

# CAA

**67th Annual Meeting of the College Art Association of America**

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Washington Hilton Hotel

January 31-February 3, 1979

# CAA PROGRAM

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

## WEDNESDAY AFTERNOON

**2:00-4:00**

Jefferson Room

- **Visual Resources Curators: Major Problems for Slide Curators**  
Anne von Rebhan, National Gallery of Art, Washington, D.C.

**2:00-4:30**

International Center

- **WCA: Environments, Performance, and Events**  
Muriel Magenta, Arizona State University

**4:00-4:30**

Independence Room  
Terrace Level

- **Visual Resources Curators: Annual Meeting**

- Denotes Special Interest Group

## WEDNESDAY EVENING

**5:00-8:00**

### **Corcoran Gallery of Art: Reception**

Special exhibitions: "Gene Davis: Recent Works," "American Still-Life Painting: The Object as Subject," "American Still-Life Photographs," "Contemporary Washington Art," "Color Photographs by William Christenberry"

Cash bar

**5:00-8:00**

### **National Collection of Fine Arts: Reception**

Special exhibitions: "American Color Woodcuts: The Years of Transition," "Jackson Pollock: New-Found Works," "Perceptions and Evocations: The Art of Elihu Vedder," "William Penhallow Henderson, 1877-1943: An Artist of Santa Fe," "Collages by Irwin Kremen"

Cash bar

**5:00-8:00**

### **National Portrait Gallery: Reception**

Special exhibition: "Facing the Light: Historic American Portrait Daguerreotypes"

Cash bar

**5:00-8:00**

Use Pennsylvania  
Avenue entrance

### **Renwick Gallery: Reception**

Special exhibitions: "New Stained Glass," "The Harmonious Craft: American Musical Instruments," "Mexican Masks," "Clay Figures from Guerrero," "Baskets and Cylinders: Recent Glass by Dale Chihuly," "Bo'jou Neejee: Profiles of Canadian Indian Art"

Cash bar

## WEDNESDAY EVENING

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**8:30-11:00**

International Center

**Art History and the Living Artist**

Harry Rand, National Collection of Fine Arts, Smithsonian Institution  
 Stanley Boxer, New York City  
 Robert L. Herbert, Yale University  
 Irma B. Jaffe, Fordham University  
 Jacob Kainen, Chevy Chase, Md.  
 Seymour Lipton, New York City  
*Respondent:* Leo Steinberg, University of Pennsylvania

**8:30-11:00**

International West

**From Renaissance to Baroque: Transitions in Italian Painting, Sculpture, and Architecture, 1500-1650**

W. R. Rearick, University of Maryland  
*Revival and Reform in Giambologna's Grimaldi Chapel Reliefs*, Mary Weitzel Gibbons, Vassar College  
*Federico Zuccaro: "The Annunciation with Six Prophets,"* Mark S. Weil, Washington University, St. Louis  
*The History of Annibale Carracci's "Tazza Farnese,"* Diane DeGrazia Bohlin, National Gallery of Art, Washington, D.C.  
*Bernini's "Baldacchino" Reconsidered*, W. Chandler Kirwin, Amherst College  
*Revolution and Tradition*, D. Stephen Pepper, New York City

**8:30-11:00**

Jefferson Room

**Byzantine Art**

Herbert Kessler, Johns Hopkins University  
*The Orant as Donor*, W. Eugene Kleinbauer, University of Indiana  
*The Iconography of the Cave Birth*, Michael Gervers, Scarborough College, University of Toronto  
*Some New Byzantine Imperial Portraits*, Jeffrey C. Anderson, George Washington University  
*Byzantine Artists and the Representation of Western Saints in North Adriatic Churches*, Irina Andreescu, Dumbarton Oaks  
*The Fresco Program of Djurdjevi Stupovi*, Sara M. Wages, Washington, D.C.  
*Artist and Preacher in Norman Sicily: The Influence of Sermons on the Mosaics of Monreale*, Henry Maguire, Dumbarton Oaks

