

CFA

66th Annual Meeting of the College Art Association of America

Houston, February 13-14, 1991
Held at Hyatt Regency Hotel
Houston Convention Center

COLLEGE ART ASSOCIATION OF AMERICA

275 Seventh Avenue, New York, N.Y. 10001 (212) 691-1051

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Publications

The Art Bulletin: Richard E. Spear, Editor-in-Chief; Walter B. Cahn, Editor-Designate; Jim Jordan, Book Review Editor; Anne H. Hey, Managing Editor

Art Journal: Jane Levin Edelson, Managing Editor; Susan Ball, Reviews Editor; Patricia Mainardi, Reviews Editor-Designate

Monograph Series: Isabelle Hyman and Lucy Freeman Sandler, Editors

WEDNESDAY EVENING

An Annual Meeting Registration Badge is required for admission to receptions.

6:00-8:00

6100 South Main Street

Rice University: Sewall Art Gallery; Farish Gallery, School of Architecture

Exhibitions: *Modern Masters from the Collection of the Sarah Campbell Blaffer Foundation, Houston*; *Master Prints from the Collection of Rice University*; *The Views of Italy: Photographs by Danny Samuels*

Transportation: **Ticket A**, shuttle bus (\$3.00)

6:00-8:00

1001 Bissonnet

The Museum of Fine Arts: Reception

Exhibitions: *Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School*; *Andrew Wyeth: The Helga Pictures*; *The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University*; *Lillie and Hugh Roy Cullen Sculpture Garden by Isamu Noguchi*

Cash bar

Transportation: **Ticket A**, shuttle bus (\$3.00)

6:00-8:00

5101 Montrose

The Glassell School of Art: Reception

Exhibition: *One + One: Collaborations By Artists and Writers*

Transportation: **Ticket A**, shuttle bus (\$3.00)

6:00-8:00

5216 Montrose

The Contemporary Arts Museum: Reception

Exhibitions: *Eric Fischl, Scenes Before the Eye: The Evolution of Year of the Drowned Dog and Floating Islands*; *Gretchen Bender: Total Recall*; *Bill Viola: Survey of a Decade*.

Cash bar

Transportation: **Ticket A**, shuttle bus (\$3.00)

8:00-9:30

Brown Auditorium,
Museum of Fine Arts
1001 Bissonnet

•• WCA Honor Awards for Achievement in the Visual Arts: Presentation

Honorees: Margaret Burroughs, sculptor; Dorothy Hood, painter; Miriam Schapiro, painter; Edith Standen, art historian; Jane Teller, sculptor. (seating capacity limited)

Reception following presentation

•• Denotes Affiliated Society

THURSDAY MORNING

9:30-12:00

Imperial, East
Third Level

Engendering Art (Cosponsored by the Women's Caucus for Art)

Svetlana Alpers, University of California, Berkeley

The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence, Margaret D. Carroll, Wellesley College

Theorizing the Male Gaze: Some Problems, Edward Snow, Department of English, Rice University

Leonore Krasner as L.K., Anne M. Wagner, Massachusetts Institute of Technology and University of California, Berkeley

The Reflexive and the Possessive View: Thoughts on Kertesz, Brandt and the Photographic Nude, Carol Armstrong, University of California, Berkeley

9:30-12:00

Imperial, Center
Third Level

Creating America: The Arts and the Myths of National Identity

Linda Docherty, Bowdoin College

The Political Melodrama of John Vanderlyn's "Ariadne," David M. Lubin, Colby College

"In the Full Gaze of Our Ancestors and Our Posterity": Paternity and Nationality in Samuel F. B. Morse's "Gallery of the Louvre," Paul Joseph Staiti, Mount Holyoke College

Holland, Cradle of American Civilization, Annette Stott, Winthrop College

The Coining of a Cultural Identity: The Steiglitz Circle, 1924-1934, Celeste Connor, University of California, Berkeley

Charles Sheeler and Henry Ford: The Uses of Historical Artifacts in the Machine Age, Karen Lucio, Vassar College

Discussant: Wanda M. Corn, Stanford University

9:30-12:00

Imperial, West
Third Level

Uneasy Pieces: An Examination of Controversial Works of Art from the Late Eighteenth Century to the Present

Gerald Silk, Tyler School of Art of Temple University

Claude Dejoux's Statue of General Desaix: A Study of Prudery in the Neoclassical Age, Michael Worley, University of Chicago

An American Victorian Dilemma: Should a Woman Be Allowed to Sculpt a Man?, Eleanor Tufts, Southern Methodist University

The Case of Aubrey Beardsley: Censorship in the Victorian Period, Milly Heyd*, Hebrew University, Jerusalem

Brancusi's Princesse X: Cherchez la Femme!, Alexandra Parigoris*, Courtauld Institute, London, England

Site-Specific Sculpture at the 1971 Guggenheim International, Lewis Kachur, Columbia University

Richard Serra's "Tilted Arc": Art and Non-Art Issues, Harriet Senie, City College of New York

THURSDAY MORNING

9:30-12:00

Cottonwood Room
Third Level

The Stilwandel Revisited: When Does the Late Antique Begin?

John R. Clarke, University of Texas, Austin

Venus and Pseudo-Venus: Contrasts in Style, Claire Lindgren, Hofstra University

Testing the "Genetic Connection": The Whatley Comb, Anthony Cutler, Pennsylvania State University

"Stilwandel" in Roman Architecture, Bernard M. Boyle, Arizona State University

Plebeian Art: The Sociological Theory of Bianchi-Bandinelli, William M. Jensen, Baylor University

Bianchi-Bandinelli's "Plebeian" and "Patrician"—Styles or Techniques in "Stilwandel" Sculpture?, John Stevens Crawford, University of Delaware

Physiognomic Interpretation and Other Forms of Specious Reasoning About Style in Tetrarchic Art, Robert Grigg, University of California, Davis

Discussant: Sheldon Nodelman, University of California, San Diego

9:30-12:00

Dogwood Room
Third Level

Public Text and Style: Writing and Identity in the Islamic World

Irene A. Bierman, University of California, Los Angeles

The Fatimid Public Text, Irene A. Bierman

The Uses of Persian in Fifteenth Century Islamic Epigraphy, Bernard O'Kane*, American University in Cairo, Egypt

Inscribed Ibadi Mihrabs of Oman, John Alden Williams, University of Texas, Austin

Script Reform and Secularization in Turkey, Ethel Wolper, University of California, Los Angeles

Writing and Dyula Identity in Côte d'Ivoire and Ghana (West Africa), Raymond A. Silverman, University of California, Santa Cruz

