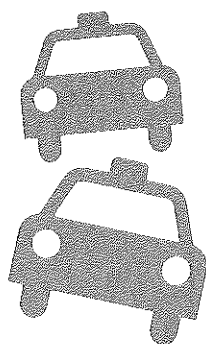


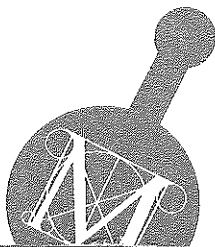
CAA



February 14-17, 1990



78th Annual Conference of the College Art Association, Inc.



New York City

Wednesday Evening

5:00–7:00

Parsons School of Design, Exhibition Center
2 West 13th Street
*Opening reception—MFA Painting: 10-Year Alumni
Exhibition*

6:00–9:00

The Brooklyn Museum
200 Eastern Parkway, Brooklyn
Cash bar
The museum is easily accessible by subway, IRT 2 to
Eastern Parkway

6:00–9:00

Brooklyn Childrens Museum
145 Brooklyn Avenue, Brooklyn
Reception and tour of the collection
Free shuttle bus from the Brooklyn Museum

Thursday Morning

8:00–9:15

NASSAU SUITE

**Association for Latin American Art (ALAA):
Business Meeting**

8:00–9:15

MURRAY HILL A

**Fashion History Special Interest
Group: Session**

8:00–9:15

GREEN ROOM

■ **Visual Resources Association:
Business Meeting**

8:00–9:15

SUITE 524/526

■ **Women's Caucus for Art: Board Meeting**

Thursday Morning

Art History Sessions

9:30–12:00

MERCURY BALLROOM

**Anticipating Art History's Needs:
The Role of Art Research Institutions in
Interdisciplinary Study** (cosponsored by ARLIS, Art
Libraries Society of North America)

CHAIR

Paula A. Baxter, The New York Public Library Art and
Architecture Collection

SPEAKERS

*Interaction or Intervention? Promoting Interdisciplinary
Approaches to Research in Architectural History*
Elizabeth Douthitt Byrne, University of California,
Berkeley

Retooling: Feminist Findings and Frustrations
Larry Silver, Northwestern University

BHA: Art History's First Corporate Merger

MICHAEL RINEHART, RILA/STERLING AND FRANCINE CLARK ART
INSTITUTE

Scholars Go Online

Deborah Wilde, The Getty Art History Information
Program

*Alas, the Failure to Communicate: Thoughts on the Symbiosis
of Scholars, Information Managers, and Systems Experts*
Marilyn Schmitt, The Getty Art History Information
Program

9:30–12:00

TRIANON

Art on Film and Television: Beyond Slides

CHAIR

Wendy A. Stein, Program for Art on Film (A joint venture
of The Metropolitan Museum of Art and The J. Paul Getty
Trust)

SPEAKERS

*The Art Historian and the Filmmaker: Can This Marriage
Succeed?*

Perry Miller Adato, WNET/Channel 13

Showing More, Telling Less

Richard Brilliant, Columbia University

The Cathedral Destabilized by Film

Stephen Murray, Columbia University

Toward a Theory and Practice of Film on Art: A Suggested Program
Judith Wechsler, Tufts University

9:30–12:00

BEEKMAN PARLOR

Exoticism, Orientalism, Primitivism: Modes of "Other-ness" in Western Art and Architecture

CHAIR

Frederick N. Bohrer, Hood College

SPEAKERS

Introduction: Pictures and Picnoleptics

Frederick N. Bohrer

Early Greek Art and the East: Beyond Stylistic Analysis

Carla M. Antonaccio, Wesleyan University (Department of Classics)

The Dawn of the Renaissance "Primitive"

Andrée Hayum, Fordham University

*Oriental Quotations: Representation, Meaning, and Context
Considering Ottoman Architecture*

Gülsüm Baydar Nalbantoglu, University of California, Santa Cruz

"Extreme Orientalism": Portrayals of China by Western Artists

★ Patrick Conner, independent scholar, London

Constructing Colonialism: French Postcards of Algeria

David Prochaska, University of Illinois, Urbana-Champaign (Department of History)

DISCUSSANT

Nina Athanassoglou-Kallmyer, University of Delaware

9:30–12:00

GRAMERCY B

**Southeast Asian Art and Architecture:
Rethinking Indianization**

CHAIR

Mary-Ann Lutzker, Mills College

SPEAKERS

Beyond "Greater India": The Cham Temple and Indonesian Art

Nancy Hock, Asian Art Museum, San Francisco

The Replication of Bodhgaya in 15th-Century Burma

Donald M. Stadtner, University of Texas, Austin

The Nature of the Indian "Influence" on the Dvaravati Wheels of the Law

Robert L. Brown, University of California, Los Angeles

Animal Motifs in Indonesian Architectural Reliefs: Three Stages of Indigenization

★ Thomas M. Hunter, University of California, Berkeley

Looking a Gift Horse in the Mouth: The Case of Buddhist Monuments in Central Java

Marilyn Edwards Leese, Institute of Buddhist Studies, Graduate Theological Union, Berkeley

DISCUSSANT

Forrest McGill, Arthur M. Sackler Gallery, Smithsonian Institution

9:30–12:00

RENDEZVOUS TRIANON

Medieval Functionalism: Ritual and Architecture

CHAIR

J. Philip McAleer, Technical University of Nova Scotia

SPEAKERS

The Side Chambers of the Early Churches of Ravenna
Janet Charlotte Smith, Lehigh University

The Setting and Function of a Byzantine Miracle Cult
Carolyn L. Connor, University of North Carolina, Chapel Hill

Centrality and Community: Liturgies of Incorporation in the Gothic Chapter Room at Saint-Jean-des-Vignes, Soissons
Sheila Bonde, Brown University
Clark Maines, Wesleyan University

Planning for Mass, Office and Preaching: Regional Approaches among the Mendicant Orders
Richard A. Sundt, University of Oregon

Obsolete Romanesque Morphology and the Question of Female Communities
Thomas Lyman, Emory University

DISCUSSANT

Arnold W. Klukas, University of Pittsburgh

9:30-12:00

PETTITRIANON

Irony and Paradox in Northern Art

CHAIR

David R. Smith, University of New Hampshire

SPEAKERS

Meaning as Effect: Desire and Abjection in Dürer's Tradition
Joseph Leo Koerner, Harvard University

Paradoxical Themes and the Art of Memory in German and Italian Engravings and Didactic Texts of the 16th and 17th Centuries

★ Massimiliano Rossi, Scuola Normale Superiore, Pisa

Pieter Bruegel and Ironic Allusion to the Grand Tradition in Netherlandish Low-Life Painting

David A. Levine, Southern Connecticut State University

Willem Buytewech as a Journalist: Perspectives on Description and Narration

David R. Smith

On the Identity of the Protagonist in Caravaggio's "The Calling of Saint Matthew"

Irving Lavin, Institute for Advanced Study, Princeton

9:30-12:00

NASSAU A, B

Italian Art and Art History after Michelangelo

CHAIR

Karen-edis Barzman, University of Maine, Orono

SPEAKERS

Anonymity under the Master's Aegis: The Stonecarvers of Michelangelo's Medici Chapel

William E. Wallace, Washington University, Saint Louis

Patterns of Imitation: Observations on the Sculpture of Giovanni Angelo Montorsoli

★ Birgit Laschke, Freie Universität, Berlin

The Insatiable Eye: Vasari's Michelangelo and the Desire for Perfection

Patricia Rubin, Courtauld Institute of Art, University of London

Francesco Bocchi's Oration in Praise of Michelangelo

Robert Williams, University of California, Santa Barbara

Michelangelo's Reputation after, after His Death

Catherine M. Soussloff, University of California, Santa Cruz

9:30–12:00

MURRAY HILL A, B

Politics and Public Art, 1776–1990

CHAIRS

Harriet Senie, City College, City University of New York
 Sally Webster, Lehman College, City University of New York

SPEAKERS

*Money, Morality, and Monuments—The Debate Begins:
 American Public Sculpture in the 1780s*
 Beverly Orlove Held, Santa Clara University

*Political Compromise in Public Art: Thomas Crawford's
 "Statue of Freedom"*
 Vivien Green Fryd, Vanderbilt University

*Monumental Transformation: Constantin Meunier's "Monu-
 ment to Labor"*
 Sura Levine, Hampshire College

*Pirated Patronage: The Tafts and George Grey Barnard's
 "Lincoln"*
 Frederick C. Moffatt, University of Tennessee, Knoxville

*Art and an Unmasterable Past: Alfred Hrdlicka's Monument
 against War and Fascism*
 John Czaplicka, Harvard University

9:30–12:00

REGENT PARLOR

Northern Identity: Meetings of Mind, Myth, and Metaphor in 19th- and 20th-Century Art

CHAIRS

Alison Hilton, Georgetown University
 Peg Weiss, Syracuse University and The Getty Center for
 the History of Art and the Humanities

SPEAKERS

*Meetings of Cultures in the Far North: Images of Native
 Alaskans in the Work of Explorer Artists in the 19th Century*
 Kesler E. Woodward, University of Alaska and Dart-
 mouth College

*Crafts, Decorative Theory, and the National Renewal in
 Norway in the 1890s*
 Patricia G. Berman, Wellesley College

*Bernhard Hoetger's "Tree of Life": Expressionist Sculpture and
 Nordic Mythology in Weimar Germany*
 Elizabeth Tumasonis, University of Victoria

Archetypally Nordic: Carl Milles's "Sun Singer"
 Biruta Erdmann, East Carolina University

Meteorology as Cultural Critique: Paterson Ewen and Canadian Identity

John D. Kissick, Pennsylvania State University

9:30–12:00

GRAMERCY A

Reflections on Race and Racism in Modern Western Art (1800 to the Present)

CHAIR

Kathryn Moore Heleniak, Fordham University

SPEAKERS

Introduction

Kathryn Moore Heleniak

The Theme of Jazz in the Collages of Romare Bearden: Paradigm of Modernism, Metaphor of an American Past

Mary Schmidt Campbell, New York City Department of Cultural Affairs

Reframing the Imagery of Black America: American Art of the 1960s

Whitney Chadwick, San Francisco State University

O'Keeffe's Bequest of the Stieglitz Collection to Fisk University: Enlightened or Ambivalent Patronage of Black America?