**8:30-11:00**

Lincoln Room

**Edvard Munch**

Reinhold Heller, University of Chicago  
*Christian Krohg and Edvard Munch*, Kirk Varnedoe, Columbia University  
*Concerning Edvard Munch's So-Called "Later Style,"* Peter W. Guenther, University of Houston  
*Munch's "Frieze of Life" and Hamsun's "Victoria": A Case of Parallel Development*, Beverly Eddy, Central Pennsylvania Consortium  
*Félix Vallotton and the Graphic Art of Edvard Munch*, Ashley St. James, Courtauld Institute of Art

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## WEDNESDAY EVENING

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8:30-11:00

International East

### Arts Funding in America: The Present and the Future

Mary Ann Tighe, National Endowment for the Arts  
 Constance Glenn, California State University  
 Anne Hawley, Massachusetts Council of Arts and Humanities  
 Robert Kingsley, Exxon Corporation  
 Howard Klein, Rockefeller Foundation

8:30-11:00

Monroe Room

### Recent Archaeological Finds in the People's Republic of China

Thomas Lawton, Freer Gallery of Art, Smithsonian Institution  
*On the Interpretation of "Provincial" Stylistic Features in Shang Bronzes*, Robert W. Bagley, Rubel Asiatic Research Bureau, Fogg Art Museum  
*Early Chinese Lacquers from Recent Excavations*, Jenny F. So, Rubel Asiatic Research Bureau, Fogg Art Museum  
*The Relationship Between Ch'in and Han Representational Art*, Mary H. Fong, University of California, Davis  
*From "Seal" to "Clerical": Script Changes on Silk, Bamboo, and Wooden Slips from Yün-meng, Ma-wang-tui, Lin-yi, etc.*, Marilyn Wong Fu, Yale University  
*The Wall Paintings of Liao Tomb Number 1, Kulun Banner, and Southern Sung Images of Nomads*, Robert A. Rorex, University of Iowa

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## THURSDAY MORNING

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9:30-12:00

International Center

### Twentieth-Century Art

Diane Upright Headley, Harvard University  
*Greco-Roman Iconography and Style in Picasso's Illustrations for Ovid's "Metamorphoses,"* Susan Mayer, Institute of Fine Arts, New York University  
*Miro's "Still Life with Old Shoe" and "Catalan Reaper" (1937)*, Phyllis Tuchman, Hunter College, C.U.N.Y.  
*Mark Tobey's Paintings of Broadway: A Synthesis of Inner Perception and Social Concern*, Fred Hoffman, North Texas State University  
*The Iconography of Jackson Pollock's "The She-Wolf" (1943)*, Francis V. O'Connor, New York City  
*Melville's "Moby Dick" and the Abstract Expressionist Generation*, Evan R. Firestone, Western Carolina University  
*Joseph Cornell's "Penny Arcade Portrait of Lauren Bacall,"* Lynda Roscoe Hartigan, National Collection of Fine Arts, Smithsonian Institution

9:30-12:00

International West

### Festivals and the Visual Arts

J. Carter Brown, National Gallery of Art, Washington, D.C., and Judith Bettelheim, California State University, San Jose

(session continued on next page)

## THURSDAY MORNING

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*Rubens, Whitehall, and the Court Masque*, Patricia F. Meyer, University of California, Berkeley  
*Les Plaisirs de l'Île Enchantée: The Baroque Fête as Art, Spectacle, and Propaganda*,  
 Richard O. Swain, Rider College

*Some French Revolutionary Festivals: Art and Spectacle in the Service of Government*,  
 Diane Kelder, College of Staten Island, C.U.N.Y.

*Swiss Popular Festivals*, Claire Bonney, St. Lawrence University

*Festivals and Art History: An Example from the Niger Delta*, Perkins Foss, Dartmouth College

*The Festival as Theatre: A Dramatistic Approach to the Art and Architecture of Tammariba Festivals*, Suzanne Preston Blier, Columbia University

**9:30-12:00**

Jefferson Room

### **The Uses of Photography in the History of Art**

David Alan Brown, National Gallery of Art, Washington, D.C.