Discussant: Jere L. Bacharach, University of Washington

9:30-12:00

Regency Room
Second Level

Purpose and Impact of the Eighteenth-Century Ensemble

Christian F. Otto, Cornell University

Introduction: Fischer von Erlach Between Rome and Vienna, Irving Lavin, Institute for Advanced Study, Princeton

Fischer von Erlach: Architecture as Theater, Esther Gordon Dotson, Cornell University

The Liechtenstein Garden Palace—A "Gesamtkunstwerk" in Baroque Vienna, Helmut Lorenz*, Free University, Berlin, West Germany

The Cult of National History in the Decorative Programs of the Bohemian Baroque, Michael Young, Bard College

Who Signifies in the Würzburg Stairhall: The Monkey or Its Uncle?, Mark Ashton, Ithaca, New York

THURSDAY MORNING

9:30-12:00

Arboretum, West
Second Level

Knowledge of Art and The Reproduced Image

Trevor Fawcett*, Bath, England

Concepts of Original and Reproductive in Italian Prints, Babette Bohn, Sonoma State University

Francisco Goya and the British Reproductive Print in Spain, Reva Wolf, Institute of Fine Arts,
New York University

Phillip Gilbert Hamerton and the Published Picture, Marie Czach, Riverdale, Illinois

*Legitimate and Illegitimate Reproducibility: The 1929 Reproduktionstreit Among German Art
Professionals*, Christopher Phillips*, International Center of Photography

9:30-12:00

Arboretum, Center & East
Second Level

The MFA (Masters of Fine Arts): Treasure or Trash

Richard Thompson, artist, University of Texas at Austin

David Pease, dean, School of Art, Yale University

Barbara Rogers, painter, San Francisco Art Institute

Phyllis Bramson, painter, University of Illinois, Chicago

Stephen Daly, sculptor, University of Texas at Austin

Leo Robinson, painter, California State University at Fullerton

Virginia Maksymowicz, sculptor, New York City

9:30-12:00

Sandalwood Room
Fourth Level

Collusion and Collision: Critical Engagements with Mass Culture

Richard Bolton, artist, writer, Visible Language Work Shop, M.I.T.

Martha Rosler, artist, writer, Rutgers University

Sherry Millner, artist, writer, Rutgers University

Dee Dee Halleck, artist, writer, University of California, San Diego

Thomas Lawson, artist, writer, *Real Life Magazine*

Dennis Adams, artist, writer, New York City

THURSDAY AFTERNOON

12:15-1:45

Magnolia Room
Third Level

Annual Members Business Meeting

Paul B. Arnold, CAA President, presiding

Election of Officers, election of Directors

Election of 1989 Nominating Committee

Other Reports

THURSDAY AFTERNOON

12:15-1:45

Imperial, West
Third Level

Board-Sponsored Session: NEH-Funded Exhibitions: Case Studies in Art Historical Scholarship and Interpretation

Marsha Semmel, assistant director for museums and historical organizations, NEH, moderator
Gerald Bolas, director, Washington University Gallery of Art, St. Louis
Roger Wieck, assistant curator of manuscripts and rare books, Walters Art Gallery, Baltimore
Discussant: Gabriel P. Weisberg, University of Minnesota

12:15-1:45

Arboretum Center & East
Second Level

Film Screening for "Film Study and the Visual Arts":

Frameline by Gunvar Nelson
Anselmo and the Women by Chick Strand
Shells and Rushes by Sharon Couzin
Labyrinth, Rhinoceros, and Landscape by Jan Lenica

12:15-1:45

Pecan Room
Fourth Level

• **Coalition of Women's Art Organizations (CWAO): Open Business Meeting**

Kyra, Broward Community College, CWAO President

12:15-1:45

Raintree Room
Fourth Level

• **Columbus Quincentennial: Business Meeting**

12:15-1:45

Dogwood Room
Third Level

•• **F.A.T.E. (Foundations in Art: Theory and Education): Foundations as Transition—Visual Literacy/Curriculum Issues**

Stephen Sumner, Potsdam College
Laura Ruby, University of Hawaii at Manoa
Jan Thompson, Santa Clara University
Michael Kendall, Montclair State College
Deborah Curtis, author/artist

12:15-1:45

Regency Room
Second Level

•• **Visual Resources Association: Graphic Documentation in the Administration of Visual Resource**

Nancy Schuller, University of Texas at Austin
F. Terry Arzola, University of Texas at Austin
Rebecca Miller Hoort, University of Michigan
Julie Hausman and Tom Karson, University of Iowa
Scottie Brown Jones, Arizona State University
Patrick J. Young, University of Michigan

- Denotes Special Interest Group
- Denotes Affiliated Society

THURSDAY AFTERNOON

1:00-3:00

Holly Room and
Ponderosa Room
Fourth Level

National Endowment for the Arts and National Endowment for the Humanities

Representatives of the NEA and NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments

NEH: Elizabeth Wells, Education Programs

David Wise, Research Programs

NEA: To be announced.

2:00-4:30

Imperial, East
Third Level

Symposium. Art and Authority: Iconographical and Stylistic Sources of Persuasive Power in Art

Martin J. Powers, University of Michigan

Style as Carrier of Meaning: Two Cases from the Ancient Near East, Irene Winter, University of Pennsylvania

The Persuasive Power of the Manus Island Art System, Deborah Waite, University of Hawaii, Honolulu

The Spectator as Authority: Frederick Edwin Church's "Niagara": Democratic Icon, David Huntington, University of Michigan

Internal and External Sources of Value in Two Twelfth-Century Chinese Paintings, Jerome Silbergeld, University of Washington, Seattle

Landscape and the Politics of Silence, Ann Bermingham, University of California, Irvine

Discussant: John Onians*, University of East Anglia, England

2:00-4:30

Imperial, Center
Third Level

Symposium. Assessing the Marxist Tradition in U.S. Art History: Successes, Failures, Challenges

Otto Karl Werckmeister, Northwestern University

A debate among scholars of successive generations who have drawn to various degrees on the Marxist tradition, structured along a point-by-point agenda derived from statements by each of the participants. These statements take the form of conventional one-page abstracts and may be consulted by the audience as a guideline for following the discussion. No papers will be read.

