

## IRVING LAVIN BIBLIOGRAPHY

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"Art and Music in the Renaissance," Introduction, Symposium, Institute for Advanced Study, March 1, 1996

"Art History in Context," Introduction, Comité International d'Histoire de l'Art, Meeting, Copenhagen, October 13, 1975

"Art versus Artifact," Introduction and Summary, Symposium, Hood Museum of Art, Dartmouth College, September 28, 1985

"Caravaggio's Roman Madonnas," presented in a symposium held in conjunction with *The Age of Caravaggio* exhibition, The Metropolitan Museum of Art, April 1, 1985

"A Celebratory Colloquium," to honor Irving Lavin on his 60<sup>th</sup> Birthday. Institute for Advanced Study, Princeton, New Jersey, December 11-12, 1987

"Changing my Mind," Introduction, Annual Meeting, College Art Association, Philadelphia, February 19, 1983

"Creativity in Art, Science and Business: Method or Madness?," Introduction, World Economic Forum, Davos, Switzerland, January 29, 1995

"The Crisis of Humanism," Istituto Italiano per gli Studi Filosofici, Naples, June 18, 1994

"Cultural Heritage and the Implications of the Clandestine Art Trade," Introduction, World Economic Forum, Davos, Switzerland, January 31, 1995

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“Introduction of Lina Bolzoni,” Plenary Speaker, XXIX International Congress of the History of Art, *Memory and Oblivion*, Amsterdam, September 2, 1996

“Introduction of Phyllis Lambert,” Americas Society, New York, November 24, 1992

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“Leonardo’s Watery Chaos,” Institute for Advanced Study, April 21, 1993  
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“Michael Graves. Centennial Medal Award,” American Academy in Rome, Rome, June, 1996

“‘Modena Capitale,’ and an Unexecuted Project by Frank Gehry,” Introductory address, inauguration of “modena capital,” Modena, December 19, 1997

“The Object as a Work of Art: Pros and Cons of the Art Market in the Seventeenth Century,” Introduction, Annual Meeting, College Art Association of America, Boston, 1996

“On Reflection and Retrospection in the History of the Modern Portrait Bust,” from a lecture at the National Gallery of Art, Washington, in connection with the exhibition “A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection,” September 17, 1987

“On Some Unexpected Affinities in the Development of Modern Architecture,” Symposium on Architecture and Education to Celebrate Michael Graves’ Twenty-Fifth Year of Teaching Princeton University School of Architecture, February 20, 1988

“On the Primitive in African Art,” in History and Change, Arts Council, African Studies Association, Annual Meeting, College Art Association, Boston, February 12, 1987

“Opening Remarks,” L’art et les révolutions. XXVIIe Congrès international d’histoire de l’art, Strasbourg, September 1-7, 1989

“Ornament and Artifact: Possibilities in Cultural Interpretation,” Respondent, Annual Meeting, College Art Association, Los Angeles, February 15, 1985

“The Palace of the Mind,” Introduction and Conclusion, Meeting of the Society of Architectural

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“Pietro da Cortona—The Barberini Ceiling; Gianlorenzo Bernini—The Chapel of St. Teresa,” *Art of the Western World, PBS Channel 13, October 30, 1989, in Episode 5, Realms of Light: The Baroque* <http://www.amazon.com/Realms-of-Light-The-Baroque/dp/B007NEZIUI>

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“Reception honoring the Centennial of the Kunsthistorisches Institut Florenz, Introductory Remarks,” Metropolitan Museum, New York, February 17, 1997

“The Reintegration of Sculpture in the Baroque: Ensembles and Decorations,” Introductory Remarks, Annual Meeting, College Art Association, Washington, D.C., January 24, 1975

“Remembrance. On the Occasion of the Re-Opening of the Warburg-House,” Hamburg, April 20, 1995

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“Western Art and the Antique: Continuity, Imitation and Assimilation,” Discussant, Annual Meeting, College Art Association, San Francisco, February 17, 1989

“What are Museums for?,” Symposium, Cooper Union, New York, November 16, 2001

“What is Art History?,” Student Club, Institute of Fine Arts Student Club, January 9, 1970

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