Nancy J. Scott, Brandeis University

"The Breakdown": Racism, Moral Handicap, and the Middle-Class Agenda in the Art of William Sidney Mount

William T. Oedel, University of Massachusetts, Amherst

J.M.W. Turner's "Slave Ship"

Albert Boime, University of California, Los Angeles

Studio Sessions

9:30–12:00

WEST BALLROOM

Artists and Dealers: Myths and Realities

CHAIR

Gil Edelson, administrative vice-president, Art Dealers Association of America

Phyllis Kind, Phyllis Kind Gallery, New York and Chicago

Holly Solomon, Holly Solomon Gallery, New York

Dorsey Waxter, Andre Emmerich Gallery, New York

9:30-12:00

EAST BALLROOM

Is Feminism an Issue for the Students of the '80s and '90s? (cosponsored by the WCA, Women's Caucus for Art)

CHAIR

Lorie Novak, artist, Tisch School of the Arts, NYU

SPEAKERS

Sheila Lévrand de Bretteville, designer, Otis Art Institute of Parsons School of Design

May Stevens, artist, School of Visual Arts

Mary Lum, artist, New York State College of Ceramics, Alfred University

Jackie Brookner, sculptor, Parsons School of Design

Angela Kelly, photographer, School of the Art Institute of Chicago, Columbia College, and University of Illinois

9:30-12:00

SUTTON PARLOR NORTH,
CENTER, SOUTH**The Berne Convention and Arts Legislation** (cosponsored by CWAOW, Coalition of Women's Art Organizations)

CHAIR

Kyra, artist, Boward Community College

SPEAKERS

Berne Convention

Shelley Lee, Visual Artists and Galleries Association, New York City

The Kennedy Bill

Eleanor Dickinson, artist, California College of Arts and Crafts and Artists Equity

The Importance of Advocacy: The Kasten Bill

Dorothy Provis, sculptor and president, Coalition of Women's Art Organizations

Work for Hire

Paul Basista, Graphic Artists Guild

**Thursday
Afternoon**

12:15-1:45

TRIANON

Members' Annual Business Meeting

Phyllis Pray Bober, CAA President, presiding

(Announcement of) the results of the election of the Board of Directors, Nominating Committee and

Officers. Ratification of the By-Laws adopted by the Board of Directors, dated April 29, 1989. Approval of the By-Laws changes proposed by the Board of Directors, dated October 14, 1989. Report on *CAA Survey on People of Color in the Visual Arts*. Other business.

12:15-1:45

SUITE 548

Getty Grant Program: Information Session

Deborah Marrow and other members of the Getty Grant Program will discuss categories of funding, particularly research grants.

12:15-1:45

SUITE 540

Association of Independent Historians of Art (AIHA): Business Meeting

12:15-1:45

NASSAU SUITE

**Association for Latin American Art (ALAA)—
Approaching the Quincentenary: Discovery/
Encounter/Confrontation**

CHAIR

N. C. Christopher Couch, Smith College

SPEAKERS

The Columbus Quincentenary: Seeds of Change

Magali Carrera, Southeastern Massachusetts University

*The Columbus Quincentennial and the Collision of Prehistory
and History*

Cynthia Kristan-Graham, Los Angeles Valley College

Misrepresentations of the Conquest and Colonial Period

Ann Norman, Harvard Institute for Latin American and
Iberian Studies

*Columbus in the Tropics of Discourse: Reflections on
Quincentennial Ironies*

Mark Miller Graham, Occidental College

12:15-1:45

MURRAY HILL A

■ **Design Forum: Session**

12:15-1:45

SUITE 543

**History of Photography Group:
Business Meeting**

12:15-1:45

SUITE 524/526

■ **Women's Caucus for Art: New President's
Meeting and Wrap-Up**

Thursday Afternoon

Art History Sessions

2:00-4:30

EAST BALLROOM

Firing the Canon

(cosponsored by WCA, Women's Caucus for Art)

CHAIR

Linda Nochlin, The Graduate Center, City University of New York

SPEAKERS

Differencing the Canon

★ Griselda Pollock, University of Leeds

Cracks in the Canon

Arlene Raven, art historian and critic, New York City

Looking High and Low: Harriet Powers's "Bible Quilt" and the Sistine Chapel Ceiling

Mara R. Witzling, University of New Hampshire

Rembrandt's Minneapolis "Lucretia" and the Problem of His Canonicity

Linda C. Hults, The College of Wooster

DISCUSSANT

Michele Wallace, City College and The Center for Worker Education, City University of New York (Department of English)

2:00-4:30

BEEKMAN PARLOR

Pre-Columbian Art: Reconstructing History from the History of Art?

CHAIR

Mary Miller, Yale University

SPEAKERS

The Moche World Turned Upside Down: Myth, History, and Art in an Ancient Andean Culture

Jeffrey Quilter, Ripon College (Dept. of Anthropology)

He Ordered It Built and So It Was Done: Person, Place, and Event in Inca Architecture

Susan A. Niles, Lafayette College (Department of Anthropology)

In Place of a World That Never Was: Toward an Iconography of Rulership in the Classic Art of West Mexico

Mark Miller Graham, Occidental College

Late 5th-Century Public Monuments in the Maya Lowlands
Flora S. Clancy, University of New Mexico

Historical Implications of the Jade Trade between the Maya Lowlands and Costa Rica during the Early Classic Period
Virginia M. Fields, Los Angeles County Museum of Art
Dorie J. Reents-Budet, Duke University Museum of Art

Maya Monuments: Records of Fact or Fabrication?
Sandy Bardsley, University of British Columbia

A Model for the Interpretation of Late Classic Maya Architecture in Yucatan
James Ramsey, Memphis State University

The Itz'at: A People Reviled or Revered?
Linnea Wren, Gustavus Adolphus College

Art and Politics during the Mexican Civil War
Emily Umberger, Arizona State University

Memorizing Nahua History
Dana Leibsohn, University of California, Los Angeles

Science, History, and Form in Pre-Columbian Studies
Richard B. Wright, University of Virginia

Signifiers of Human Blood in Maya Art
Samuel Y. Edgerton, Williams College

DISCUSSANT
Linda Schele, University of Texas, Austin

2:00-4:30

PETIT TRIANON

The Artist as Professional in Japan

CHAIR
Melinda Takeuchi, Stanford University

SPEAKERS
Tori-busshi and the Production of Buddhist Icons in Asuka-Period Japan
Donald F. McCallum, University of California, Los Angeles

The Professional Buddhist Painters of Nara during the Kamakura Period
Anne Nishimura Morse, Museum of Fine Arts, Boston

From Courtly Pastime to Family Business: Portrait Painting by Fujiwara Nobuzane and His Descendants
Maribeth Graybill, University of California, Berkeley

Artist as Entrepreneur: Kano Motonobu (1476-1559) and the Business of Painting in Late Medieval Japan

★ Nobuo Tsuji, Tokyo University, for Carolyn Wheelwright (1939-1989), Yale University

The Myth of the Meiji Artist

Christine Guth, independent scholar, Hopewell, N.J.

Artist or Engineer? The Search for a Professional Identity among Japanese Architects from the Meiji Restoration to the Pacific War

Jonathan M. Reynolds, Stanford University

2:00-4:30

GRAMERCY A

Utopias

CHAIR

Carol Zemel, State University of New York, Buffalo, and Dartmouth College

SPEAKERS

A Utopic "Play" of Sexual Difference: Hannah Cullwick, a Victorian Maid-of-All-Work, a Monster of Inexhaustible Beauty

Carol Mavor, School of the Art Institute of Chicago

Kiskeya-Lan Guinée-Eden: The Utopian Vision in Haitian Painting

LeGrace Benson, State University of New York, Empire State College

"Creep and Brend": Henry Flynt's Utopian "Blueprint for a Higher Civilization"

Kristine Stiles, Duke University

Utopian Visions in the Contemporary Genre of Archaeological Fiction

Beauvais Lyons, University of Tennessee, Knoxville

DISCUSSANT

John Hutton, Trinity University

2:00-4:30

REGENT PARLOR

Patronage in Greek and Roman Art

CHAIR

Guy P.R. Métraux, York University, Toronto

SPEAKERS

Stone Ladies: The Meaning of Female Imagery on 5th-Century Attic Grave Steles

William E. Mierse, University of Vermont

The Problem of Etruscan Patronage

Ingrid D. Rowland, Columbia University and University of California, Irvine

Ars Plebis: Popular Patronage in the Roman Empire
Eve d'Ambra, University of Rhode Island

*Freedmen as Patrons in Post-Earthquake Pompeii: The Decor
of the House of the Vettii*
John R. Clarke, University of Texas, Austin

Constantius I as Patron of Classical Art
David H. Wright, Oakland, California

DISCUSSANT
Guy P. R. Métraux

2:00-4:30

NASSAU A, B

The Art of Design: Drawing in Italy, 1400-1700

CHAIR

Babette Bohn, Texas Christian University

SPEAKERS

Introduction

Babette Bohn

*Leonardo's "Battle of Anghiari": A New Drawing Type and
the Cartoon in the High Renaissance*
Carmen Bambach Cappel, Fordham University

Federico Barocci: Meaning and Process
Edmund P. Pillsbury, Kimbell Art Museum

*Drawing in Collaboration: Veronese and His Compatriots at
"La Soranza"*
Diana Gisolfi Pechukas, Pratt Institute

*Testing Connections: Some Drawings by Ludovico Carracci
and the Works They Helped to Prepare*
★ Nicholas Turner, British Museum

DISCUSSANT
Konrad Oberhuber, Graphische Sammlung Albertina

2:00-4:30

TRIANON

The Invention of Culture, 1760-1900

CHAIR

Ann Bermingham, University of California, Irvine

SPEAKERS

The Culture of Colonialism

Anthony King, State University of New York,
Binghamton

The Philosophical Invention of an Aesthetic Culture
Thomas Huhn, Wabash College (Department of
Philosophy)