Participants:

Milton Brown, Graduate Center, City University of New York

Timothy J. Clark, University of California, Berkeley

Patricia Hills, Boston University

John Hutton, Trinity University

David Kunzle, University of California, Los Angeles

Donald Preziosi, University of California, Los Angeles

John Tagg, State University of New York at Binghamton

Lisa Tickner*, Middlesex Polytechnic, Enfield, England

Alan Wallach, Kean College of New Jersey

THURSDAY AFTERNOON

2:00-4:30

Arboretum, Center & East
Second Level

Film Study and the Visual Arts

Kathe Geist, Illinois State University

Recourse to Painting: Film Theorists and the History of Art, Antonia Lant, New York University

Meaning and Representation in the Avant-Garde Cinema: Poetic Roots of the Image, Sharon Couzin,
School of The Art Institute of Chicago

The Development of Figurative Style in the Animated Films of Jan Lenica, Steven Weiner, University
of Southern California

The Role of the Visual Arts in the Films of John Huston, Gail Levin, Baruch College, City University
of New York

Art Historical Research for the Period Drama "Sorceress," Pamela Berger, Boston College

Discussants: Diane Kirkpatrick, University of Michigan; Paul Tassie, Los Angeles

2:00-4:30

Imperial, West
Third Level

The Needle and the Eye: Feminist Discourse in Action

Suzanne Bloom, artist, University of Houston

Abigail Solomon-Godeau, critic, historian, International Center of Photography

Joyce Fernandes, School of The Art Institute of Chicago

Jane Gallop, Rice University

2:00-4:30

Regency Room
Second Level

Living in Texas: Working in the Mainstream

Marti Mayo, director, Blaffer Gallery, University of Houston

Donald Judd, artist, Marfa, Texas and New York City

Joseph Glasco, artist, Galveston, Texas and New York City

Derek Boshier, artist, University of Houston

James Surls, artist, Splendora, Texas

Gael Stack, artist, University of Houston

Melissa Miller, artist, Austin, Texas

Sue Graze, curator, twentieth century art, Dallas Museum of Art

THURSDAY EVENING

4:00-6:00

1440 Harold

Houston Center for Photography: Reception

Exhibition: *French Photo-Journalists*

Cash bar

Transportation: **Ticket B**, shuttle bus (\$3.00)

THURSDAY EVENING

4:00-7:00

1511 Branard Street

The Menil Collection: Open House

Exhibitions: *Permanent Collection*; *Surrealist Art from The Menil Collection*; *John Chamberlin Sculpture from the 70s and 80s*; *Centennial Exhibition of Marcel Duchamp's Fountain*.

Transportation: **Ticket B**, shuttle bus (\$3.00)

4:00-7:00

1416 Richmond

Richmond Hall, The Menil Collection

Exhibition: *Texas Art*

Transportation: Take shuttle bus to The Menil Collection

4:45-5:45

Cottonwood Room
Third Level

Getty Grant Program: Information Session

Deborah Marrow, Getty Grant Program

Birute Anne Vileisis, Getty Grant Program

4:45-7:00

Arboretum, West
Second Level

•• **ARLIS/CAA Joint Session: Artists' Rights**

Gregory P.J. Most, Museum of Fine Arts, Houston

Re-Vision: Implications of Appropriation for Artists' Rights in the 1980s, Richard Martin, *Arts Magazine* and Fashion Institute of Technology

Censorship in the Arts, Marilyn L. Russell, Kansas City, Kansas Public Library

Understanding Artists' Rights Laws, Monroe E. Price, Benjamin N. Cardozo School of Law, Yeshiva University

The Kennedy Amendment and the Copyright Notice: 'Who Needs It?' ... 'Who Cares?' Nan Morris, lawyer, Texas Accountants and Lawyers for the Arts, Houston

4:45-7:15

Live Oak Room
Fourth Level

• **Association of Independent Historians of Art: Business Meeting**

4:45-7:15

Sandalwood Room
Fourth Level

• **Association for Latin American Art: Latin American Colonial Art and its Audience and Business Meeting**

Thomas Cummins, Arizona State University

N.C. Christopher Couch, Columbia University

Jeanette Favrot Peterson, University of California, San Diego and The Bishop School

Janet Brody Esser, San Diego State University

Robert J. Mullen, University of Texas at San Antonio

Carey Rote, Corpus Christi State University

Carolyn S. Dean, University of California, Los Angeles

4:45-7:15

Redbud Room
Third Level

•• **Design History Forum: Business Meeting**

• Denotes Special Interest Group

•• Denotes Affiliated Society

THURSDAY EVENING

4:45-7:15

Dogwood Room
Third Level

•• **Historians of Netherlandish Art: Business Meeting and Session**

4:45-7:15

Arboretum, Center & East
Second Level

• **International Survey of Jewish Monuments: Open Session**

Maria Raina Fehl, University of Illinois, Urbana-Champaign

Samuel Gruber, Columbia University

4:45-7:15

Regency Room
Second Level

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

4:45-7:15

Imperial, West
Third Level

•• **Women's Caucus for Art: Parenthood and the Creative Process**

Audrey Flack, artist and mother, New York City

Martha Jackson-Jarvis, artist and mother, Washington, D.C.

Joan Semmel, artist and mother, New York City

Charleen Touchette, artist and mother, Arizona

Ann Sutherland Harris, art historian and mother, University of Pittsburgh

5:00-7:00

1600 Smith in
Cullen Center

Houston Art Dealers Association: Opening Reception

Exhibitor: *Houston '88*

5:30-8:00

214 Travis Street

DiverseWorks: Reception

Exhibitions: *Installation by Houston Chapter of the Guerilla Girls; Coast to Coast: An Exhibition of Books by Women of Color*

Cash bar

Transportation: **Ticket B** (\$3.00)

6:00-8:00

315 Travis
on Market Square

Cajun Dinner at Treebeard's (across from DiverseWorks)

Prepaid ticket holders only (**DI**)

8:30-11:00

Imperial, East
Third Level

The Rise of Modernism and the German Empire, 1871-1918

Françoise Forster-Hahn, University of California, Riverside

Modernism and the German Universities, Rudolf M. Bisanz, Northern Illinois University

Max Liebermann and the Painting of the Public Sphere, Irit Rogoff, Center for European Studies, Harvard University

• Denotes Special Interest Group

•• Denotes Affiliated Society

(session continued on next page)

THURSDAY EVENING

Art on the Parliament Floor: The Reichstag Debates, 1871-1914, Andreas Blühm*, Museum für Kunst und Kulturgeschichte, Lübeck, West Germany

The Example of Hellerau, Peter Günther, University of Houston

The Politics of Architectural Training, Rosemarie Haag Bletter, Graduate Center, City University of New York

The Institutionalization of Expressionism in Berlin, 1914-1919, Joan Weinstein, University of Pittsburgh