*From Replica to Holograph: Art Reproductions in Teaching and Research, An Overview*,  
 Wolfgang M. Freitag, Harvard University

*Berenson and Mrs. Gardner: The Connoisseur, the Collector, and the Photograph*, David Alan Brown, National Gallery of Art

*The Use of Photographs of Sculpture for Art Historical Purposes*, Allan Ludwig, Bloomfield College

*The Photography of Bernini's Borghese Sculptures: Against the Single Point of View*, Joy Kenseth, Dartmouth College

*Architecture, Photography, and the Seeing of Our Seeing*, David Merrill, University of Texas at Arlington

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*The Art of Documentation: Photographs of French Cathedrals in the 1850s*, Grace Seiberling, University of Rochester

**9:30-12:00**

Lincoln Room

### **Art of the Near East**

Walter Denny, University of Massachusetts, Amherst

*Qusayr Amrah Restored and Revisited*, Oleg Grabar, Harvard University

*Central Asian Aspects of an Illustrated "Kitab al-Aghani,"* Elizabeth J. Johnson, Lawrence University

*New Evidence for Painting in Baghdad in the Late 13th Century*, Marianna Shreve Simpson, Freer Gallery of Art, Smithsonian Institution

*An Islamic Depiction of the Throne of God in a Christian Manuscript: A New Interpretation of a Miniature in the 16th-Century Persian "Diatessaron" in Florence (Laurentian MS Or. 81)*, Wayne Begley, University of Iowa

*Some Sources for 16th-Century Painting in the "Fatih" Albums in Istanbul*, Beatrice St. Laurent Lockwood, University of Massachusetts

*Rococo Decorative Patterns in the Architecture of the 18th-Century Ottoman Empire*, Beata Kitsiki Panagopoulos, San Jose State University

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## THURSDAY MORNING

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**9:30-12:00**

International East

**Works of Art in Public Places**

Tom Freudenheim, National Endowment for the Arts, Museum Program

Eric J. Bransby, University of Missouri

Margaret Gorove, University of Mississippi

Joshua Kind, Northern Illinois University

Edward Levine, Minneapolis College of Art and Design

Janet Mulholland, Clemson University

Harriet Senie, Adelphi University

**9:30-12:00**

Monroe Room

**Narrative Content in the 'Seventies: On the Issue of Story-Telling**

Newton Harrison, University of California, San Diego

Eleanor Antin, University of California, San Diego

Helen Harrison, Del Mar, Calif.

Douglas Huebler, California Institute of the Arts

Nathan Lyons, Visual Studies Workshop, Rochester, N.Y.

Roland Reiss, Claremont College

Jehanne Teilhet, University of California, San Diego

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## THURSDAY AFTERNOON

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**12:00-1:00**

Monroe Room

**CAA Annual Members Business Meeting**

**1:00-2:00**

International Center

• **WCA: Business Meeting**

**1:00-3:00**

Kalorama Room

Terrace Level

**National Endowment for the Arts/National Endowment for the Humanities**

Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

**1:30-3:00**

Whittall Pavilion

Library of Congress

**Library of Congress: Lectures on the Collections**

*Photography Collections*, Jerald C. Maddox

*Print Collections*, Karen Beall

*Poster Collections*, Elena Millie

A tour of the Prints and Photographs Division and its work areas will be offered immediately following this program.

**2:00-3:30**

Farragut Room

Terrace Level

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

- Denotes Special Interest Group
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## THURSDAY AFTERNOON

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**2:00-3:30**

Grant Room  
Terrace Level

- **Caucus for Central European Studies: Organizational Meeting**

**2:00-3:30**

Hamilton Room  
Terrace Level

- **Historians of Cinema and Video: Ad Hoc Meeting**

**2:00-4:00**

Jefferson Room

- **ACSAA: Problems in the Art of Māmallapuram**  
Susan L. Huntington, Ohio State University

**2:00-4:30**

International Center

- **WCA: Capital Art, Public and Private Sectors**  
Charlotte Robinson, Washington, D.C.