American Culture as Feminine: American Women as Culture
Bailey Van Hook, Virginia Polytechnic Institute and State University

Gainsborough's "Diana and Actaeon" and the Cultural Function of History Painting

★ Michael Rosenthal, University of Warwick

DISCUSSANTS

David Lloyd, University of California, Berkeley
(Department of English)

★ Lisa Tickner, Middlesex Polytechnic

2:00-4:30

RENDEZVOUS TRIANON

Modernism in America, 1913-36: Advocates, Adversaries, and Agendas

CHAIR

Diane Kelder, The College of Staten Island and The Graduate Center, City University of New York

SPEAKERS

Critical Practice and the Modern State: The Writings of Arthur Jerome Eddy and Willard Huntington Wright in the Context of the Progressive Era
Patricia Hills, Boston University

Alfred Stieglitz, Duncan Phillips, and the "\$6,000 Marin"
Timothy Robert Rodgers, Brown University

Marcel Duchamp and the Arensberg Circle: The Avant-Garde of the Avant-Garde, 1915-22
Francis M. Naumann, The Graduate Center, City University of New York

Stuart Davis and Cubism, 1922-32
William C. Agee, Hunter College, City University of New York

Modernist Developments in California, 1913-36
Susan Ehrlich, University of Southern California

The Battle of Modernism and Regionalism: Stuart Davis and Thomas Hart Benton in the Early 1930s
Susan Noyes Platt, University of North Texas, Denton

Joint Art History/ Studio Session

2:00–4:30

MERCURY BALLROOM

Artists' Studios, Past and Present: The Atelier as Autobiography

CHAIR

Alessandra Comini, Southern Methodist University

SPEAKERS

William Merritt Chase's Masterpiece: "The Tenth Street Studio"

Annette Blaugrund, The New-York Historical Society

Private Agonies, Public Utopias: Kurt Schwitters's "Cathedral of Erotic Misery" as a Studio Environment
Dorothea Dietrich, Princeton University

The Studios of Constantin Brancusi

Elizabeth A. Brown, Allen Memorial Art Museum,
Oberlin College

The Studio of the Artist-Educator: More than a Self-Portrait
Michael Aurbach, Vanderbilt University

The Room in the Mind

James Holl, artist, New York City

The Studio as Creative Metaphor and Working Reality in Miriam Schapiro's Life

Thalia Gouma-Peterson, The College of Wooster and
Southern Methodist University

Studio Sessions

2:00–4:30

WEST BALLROOM

Ethnicity/Ethnography: The Uses and Misuses of Traditional Aesthetics by Contemporary Artists

CHAIR

Leslie King Hammond, dean of graduate studies, Maryland Institute, College of Art

SPEAKERS

Edgar Heap-of-Birds, artist, Geary, Okla.

Jorge Rodriguez, artist, Kingsborough Community College

Tom Miller, Baltimore

Elaine Reichek, New York City

2:00-4:30

GRAMERCY B

The Artist's Intention: How Important Is It?

CHAIR

Carolyn Manosevitz, artist, Austin Community College

SPEAKERS

Michele Amato, painter, Pennsylvania State University

George Negroponte, painter, New York City

George Woodman, painter, New York City

Amy Snider, Pratt Institute

David Deming, sculptor, University of Texas, Austin

John S. Gordon, sculptor, University of Southern California

2:00-4:30

MURRAY HILL A, B

The Out-of-Towners: Art Criticism Elsewhere

CHAIR

Xenia Zed, Atlanta College of Art

SPEAKERS

Christian Walker, photographer and critic, *Art Papers*,
The Atlanta Journal and *The Atlanta Constitution*Glenn Harper, critic and editor, *Art Papers*Patrice Koelsch, critic, director, Center for Arts Criticism,
St. PaulMaureen Sherlock, The School of the Art Institute
of ChicagoCharles Miller, critic, *Dialog*, managing editor, *Artforum*

2:00-4:30

SUTTON PARLOR NORTH,
CENTER, SOUTH

The Thought Police Are Out There: Art, Censorship, and the First Amendment, I

CHAIR

Barbara Hoffman, Esq., Steckler, Hoffman, Steckler

SPEAKERS

The First Amendment and Artistic Expression
Barbara Hoffman*Art Thrust into the Public Arena*

Carol Becker, School of the Art Institute of Chicago

Culture Inc.: The Corporate Takeover of Public Expression
Herbert Schiller, University of California, San Diego
(Department of Communication)*The Culture and Politics of Sexual Silence*Carole Vance, anthropologist, Columbia University
(School of Public Health)

Thursday Evening

4:45-6:00

MERCURY BALLROOM

BOARD-SPONSORED SESSION

The NEA Controversy: Washington Perspectives

CHAIR

John Hammer, National Humanities Alliance

SPEAKERS

Geoffrey Platt, American Association of Museums

Rosalie Kessler, American Arts Alliance

Charlotte Murphy, National Association of Artists' Organizations

4:45-6:00

SUTTON PARLOR NORTH

BOARD-SPONSORED SESSION

Curriculum as a Deterrent to Growth in a Multicultural Society

CHAIR

James Melchert, University of California, Berkeley

SPEAKERS

Ed Levine, artist, Massachusetts Institute of Technology

Faith Ringgold, artist, New York City, University of California, San Diego

Howard Rizatti, Virginia Commonwealth University

4:45-6:00

MURRAY HILL B

Architect **Peter Eisenman** will speak in conjunction with the Saturday session *The Analysis of Form and Modern Architecture*, chaired by David Van Zanten, Northwestern University.

4:45-6:00

SUTTON PARLOR CENTER

JOINT SESSION:

■ **VISUAL RESOURCES ASSOCIATION/ COLLEGE ART ASSOCIATION Copyright Issues and the New Media**

CHAIRS

Christine Sundt, University of Oregon, Eugene

Eleanor Fink, The Getty Art History Information Program

Speakers to be announced

4:45-6:00

SUITE 510

-
- **Arts Council of the African Studies Association (ACASA): Business Meeting**
-

4:45-6:00

SUITE 513

-
- **Association of Research Institutes in Art History (ARIAH): Business Meeting**
-

4:45-6:00

REGENT PARLOR

-
- **Gay and Lesbian Caucus:
Opening Reception**
-

4:45-6:00

MURRAY HILL A

-
- **Historians of Netherlandish Art: Netherlandish Manuscripts in The J. Paul Getty Museum**
-

SPEAKER

Thomas Kren, The J. Paul Getty Museum

4:45-6:00

GRAMERCY A

-
- **Women's Caucus for Art: Author's Reception**
-

4:45-6:30

NASSAU SUITE

-
- **American Society for Hispanic Art Historical Studies (ASHAHS): Combined Business Meeting and Session
Works of Spanish Art in North American Collections**
-

SPEAKERS

"Saint Lucy" by Gonçal Peris (Williams College Museum of Art) as an Indicator of 15th-Century Workshop Practices in Valencia

Judith Berg Sobré, University of Texas, San Antonio

H. Travers Newton, New York Conservation Associates

Ribera's Earliest Known Commissioned Painting: 1619

Craig Felton, Smith College

The "Portrait of Sir Arthur Hopton" at the Meadows Museum

Marcus B. Burke, Yale University

"Glasses and Newspaper," a Collage by Juan Gris

Katherine Hoffman, Bradford College

4:45-7:00

BEEKMAN PARLOR

4:45-5:30

Cash Bar and Canapes

5:30-6:00

Business Meeting

6:00-7:00

Session

■ **International Center of Medieval Art:
The Role of Historic Photography in the Study
of Medieval Art**

CHAIR

William W. Clark, Queens College and The Graduate
Center, City University of New York

SPEAKERS

Introduction

William W. Clark

News of Old Pictures from Old Pictures

Michael W. Cothren, Swarthmore College

*The Goodyear Collection Newly Rediscovered at The Brooklyn
Museum*

Mary Dean, independent scholar, New Haven

The Mission Héliographique of 1851

Joel A. Herschman, Fordham University

Judith Herschman, The Graduate Center, City University
of New York

The Roofing Systems of Medieval Churches in Toulouse

Richard A. Sundt, University of Oregon

Thursday Evening

5:00-7:00

**Baruch College
Gallery**

135 East 22nd Street
Reception

5:00-7:30

**Whitney Museum
of American Art at
Philip Morris**

Park Avenue at 42nd
Street
Open house

5:00-7:30

City Gallery
2 Columbus Circle
Reception

5:00-7:30

**The Pierpont
Morgan Library**

29 East 36th Street
Open house

5:00-8:30

Asia Society
725 Park Avenue at 70th
Street
Reception

5:00-8:30

**American Craft
Museum**
40 West 53rd Street
Open house

5:00-8:30

Bronx Museum of the Arts1040 Grand Concourse
Wine and cheese reception

5:00-8:30

ICP Midtown1133 Avenue of the Americas at 43rd Street
Open house

5:00-8:30

Archives of American Art1285 Avenue of the Americas, Lobby Level
Reception

5:00-8:30

Hunter College GalleryVoorhees Campus
450 West 41st Street
*Opening reception—
New York Area MFA
Exhibition, cosponsored
by CAA*

5:00-8:30

New-York**Historical Society**Central Park West and
77th Street
Reception

5:00-8:30

Whitney Museum of American Art at Equitable51st Street and 7th Avenue
Open house

6:00-8:00

Center for African Art52-54 East 68th Street
Open house

6:00-9:00

Studio Museum in Harlem144 West 125th Street
Reception

6:30-8:30

NEW YORK STUDIO SCHOOL,
8 WEST EIGHTH STREET

Symposium**CHAIR**Hilton Kramer, editor, *The New Criterion*, and art critic,
*New York Observer***SPEAKERS**Jed Perl, art critic and writer, *The New Criterion*, *The New Republic*Roberta Smith, art critic, *New York Times*