Discussants: Thomas Gaeghtens, Free University, Berlin, West Germany; Marion Deshmukh, Department of History, George Mason University

8:30-11:00

Imperial, Center
Third Level

Open Session

Christiane Andersson, Städelches Kunstinstitut, Frankfurt am Main, West Germany

Text and Image in the Herrenberg Altarpiece, Lisa Farber, Princeton University

Sex and Citizenship in Donatello's "Judith and Holofernes," Susan L. Smith, University of California, San Diego

Pictorial Programs to the Poetry of 'Abd Al-Rahman Jami, Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts, National Gallery of Art

Peruzzi and the Gesù, Andrew Morrogh, Lehigh University

8:30-11:00

Imperial, West
Third Level

Albani's Phaeton Cycle for Vincenzo Giustiniani, Catherine R. Puglisi, Rutgers University

Minimal Art and Its Sources: Frank Stella and Barnett Newman, Inge Hacker*, University of Frankfurt, West Germany

The Originality of Medieval Art: Tradition and Individuality in Artistic Creativity

Herbert L. Kessler, The Johns Hopkins University

Pattern-type Variation and Individual Style in 11th Century Upplandic Memorials, Kyle Robert Crocker, Bemidji State University

The Byzantine Illuminator: The Case of Theodore Hagiopetrites, Robert S. Nelson, University of Chicago

The Medieval Painter's Choice? Cavallini and the Frescoes in S. Cecilia in Trastevere, Jens T. Wollesen*, University of Toronto

Arnolfo di Cambio: A Medieval Original, Franklin Toker, University of Pittsburgh

Originality and the Medieval Architect, Christine Smith, Georgetown University

Another Look at the Disappearing Christ and the Problem of Anglo-Saxon Originality, Robert Deshman, University of Toronto

Anomalous Carving in Romanesque Sculpture: Accident, Incident or Intention?, Linda Seidel, University of Chicago

THURSDAY EVENING

8:30-11:00

Cottonwood Room
Third Level

The Anonymous Hand and the Invisible Potential

Gridley McKim-Smith, Bryn Mawr College

Early Twentieth-Century Interpretations on a Damaged Liang Winged Unicorn, Robin Tichane,
Richard Barden, Clarence Shangraw, Patricia Berger, Asian Art Museum, San Francisco
Some Eighteenth-Century "Restored" Boxers, Seymour Howard, University of California, Davis
Will the Real Mr. Ryder Please Stand Up?, William Innes Homer, University of Delaware
Discussant: Ann Gibson, Yale University

8:30-11:00

Regency Room
Second Level

Houston: The Making of the City

Diane Ghirardo, University of Southern California

Transportation Technology/City Form: Urban Movement and the Cultural Landscape, Peter C.
Papademetriou, Rice University
Mirrors of Power: Reflections on Freedman's Town, Houston, Dana Cuff, University of Southern
California and Kenneth Breisch, Southern California Institute of Architecture
Houston's New and Old Downtowns: Economics and Culture, Nia D. Becnel and Thomas Colbert
University of Houston
City Myth, City Reality and City Voice in Houston, John Kaliski, Skidmore, Owings and Merrill,
Los Angeles

8:30-11:00

Arboretum, Center & East
Second Level

The Forbidden Image

Thomas McEvilly, art historian, Rice University

Ann McCoy, artist, Barnard College
David Brauer, art historian, Glassell School of Art
Carolee Schneemann, artist, New York City
Donald Kuspit, art historian, State University of New York, Stony Brook
Leon Golub, artist, Rutgers University

8:30-11:00

Arboretum, West
Second Level

Discussing Otherness: Possessing the Outsider

Eunice Lipton, State University of New York, Binghamton

Patriarchal and Imperialist Myths of Dominance and Submission in Matisse's Odalisques, Marilyn
Board, State University of New York, Geneseo
Gimme, Gimme: Mapplethorpe and the Image of the Black, Carrie Mae Weems*,
Hampshire College
The Problem of Corot's Figural Paintings: The Renunciation of Desire, Carol R. Wenzel-Rideout,
Montclair Art Museum
Inside-Out: Lesbian Narrative in "Damned If You Do" and "She Must Be Seeing Things," Martha
Gever*, *The Independent Film and Video Monthly*
Discussant: Sally Stein, University of California, San Diego

FRIDAY MORNING

8:00-9:30

Regency Room
Second Level

•• **International Center for Medieval Art: Availability of Manuscript Books to Scholarly Users**

Annemarie Weyl Carr, Southern Methodist University
Susan Madigan, Michigan State University
Abigail B. Quandt, Walters Art Gallery
Lucy Freeman Sandler, New York University
Alison M. Stones, University of Pittsburgh
Roger Wieck, Walters Art Gallery

9:30-12:00

Imperial, East
Third Level

Towards an Historical Framework for the Study of Netherlandish Art

Gary Schwartz, Maarssen, The Netherlands
Pictures from the Southern Hemisphere in Seventeenth-Century Holland, William Eisler*, Art Gallery of New South Wales, Australia
Gerard David's "Justice of Cambyses": "Exemplum Iustitiae" or Political Allegory?, Hans J. Van Miegroet, University of California, Santa Barbara
The Seven Sorrows of the Virgin: Historical and Artistic Perspectives, Carol Schuler, Mount Holyoke College
Inventing Tradition: The Post-Iconoclasm Dutch Reformed Church Interior, Carol Janson, University of Missouri-St. Louis
Patronage in the Cities of Holland During the Sixteenth Century, S. A. C. Dudok van Heel*, Amsterdam Municipal Archives, The Netherlands

9:30-12:00

Imperial, Center
Third Level

Institutions and the Aestheticization of "Primitive Art": 1897-1950

Cecelia F. Klein, University of California, Los Angeles
Aesthetic Pleasure and the Colonial Process: The Case of the Benin "Bronzes": 1897, Annie E. S. Coombes*, Middlesex Polytechnic, England
Franz Boas, John Swanton, Charles Edenshaw, and the Creation of "New" Haida Art at the American Museum of Natural History: 1897-1901, Aldona Jonaitis, State University of New York, Stony Brook
Going Native: Spinden in the Brooklyn Museum, 1929-1935, Aline Brandauer, Graduate Center, City University of New York
The Museum of Modern Art Presents "Indian Art of the United States" (1941), W. Jackson Rushing, University of Maine
Aestheticizing the Pre-Columbian Past: Exhibitions Sponsored by the Office of the Coordinator of Inter-American Affairs, 1940-1945, Holly Barnet-Sanchez, University of California, Los Angeles
Surrealists and the "Primitive" Art Market in 1940s New York, Barbara Braun, New York City
Discussants: Mark Graham, Mankato State University; Elizabeth H. Boone, Dumbarton Oaks