**2:00-4:30**

International West

- **FATE: Foundation Studies in Art and Art History**

**2:00-4:30**

International East

- **AAM Curators Committee: Temporary Art Projects in the Museum Context**  
Howard N. Fox, Hirshhorn Museum and Sculpture Garden

**2:00-4:30**

Lincoln Room

- **Caucus for Marxism and Art: Art History Session**  
Eunice Lipton, Parsons School of Design, and Carol Duncan, Ramapo College

**2:00-4:30**

Monroe Room

- **Caucus on Art and Consciousness: Program Session**  
Michael Cain, Maharishi International University

**3:30-5:00**

Farragut Room  
Terrace Level

- **Historians of Latin American Art: Ad Hoc Meeting**

**4:00-4:45**

Jefferson Room

- **ACSAA: Business Meeting**

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## THURSDAY EVENING

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**5:00-8:00**

**National Gallery of Art, East Wing: Reception**

Special exhibitions: "Small French Paintings from the Bequest of Alisa Mellon Bruce (French Impressionist)," "The American Folk Art Tradition: Paintings from the E.W. and B.C. Garbisch Collection," "Bernard Berenson and the Connoisseurship of Early Italian Painting," "Edvard Munch: Symbols and Images"

Cash bar

- Denotes Special Interest Group
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## THURSDAY EVENING

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**8:30-11:00**

International Center

**Art and Theory in the Renaissance and Baroque**

Maurice Cope, University of Delaware

*The Impact of the Modern Devotion on Hugo van der Goes's "Death of the Virgin,"* Susan Koslow, Brooklyn College, C.U.N.Y.

*The Shares of Patron, Advisor, and Artist in Devising Quattrocento Symbolic Images,* Creighton Gilbert, Cornell University

*Seven More Observations on Michelangelo's "Last Judgment,"* Leo Steinberg, University of Pennsylvania

*Michelangelo's Proportion Drawings: Observations on Theory and Practice in Renaissance Art,* David Summers, University of Pittsburgh

*The Metropolitan Project for the Tomb of Julius II: Its Lineage, Its Progeny, and Its Meaning,* Frederick Hartt, University of Virginia

*The Criticism of Anatomic Representation and Its Effect on 16th- and 17th-Century Dutch Artists,* Wallace Weston, University of Washington

**8:30-11:00**

International West

**Swiss Art**

Sharon Latchaw Hirsh, Dickinson College

*Idealism and Realism in Swiss Painting, 1770-1870,* Hans A. Lüthy, Swiss Institute for Art Research, Zurich

*Humor and Eros in the Drawings of Urs Graf,* Christiane Andersson, Columbia University

*Fuseli and Lavater: The Personification of Character,* Jean Turner, Texas Wesleyan College

*Dance, Death, and the Dream in the Art of Ferdinand Hodler,* Alessandra Comini, Southern Methodist University

*Cuno Amiet and Brücke,* George L. Mauner, Pennsylvania State University

**8:30-11:00**

Jefferson Room

**British Art**

Edward J. Nygren, Corcoran Gallery of Art

*The Heroes of Louisbourg: Portraits of Governor William Shirley and Admiral Sir Peter Warren, 1746-1751,* Ellen G. Miles, National Portrait Gallery, Smithsonian Institution

*Richard Wilson and "Caernavon Castle": Variations on a Theme,* David H. Solkin, University of British Columbia

*John Martin's "The Deluge": A Chapter in Romantic Catastrophe,* Lynn R. Matteson, University of California, Davis

*Holman Hunt and Keats's "Eve of St. Agnes,"* George L. Hersey, Yale University

*Sickert as Art Critic,* Marcia Allentuck, C.U.N.Y.