William Bailey, painter, Yale University School of Art

Mel Bochner, painter, New York

Brian Wallis, senior editor, *Art in America*

Thursday Evening

Art History Sessions

8:30–11:00

PETIT TRIANON

Significant Spaces in East Asia

CHAIR

Bruce A. Coats, Scripps College

SPEAKERS

Some Cosmological Schemes in the Early Caves at Dunhuang, China

Patricia Eichenbaum Karetzky, Bard College

Mogao Cave 254: Ritual Space and Practice in Early Chinese Buddhism

Stanley K. Abe, California College of Arts and Crafts

"Cao" and "Waitang" in Tang Timber Frame Architecture

Nancy Shatzman Steinhardt, University of Pennsylvania

Cosmic Dimensions of Spaces in the Temple of Solitary Enjoyment

Marilyn Gridley, University of Missouri, Kansas City

The Architectural Space of Esoteric Buddha Halls of the Kamakura Period

Samuel C. Morse, Amherst College

The Architectonics of Tenryu-ji Temple, Kyoto

★ Norris Brock Johnson, University of North Carolina, Chapel Hill (Department of Anthropology)

8:30–11:00

BEEKMAN PARLOR

The Arts of the Safavid, Mughal, and Ottoman Empires: Interaction and Internationalism

(cosponsored by NAHIA, North American Historians of Islamic Art)

CHAIR

Linda Komaroff, Hamilton College

SPEAKERS

Royal Gifts and Artistic Interchange: Ottomans and Safavids
Walter B. Denny, University of Massachusetts, Amherst

"Suz u Gawdaz": A Case Study in 17th-Century Safavid and Mughal Artistic Contact

Massumeh Farhad, Center for Advanced Study in the Visual Arts, National Gallery of Art

Lacquerwork and Internationalism: Early 16th-Century Safavid Pictorial Bindings

Layla S. Diba, art consultant, New York City

Wall Paintings in the Chehel Sutun at Isfahan: A Reassessment of Their Artistic Context

Sussan Babaie, Institute of Fine Arts, New York University

The Dragon and the Flame: From Iran to Ottoman Turkey

Linda Komaroff

DISCUSSANT

Priscilla Soucek, Institute of Fine Arts, New York University

8:30–11:00

TRIANON

*Partially funded by the
New York State Council
for the Humanities.*

The Columbus Quincentenary and the Art of Latin America: A Critical Evaluation

CHAIRS

Shifra M. Goldman, Latin American Center, University of California, Los Angeles

David K. Underwood, Rutgers University

SPEAKERS

The Virgin of Guadalupe: Symbol of Conquest or Liberation?

Jeanette Favrot Peterson, The Bishop's School, La Jolla, Calif., and Mesa College

Brazil in Latin America, or a Plurality of Cultures

Aracy Amaral, University of São Paulo

Devotees of the Fantastic: Discourse, Politics, and Identity in Recent Latin American Art Shows

Mari Carmen Ramirez-García, Archer M. Huntington Art Gallery, University of Texas, Austin

Recapturing History: The (Un)Official Story in Contemporary Latin American Art

Susana Torruella Leval, independent curator, New York City

"Civilizing" Rio de Janeiro: Two Centuries of Conquest through Architecture

David K. Underwood

DISCUSSANT

Luis Camnitzer, State University of New York, Old Westbury

8:30–11:00

REGENT PARLOR

Re-Visions: Gender in Italian Renaissance Theory and Practice

CHAIRS

Cristelle Baskins, College of the Holy Cross

Patricia Simons, University of Michigan, Ann Arbor

SPEAKERS

Toward a Critical Aesthetics: Confronting the Gaze in Renaissance Judith Paintings by Women
Donald K. Hedrick, Kansas State University (Department of English)

The Taming of the Blue: Writing Out Color in Renaissance Theory
Patricia Reilly, Bryn Mawr College

"Vir laesus": The Ambivalent Sexuality of Rosso's "Christ"
Regina Stefaniak, University of California, Riverside

Giorgione's "Laura" Re-examined
Anne Christine Junkerman, Stanford University

DISCUSSANTS

Diane Owen Hughes, University of Michigan, Ann Arbor
(Department of History)

James Saslow, Queens College, City University of New York

Sheila ffolliott, George Mason University and The Bunting Institute, Radcliffe College

8:30-11:00

EAST BALLROOM

*Partially funded by the
New York State Council
for the Humanities.*

Refractions of Revolution in French Art, 1789-99

CHAIRS

Vivian Cameron, Acadia University
Dorothy Johnson, University of Iowa

SPEAKERS

The French Revolution and the Development of Advanced Painting: A Determined Relationship
Thomas Crow, University of Michigan, Ann Arbor

Methods for a History of Artists during the French Revolution
Philippe Bordes, Musée de la Révolution Française, Vizille

The Long Shadow of the Revolution: Art and Theory from Robespierre to Napoleon
Hubertus Kohle, Ruhr Universität, Bochum

Becoming Heroines: Questions of Gender and the French Revolution
Vivian Cameron

Marat/David
Régis Michel, Musée du Louve

8:30–11:00

MERCURY BALLROOM

*Redefining Vision: On the Relation between Art, Audiences,
and Social Spheres in Post-Thermidorian France*
Stefan Germer, University of Bonn

Criticism and the Russian Avant-Garde

CHAIR

John E. Bowlt, University of Southern California
(Department of Slavic Languages)

SPEAKERS

Folk Art: Its Critics and the Avant-Garde
Wendy Salmond, Chapman College

*Art Criticism in Fin-de-Siècle Russia: The Case of "Mir
iskusstva"*
Janet Kennedy, Indiana University, Bloomington

*Mikhail Larionov's "Venus" Paintings: The Value of Neo-
Primitive Criticism in the Light of Artistic Practice*
★ Anthony Parton, University of Newcastle upon Tyne

Avant-Garde Painting Begets Avant-Garde Criticism?
Alla Povelikhina, Museum of the History of the City of
Leningrad

*From a Kievan Perspective: Cubo-Futurism and the "Formal
Method" Theory*
Myroslava M. Ciszewycz, The Ohio State University
A.V. Lunacharskii and the Russian Avant-Garde
Jane Kristof, Portland State University

*Russian Constructivism: A Case Study of the Relationship
between Ideology and Art Criticism*
Jaroslav Andel, independent scholar and curator,
New York City

*The Russian Academy for Artistic Sciences (RAKhN) and
Soviet Art Criticism of the 1920s–30s*
★ Nicoletta Misler, Istituto Universitario Orientale, Naples

The Critical Debates around Russian Fabric Design, 1928–33
Charlotte Douglas, New York University (Department of
Slavic Languages)

*Responses to Modernism in Soviet Art Practice and Criticism
in the 1960s–70s*
Susan Emily Reid, University of Pennsylvania

8:30-11:00

WEST BALLROOM

*Partially funded by the
New York State Council
for the Humanities*

The World Wars and 20th-Century Art

CHAIR

Stephen Polcari, State University of New York, Stony Brook

SPEAKERS

Classical Mythology in Art (1915-45): Bestiality and Salvation

Judith E. Bernstock, Cornell University

"La Drôle de Guerre": Picasso's "Femme nue se coiffant" and the "Phony War" in France

Kirsten Hoving Powell, Middlebury College

From World War I to World War II: Landscape as "Memento Mori" in French Painting

Romy Golan, Vassar College

The Perils of Progress: War-Related Imagery by Theodore Roszak

Joan Marter, Rutgers University

A Modernist Canon against Decadence: Art in Nazi-Occupied Paris, 1940-44

Michele Cone, independent scholar and critic, New York City

DISCUSSANT

★ Paul Fussell, University of Pennsylvania (Department of English)

8:30-11:00

RENDEZVOUS TRIANON

Abstract Expressionism's Others

CHAIR

Ann Gibson, Yale University

SPEAKERS

Abstract Expressionism and Gendered Subjectivity

Michael Leja, Northwestern University

Gender Bias in Jungian Theory and Its Impact on the Career of I. Rice Pereira

Karen A. Bearor, University of Tennessee, Knoxville

Wifredo Lam and the New York School: Filling in the Gaps

Lowery S. Sims, The Metropolitan Museum of Art

Subjects and Objects: E. W. Nay and "The Image of Man in Our Time" in Post-1945 Germany

Yule F. Heibel, Harvard University

Italian Abstraction after World War II
Marcia Vetrocq, University of New Orleans

The Silent Cacophony of the Other: The Art of Bram Van Velde
Serge Guilbaut, University of British Columbia

Studio Sessions

8:30–11:00

GRAMERCY A, B

De-facto Racism in the Visual Arts

CHAIR

Howardena Pindell, State University of New York, Stony Brook

SPEAKERS

Trinh Minh-ha, filmmaker and writer, San Francisco State University

Deborah Small, artist, San Diego

Adrian Piper, artist, University of California, San Diego (Department of Philosophy)

Judith Wilson, art historian, Syracuse University

David Avalos, artist, San Diego

Juan Sanchez, artist, New York City

Asiba Tupahache, artist and educator, New York City

Daryl Chin, critic, New York City

8:30–11:00

MURRAY HILL A, B

Abstract Pictures/Abstract Paintings?

