann, Black Box Theatre, New York City
 Melinda Wortz, Irvine Art Gallery, University of California, Pasadena
 Hap Tivey, Blum-Helman Gallery, New York City
 David Knoebel, Hal Bromm Gallery, New York City
 Marian Zazeela, New York City
 Cork Marcheschi, Minneapolis College of Art and Design
 Earl Reiback, New York City

2:05/Film

Cast Paper. See page 14.

2:25/Film

Pissarro: At the Heart of Impressionism. See page 14.

2:50/Film

Cézanne: The Late Years. See page 14.

3:10/Film

Out of Rock. See page 14.

3:50/Film

Summer of Joy. See page 14.

FRIDAY EVENING

An annual meeting registration badge is required for admission to Convocation and receptions.

5:30-9:00

Fifth Avenue at 82 Street

Metropolitan Museum of Art: Reception

Major new facilities will be open (The American Wing, the Oriental Galleries, the Chinese Garden Court, and the Michael C. Rockefeller Wing). Cash bar.

6:00-7:00

Grace Rainey Rogers Auditorium
Metropolitan Museum of Art

CAA Convocation

Welcome. Lucy Freeman Sandler, CAA President

Greetings. Philippe de Montebello, Director, Metropolitan Museum of Art

Presentation of Awards

Convocation Address: Some Thoughts on Humanistic Teaching and Scholarship in the 1980s and 1990s. John E. Sawyer, President, The Andrew W. Mellon Foundation

6:00-9:00

2 East 91st Street

Cooper-Hewitt Museum: Reception

Special exhibitions: *City Dwellings and Country Houses: Robert Adam and His Style* and *Puppets*. Cash bar.

6:00-9:00

1130 Fifth Avenue, at 94th Street

International Center of Photography: Reception

Special exhibition: *Avant-Garde Photography in Germany, 1919-1939*. Cash bar.

6:00-9:00

1071 Fifth Avenue, at 89th Street

The Solomon R. Guggenheim Museum: Reception

Special exhibitions: *Kandinsky in Munich, 1896-1914* and *Don Flavin Installation*. Cash bar.

6:00-9:00

1083 Fifth Avenue, at 89th Street

National Academy of Design: Reception

Special exhibition: *The 157th Annual All-Juried Exhibition*. Cash bar.

6:30-9:00

945 Madison Avenue, at 75th Street

Whitney Museum of American Art: Reception

Special exhibitions: *Twentieth-Century American Art: Highlights of the Permanent Collection*; *Robert Smithson: Sculpture*; *Selected Recent Additions: Painting and Sculpture Acquired since 1978*; and *Katherine Schmidt (1898-1978): A Selective View*. Cash bar.

SATURDAY MORNING

9:30-12:00

Sutton North
Second Floor

The Artistic Cross-Fertilization of East and West

H.W. Janson, New York University

The Eclipse Myth in Eurasian Religious Art, Millard B. Rogers, University of Washington

The Flying Gallop: East and West, Irma B. Jaffe, Fordham University

Foreigners in T'ang and pre T'ang Painting, Patricia Eichenbaum Karetzky, New York University

The 1615 Japanese Embassy in Rome, Grace A.H. Vlam, Weber College

John La Farge and Japan, Henry Adams, University of Illinois, Urbana-Champaign

"Anglo-Japanese" Furniture and Edward William Godwin, Nancy B. Wilkinson, Oklahoma State University

Japanese Architecture and the West in the Twentieth Century, Warren Sanderson, Concordia University, Canada

9:30-12:00

Murray Hill Suite
Second Floor

Spirituality and Secular Power: Monastic and Mendicant Art in the Middle Ages and the Renaissance

Rona Goffen, Duke University, and Sarah Wilk, Rutgers University

A Case of Royal Rage: Ambrogio Lorenzetti's St. Louis Fresco in Siena, Mira Pajes Merriman, Wichita State University

The Franciscan Character of the Fresco Decoration of the Magdalen Chapel in the Basilica San Francesco at Assisi, Lorraine Schwartz, Western Illinois University