*Richard Hamilton's "Just What Is It . . . ?" (1956) and Jan van Eyck's "Arnolfini Wedding Portrait" (1434),* Richard Martin, Arts Magazine and Fashion Institute of Technology

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## THURSDAY EVENING

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**8:30-11:00**

Lincoln Room

**The Age of Acrylics**

Vivienne Thaul Wechter, Fordham University  
 Herbert Aach, Queens College, C.U.N.Y.  
 Leonard Bocour, Bocour Artists Colors, Inc.  
 Clifford Ross, New York City  
 Irving Shack, M. Grumbacher, Inc.  
 Abe Turro, R.A. Chemical Co.  
 Margaret Watherston, Whitney Museum of American Art  
 Russell O. Woody, Jr., Permanent Pigments

**8:30-11:00**

International East

**Modern Art and Economics**

Maurice Tuchman, Los Angeles County Museum of Art  
*Christo on Christo*, Christo, New York City  
*Andy Warhol Enterprises*, Jeffrey Deltch, De Cordova Museum  
*"Blue Poles" Down Under*, Robert Hughes, *Time*  
*New York School: The Commerce of Art*, Steven Naifeh, Fogg Art Museum  
*Collecting in Newly Developing Countries*, Andre Emmerich, Andre Emmerich Gallery

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## FRIDAY MORNING

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**9:30-12:00**

International Center

**Museums and Present-Day Art**

Charles Parkhurst, National Gallery of Art, Washington, D.C.  
 Jean Sutherland Boggs, Harvard University  
 Michael Botwinick, Brooklyn Museum  
 Peter Marzio, Corcoran Gallery of Art  
 Richard Randall, Walters Art Gallery  
 James Morton Smith, Winterthur Museum

**9:30-12:00**

International West

**Individual Works of American Art**

John Wilmerding, National Gallery of Art, Washington, D.C.  
*Doctor, Lawyer, Indian Chief: Clues to the Meaning of Samuel F. B. Morse's "House of Representatives,"* Paul Stalti, Johns Hopkins University  
*John Ferguson Weir's "The Gun Foundry": Romantic and Industrial Icon,* Betsy Fahlman, Franklin and Marshall College  
*"Kindred Spirits": A Critical Identity,* Sandra Langer, University of South Carolina  
*Frederic Church's "Niagara" (1857),* Jeremy Adamson, National Collection of Fine Arts, Smithsonian Institution

(session continued on next page)

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## FRIDAY MORNING

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*Thomas Eakins' "The Clinic of Professor Gross,"* Elizabeth Johns, University of Maryland  
*The Eakins "Portrait of Sue & Harry"; or, When Did the Artist Change His Mind?*, Ellwood C. Parry, III, University of Iowa

**9:30-12:00**

Jefferson Room

### Iconographical Approaches to Spanish Art

Jonathan Brown, Institute of Fine Arts, New York University  
*Philip II and the Program of the Escorial*, Catherine Wilkinson, Brown University  
*Philip IV, Velázquez, and the Hall of Mirrors*, Steven N. Orso, University of Virginia  
*Propaganda and Politics in Claudio Coello's "Sagrada Forma,"* Edward J. Sullivan, Institute of Fine Arts, New York University  
*Goya's "Disparates": Literary Parallels in Gracián's "El Criticón" and Other Keys to Some of the Enigmas*, Eleanor Tufts, Southern Methodist University  
*Impact of a Critic: Raimon Casellas and the "Modernista" Painters*, Marilyn McCully, Princeton University  
*Architectural Politics in Gaudí's Barcelona: An Iconographical Reading of "Modernismo,"* Judith C. Rohrer, Swarthmore College

**9:30-12:00**

Lincoln Room

### Prehistoric Art

Katheryn M. Linduff, University of Pittsburgh  
*Mycenaean Influences on a Minoan Artist at Hagia Triadha*, Ethel Hirsch, Haifa University

*A Bronze Handle from Spina*, Eric Hostetter, Harvard University  
*The Griffin in Post-Minoan Cretan Art*, Nancy B. Reed, Texas Tech University  
*The Format of a Mycenaean Palace*, Kenneth W. Schaar, University of Texas at Arlington  
*Abstraction in Minoan Glyptic Art*, Paul Yule, Institute of Fine Arts, New York University

**9:30-12:00**

International East

### Atget and Today

Joel Snyder, University of Chicago  
Molly Nesbitt, Yale University  
Maria Norris, Columbia University  
John Szarkowski, Museum of Modern Art  
Alan Trachtenberg, Yale University

