

## Tagungen

CIHA ANNOUNCES THE XXVIth INTERNATIONAL CONGRESS OF THE  
HISTORY OF ART

WORLD ART:  
THEMES OF UNITY IN DIVERSITY

WASHINGTON, DC, USA  
10—15 AUGUST 1986

### SESSIONS AND SPEAKERS

#### Plenary Speakers

André Chastel, France (Monday 11 Aug. evening)  
Hermann Fillitz, Austria (Tuesday 12 Aug. evening)  
George Kubler, USA (Friday 15 Aug. evening)

#### *I. Center and Periphery: Dissemination and Assimilation of Style*

Co-chairs: Enrico Castelnuovo, Italy; Vadime Eliseeff, France.

The session will examine the processes whereby local styles may be formed by "dissemination" from a dominant cultural center, and, conversely, the processes whereby a cosmopolitan style may be formed by the "assimilation" of disparate local traditions.

#### Meeting 1 (Monday 11 Aug. morning)

##### A. Discussion of Values

Jan Bialostocki, Poland: "Some Values of Artistic Periphery".

##### B. Byzantium

Ann Epstein, USA: "Art and Hegemony in Byzantium (Ninth to Twelfth Centuries)".  
— Alexander D. Grishin, Australia: "Constantinople and Cappadocia in the Eleventh Century: Center and Periphery".

##### C. India

Ram Nath, India: "Formative Process of Akbar's Style at Fatehpur Sikri and its Impact on the Later Architecture of Medieval India".

##### D. The Modern Period

Per Jonas Nordhagen, Norway: "The Failure of Impressionism: Nordic Artists and their Reaction to French Art, 1870—1890". — Jiri Kotalik, Czechoslovakia: "Kubismus und Mitteleuropa". — Luis de Moura Sobral, Canada: "Le cas du surréalisme portugais".

##### E. Greco-Roman

Richard Brilliant, USA: "Resistance and Receptivity to Greco-Roman Art".

#### Meeting 2 (Monday 11 Aug. afternoon)

Lech Kalinowski, Poland: "Diffusion or Convergence? On Lacunae in Art Historical

Research''. — Catherine Jarrige, France: "Figurines humaines au B eluchistan de l' poque n olithique   la fin du 3 me mill naire''. — Richard B. Wright, USA: "Diffusion of the Dogoszhi Style in the Chaco Regional System and the Pre-Columbian North American Southwest''. — Philip Lozinski, USA: "The Transfer of Mithraic Iconography from Central Asia to Rome''. — Stephen Gardner, USA: "The Theory of 'Centripetal Implosion' and the Birth of Gothic Architecture''. — Xenia Muratova, France: "Exeter and Avignon: Assimilation and Adaptation of a Style''. — Gy ngyi T r k, Hungary: "Problems of Central European Art circa 1400: The Vienna Model Book and The Thomas de Coloswar Altarpiece in Hungary''. — Alla Theodora Hall, USA: "Kuzhbushks and the Dissemination of Western Style in Kiev in the Seventeenth and Eighteenth Centuries''. — Anne Chayet, France: "Chengde: Eclectisme et architecture en Chine au temps de l'empereur Qianlong''. — Juan-Antonio Ram rez, Spain: "El movimiento moderno frente a la tradici n eclectica: Los decorados arquitectonicos en el cine de Hollywood, a os 1910—1950''. — Giovanna Perini, Italy: "Central Issues and Peripheral Debates in Seventeenth Century Art Literature: Carlo Cesare Malvasia's *Felsina Pittrice*''. — Cinzia Maria Sicca, England: "Rome, London and the English Provinces between 1720 and 1748''. — Dario Gamboni, Switzerland: "Le cas de l'art suisse''.

Meeting 3 (Tuesday 12 Aug. morning)

Discussion (speakers and session chairs) followed by questions from the audience.

## *II. Conceptual Designs: Diagrams and Geometric Patterns*

Co-chairs: Kurt Forster, USA; Richard Wollheim, England.

The session will explore form and meaning in diagrams and geometric patterns used as independent compositions or as "incidental" ornament.

Meeting 1 (Monday 11 Aug. morning)

Kurt W. Forster, USA: Introduction. — Christopher Peacocke, England: "Depiction and Perception''. — Andr  Corboz, Switzerland: "Urbanisme conceptuel''. — Stephen M. Kosslyn, USA: "Pictures In and Out of the Head''. — Hubert Damisch, France: "Chess and the West''. — Martin J. Powers, USA: "The Many Meanderings of the Meander in Early Imperial China''.