CHAIR

Sharon Gold, painter, New York City, Syracuse University

SPEAKERS

Gary Stephan, artist, New York City

Marcia Hafif, artist, New York City

Joan Wallace, artist, New York City

Geralyn Donohue, artist, New York City

Christian Eckart, artist, New York City

Michael Goldberg, artist, New York City

8:30–11:00

NASSAU A,B

**Toward an Aesthetic for the 21st Century:
Networking, Hypermedia, and Planetary
Creativity**

CHAIRS

Roy Ascott, artist, Gwent College of Higher Education
Tom Klinkowstein, artist, Pratt Institute

SPEAKERS

Derrick de Kerckhove, University of Toronto

Sarah Dickinson, artist and researcher, Massachusetts
Institute of Technology Media Lab

Peter D'Agostino, artist, Temple University

Mel Alexenberg, artist, Pratt Institute

Bruce Breeland, artist, Carnegie-Mellon University

8:30–11:00

SUTTON PARLOR NORTH,
CENTER, SOUTH

**The Thought Police Are Out There: Art,
Censorship, and the First Amendment, II**

CHAIR

Barbara Hoffman, Esq., Steckler, Hoffman, Steckler

SPEAKERS

A Feminist Look at Censorship

Carol Jacobsen, artist, Ann Arbor

"Decent" vs. "Degenerate" Art: The National Socialist Case

Mary-Margaret Goggin, art historian, University of
Houston

Group Material, artists, New York City

Faith Ringgold, artist, New York City, University of
California, San Diego

*Forbidden Iconography: Censorship of "Fuses" and
Other Works*

Carolee Schneemann, artist, New York City

Friday
Morning

8:00–9:15

MURRAY HILL A

■ **Design Forum: Business Meeting**

Art History Sessions

9:30–12:00

PETIT TRIANON

The Hidden Image: A View of Technique, Materials, and Conservation of Paintings
(cosponsored by The American Institute for Conservation of Historic and Artistic Works)

CHAIR

Ingrid C. Alexander, Smithsonian Institution,
Conservation Analytical Laboratory

SPEAKERS

Maerten Van Heemskerck's "Panoramic Landscape with the Rape of Helen": An Italian Painting by a Northern Artist
E. Melanie Gifford, The Walters Art Gallery

Reconstructing Gauguin's Aesthetic from the Technical Evidence of His Paintings

Vojtech Jirat-Wasiutynski, Queen's University, Ontario
H. Travers Newton, New York Conservation Associates

Artist Materials of the 19th Century and Their Pursuit by American Artists

Alexander W. Katlan, painting conservator, New York City

Technical Aspects of and Alterations to the "Afterglow" by Frederic Church

Joyce Zucker, New York State Bureau of Historic Sites
H. Travers Newton, New York Conservation Associates

Albert Pinkham Ryder's "Jonah": A Technical Investigation
Ingrid C. Alexander

9:30–12:00

WEST BALLROOM

The Formation of "Great Traditions"

CHAIR

Whitney Davis, Northwestern University

SPEAKERS

Olmec Colossal Portrait Heads: The Creation of the First Great Art Style in Mesoamerica, B.C. 1300–500
Esther Pasztory, Columbia University

The Formation of the Great Tradition in China

★ David N. Keightley, University of California, Berkeley
(Department of History)

The Late "Great Tradition" in Mesopotamia

★ Norman Yoffee, University of Arizona (Department of Anthropology)

DISCUSSANTS

Renata Holod, University of Pennsylvania

Michaelis Fotiadis, University of Michigan, Ann Arbor
(Program in Classical Art and Archaeology)

9:30-12:00

TRIANON

Physiognomics

CHAIR

Susan Koslow, Brooklyn College, City University of
New York

SPEAKERS

*The Beast in Man: Rubens's Theory and Practice of
Physiognomy*

Arnout Balis, Nationaal Centrum voor de Plastische
Kunsten van de 16de en 17de Eeuw, Antwerp

*Poussin as a Leonine Beggar-Philosopher: A Physiognomic
Interpretation of His Scowling Self-Portrait Drawing*
Adrienne von Lates, University of California, San Diego

*The Raphael Cartoons, Physiognomics, and the Passions:
The Reading and Interpretation of Painting in 18th-Century
England*

Lisa Heer, University of California, Santa Cruz

*Even or Odd: Beauty, Deformity, and the "Geometrical
Likeness of Life"*

Barbara Maria Stafford, University of Chicago

*Representations of the "Woman of Ideas" in French Art,
1830-48: The Example of George Sand*

Janis Bergman-Carton, University of Texas, Austin
*Aryans, Indians, Mexicans, and Blacks: Physiognomics in the
Evolutionary Theory of Edward Drinker Cope*

Jane P. Davidson, University of Nevada, Reno

9:30-12:00

BEEKMAN PARLOR

The Townscape in Western Art

CHAIR

John S. Hallam, California State University, San Luis
Obispo

SPEAKERS

*Renaissance Nuremberg as the Ideal City: Thoughts on the
Politics of Civic Imaging*

Jeffrey Chipps Smith, University of Texas, Austin

*The Town as History: Berckheyde's Cityscapes and Netherlan-
dish Historiography*

Cynthia Lawrence, Tyler School of Art, Temple
University

- Modernity, Fashion, and Picturesque Values: The Problems of Representing Seaside Resorts in Early 19th-Century Britain*
 ★ Andrew Hemingway, University College, London

Geometry and Geography: The Dialectics of Gridplan, and Wilderness in 19th-Century Images of Latin America
 Katherine E. Manthorne, University of Illinois, Urbana-Champaign

The Apocalyptic Landscapes of Ludwig Meidner
 Carol S. Eliel, Los Angeles County Museum of Art

9:30-12:00

GRAMERCY B

Object and Sacrifice

CHAIR

Sarah Brett-Smith, Rutgers University

SPEAKERS

Offering and Artifact: Mangareva
 Deborah Waite, University of Hawaii, Honolulu

Sacrifice and the Function of "Djenne" Terra-Cottas
 Bernard de Grunne, Sotheby's, New York

- Themes of Sacrifice in Some 16th-Century Terra-Cotta Sculptures from Owo in Western Nigeria*
 ★ Rowland Abiodun, Obafemi Awolowo University at Ile-Ife, Nigeria

Arts, Sacrifice and Trance: Traditional Yoruba "Ebo"
 Mikelles Smith Omari, California State University, Long Beach

Sex, Power, and Politics in Luba Dynastic Arts
 Polly Nooter, Columbia University and Smithsonian Institution

9:30-12:00

GRAMERCY A

Transformed and Transferred Images in East and West Asia

CHAIR

Annette L. Juliano, Brooklyn College and The Graduate Center, City University of New York

SPEAKERS

Pazyryk: An Introduction and Methodology
 Karen S. Robinson, independent scholar, New York City

The "Achaemenid" Objects in the Pazyryk Tomb
 Judith Lerner, independent scholar, New York City

Greek Art and the Finds at Pazyryk
 Trudy S. Kawami, New York University

The Chinese Artifacts among the Pazyryk Finds
Emma C. Bunker, Denver Art Museum

Chinese History: The State of Qin and Pazyryk
Annette L. Juliano

9:30-12:00

MURRAY HILL A, B

The Margins of Medieval Art

CHAIR

Jerrilynn D. Dodds, The Metropolitan Museum of Art

SPEAKERS

Meyer Schapiro's Trotskyist Jugglers
O. K. Werckmeister, Northwestern University

The Cult of Saints and Its Audiences
Barbara Abou El-Haj, State University of New York,
Binghamton

*Crosscurrents of Imagery: Oral Memory and Benedictine
Literacy in the Moissac Cloister*
Leah Rutchick, University of Chicago

*Margins of Society in Marginal Art: Emotional Women on
Romanesque Corbels*
Nurith Kenaan-Kedar, Tel Aviv University

*The New Image of Peasants in French 13th-Century Stained
Glass*
Jane Welch Williams, University of Arizona
Folkloric Interludes in the Margins of the "Luttrell Psalter"
Michael Camille, University of Chicago

9:30-12:00

RENDEZVOUS TRIANON

**From Fontainebleau to Versailles: Defining
French Art, 1590-1670**

CHAIR

Hilliard T. Goldfarb, Hood Museum of Art, Dartmouth
College

SPEAKERS

The Influence of Lorraine in France
Sue Welsh Reed, Museum of Fine Arts, Boston

*Drawings by Jacques Stella: Antithesis as Compositional
Method*
Gail S. Davidson, Cooper-Hewitt Museum

Le Vau's Collège des Quatre Nations
Hilary Ballon, Columbia University

New Aspects of the Art of Jacques Sarrazin (1592–1660)

✱ Barbara Brejon de Lavergnée, Musée des Beaux-Arts, Lille

Nicolas Poussin's Landscapes: An Analytical Approach
Mark S. Weil, Washington University, Saint Louis

"Landscape with a Shepherd and Shepherdess": Toward a Reading of the Dartmouth Claude
Hilliard T. Goldfarb

DISCUSSANT

Diane De Grazia, National Gallery of Art

9:30–12:00

MERCURY BALLROOM

Modern Art and Popular Entertainment

CHAIR

Sharon Hirsh, Dickinson College

SPEAKERS

From Stage to Canvas: Corot's Late Landscapes
Fronia E. Wissman, independent scholar, San Francisco

Victorian Spectacle and Pre-Raphaelitism
Stephanie Grilli, University of Texas, Dallas

Marcel Duchamp and Cinematic Vision
Gary Wells, Ithaca College

Surrealism and the Myth of "Primitive" Creativity in Jazz-Age Paris

Jody Blake, University of Virginia
Television Culture and Visual Art: The 1950s and 1960s
Michelle Meyers, Stanford University

9:30–12:00

EAST BALLROOM

The Social and Political Meaning of Montage, 1919–36

CHAIR

David Joselit, Massachusetts Institute of Technology

SPEAKERS

"Good Fences Make Good Neighbors": American Resistance to Photomontage between the Wars
Sally Stein, University of California, Riverside

Utopianism and Contradiction in the Circle of New Advertising Designers
Maud Lavin, independent scholar, New York City

Through Soviet Eyes: The Reception of John Heartfield's Photomontages in the U.S.S.R.
Christopher Phillips, *Art in America*

Gustav Klutsis and Soviet Political Photomontage
Margarita Tupitsyn, The Solomon R. Guggenheim Museum

Montage and the Theory of the Interval
Annette Michelson, The Getty Center for the History of Art and the Humanities

9:30-12:00

NASSAU A, B

The Popular Arts in America: New Directions in Research

CHAIR

Karal Ann Marling, University of Minnesota

SPEAKERS

How to Paint a Picture: Illustrators, the Famous Artists School, and the Restructuring of Art after the Second World War

Michele H. Bogart, State University of New York, Stony Brook

Celebrity Caricature in America

Wendy Wick Reaves, National Portrait Gallery, Smithsonian Institution

Edward Steichen's Advertising Photography: Visualizing Psychology in the Mass Media

Patricia Johnston, Salem State College

Tyree Guyton's "Heidleberg Project": Art as Affirmation of Life in the Inner City

Marion Jackson, The University of Michigan School of Art, Ann Arbor

Popular Culture and the Postmodern Sensibility: Camp, Punk, and the Nostalgic Revivals

William Innes Homer, University of Delaware

Studio Sessions

9:30-12:00

SUTTON PARLOR NORTH

Latino Boom: Recent Concern with Latino Artists in the U.S.