**9:30-12:00**

Monroe Room

### Art and the Law: An Introduction to Current Legal Problems

Nicholas D. Ward, Hamilton and Hamilton, Washington, D.C.  
*The Copyright Law*, John W. Lang, Smithsonian Institution  
*Current Developments in Resale Royalty and "Droit Moral" Legislation*  
Stephen E. Weil, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution  
Thomas M. Goetzl, Golden Gate University  
*Problems in Oral History*, Nicholas D. Ward, Hamilton and Hamilton  
*Tax and Estate Planning for the Artist*  
Wendy J. Gordon, Pierson, Ball & Dowd  
Suzanne D. Murphy, Smithsonian Institution

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## FRIDAY AFTERNOON

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**12:15-1:45**

International Center

- **WCA: Questioning the Litany—Part II**

Christine M. Havelock, Vassar College

**12:15-1:45**

International West

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

**12:15-1:45**

Jefferson Room

- **International Center for Medieval Art: Business Meeting**

**12:15-1:45**

Lincoln Room

- **Caucus for Marxism and Art: Fine Arts Session**

Martha Rossler, Encinitas, Calif., and Allan Sekula, Encinitas, Calif.

**12:15-1:45**

Farragut Room

Terrace Level

- **International Survey of Jewish Monuments: Open Meeting**

**12:15-1:45**

Grant Room

Terrace Level

- **U.S. Center of the *Lexicon Iconographicum Mythologiae Classicae*: Open Meeting**

**12:15-1:45**

Kalorama Room

Terrace Level

**National Endowment for the Arts/National Endowment for the Humanities**

Representatives of the Endowments will be available to discuss grant proposals and fellowship applications.

**2:00-4:30**

International Center

**Museums and the Reality Principle**

Hilton Kramer, *The New York Times*

Martin Friedman, Walker Art Center

William S. Lieberman, Museum of Modern Art

**2:00-4:30**

International West

**Nineteenth-Century Art**

Charles W. Millard, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

*The Preparatory Drawings for Lorenzo Bartolini's "Astyanax,"* Roberta J. M. Olson, Wheaton College

*A Problem Work by Barye: "The Greek Rider Seized by a Python,"* Glenn F. Bengel, Temple University

*Delacroix's Fauves: The Formative Period,* Eve Twose Kliman, University of Waterloo, Ontario

*Millet's "Hagar and Ishmael": A Picture Suppressed,* Bruce Laughton, Queen's University at Kingston, Ontario

*Fantin-Latour's "Homage to Baudelaire" and the Theme of Martyrdom in French Art of the 1860s,* Wayne Andersen, Massachusetts Institute of Technology

*Ford Madox Brown, Thomas Carlyle, and Pre-Raphaelite Realism,* Marcia Werner, Bryn Mawr College

- Denotes Special Interest Group
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## FRIDAY AFTERNOON

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**2:00-4:30**

Jefferson Room

**Monasticism and the Spread of Artistic Style**

Giles Constable, Dumbarton Oaks

*Skellig Michael*, Walter Horn, University of California, Berkeley

*The Monastic Background of "The Book of Kells,"* David H. Wright, University of California, Berkeley

*The Transmission of Forms in Monastic Architecture*, Charles B. McClendon, Yale University

*Central Plans and Chapter Houses*, Stephen Gardner, Columbia University

*The Monastic Psalter and Its Illustration*, Michael Jacoff, Brooklyn College, C.U.N.Y.