Meeting 2 (Tuesday 12 Aug. morning)

Richard Brun, Sweden: "A Geometrical System of City Design in the Ancient World, Based on a Network of Equilateral Triangles''. — Tom Zuidema, USA: "Cuzco, Quipa and Quadrant''. — Lucia Tongiorgi Tomasi, Italy: "Schemi progettuali per aiuole e giardini: appunti per la storia del giardino nei secoli XVI—XVII''. — Patrick Reutersw rd, Sweden: "The Christian Use of the Tetragram''. — Martin J. Kemp, Scotland: "Geometrical Bodies in Perspective''. — Tom s Vlcek, Czechoslovakia: "Structure and Nature: On the Relation between Abstract and Phenomenal Elements in



the Work of Vojtech Preissig". — Joan L. Kirsch and Russell A. Kirsch, USA: "Computer Grammars for Diagrammatic Analysis of Paintings". — Serge Trottein, USA: "Ornement et esthétique chez Kant".

Meeting 3 (Tuesday 12 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

### *III. The Written Word in Art and as Art*

Co-chairs: Klaus Brisch, West Germany; Yoshiaki Shimizu, USA.

The use of written words in, on, or as works of art. The session will explore particularly the relationship between what is written and how it is written, and the contribution of both to an understanding of the work as a whole.

Meeting 1 (Monday 11 Aug. afternoon)

Erik Hornung, Switzerland: "Hieroglyphs: Signs and Art" (Ancient). — Annemarie Schimmel, West Germany: "The Calligrapher Enters Paradise" (Islamic). — Lothar Ledderose, West Germany: "The Art of Writing in East Asia: Its Aesthetic and Social Dimension" (East Asian). — Jonathan J. G. Alexander, England: "Script, Text and Image in Medieval and European Art" (Medieval Europe). — Charles Harrison, England: "Art and Language: The Contest for the Modern" (Modern). — John Hollander, USA: "Various Images of Writing: Notes Toward a Classification" (General).

Meeting 2 (Tuesday 12 Aug. morning)

Irene A. Bierman, USA: "Writing in Arabic and the Public Text". — Sheila Blair, USA: "Legibility vs. Decoration in Islamic Epigraphy: The Case of Interlacing". — Avraham Ronen, Israel: "Hebrew Script and Inscriptions in Renaissance Art (1400—1575)". — Francesca Flores d'Arcais, Italy: "Ornamental Elements of an Arab Type in the Miniatures of the Bologna Area in the Early Fourteenth Century". — Elena Isabel Estrada de Gerlero, Mexico: "The Epigraphy in Neohispanic Religious Art of the Sixteenth Century". — Herbert L. Kessler, USA: "Diction in the Libri Laicorum". — Michael Camille, USA: "The Devil's Writing: Diabolic Literacy in Medieval Art". — Sergiusz Michalski, Germany: "The Inscriptions in Protestant Paintings". — Joseph Polzer, Canada: "The Role of the Written Word in the Early Frescoes in the Campo Santo of Pisa". — Nevet Dolev, Israel: "The Pun and the Readymade". — Diane Chalmers Johnson, USA: "Modern Art and the Words of Critics: La bataille s'est engagée — Le Journal and Picasso, 1912". — Marvin Cohodas, Canada: "Text As Image in the Art of the Metropolitan Master: A Maya Ceramic Painter of the Late Classic Period".

Meeting 3 (Tuesday 12 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

#### *IV. The Artist*

Co-chairs: Albert Elsen, USA; Matthias Winner, Italy.

The session is concerned with significant developments in the history of the artist's self-consciousness. Papers will deal with the artist in his social context (patronage, market, social position, professional organization) and in the context of his practice (education, workshop, collaboration). Contributions will also study works of art from which we can deduce the artist's self-reflections.

##### Meeting 1 (Tuesday 12 Aug. afternoon)

John Rosenfeld, USA: "Two Buddhist Sculptors". — David Rosand, USA: "Michelangelo Draws: Communication and Revelation". — Rudolf Preimesberger, Switzerland: "Anima dannata". — Martin Warnke, Germany: "Knighting of Artists in Europe". — Albert Boime, USA: "Caspar David Friedrich: Monk at the Seaside".