CHAIR

Petra Barreras del Rio, executive director, El Museo del Barrio

Speakers to be announced

9:30-12:00

SUTTON PARLOR CENTER

Other Nature

CHAIRS

Nancy Princenthal, critic, *Art in America*Jerilea Zempel, sculptor, Rhode Island School of Design
and Fordham University

SPEAKERS

Mira Schor, painter and editor, *M/E/A/N/I/N/G*, and
Parsons School of DesignMaren Hassinger, sculptor, Hunter College, City Univer-
sity of New York

Maureen Connor, sculptor, Parsons School of Design

Christy Rupp, sculptor, New York City

9:30-12:00

SUTTON PARLOR SOUTH/
REGENT PARLOR**Gay and Lesbian Art and the Politics of
Inversion** (cosponsored by the Gay and Lesbian
Caucus)

CHAIRS

Thomas Sokolowski, Grey Art Gallery and Study Center,
New York University

Margaret Stratton, photographer, University of Iowa

SPEAKERS

Millie Wilson, painter, California Institute of the Arts

Doug Ischer, photographer, San Francisco

Kaucyila Brooke, photographer, University of California,
San DiegoSunil Gupta, photographer, Autograph Photographers
(an independent collective), London

Marcia Salo, mixed-media artist, New York City

Steve Evans, mixed-media artist, New York City

**Friday
Afternoon**

12:15-1:45

MERCURY BALLROOM

**BOARD-SPONSORED SESSION
What Are Artists Doing with Their Lives?
A New Paradigm for a New Millennium.**

CHAIR

Audrey Flack, artist, New York City

SPEAKERS

*What If I Were Digging a Hole, Would That Be Art?*Allan Kaprow, happening/performance artist-non-artist,
University of California, San Diego

Changing the Paradigm

Suzi Gablik, independent scholar, London, New York

This Place Supplies the Wood I Carve

John Hachmeister, sculptor, director and curator, Garden of Eden, Lucas, Kans.

A Memory of Clearwater: Networking the Rivers

Betsy Damon, environmental artist, activist

Performance for Cows/Performance for the Dead

Billy Curmano, performance artist, Minnesota

Deep See: What Does One Need to Survive in the Iconic Age?

Deborah Curtiss, artist, author, Philadelphia

12:15–1:45

PETIT TRIANON

**JOINT SESSION: COMMISSION ON
PRESERVATION AND ACCESS, SCHOLARLY
ADVISORY COMMITTEE ON ART HISTORY/
COLLEGE ART ASSOCIATION**

**Save Brittle Books, Journals, etc.: An Update on
the Preservation of and Access to Scholarly
Resources in the History of Art**

Larry Silver, Northwestern University

12:15–1:45

RENDEZVOUS TRIANON

BOARD-SPONSORED SESSION

Great Beginnings for College Freshmen:

The Advanced Placement Program in Studio Art

CHAIR

Walter Askin, California State University, Los Angeles,
and AP Studio Art Development Committee

SPEAKERS

An Overview of Advanced Placement Studio Art:

Shaping a Program for Excellence in High Schools

Virginia Carnes, The Westminster Schools, Atlanta, and
chair, AP Studio Art Development Committee

The Relevance of Advanced Placement Art for Colleges:

A Pool of Outstanding Students

Walter Askin

*The AP Portfolio Evaluations: Maintaining Consistent
Standards while Acknowledging a Multiplicity of Approaches
to Art*

Daniel Britton, Arizona State University and chief reader,
AP Studio Art

12:15-1:45

GRAMERCY B

Reader's Digest Artists at Giverny Program

Frances Chaves, curator, Reader's Digest, and artists and jurors who participated in 1988 and 1989 will discuss the program.

12:15-1:45

MURRAY HILL B

American Committee for South Asian Art (ACSAA): Business Meeting

12:15-1:45

TRIANON BALLROOM

American Section, International Association of Art Critics: Anticensorship Speakout

CHAIR

John Perreault, New York

Twenty AICA members with prepared statements

12:15-1:45

REGENT PARLOR

Association of Historians of American Art (AHAA): Ethics and American Art

CHAIR

Wanda Corn, Stanford University

SPEAKERS

Jay Cantor, Christie's, New York City

Jules Prown, Yale University

Theodore Stebbins, Museum of Fine Arts, Boston

Joan Washburn, Washburn Gallery, New York City

12:15-1:45

MURRAY HILL A

Association for Textual Scholarship in Art History (ATSAH): Business Meeting

12:15-1:45

SUTTON PARLOR SOUTH

F.A.T.E. Foundations in Art, Theory, and Education: Myth, Ritual, and Reality in Foundations Education

CHAIR

Stephen Sumner, University of Tulsa

SPEAKERS

Craig Vogel, The School of the Art Institute of Chicago

John Ashmann, Northern Illinois University

Pamela Blum, Southwest Missouri State University

Clayton Lee, University of California, Los Angeles

Margaret R. Lazzari, University of Southern California

Robert Mertens, University of Wisconsin, Whitewater

FRIDAY

12:15-1:45

NASSAU SUITE

■ **Gay and Lesbian Caucus:
Business Meeting**

12:15-1:45

SUTTON PARLOR CENTER

**Media Arts Caucus: Film, Video, Photography—
The Shifting Interface: A Continuing
Discussion of the Relationship between the
Traditional Art Forms and the New Electronic
Formats**

CHAIRS

David Tafler, The University of the Arts, Philadelphia
Alan Bloom, California State University, Los Angeles

SPEAKERS

Wanda Bershen, National Jewish Archive of Broadcasting

Peter D'Agostino, Temple University

Thomas Porett, The University of the Arts, Philadelphia

2:00-4:00

SUITE 548 AND SUITE 543

**National Endowment for the Arts and National
Endowment for the Humanities**

Representatives of the NEA and NEH will be available
for discussions of grants, fellowships, and other pro-
grams of the Endowments.

**Friday
Afternoon**

**Art History
Sessions**

2:00-4:30

EAST BALLROOM

Denaturalizing the Nude

CHAIRS

Beatrice Farwell, University of California, Santa Barbara
Abigail Solomon-Godeau, The Graduate Center, City
University of New York

SPEAKERS

*The "Cnidian Aphrodite" by Praxiteles: Disclosure from the
Outside*

Nanette Salomon, The College of Staten Island, City
University of New York

*The "Dresden Venus" and Other Renaissance Images of
Female Autoeroticism*

Paul H. D. Kaplan, State University of New York,
Purchase

The Violences of the Ideal Male Nude

* Alex Potts, Goldsmiths' College, University of London

The Forbidden Gaze: Women Artists and the Nude in Late 19th-Century France

* Tamar Garb, University of London

Gauguin's Tahitian Body

Peter Brooks, Yale University (Department of French Literature)

DISCUSSANT

Naomi Schor, Duke University (Department of Romance Languages)

2:00-4:30

GRAMERCY B

Collecting, Museums, and the Shaping of Art History

CHAIR

Jeffrey Abt, Wayne State University

SPEAKERS

The Case of the "Familia Balbi"

Eugene J. Dwyer, Kenyon College

Hanging the Old Masters at the Musée Napoléon

Andrew L. McClellan, Tufts University

Collectivizing Vision: The Museum and Geometry in the 1960s

Ann Morris Reynolds, The Graduate Center, City University of New York

Leo Frobenius's Collection of Bamana Art as a Document of African Cultural History

Kate Ezra, The Metropolitan Museum of Art

DISCUSSANTS

Donald Preziosi, University of California, Los Angeles

* Ivan Karp, Smithsonian Institution (Department of Anthropology)

2:00-4:30

GRAMERCY A

Art and Literary Criticism in China

CHAIR

Julia K. Murray, University of Wisconsin, Madison

SPEAKERS

Mi Fu in Lianshui, 1097-1100, and the "Pingdan" Aesthetic

Peter C. Sturman, University of California, Santa Barbara

Questions of Time and Space in Poetic Painting

Alfreda Murck, The Metropolitan Museum of Art

Wang Lü and 14th-Century Debates on Painting
Kathlyn M. Liscomb, University of Victoria

On Self and Tradition: Chen Hongshou and Late Ming Poetics
Anne Burkus, University of Chicago

DISCUSSANT
Susan E. Nelson, Indiana University, Bloomington

2:00–4:30

PETIT TRIANON

Interdisciplinary Approaches to the Study of Ancient Near Eastern and Egyptian Art

CHAIRS

Michelle I. Marcus, Ramapo College of New Jersey
John M. Russell, Columbia University

SPEAKERS

The Glazed Steatite Glyptic Style: Art History and Graphology
Holly Pittman, University of Pennsylvania

The Function of Time and Space in Chephren's Pyramid Complex at Giza: Art History and Architectural History
Elizabeth Meyers, Indiana University of Pennsylvania

Ritual Enlivening of Images in the Ancient Near East: Art History and Ethnoarchaeology
Irene J. Winter, Harvard University

Text and Context in Ancient Egyptian Scribe Statues: Art History, Philology, and Archaeology
Gerry D. Scott III, Susquehanna University

The Language of Image in Ancient Mesopotamia: Art History and Assyriology
★ Anthony Green, British Archaeological Expedition to Iraq

Seal Impressions on Tablets from Persepolis, Iran: Art History and Social and Economic History
Mark B. Garrison, Trinity University (Department of Classical Studies)

2:00–4:30

MERCURY BALLROOM

Architecture and the Design of Urban Spaces

CHAIR

Edward Kaufman, historic preservation consultant, New York City

SPEAKERS

The Agora at Morgantina: Design and Drains
Dora Crouch, Stanford University

Julius Caesar and the Origins of the "Imperial Fora" of Rome
 Roger B. Ulrich, Dartmouth College (Department of Classics)

The Piazza at Pienza: Quattrocento Urban Design and the Principle of "Varietas"
 Christine Smith, The Harvard Center for Italian Renaissance Studies, Villa I Tatti

Greed, "Gloire," and Utility: Attitudes Underlying the "Places Royales" of Louis XIV and Louis XV
 Richard Cleary, Carnegie-Mellon University