•• Denotes Affiliated Society

FRIDAY MORNING

9:30-12:00

Cottonwood Room
Third Level

Vernacular Housing in Italy 1300-1700: The Significance of Change

Deborah Wilde, Getty Art History Information Program

Medieval Houses of Todi: Survival and Change, Samuel Gruber, Columbia University
The "Casa Mattei": An Example of Architectural Accretion and Urban Relationships in Medieval and Renaissance Rome, Deborah Robbins, University of Southern California

The "Casa" and Barberini Palace Building, Patricia Waddy, Syracuse University

Sebastiano Serlio's Modest Farms in Book 6, "On Domestic Architecture": The Sources and Mutations of a European Building Type, Myra Nan Rosenfeld, Canadian Centre for Architecture, Montreal

9:30-12:00

Regency Room
Second Level

Theory and Practice: A Critical Look at the Theoretical Basis of Medieval Art

Thomas W. Lyman, Emory University

The Visual Image as Textual Unconscious, Stephen G. Nichols*, Department of Romance Languages, University of Pennsylvania

Discussant: Michael Camille, University of Chicago

A Theory of Text/Image Reciprocity in the Interpretation of Monumental Art: The Moissac Portal Program, Daniel Smartt, Georgia Institute of Technology

Discussant: Harvey Stahl, University of California, Berkeley

An Iconography of Anglo-Saxon Architecture? The Case of Wilfrid's Churches of Hexham, Charles B. McClendon, Yale University

Discussant: Lawrence Nees, University of Delaware

The Integration of Space in Early Architectural Design, James M. Addiss, City University of New York

Discussant: Peter Sobol, Department of History of Science, University of Wisconsin at Madison

9:30-12:00

Arboretum, Center & East
Second Level

Recycled Images: Citations and Appropriations of Style

Sheldon Nodelman, University of California, San Diego

On the Modernist Construction of the Author: Two Interpretative Copies by Matisse, Roger Benjamin, University of Melbourne

Copies and Variants in Early Flemish Painting, Edward Caraco, Southern Methodist University

Before and After Raphael: Historical Vision in Pre-Raphaelite Doctrine and Practice, Larry Lutchmansingh, Bowdoin College

The Politics of Calligraphic Style in China: Yan Zhen-ging (709-785) and the Song Literati, Amy McNair, University of Chicago

Dismembered/Re-membered: The Quotation of Classical Fragments in Maniera Painting, with Special Reference to Bronzino's London "Allegory," Leatrice Mendelsohn, Union College

A View from Berlin: Some Transformations of Image and Meaning in Post-War Architecture, Fritz Neumeyer, Technische Universität, Berlin, West Germany

FRIDAY MORNING

9:30-12:00

Arboretum, West
Second Level

Problems of Genre in Chinese Pictorial Art

Richard Vinograd, University of Southern California

Ink-Plum: A Case Study in the Formation of a Chinese Scholar-Painting Genre, Maggie Bickford, Brown University

Travel as a Genre-Defining Theme in Chinese "Topographical" Landscape Painting, Kenneth Ganza, Indiana University

Garden Painting as a Genre, Jan Stuart, Freer/Sackler Galleries, Smithsonian Institution

Amorous Beauty or Aloof Nymph: A Study of Qiu Ying's "Beauty in Spring Thoughts," Ellen Johnston Laing, University of Oregon

In Her Studio: Qing Dynasty Images of Female Writers and Artists, Marsha Weidner, University of Virginia

Old Painting in New China: The Theory and Practice of Guohua, Julia F. Andrews, Ohio State University

Discussant: James Cahill, University of California, Berkeley

9:30-12:00

Dogwood Room
Third Level

Where are my Black students?

Dorothy Gilliam, columnist, Washington Post

Robert Sites, Norfolk State University

Ofelia Garcia, president, The Atlanta College of Art

Martin Puryear, sculptor, Chicago

Howardena Pindell, State University of New York, Stony Brook

Melvin Edwards, sculptor, Plainfield, New Jersey

9:30-12:00

Imperial, West
Third Level

Artists' Visions of Imaginary Cultures

Barbara Maria Stafford, University of Chicago; Beauvais Lyons, University of Tennessee-Knoxville

Imaging the Unknown: From a Plurality of Worlds to Imaginary Realms, Barbara Maria Stafford, art historian

The Civilization of Lihuros, Norman Daly, artist, Cornell University

The Excavation of Apasht and Other Discoveries from the Hokes Archives, Beauvais Lyons, artist

Caerulea: Ruins and Restorations, Eleanor Rappe, artist, Fort Mason Art Center, San Francisco

Insect Mythology/Insect Technology, Paul Rutkovsky, artist, Florida State University

The Case for the Burial of Ancestors, Paul Zelevansky, artist, New York City

FRIDAY AFTERNOON

12:15-1:45

Arboretum, West
Second Level

Board-Sponsored Session: Projects in Art History and Other Disciplines: Case Studies

Elizabeth Welles, program officer, Division of Education Program, NEH, moderator
Michael Holly, University of Rochester
Keith Moxey, University of Virginia
Robert Calkins, Cornell University

12:15-1:45

Regency Room
Second Level

Board-Sponsored Session: Money and Art: Funding the Muse

Judith K. Brodsky, Rutgers University and Sam Gilliam, Washington, D.C., moderators
Charles C. Bergman, executive vice-president, The Pollack-Krasner Foundation
Richard Huff, National Assembly of State Arts Councils and executive director, Texas Commission on the Arts
Frances N. Chaves, curator, The Reader's Digest Collection
Bonnie Clearwater, executive director, The Lannan Foundation
Norie Clarke, art administrator, The Prudential Insurance Company of America

12:15-1:45

Dogwood Room
Third Level

- **Coalition of Women's Art Organizations (CWAQ): The Artist and the Law**
Kyra, Broward Community College

12:15-1:45

Cottonwood Room
Third Level

- **F.A.T.E. (Foundations in Art: Theory and Education): Foundations as Transitions — Studio/ Curriculum Issues**

Stephen Sumner, Potsdam College
Kenneth Procter, Montevallo University
R.K. Hillis, Glendale Community College
Mary Frisbee Johnson, Arizona State University
Robert Mertens, University of Wisconsin-Whitewater

12:15-1:45

Sandalwood Room
Fourth Level

- **Media Arts Caucus: Film, Video, Photography: The Media Arts and the New Frontier**
David Tafler, University of the Arts and Alan Bloom, California State University, Los Angeles
Gunter Sablonski, manager, interactive graphics, Flight Training Branch, Mission Operations Directorate, NASA

2:00-4:00

Holly Room and
Ponderosa Room
Fourth Level

National Endowment for the Arts and National Endowment for the Humanities

Representatives of the NEA and NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments

NEH: Marsha Semmel, Museums Programs
David Wise, Research Programs

NEA: To be announced.