**2:00-4:30**

Lincoln Room

**Ancient Art**

James Nelson Carder, Mount Vernon College

*The Iconography of the Francois Vase: Art and Politics in Early Sixth-Century Athens*, Livingston Vance Watrous, S.U.N.Y. at Buffalo

*Redating the Medusa Rondanini*, Janer Danforth Belson, Bryn Mawr College

*Forerunners of the Roman Second Style in Etruscan and Hellenistic Greek Tombs*, John R. Clarke, Yale University

*The Praefectorial Insignia in the Notitia Dignitatum*, Pamela Berger, Boston College

*Tekosis: A Priestess of Isis at Swarthmore College*, David Thompson, Howard University

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*An Original Cycle of Illustrations in a Fifth-Century Roman Manuscript of Kings*, Inabelle Levin, Case Western Reserve University

*Beyond Vitruvius: Three Early Byzantine Capitals and an Impost in Search of Roman Forebears*, Eunice Dauterman Maguire, Harvard University

**2:00-4:30**

International East

**Photography: Process and Esthetic**

Richard Benson, The Fisher Press

Betty Hahn, University of New Mexico

Michael Hoffman, *Aperture*

Joel Myerowitz

**2:00-4:30**

Monroe Room

**Recurring Regionalism: The Southern Rim**

William R. Dunlap, Appalachian State University

John Alexander, University of Texas, Houston

John Canaday, *The New Republic*

William Christenberry, Corcoran School of Art

Larry Edwards, Memphis State University

Jim Roche, Florida State University

James Surls, University of Houston

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## FRIDAY EVENING

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**6:30-7:30**

National Air &  
Space Museum  
Auditorium

**CAA Convocation**

*Welcome*, Marilyn Stokstad, CAA President

*Presentation of Awards*

*Convocation Address: "Towards a More Humane Art History,"* Jean Sutherland Boggs,  
Harvard University

**6:30-9:30**

**Hirshhorn Museum and Sculpture Garden: Reception**

Special exhibitions: "Ben Nicholson: Fifty Years of His Art," "Richard Estes: The Urban  
Landscape"

Cash bar

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## SATURDAY MORNING

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**9:30-12:00**

International Center

**Europe 1800**

George Levitine, University of Maryland

*History-As-It-Happens at the Paris Salon of 1789 and in Related Works*, William R. Olander,  
Institute of Fine Arts, New York University

*Caspar David Friedrich's Early Landscapes and Popular Imagery*, Timothy Mitchell, University of  
Texas at Dallas

*Ingres's Vision of Oedipus and the Sphinx: The Riddle Resolved?*, James Rubin, Princeton  
University

*Sergel's Melancholy Series Drawings of 1795*, William Hauptman, University of Maryland

*Pierre Didot and J. L. David: The Louvre Folio Volumes*, Carol M. Osborn, Stanford  
University Museum of Art

*Goya and the Fighting Bulls*, Selma Holo, Norton Simon Museum of Art

**9:30-12:00**

International West

**Painting and Politics in Late Gothic and Northern Renaissance Europe**

Sandra Hindman, Johns Hopkins University

*French Kingship on the Verso of the West Facade of Reims Cathedral*, Donna Sadler-Davis,  
Texas Christian University

*Miniature Painting and Crusader Propaganda at the Court of Jean sans Peur*, Vicki Porter,  
S.U.N.Y. at Binghamton

*The Ghent Altarpiece and Burgundian Political Thought*, Jeffrey Chipps Smith,  
University of Pittsburgh

*Romances and Chronicles for Philip the Good: Questions and Caveats about Political Art*,  
Anne H. van Buren, Tufts University

*Francis I, Caesar, and the Empire in a Manuscript "Commentary" on "The Gallic Wars,"*  
Myra D. Orth, American College in Paris

*Contemporization as Polemical Device in Peter Bruegel's "Procession to Calvary,"*  
Joseph F. Gregory, S.U.N.Y. at Binghamton

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## SATURDAY MORNING

9:30-12:00

Jefferson Room

### Pre-Columbian Art

Elizabeth P. Benson, Dumbarton Oaks

*The Iconography of Izapa Stela 67: A Re-examination*, Suzanne Garrigues Daniel,  
University of Maryland

*The Manikin Sceptre: Emblem of a Foreign Elite*, Clemency Coggins, Peabody Museum

*Interpretation of a Maya Icon*, Marilyn M. Goldstein, C. W. Post Center of Long Island University

*The Doorway of the Prosperous Kingdom at Cacaxtla, Mexico*, Richard F. Townsend,  
University of Texas at Austin