Bourgeois Places: Urban Form and Urban Property in the Residential Squares of Georgian England
 Edward Kaufman

Zoning Ordinance as Urban Design in Midtown Manhattan: Visions of Public Space in 1916, 1961, and 1982
 Michael Kwartler, Columbia University

Therapeutic Interventions?: The Barcelona "Espaces Urbans" Experiment
 Judith C. Rohrer, Emory University

Italian Renaissance Art: Biography Again

CHAIR

James Beck, Columbia University

SPEAKERS

Biographical Implications of Renaissance Medals: Federigo da Montefeltro and Sigismondo Malatesta
 Laurie Schneider, John Jay College, City University of New York

Reading Michelangelo: The Artist's Self-Portrait in the "Last Judgment" as Confessional Autobiography
 William M. Jensen, Baylor University

Autobiography in Three Dimensions: Ghiberti's Self-Portraits
 Paul F. Watson, University of Pennsylvania

The Cardinal Alidosi and Michelangelo
 James Beck

DISCUSSANT

Paul Barolsky, University of Virginia

2:00-4:30

UTTON PARLOR CENTER

FRIDAY

2:00–4:30

RENDEZVOUS TRIANON

Images of the Underclass, 1500–1800

CHAIR

Barry Wind, University of Wisconsin, Milwaukee

SPEAKERS

Representing Work and the Work of Representation: Annibale Carracci's "Arti de Bologna"

Sheila McTighe, Cornell University and The American Academy in Rome

"Our Masters the Poor": Gallican Spirituality and the Peasant Paintings of the Le Nain Brothers

Martha Kellogg Smith, independent scholar, Mercer Island, Wash.

High Ideals in the Lowlands: Hendrick ter Brugghen and Dirck van Baburen

Leonard J. Slatkes, Queens College, City University of New York

The Criers and Hawkers of Marcellus Laroon

Sean Shesgreen, Northern Illinois University

DISCUSSANTS

Keith Moxey, Barnard College

Wendy Wassyng Roworth, University of Rhode Island

2:00–4:30

MURRAY HILL A, B

Art Criticism in 19th-Century France

CHAIR

Michael R. Orwicz, University of Connecticut, Storrs

SPEAKERS

The Politics of Retrenchment in the Post-Revolutionary Press

Susan L. Siegfried, Getty Art History Information Program

Life and Afterlife: Jacques-Louis David, 19th-Century Criticism, and the Construction of the Biographical Subject

★ Neil McWilliam, University of East Anglia

Representing and Reproducing Critical Authority in the 1880s

Martha Ward, University of Chicago

The Relative Autonomy of Art Criticism and Its Criteria of Competence

★ Dario Gamboni, independent scholar, Berne, Switzerland

2:00-4:30

SUTTON PARLOR NORTH

Vanguard Art of Latin America, 1914-30

CHAIR

Jacqueline Barnitz, University of Texas, Austin

SPEAKERS

Vanguard Art of Mexico, 1914-30

Ramón Favela, University of California, Santa Barbara

Pedro Figari's Paintings of Blacks

Kim Grant, University of Texas, Austin

Xul Solar's "Other Port": A Utopian Vision of Buenos Aires

Floencia Bazzano Nelson, independent scholar, Austin

Tarsila/Pau-Brasil: The Modern, the Primitive, and the Popular

Stella M. de Sá Rego, University of New Mexico

"Futurism, Cubism, . . . or Extra-Planetary Art" Goes to Buenos Aires; Pettoruti's 1924 Exhibition

Jacqueline Barnitz

DISCUSSANT

★ Rita Eder de Blejer, Universidad Nacional Autónoma de Mexico

**Joint Studio/
Art History Session**

2:00-4:30

SUTTON PARLOR SOUTH/
REGENT PARLOR**Institution/Revolution: Postmodern Native
American Art**

CHAIR

W. Jackson Rushing, University of Missouri, Saint Louis

SPEAKERS

The Institute of American Indian Arts: The Planted Roots of Resistance

Joy L. Gritton, University of California, Los Angeles

The Gates of the Fort: Pathological Responses to the Continuing Colonization of American Indians by the U.S. and Their Effects on Indian Artists and the Reception of Indian Art
Jimmie Durham, artist, Cuernavaca, Mexico*Contemporary First American Art and Its Relationship to the Institution*

★ Jean Fisher, Goldsmiths' College, University of London

Contemporary Native American Art: A View from the Inside
Kay Walkingstick, Cornell University

Native American Artists and the Postmodern Cultural Divide
Joseph Traugott, University Art Museum, University of
New Mexico

DISCUSSANT

Richard Schiff, University of Texas, Austin

Studio Sessions

2:00–4:30

WEST BALLROOM

AIDS: Can the Art Community Act?

CHAIR

Jeff Weinstein, senior editor, *The Village Voice*

SPEAKERS

Philip Yenawine, Museum of Modern Art

Nan Goldin, photographer, New York City

Richard Elovitch, Movement Research

2:00–4:30

TRIANON

Performance as Visual Art

CHAIR

Harold Olejarz, sculptor and performance artist, Tenafly,
N.J.

SPEAKERS

Marilyn Arsem, performance artist, founder and director,
Mobius

Lee Breuer, founder, Mabou Mines Development
Foundation

Geoffrey Hendricks, Mason Gross School of the Arts,
Rutgers University

Pat Oleszko, artist, New York City

Aviva Rahmani, artist, New York City

2:00–4:30

NASSAU A, B

Decentralization and Expatriation

CHAIR

Thomas Lawson, California Institute for the Arts

Chris Hill, video curator, Hallwalls

Steve Kurtz, Critical Art Ensemble

Lane Relyea, editor, *Art Papers*

2:00–4:30

BEEKMAN PARLOR

Mouse-town: "The Disney Effect"

CHAIR

Bruce Ferguson, Winnipeg Art Gallery

SPEAKERS

Institutionalizing Cuteness in Japan

Thomas B. Kass, University of Utah (Department of Architecture)

Tomorrow's Masterpieces and Today's Prices: Walt Disney and the Business of Education

Catherine Lord, California Institute for the Arts

Friday
Evening

5:30–6:30

CAA Convocation

Grace Rainey Rodgers Auditorium,
The Metropolitan Museum of Art
Fifth Avenue and 82nd Street

Greetings, Phyllis Pray Bober, CAA president

Presentation of Awards

Introduction, Ruth Weisberg, CAA president-elect

Convocation address, June Wayne, artist, lithographer, writer, and founder of Tamarind Lithography Workshop

6:30–8:45

Reception in the Temple of Dendur

The Metropolitan Museum of Art

Museum galleries are open to conference attendees

Friday from 9:30 am – 8:45 pm

Friday Evening

6:00–9:00
**Cooper-Hewitt
Museum**
2 East 91st Street
*Cash bar and hors
d'oeuvres*

6:00–9:00
The Frick Collection
1 East 70th Street
Open house

6:00–9:00
**International
Center of
Photography**
1130 Fifth Avenue at
94th Street
Reception

6:00–9:00
**Whitney Museum
of American Art**
945 Madison Avenue
Cash bar

6:00–9:00
**Museum of the
City of New York**
Fifth Avenue at 103rd
Street
Refreshments

6:00–9:00
**National
Academy of
Design**
1083 Fifth Avenue
Open house

Saturday Morning

9:00–10:30

NASSAU B

Late Antique Art

CHAIR

Dale Kinney, Bryn Mawr College and Center for
Advanced Study in the Visual Arts, National
Gallery of Art

SPEAKERS

Introduction

Dale Kinney

Late Antique Silver Treasures: Their Size, Value, and Owners
Marlia Mango, Ashmolean Museum, Oxford University

Current Research in Roman and Late Antique Ivory
Anthony Cutler, Pennsylvania State University

DISCUSSANTS

Alan Cameron, Columbia University (Dept. of Classics)

Ann Gunter, Freer Gallery of Art, Arthur M. Sackler Gallery

Ioli Kalavrezou, Harvard University

9:00–10:30

REGENT PARLOR

Northern Art, 1400–1700

CHAIR

Margaret Carroll, Wellesley College

SPEAKERS

Idolatry, Adultery, and Objecthood in Mid-16th-Century Flemish Aesthetics

Elizabeth Alice Honig, Yale University

A Look into the Empty Room: Vermeer and the Structure of Space

Martha Hollander, University of California, Berkeley

Rubens's Bavarian Altarpieces and Counter-Reformation Propaganda

★ Konrad Renger, Bayerische Staatsgemäldesammlungen, Munich

Pictura's Excellent Trophies: Defending the Pictorial Arts in the Dutch Republic

Celeste Brusati, Yale University

9:00–10:30

NASSAU A

The Hispanic Retablo, 1500–1800

CHAIR

Clara Bargellini, Universidad Nacional Autónoma de México

SPEAKERS

Mexican Retablos in the 17th Century: Theory, Practice, and Documents

★ Elisa Vargaslugo, Universidad Nacional Autónoma de México

The Retablos Mayores of the Cantuna Chapel and of San Francisco in Quito, Ecuador

Mary Grizzard, University of New Mexico

The Retablo-Façade as Transparency: A Study of the Frontispiece of San Francisco, Lima

Humberto Rodríguez-Camilloni, Virginia Polytechnic and State University

DISCUSSANT

Judith Berg Sobré, University of Texas, San Antonio

SATURDAY

9:00-10:30

GRAMERCY A

English and French Rococo

CHAIR

Mary D. Sheriff, University of North Carolina, Chapel Hill

SPEAKERS

Remodeling the "Ruiniste": Another Approach to Hubert Robert

Paula Rea Radisich, Whittier College

The "Concours de Peinture" of 1727: The Artists' Response
Candace Clements, University of Hartford

The Rococo and British Comic Art

Patricia Crown, University of Missouri, Columbia

9:00-10:30

GRAMERCY B

Mass-Produced Prints

CHAIR

Jeff Rosen, Columbia College, Chicago

SPEAKERS

"The Book of British Ballads": A Small Experiment in High Art Practice

Debra N. Mancoff, Beloit College

Tapping the Anti-Clerical Market: Irreligious Caricature and Its Public during the Third Republic