##### Meeting 2 (in two sections, Thursday 14 Aug. morning)

###### The Status of the Artist

Charles Lachman, Canada: "Social Status and Evaluation in Early Chinese Texts on Painting". — Karen-edis Barzman, USA: "Liberal Academicians and the New Social Elite in Granducal Florence". — Wolfgang Liebenwein, Germany: "The Prince as Artist and Artisan". — Ian J. Lochhead, New Zealand: "The Image of the Artist in Diderot's Salons". — Larry D. Luchtmansingh, USA: "Artist and Artisan in the Age of Industry: Professional Redefinition from the Pre-Raphaelite Brotherhood to the Arts and Crafts Movement". — János Brendel, Poland: "The Crisis of the Condition of the Artist in Constructivism".

###### Artists' Self-Portraits and Self-Promotion

Nurith Kenaan-Kedar, Israel: "Unnoticed Self-Representations of Romanesque Sculptors in Twelfth-Century France". — Ernst Ullmann, Germany: "Albrecht Dürer — die Entwicklung seines Selbstbewußtseins und seiner sozialen Stellung im Spiegel von Selbstbildnissen, Briefen und Schriften". — Kathleen Weil-Garris Brandt, USA: "The Self-Created Bandinelli". — Matthias Winner, Italy: "Annibale Caracci's Self-Portraits and the Paragone Debate". — Alison West, USA: "The Sculptor's Self-Image from Falconet to David d'Angers". — Geneviève Lacambre, France: "L'artiste créateur d'un musée pour son oeuvre".

##### Meeting 3 (Thursday 14 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

#### *V. Art and Ritual*

Co-chairs: John Onians, England; Robert Scheller, Netherlands.

The relationship between works of art and ritual in religious and secular ceremonies will be the focus in this session. The purpose is to question how the study of ritual may



contribute to an understanding of the form and meaning of a work of art, and vice versa. Ritual as art may also be included.

Meeting 1 (Thursday 14 Aug. morning)

John Onians, England: "Art and Ritual—The Biological Connection". — Doris M. Srinivasan, USA: "Ritual as Icon in India". — Richard Gordon, England: "Moments of Death or Art and the Ritual of Greek and Roman Sacrifice". — Cecelia F. Klein, USA: "Art and Auto-sacrifice in Aztec Mexico". — Antje von Graevenitz, Netherlands: "Les rites de passage in der modernen Kunst".

Meeting 2 (Thursday 14 Aug. afternoon)

Claire Bonney, Switzerland: "Depictions of the Nude Body in Art as a Metaphor for Existential Situations". — Patricia F. Brown, USA: "The Ritual Conception of History in Venetian Renaissance Art". — Beatriz de la Fuente, Mexico: "La Presencia de Experiencias Psíquedélicas en el Arte Precolombino". — Peter Feist, East Germany: "Sculptural Public Monuments and Ritual in the 19th Century". — Katheryn M. Linduff, USA: "Interpreting Visual Images: Their Social and Religious Significance in Ancient China". — Peter Jezler, Switzerland: "Das 'handelnde Christusbild' und seine Verwendung in der städtischen Zelebration der Herrenfeste im spätmittelalterlichen Deutschland". — Sandro Scarrocchia, Italy: "Il Monumento Corridonia (1934—36): Mitologizzazione e rituale celebrativo nel periodo del fascismo". — Timothy Verdon, USA: "Imago Pietatis and Good Friday Liturgy". — Juliusz A. Chroscicki, Poland: "Golden Freedom: The Diets and Free Elections of the Polish Kings, Sixteenth-Eighteenth Century". — Elzbieta Gieysztor-Milobedzka, Poland: "Liturgie et art: Modifications dans l'espace de l'intérieur après le Concile de Trente". — Zdenka Volavka, Canada: "The Art of Making the Leader".

Meeting 3 (Friday 15 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

*VI. Art and National Identity in the Americas*

Co-chairs: Francisco Stastny, Peru; Jules D. Prown, USA.

The session will examine the problems of regional and national self-definition in the art of North, Central, and South America, from the European conquests to the present.

Meeting 1 (Thursday 14 Aug. afternoon)

Elizabeth Johns, USA: "This New Man: National Identity in Midnineteenth Century Genre Painting of the United States". — George Kubler, USA: "Mexican and Andean Cosmogonies". — Ramón Gutiérrez, Argentina: "El aporte de la arquitectura a la formación de una identidad cultural americana". — Karal Ann Marling, USA: "Parades, Pageantry and the Colonial Revival: The Influence of Popular Culture on the Evolution of Style, 1876—1932".