*Xochipilli in Mixtec Iconography*, James R. Ramsey, Vanderbilt University

*Towards a More Precise Definition of the Aztec Painting Style*, Elizabeth Hill Boone,  
University of Texas at San Antonio

*Descent from Omeyocan: Emblems of Parturition in an Aztec Stone Relief*, Frederick Lamp,  
Yale University

9:30-12:00

Monroe Room

- **Caucus for Marxism and Art: Open Forum**

9:30-12:30

### Tour: A Critic's View of Washington

Wolf von Eckhardt, *Washington Post*

- Denotes Special Interest Group

## COLLEGE ART ASSOCIATION OF AMERICA

16 East 52nd Street, New York, N.Y. 10022 212-755-3532

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Minerva Navarrete

### Publications

**The Art Bulletin:** Kathleen Weil-Garris, Editor-in-Chief; Anne Hoy, Managing Editor; Juergen Schulz, Book Review Editor

**Art Journal:** Diane Kelder, Editor; Barbara Berg, Managing Editor; Henry R. Hope, Contributing Editor; Donald B. Kuspit, Book Review Editor; Eugenia S. Robbins, News Editor

**Monograph Series:** Isabelle Hyman, Editor

**CAA newsletter:** Rose R. Weil, Editor

## CAUCUS FOR MARXISM AND ART

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### THURSDAY, FEBRUARY 1

2:00-4:30

Lincoln Room

#### Marxist Approaches to Art History

Eunice Lipton, Parsons School of Design, and Carol Duncan, Ramapo College

*The Chilean Mural: Art of a "Democratic Revolution."* *The Chilean "Arpillera": Art of Survival and Resistance*, David Kunzle, University of California, Los Angeles

*Tutankhamun in the Service of Imperialism*, Ken Lawrence, American Friends Service Committee  
*Exoticism and the Imperialist Vision of 19th-Century European Photography of India*, Gary Tartakov, Amherst, Mass.

*The Cult of the Baby in Late 19th-Century Art*, Josephine Gear, Parsons School of Design  
*On the Critical Reputation of Daumier*, Michel Melot, Cabinet des Estampes, Bibliothèque Nationale, Paris

### FRIDAY, FEBRUARY 2

12:15-1:45

Lincoln Room

#### Artists and Community in the Context of Social Change

Martha Rosler and Allan Sekula, University of California, Irvine

*Photographing People in the South Bronx*, Mel Rosenthal, Empire State College, S.U.N.Y.

*Feminism, Social Change and the Media*, Leslie Labowitz-Starus, Ariadne: A Social Art Network, Los Angeles

*Reaching a Labor Union Audience*, Fred Lonidler, University of California, San Diego

### SATURDAY, FEBRUARY 3

9:30-12:00

Monroe Room

#### On the Role of the Caucus: An Open Forum

## CAUCUS ON ART AND CONSCIOUSNESS

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### THURSDAY, FEBRUARY 1

2:00-4:30

Monroe Room

#### Art and the Evolution of Consciousness: The Inner Sources and Goals of Creative Expression

Michael Peter Cain, Maharishi International University

*Work and Freedom of Mind*, Agnes Martin, Albuquerque, N.M.

*The Process of Awareness in Art*, Sheldon Nodelman, University of California, San Diego

*Research on the TM-Sidhi Program and Higher Consciousness: Some Implications for Artists*, Peter Woelfle Erskine, Maharishi International University

*Open Discussion to plan the future activities of the Caucus on Art and Consciousness*

## CURATORS COMMITTEE OF THE AMERICAN ASSOCIATION OF MUSEUMS

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### THURSDAY, FEBRUARY 1

2:00-4:30

International East

#### Temporary Art Projects in the Museum Context

Howard N. Fox, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

Alice Aycock, New York City

RoseLee Goldberg, The Kitchen Center for Video, Music, and Dance

Patrick Ireland, New York City

Gerry McAllister, Mandeville Art Gallery, University of California, San Diego

Rae Tyson, Wilson, N.Y.

John Willenbecher, New York City