- Denotes Special Interest Group
- Denotes Affiliated Society

FRIDAY AFTERNOON

2:00-4:30

Imperial, East
Third Level

Images of Rule: The Role of the Arts, Including Ceremony and Celebration, in the Affirmation or Critique of Rule in Europe from 1400 to 1800

Thomas DaCosta Kaufmann, Princeton University

Portable Propaganda: Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold, Jeffrey Chipps Smith, University of Texas, Austin

Images of Rule in Fifteenth-Century Italy: Always Affirmations, or Sometimes Critiques, of "Signoria"?, Joanna Woods-Marsden, University of California, Los Angeles

Casting a Rival into the Shade: Catherine de' Medici and Diane de Poitiers, Sheila ffolliott, George Mason University

Automata and Absolutism: Henri IV's Garden at Saint-Germain-en-Laye, Hilary Ballon, Columbia University

Masquerade and Enigma at the Court of Louis XIV, Betsy Rosasco, The Art Museum, Princeton University

The Challenge to Rule: Confrontations with Louis XVI, Vivian P. Cameron*, Acadia University, Nova Scotia, Canada

2:00-4:30

Imperial, Center
Third Level

The Artist as Entrepreneur

Anne McCauley, University of Texas, Austin

The Artist in the Era of Early Capitalism: The Independent Exhibition as Enterprise at the End of the French Revolution, Ewa Lajer-Burcharth, Graduate Center, City University of New York

"Duc de Lithographie, Baron de Charge et Chevallier des Caricatures": Charles Philippon and the Parisian Print Market, 1830-1848, James Cuno, Grunwald Center for the Graphic Arts, University of California, Los Angeles

From Luxury Consumption to Speculative Investment: Shifts in Value of French Nineteenth-Century Landscape Painting, Nicholas Green*, University of East Anglia, England

An Entrepreneur in Spite of Himself: Edgar Degas and "A Cotton Office in New Orleans," Marilyn R. Brown, Tulane University

Public Relations: How Yves Promoted His Myth While Undermining Vincent's, Nan Rosenthal, National Gallery of Art

Discussants: Allan Sekula, California Institute of the Arts; Richard Schiff, University of North Carolina, Chapel Hill

2:00-4:30

Imperial, West
Third Level

The Frame as Form: 1300-1988

Richard R. Brettell, Art Institute of Chicago

Questions About Early Italian "Church Building" Frames, Ann Keck-Henderson Riggs, Chapel Hill, North Carolina; David Goist, Janet Hessling, North Carolina Museum of Art

(session continued on next page)

FRIDAY AFTERNOON

- Piranesi's Use of the "Trompe L'Oeil" Frame: A Playful Response to the Theoretical Discourse of the Day*, Susan M. Dixon, Cornell University
- Defining the Pictorial: Frames, Borders, Decoration: Puvis de Chavannes and His Followers*, Aimée Brown Price, New York City
- The Photo Secessionist's Frame and the Making of Modern Photography*, Jeffrey H. Rosen, Columbia College
- Playing with the Paradoxes of the Frame*, Michel Oren, East Carolina University

2:00-4:30

Regency Room
Second Level

Materials as Progenitors of Form and Meaning

- Charles Talbot, Trinity University
- Material as Medium in Prehistoric Metalwork*, Amelia M. Trevelyan, Gettysburg College
- Engraved Rock Crystal in Ninth-Century Europe*, Genevra Kornbluth, University of North Carolina, Chapel Hill
- Restoring the Glass at Troyes Cathedral*, Elizabeth Pastan, Wellesley College
- Fixing the Pastel*, Mary D. Sheriff, University of North Carolina, Chapel Hill
- Simulated Auras: Matter and Memory in the Art of Paul Klee*, Charles W. Haxthausen, University of Minnesota
- Discussants*: Joseph Koerner, Harvard University; Judith Sobré, University of Texas, San Antonio; David Castriota, Duke University

2:00-4:30

Arboretum, Center & East
Second Level

Non-Traditional Methodologies in African Art and Architectural History

- Labelle Prussin, City College, City University of New York
- Studies in Stylistic Change Among Nomadic Peoples*, Labelle Prussin
- Material Culture in the Presentation of Self and Society: Puppet and Masquerade in Mali*, Mary Jo Arnoldi, National Museum of Natural History, Smithsonian Institution
- Methodology and Mystery: On the Role of Disorientation in Dahomean Art*, Suzanne Preston Blier, Columbia University
- Pattern, Contingency and Change in Kono Ceramics and Weaving*, Kris Hardin, Department of Anthropology, University of Pennsylvania
- Popular Urban Painting in Zaire: The Social History of an Artifact*, Bogumil Jewsiewicki*, Department of History, Université Laval, Quebec City, Canada
- Discussant*: Ivan Karp, National Museum of Natural History, Smithsonian Institution

2:00-4:30

Arboretum, West
Second Level

Narrative and Event in Greek and Roman Art

- Peter J. Holliday, University of Houston
- The Legend of Cassandra in Greek Vase Painting*, Joan Breton Connelly, New York University
- The Birth of Athena on the East Pediment of the Parthenon: Narrative of the Imperial City*, Yvonne Korshak, Adelphi University
- Reckoning with the Akropolis: Constru(ct)ing the Propylaea*, Donald Preziosi, University of California, Los Angeles

(session continued on next page)

FRIDAY AFTERNOON

Reading the Augustan City, Diane Favro, University of California, Los Angeles

What We See and What We Don't See: Narrative Structure and the Ara Pacis Augustae, Barbara A. Kellum, Smith College

The Gemma Augustea and the Creation of a Dynastic Narrative, John Pollini, University of Southern California