Broederlam's Carthusian Altarpiece, Anne H. van Buren, Tufts University

The Pearl of Great Price, Frederick Hart, University of Virginia

Giovanni Tornabuoni and the Brothers of Santa Maria Novella, Sheila McClure Ross, Humboldt State University

Discussants: Karen Gould, University of Texas, Austin; Rona Goffen; and Sarah Wilk

9:30-12:00

Beekman Parlor
Second Floor

Individual Works of African Art

Suzanne Preston Blier, Northwestern University

Reconsidering Naturalism at Ancient Ife, Suzanne Preston Blier and Candice L. Goucher, University of California, Los Angeles

A Mossi Mask at the University of Iowa, Christopher D. Roy, University of Iowa

Ogboni Bracelets: Determining an Ijebu Style, Marie-Therese Brincard, The African-American Institute

The Epa Mask: Sculptural Form in Celebration of Cultural Achievement, John Pemberton, III, Amherst College

A Baule Mask: Problems in the Identification of Hands, Susan Vogel, Metropolitan Museum of Art

Discussant: Roy Sieber, Indiana University

9:30-12:00

Sutton South
Second Floor

Post-Modernist Update

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

David Antin, University of California, La Jolla

Douglas Davis, New York City

Hal Foster, *Art in America*

(session continued on next page)

SATURDAY MORNING

Kim Levin, New York City
Robert Pincus-Witten, Queens College, C.U.N.Y.

9:30-12:00

Gramercy Suite
Second Floor

Prepared To Be Photographed

Charles Traub, Tyler School of Art
Eileen Cowin, California State University, Fullerton
Sandy Skoglund, Rutgers University
Duane Michals, New York City
Andy Grundberg, *The New York Times*

SATURDAY AFTERNOON

12:15-1:45

Gramercy Suite
Second Floor

- **National Print Organization/Business Meeting**

12:15-1:45

Sutton South
Second Floor

- **American Section of the International Association of Art Critics/Ad Hoc Meeting**

12:15-1:45

Morgan Suite
Second Floor

- **Society of Fellows of the American Academy in Rome/Annual Meeting**

2:00-4:30

Trionon Ballroom
Third Floor

Narrative Art in the Italian Renaissance: Renewal, Revival, and Transformations, 1300-1600

Marilyn Aronberg Lavin, Princeton University

Painters of Fresco Cycles Outside Tuscany in the Middle Years of the Trecento, Margaret Plant, University of Melbourne, Australia

Secular Narrative: Pisanello's Arthurian Cycle in Mantua, Joanna Woods-Marsden, University of British Columbia, Canada

Filippino Lippi's Thomist Imagery in Quattrocento Rome, Gail L. Gelger, University of Wisconsin, Madison

The Counter-Reformation and Narrative Art in Late Sixteenth-Century Florence, Jack J. Spalding, IV, Fordham University

Discussion: Problems and Principles: Hellmut Wohl, Boston University; Iris Cheney, University of Massachusetts, Amherst; Thomas Worthen, Drake University; David Merrill, University of Texas at Arlington; Anne Markham Schulz, Providence, R.I.

- Denotes Special Interest Group
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SATURDAY AFTERNOON

2:00-4:30

Mercury Ballroom
Third Floor

American Art and Great Britain, 1725-1925: Contacts, Connections, and Interchanges

Gerald L. Carr, Southern Methodist University

John Smibert in Great Britain: The Formation of a Style, Richard H. Saunders, University of Texas at Austin

Emblematic References in Colonial Painting, Roland E. Fleisher, Pennsylvania State University

The Influence of John Flaxman's Outlines on B. Henry Latrobe, Charles E. Brownell, Papers of Benjamin Henry Latrobe, Philadelphia

Washington Allston's Earliest Artistic Ideas, Diana Strazdes, Wellesley College

Bartlett, Willis and the Strategies of Landscape, Roger B. Stein, S.U.N.Y., Binghamton

The Stained Glass Windows of John Gordon Guthrie, Linda Morey Papanicolaou, The Census of Stained Glass Windows in America, 1840-1940, Ridgewood, N.J.