Meeting 2 (Friday 15 Aug. morning)

Elisa Vargas Lugo, Mexico: "Dos Cultos Políticos en la Nueva España". — Clare Kunny-Rahn, USA: "The Mexicanidad of Posada's Calaveras: A Comparative Study". — Myriam A. Ribeiro de Oliveira, Brazil: "Discussion du concept d'identité nationale dans l'art de la région de Minas Gerais/Brésil à la période coloniale". — Annateresa Fabris, Brazil: "Espressionismo, espressione nazionale". — Francisco Stastny, Peru: "El arte de la nobleza Incaica en la identidad Andina". — Katherine Manthorne, USA: "Art and National Independence in the Americas: U.S. Art and the Awakening Inter-American Consciousness 1839—1879". — John Michael Vlach, USA: "Popular Taste and Popular Painting: National Identity in the United States During the Nineteenth Century". — Angela Miller, USA: "Space as Destiny: The Moving Panorama Vogue in Mid-century America". — David C. Huntington, USA: "Olana — the Center of the Center of the World". — Jacinto Quirarte, USA: "A Search for Identity: Mexican and Chicano Art".

Meeting 3 (Friday 15 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

*VII. Preserving World Art*

Co-chairs: Françoise Choay, France; Paul Philippot, Belgium.

The session will discuss the history and theory of conservation and restoration of works of art and their settings. The session will deal with three sets of problems:

Meeting 1 (Thursday 14 Aug. morning)

A. Preservation and Its Tools.

1. The meaning of preservation: its birth and development in the western culture as opposed to other cultural approaches of the heritage of the past.

Françoise Choay, France: "Riegl's Societal Approach and its Relation to Freud's Theory of Modern Societies". — Pierre Ruyckmans, Australia: "Le Culte du passé dans la culture chinoise: mythe ou réalité?"

2. History, meaning, and the role of the concept of inventory in preservation.

Oreste Ferrari, Italy: "Conoscere meglio per conservare meglio".

B. Restoration: What is an Original Work in Terms of Restoration?

Ernst Bacher, "Kunstwerk und Denkmal—Distanz und Zusammenhang".

C. The Display of the Work of Art

Pierre Rosenberg, France: "Expositions et catalogues d'expositions: quelques observations".

Meeting 2 (Friday 15 Aug. morning)

Yoshio Abé, Japan: "Les débuts de la conservation au Japon moderne: idéologie et historicité". — Dennis Radford, South Africa: "Devising an appropriate ethic: The



problem of preserving the work of art in a diversity of cultures". — Philippe Prost, France: "Restauration et histoire des mentalités: Un projet inédit de restauration de l'amphithéâtre de Nîmes, 1692". — Leila el-Wakil, Switzerland: "L'anti-Viollet-le-Duc genevois: Jean-Daniel Blavignac (1817—1876)". — E. v.d. Wetering, Netherlands: "The Autonomy of Restoration: Ethical Considerations in Relation to Artistic Concepts". — Michel Parent, France: "L'intégration du patrimoine urbain dans la ville contemporaine". — Ségolène Bergeon, France: "La Conservation/Restauration: respect du vécu". — Lando Bartoli, Italy: "Conoscere per conservare e intervenire". — David Löwenthal, England: To be announced.

Meeting 3 (Friday 15 Aug. afternoon)

Discussion (speakers and session chairs) followed by questions from the audience.

*Sessions for Visual Resources Group*

All sessions will be chaired by Helene Roberts, USA.

Session I. Photography: The Basic Record (Monday 11 Aug. 4:30)

This session will address the state of photographic documentation of art, both through discussions of papers on the present availability of photographic documentation and the description of new photographic projects.

Session II. Technology: The Possibilities (Tuesday 12 Aug. 4:30)

This session will explore the ways in which new technology can be used to organize and share visual information documenting works of art. Papers on both the theoretical possibilities and actual projects will be presented.

Session III. Technology: The Costs (Thursday 14 Aug. 4:30)

This session will explore some of the difficulties and problems that have been encountered in using the new technology. The speakers will present both theoretical papers and report of actual experiences.

*For further information, please contact:*

Ms. Harriet Mayor, Executive Secretary  
XXVIth International Congress for the History of Art  
Center for Advanced Study in the Visual Arts  
National Gallery of Art  
Washington, DC 20565, USA  
(202)842-6502