Discussant: Jeffrey M. Hurwit, University of Oregon

2:00-4:30

Dogwood Room
Third Level

Humor in Art

Warrington Colescott, artist, University of Wisconsin, Madison

Jim Pomeroy, artist, University of Texas at Arlington

Lynwood Kreneck, Texas Tech University

Pat Oleszko, artist, New York City

Walter Askin, artist, California State University, Los Angeles

Louise Stanley, painter, Oakland, California

2:00-4:30

Cottonwood Room
Third Level

Public Art Today

Al Nodal, executive director, Contemporary Arts Center, New Orleans

Cesar Trasobares, executive director, Metro-Dade County Art in Public Places, Miami

Patricia Fuller, public art consultant, Greenville, North Carolina

Caroline Huber, director, DiverseWorks, Houston; project director, Market Square Park Project, Houston

Jerry Allen, director, Division of Cultural Affairs, Dallas

Richard Nonas, artist, participant: Socrates Park, Long Island City, New York

FRIDAY EVENING

4:45-6:30

Cottonwood Room
Third Level

•• **American Society for Hispanic Art Historical Studies: Spain and Portugal in an International Context**

Suzanne Stratton, The Spanish Institute

Janis Tomlinson, Columbia University

David Underwood, University of Pennsylvania

Mary Crawford Volk, Harvard University

Marcus Burke, Southern Methodist University

4:45-6:30

Arboretum, Center & East
Second Level

•• **Arts Council of the African Studies Association: African Art in Europe and America: Perspectives, Presentation, and Pedagogy**

Fred T. Smith, Kent State University

Suzanne Blier, Columbia University

Chris Hardin, University of Pennsylvania

•• **Denotes Affiliated Society**

(session continued on next page)

FRIDAY EVENING

Frederick Lamp, Baltimore Museum of Art
 Thomas McEvilley, Rice University
 Mikelle Smith Omari, California State University, Long Beach
 Fred T. Smith

4:45-6:30

Willow Room
 Fourth Level

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

4:45-6:30

Ebony Room
 Fourth Level

- **Association of Research Institutes in Art History: Reception**

5:30-8:30

4800 Calhoun

Sarah Campbell Blaffer Gallery, University of Houston: Reception

Exhibitor: *Six Artists/Six Idioms*

Cash bar

Transportation: **Ticket C**, shuttle bus (\$4.00)

6:30-7:30

4800 Calhoun

CAA Convocation

Atrium, School of Architecture, University of Houston

Welcome: Paul B. Arnold, CAA President

Greetings: Peter Marzio, Director, Museum of Fine Arts, Houston

Presentation of Awards

Convocation Address: *Quarrels with Museums Facing the Millenium*, Walter Hopps, Director,
 The Menil Collection, Houston

Transportation: **Ticket C**, shuttle bus (\$4.00)

6:00-8:00

Box dinner in Courtyard of Blaffer Gallery

Prepaid ticket holders only (**D2**)

9:00-10:30

5600 Hillman

Lawndale Art and Performance Center, University of Houston

Performances: Jill Bedgood, *How to get into the Modern: the Last Resort*; Marilyn Lanfear,
The Snakes and the Medicine Show

Transportation: **Ticket C**, shuttle bus (\$4.00)

- Denotes Special Interest Group

SATURDAY MORNING

8:45-9:30

Ebony Room
Fourth Level

9:30-12:00

Imperial, East
Third Level

9:30-12:00

Imperial, Center
Third Level

• **Texas Conference of Art Historians: Business Meeting**

- Denotes Special Interest Group

Symposium. Three Decades of Art History in the United States (1910-40): The American Contribution

Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art
Richard Offner and the Ineffable, Hayden B.J. Maginnis, McMaster University, Hamilton, Ontario
Kingsley Porter's Contribution to the Americanization of the Romanesque, Linda Seidel, University of Chicago (substituting for Willibald Sauerlander)

Charles Rufus Morey: Rome, Archaeology and the History of Art, Craig H. Smyth, Harvard University

Bernard Berenson, Michael Rinehart, R.I.L.A., The Getty Art History Information Program

Sidney Fiske Kimball, Joseph J. Rishel, Philadelphia Museum of Art

"American Backgrounds": Fiske Kimball's Study of Architecture in the United States, c. 1915-1930, Laren Weiss Bricker, University of California, Santa Barbara

Symposium. What Use is Deconstruction Anyway?

Norman Bryson, Cambridge University, England

Dis-semination: Rembrandt and the Navel of the Text, Mieke Bal*, Department of Foreign Languages, Literatures and Linguistics, University of Rochester

Manet, Modernity and Deconstruction, Christopher Prendergast*, Faculty of Modern and Medieval Languages, Cambridge University, England

Deconstruction and Art History, Stephen Melville*, Department of English, University of Syracuse
The Blink of An Eye, Rosalind Krauss, Hunter College

9:30-12:00

Regency Room
Second Level

Museums and Contemporary Art

Neal Benezra, The Art Institute of Chicago

The Interaction of Architecture, Installation, and the Viewer in New Museums of Contemporary Art, Melinda Worts, University of California, Irvine

Leveled Art and Elevated Theory: Museum Exhibitions of Contemporary Art in the 1980s, Lynn Gamwell, State University of New York, Binghamton

The Juried Exhibition in American Art Museums: Its Social History and Validity Today, Holliday T. Day, Indianapolis Museum of Art

The Salon of the Late Twentieth Century, Elaine A. King, Carnegie-Mellon University

Defining the Present in the Past: Contemporary Art at the Pennsylvania Academy of the Fine Arts, Judith Stein, Pennsylvania Academy of the Fine Arts

Modern vs. Contemporary, Museum vs. Kunsthalle: The Case of the Boston I.C.A., Elizabeth Sussman, Institute of Contemporary Art, Boston

Discussant: Sidra Stich, University Art Museum, University of California, Berkeley

SATURDAY MORNING

9:30-12:00

Arboretum, Center & East
Second Level

The Relief Print in the 80's

Sylvia Solocheck Walters, artist, San Francisco State University
Jack Lemon, Landfall Press, Chicago
Frances Myers, artist, University of Wisconsin, Madison
Richard Mock, artist, New York City
Karen Kunc, artist, University of Nebraska
Hidekatsu Takada, Crown Point Press, Takada Fine Arts, Oakland, California

9:30-5:00

Brown Auditorium
Museum of Fine
Arts, Houston
1001 Bissonnet

•• Design History Forum, Symposium. After Modernism: Design, Art, Architecture and the Crafts: the Challenge of the Traditional Boundaries of Cultural Activity