2:00-4:30

Beekman Parlor
Second Floor

Towards New Histories of Photography

Eugenia Parry Janis, Wellesley College

Going It Alone: Independence and Solitude in Gertrude Kasebier's Photographs, Barbara L. Michaels, Graduate Center, C.U.N.Y., and New York University

The Hidden Hand: Jacob Riis and the Rhetoric of Reform Photography, Peter Bacon Hales, University of Illinois, Chicago Circle

Atget's "Documents" as a Matter of Value, Margaret Nesbit, University of California, Berkeley

Charles Marville, Popular Illustrator: Origins of a Photographic Aesthetic, Constance Cain Hungerford, Swarthmore College

Nadar and Disdéri: A Commercial Rivalry, Elizabeth Anne McCauley, University of Texas, Austin

Charles Darwin and Oscar Rejlander: A Working Relationship, Magda Vasillov, Eugenio María de Hostos Community College, C.U.N.Y.

2:00-4:30

Sutton South
Second Floor

Issues of Intention: Three Artists Speaking about Their Work

Jonathan Fineberg, Yale University

Alice Aycock, School of Visual Arts

Christo, New York City

Elizabeth Murray, New York City

2:00-4:30

Sutton North
Second Floor

Paperworks

Part I. Directions in Watercolor.

Lee Anne Miller, The Cooper Union

Sondra Freckleton, New York City

Leonard Lehrer, Arizona State University

Raymond Saunders, University of California, Hayward

Part II. The New Monotype.

Robert Broner, Wayne State University

Matt Phillips, Bard College

Michael Mazur, Cambridge, Mass.

SATURDAY EVENING

9:00-12:00

9 West 23rd Street

School of the Art Institute of Chicago Reception

For alumni, artists, and friends.

At Studio II of Duggal Color Projects, Inc.

SUNDAY TOURS

All buses leave from the 54th Street entrance of the New York Hilton Hotel. Tickets, if still available, may be purchased in the Registration Area. Luncheon not included.

8:30-5:30

Tour Ticket C

Price: \$15.00

Yale University Art Gallery and Yale Center for British Art

Special exhibitions at Art Gallery: *German Drawings of the Sixties*, *Indian Sculpture from the Collection of Alice and Nasli Heeramanek*, *Naturalistic Photography in Philadelphia, 1885-1906*, *Sparing No Detail: James Gamble Rogers' Drawings for Yale University, 1913-1935*, and *Selections from the Katharine Ordway Bequest*

Special exhibition at the Center for British Art: *British Biscuit Tins: Aspects of Commercial Design 1868-1939*

9:00-5:00

Tour Ticket D

Price: \$14.00

Rutgers University Art Gallery and Princeton University Art Museum

Special exhibition at Rutgers: *Realism and Realities: The Other Side of American Painting, 1940-1960*

Special exhibition at Princeton: *Seventeenth-Century Italian Prints from the Sopher Collection*

9:00-2:00

Tour Ticket E

Price: \$10.00

The Neuberger and Its Neighbors

Tour of S.U.N.Y., Purchase, Visual Arts Studios, campus architecture, and PepsiCo Sculpture Garden

Special exhibitions at the Neuberger Museum: *Rembrandt and His Afterimage* and *African Collection*

10:00-11:30

Tour Ticket F

Price: \$3.00

Walking Tour of Grand Central Terminal

Conducted by the Municipal Art Society

Participants assemble under the Kodak photograph in main concourse of Terminal

1:00-6:00

46-01 21st Street
Long Island City

Reception at P.S. 1

Special exhibition: *Nine Critical Perspectives*

Subway directions: At IND Station at 53rd Street and Fifth Avenue, take E or F train going towards Queens. Get off at 23rd Street and Ely Avenue (two stops). Walk to 21st Street, turn left, walk three blocks further.