John Montague, S.U.N.Y. College of Buffalo
The Forthcoming "Design History Journal," Charlotte Benton, Cambridge England
"Design Issues Journal," Victor Margolin, University of Illinois-Chicago
Design After Modernism, Clive Dilnot, Harvard University
Art After Modernism, Brad Collins, Florida State University
Architecture After Modernism, Robert Bruegman, University of Illinois-Chicago
The Crafts After Modernism, Christopher Bailey, Wolverhampton Polytechnic, England

SATURDAY AFTERNOON

12:15-1:45

Regency Room
Second Level

• Contemporary Curators: Business Meeting

2:00-4:30

Imperial, East
Third Level

Surrealism's Construction of the Subject

Rosalind Krauss, Hunter College
Appropriating the Gaze: Desire and the Discourse of the Beholder, Whitney Chadwick, San Francisco State University
Ought A Woman Be Beheaded?: Parricide, Decapitation and Co-option in Surrealism, Terri Cafaro, Graduate Center, City University of New York
Identity Papers: Max Ernst and the Self as Subject, Judith Meighan, Columbia University
The Divided Self: Duchamp, Lacan and the Politics of Sexuality, Mason Klein, Graduate Center, City University of New York
Sexuality, Death, and the Loss of Self: The Collaborative Work of André Masson and Georges Bataille, Clark V. Poling, Emory University
Rereading Masson and Reading Re Masson, Robert J. Belton, University of Western Ontario

- Denotes Special Interest Group
- Denotes Affiliated Society

SATURDAY AFTERNOON

2:00-4:30

Imperial, Center
Third Level

Portraits as Visual Language

Wendy Stedman Sheard, Stony Creek, Connecticut

Face as Figure: Portraits as Exempla in Northern Europe, Larry Silver, Northwestern University
Erocole I d'Este and Ducal Portraiture at the Court of Ferrara, 1471-1505, Joseph Manca, Seton Hall University

Giorgione and Portraiture, Jaynie Anderson*, Ruskin School of Art, Oxford University, England
Cinquecento Portraits with Sculptural Accessories: Prolegomena to Their Study, Peter Meller, University of California, Santa Barbara

Caravaggio's "Lute Player" Reconsidered, Franca Trinchieri Camiz*, Trinity College and Temple University

Rembrandt's Discovery of the Self, H. Perry Chapman, University of Delaware

2:00-4:30

Imperial, West
Third Level

New Approaches to the Study of Patronage in American Art

Patricia Hills, Boston University; Alan Wallach, Kean College of New Jersey

John Trumbull and the American Academy of the Fine Arts, Carrie Rebor, Graduate Center, City University of New York

A Modern Form of Patronage? Diego Rivera's Detroit Institute of Arts Mural: Cooption and Controversy, Terry Smith*, University of Sydney, Australia

The Administrative Organization of the Federal Art Project: Power, Possession and State-Cultural Populism, Jonathan Harris*, Edinburgh University, Scotland

A Critical Assessment of Phillip Morris' Justifications for Art Sponsorship in the 1980s, Joan DelPlato, Simon's Rock of Bard College

2:00-4:30

Dogwood Room
Third Level

Acculturation and Amerindian Art

Aldona Jonaitis, State University of New York, Stony Brook

Survival, Resistance and Acculturation: Guaman Poma's Use of Costume and Textile Imagery, Lee Ann Wilson, Arizona State University

Painting the Past: Conquest and Acculturation in Colonial Native Peru, Tom Cummins, Arizona State University

Pictorial Designs in Basketry of the Far West, Marvin Cohodas, University of British Columbia

Eskimo Art: Innovations and Continuities, Shepard Krech III, American Museum of Natural History and George Mason University

Influences of Acculturation on Contemporary Inuit Graphic Art, Marion E. Jackson, School of Art, University of Michigan

Euro-American Criticism of Native American Art, Christian F. Feest, Newberry Library

Discussants: Janet Catherine Berlo, University of Missouri at St. Louis; Ruth Phillips, Carleton University

SATURDAY AFTERNOON

2:00-4:30

Cottonwood Room
Third Level

Large-Scale Building in the Middle Ages: Its Impact and Legacy

Barbara Abou-el-Haj, State University of New York, Binghamton

Building at Reims and Amiens: Feudal Monopolies and Communal Constraints, Barbara Abou-el-Haj

Chartres Cathedral: Historical Circumstances and Art-Historical Consequences, Jane Welch

Williams, University of Illinois, Urbana-Champaign

The Systematization of Gothic Architecture, Dieter Kimpel*, University of Oldenburg,
West Germany

*The Role of Patriciate and Clergy in the Planning and Financing of Late Gothic Architecture: The
Case of St. Lorenz in Nuremberg*, Peter K. Klein*, University of Regensburg, West Germany

Discussant: Stephen Murray, Columbia University

2:00-4:30

Arboretum, Center & East
Second Level

New Approaches and Interpretations of the Decorative Arts

Thomas S. Michie, Museum of Art, Rhode Island School of Design

The Revolution in Chinese Furniture: Moving from Mat to Chair, Sarah Handler, Krannert Art
Museum, University of Illinois, Urbana-Champaign

Tables in Early America: A Study of Historical Proxemics, Gerald W. R. Ward, Strawberry Banke, Inc.

Victorian Ornament and Critical Theory, Jane Kromm, University of Alabama, Huntsville

Marketing Strategies as Indexes to Style: The Case of Artus Van Brigghe, Timothy R. Rodgers,
Brown University

Glasgow and the Arts and Crafts Movement, Juliet Kinchin*, University of Glasgow, Scotland

Discussant: Jules D. Prown, Yale University

2:00-4:30

Arboretum, West
Second Level

Art Markets and Marketplaces in Early Modern Europe

Jean C. Wilson, State University of New York at Binghamton

Marketing Art in Antwerp's Cathedral District, 1468-1547, Dan Ewing, Hobart and William
Smith College

Antwerp and the Specialized Marketing of Painting, Zirka Filipczak, Williams College

The Emergence and Role of Art Dealers in Seventeenth-Century Netherlands, J. Michael Montias,
Institute for Social and Policy Studies, Yale University

Estate Sales and Artist-Dealers in Seventeenth-Century Spain, Marcus B. Burke, Meadows
Museum, Southern Methodist University

The Evolution of an English Art Market after 1680, Iain Pears*, Oxford University, England

2:00-4:30

Regency Room
Second Level

The Artists' Audience

Robert Hobbs, art historian

James Surls, artist, Splendor, Texas

William Simon, sociologist, University of Houston

Peter Marzio, director, Museum of Fine Arts, Houston

John Hallmark Neff, director of art programs, First National Bank of Chicago

Ann Sutherland Harris, art historian, University of Pittsburgh