Michael Paul Driskel, Southern Methodist University

Prints by the Thousand: Mass-Produced Fine Art of the 1970s
★ Patricia Gilmour, Australian National Gallery

DISCUSSANT

James Cuno, Hood Museum of Art, Dartmouth College

9:00-10:30

MURRAY HILL A

American Art: Context and Intertext

CHAIR

Barbara Novak, Barnard College and Columbia University

SPEAKERS

Panoramic Expression in American Art and Literature, 1845-65

Kevin J. Avery, The Metropolitan Museum of Art

Thomas Dewing, Spencerian Evolution, and the Higher State of Being

Kathleen Pyne, University of Notre Dame

Poetic Influence in American Architecture: Emerson to Sullivan and Thoreau to Wright

Mark D. Linder, Georgia Institute of Technology

9:00-10:30

MURRAY HILL B

Cubism: The New Questions

CHAIR

Leonard Folgarait, Vanderbilt University

SPEAKERS

Introduction

Leonard Folgarait

The De- Re- Un- Non-Definition of Cubism

J.S.M. Willette, University of North Carolina, Charlotte

*Cubist Criticism and Catalan Cultural Politics: The 1912**"Exposició d'Art Cubista" in Barcelona*

Robert S. Lubar, University of Delaware

Cubism and Reference

* Gerard Mermoz, Liverpool Polytechnic

DISCUSSANT

Natasha Staller, Princeton University

**Saturday
Morning****Current Research Sessions:
Art History Program**

10:45-12:15

NASSAU A

Islamic Art, 650-1250

CHAIR

Marianna Shreve Simpson, Center for Advanced Study in
the Visual Arts, National Gallery of Art

SPEAKERS

*Jerusalem from Justinian to the Crusades: The Shaping of a
Unique Medieval City*

Oleg Grabar, Harvard University

*Tomb Architecture in the Indus Valley up to 1200*Holly Edwards, Institute of Fine Arts, New York
University*Followed by round-table discussion*

10:45-12:15

GRAMERCY A

Social History of Medieval Art

CHAIR

Jonathan J.G. Alexander, Institute of Fine Arts, NYU

SPEAKERS

*The Social Spectator of Medieval Art (History): The Church of
Hagia Sophia in Constantinople/Istanbul*

Robert S. Nelson, University of Chicago

*Beyond Ideology Critique: The Image of the Ruler in Some
Luxury Manuscripts from the Reign of Charles the Bald
(843-877)*

Judson J. Emerick, Pomona College

Problems in the Social History of Painting in Trecento Florence
John Howett, Emory University

10:45-12:15

MURRAY HILL A

17th-Century Italy and Spain

CHAIR

Ann Sutherland Harris, University of Pittsburgh

SPEAKERS

Spanish Catafalques in the Golden Age

Andrew S. Arbury, Radford University

Roman Nuns as Baroque Art Patrons

Marilyn Dunn, Loyola University of Chicago

*"Maraviglia": Its Meanings and Modes in Italian 17th-
Century Art*

Laura M. Giles, The Art Institute of Chicago

10:45-12:15

MURRAY HILL B

Romanticism

CHAIR

Henri Zerner, Harvard University

SPEAKERS

Thomas Cole and the Dream of the Artist

Randall Griffin, University of Delaware

*Science versus Passion: The Polemic over Drawing in France,
1814-34*

Lucy MacClintock, Brown University

The Eroded Landscape: Time, Space, and History

Timothy F. Mitchell, University of Kansas, Lawrence

10:45-12:15

NASSAU B

The Analysis of Form and Modern Architecture

CHAIR

David Van Zanten, Northwestern University

SPEAKERS

Introduction

David Van Zanten

*Drawing on Modernism: Peter Eisenman's Hyperformalist
Projections*

R. E. Somol, University of Chicago

The "International Style" in Philosophy and Architecture in Vienna, c. 1920

★ Antonia Soulez, Université de Paris, Creteil (Department of Philosophy)

DISCUSSANT

Kurt Forster, The Getty Center for the History of Art and the Humanities

Peter Eisenman, architect, will speak on Thursday at 4:45 pm, Murray Hill B, in conjunction with this session.

10:45–12:15

GRAMERCY B

History of Photography

CHAIR

Julia Ballerini, Moore College of Art and Design

SPEAKERS

Walker Evans's "American Photographs" Revisited
Douglas Nickel, Princeton University

André Kertész's Early Self-Portraits or the Rhetoric of the Self
M. Antonella Russo, The Graduate Center, City University of New York

Photography and Reactionary Modernism at the End of the Weimar Period: Ernst Junger and "The Transformed World" (1933)

★ Brigitte Werneberg, University of Munich

10:45–12:15

REGENT PARLOR

Significant Directions in the 1980s

CHAIR

Jeanne Siegel, School of Visual Arts

SPEAKERS

Introduction
Jeanne Siegel

The Primacy of German Art in the 1980s
Donald Kuspit, State University of New York, Stony Brook

Political Reality: Cooler Heads Prevail
Ronald Jones, School of Visual Arts and Yale University

By-line for the '80s
Rosetta Brooks, critic, ZG Magazine and ZG Publications

DISCUSSANT

Thierry de Duve, University of Ottawa

Art History Sessions

2:00-4:30

TRIANON

Likeness and Lineage: Religious Portraiture in Asia

CHAIRS

Vishakha N. Desai, Museum of Fine Arts, Boston, and the University of Massachusetts, Boston
Denise Patry Leidy, Museum of Fine Arts, Boston

SPEAKERS

Verisimilitude and Portraiture: The Case of the Tamil Saints
Vidya Dehejia, Columbia University

A Tibetan "Lineage" Portrait

Ann W. Norton, Wesleyan University

The Portraiture of Vimalakirti in Chinese Painting

Judy Chungwa Ho, University of California, Irvine

The Meaning and Function of Ch'an and Zen Portraiture
Elizabeth Horton, Saint Louis Museum of Art

T. Griffith Foulk, University of Michigan, Ann Arbor
(Department of Asian Languages and Cultures)

Robert Sharf, McMaster University (Department of Religious Studies)

Spiritual Imitations: Religious Aspects of Later Chinese Portraiture

Richard Vinograd, Stanford University

DISCUSSANT

★ William R. LaFleur, University of California, Los Angeles
(Department of East Asian Languages)

2:00-4:30

RENDEZVOUS TRIANON

Festivals: Africa and the African Caribbean

CHAIR

Judith Bettelheim, San Francisco State University

SPEAKERS

Text, Pretext, and Intertextuality in the Art of Danhome Princely Pageants

Suzanne Preston Blier, Columbia University

The Annual Kwagh-Hir Festival of the Tiv People of Central Nigeria

★ Frances Harding, University of Exeter

Re-Inventing Festival in a Yoruba Community

Margaret Thompson Drewal, Northwestern University

The Politics of Colour, The Politics of Masking

★ Daniel Segal, Pitzer College (Department of Anthropology)

DISCUSSANT

Judith Bettelheim

2:00–4:30

MERCURY BALLROOM

Art and Civic Identity

CHAIRS

Patricia Fortini Brown, Princeton University

Laurie Nussdorfer, Wesleyan University (Department of History)

SPEAKERS

"Spolia" in Roman Cities of the Late Empire: Legislative Rationales and Architectural Recycling

Joseph D. Alchermes, University of Minnesota and
Dumbarton Oaks, Harvard University

Fixing Tenochtitlan in Time and Space

Elizabeth Hill Boone, Dumbarton Oaks, Harvard
University

"Ottomanizing" Venetian Cities: The Case of 17th-Century Crete

Irene A. Bierman, University of California, Los Angeles

Urbanistic Scenography as Civic Identity in Trecento Florence

Marvin Trachtenberg, Institute of Fine Arts, New York
University

The Topography of Rome as Paradise

Nicola Courtright, Amherst College

DISCUSSANTS

★ John Onians, University of East Anglia

★ Paula Sanders, Rice University (Department of History)

2:00-4:30

NASSAU A, B

Seeing the Invisible: Faith, Vision, and the Visual Arts

CHAIR

Timothy Verdon, Florida State University Study Center,
Florence, and Saint Peter's College

SPEAKERS

Light Visible and Invisible

Eunice Dauterman Maguire, Krannert Art Museum,
University of Illinois, Urbana-Champaign

*Triumphal Visions and Monastic Devotion: The Annunciation
of Silos*

Elizabeth Valdez del Alamo, The Frick Art Reference
Library

*Salvation through Meditation: The Tomb Frescoes in the Holy
Confessors Chapel at Santa Croce in Florence*

Jane C. Long, Savannah College of Art and Design

*"Ars orandi": Wooden Sculpture in Renaissance Italy as Sacral
Presence*

John Paoletti, Wesleyan University

*Colossal Sculpture and the Light of God: Remarks on
Michelangelo's Tomb of Julius II*

Philipp Fehl, University of Illinois, Urbana-Champaign

The Word of Calvin in the Art of Jan Victors

Debra Miller, University of Delaware and Rutgers
University, Camden

*Seeing beyond the Landscape: 19th-Century American Artists
in the Holy Land*

John Davis, Columbia University and Center for Ad-
vanced Study in the Visual Arts, National Gallery of Art

DISCUSSANT

James R. Blaettler, S. J., Santa Clara University

*This session will continue at the Pierpont Morgan Library, 29
East 36th Street, on Sunday, February 18, at 10:00 am and
2:30 pm. The CAA would like to thank Saint Peter's College,
Chase Manhattan Bank, and Nabisco Brands Incorporated for
sponsoring the session.*

2:00-4:30

WEST BALLROOM

Scatology and Art

CHAIR

Gabriel P. Weisberg, University of Minnesota

SPEAKERS

Two Boundary Stones from Orissa with Scatological Imagery
Thomas Donaldson, Cleveland State University*In Deep Shit: The July Monarchy and the Coded Images of Travies*

Gabriel P. Weisberg

The Ordure of Anarchy: Scatological Signs of Self and Society in Ensor's Art of the Eighties

Susan M. Canning, College of New Rochelle

Duchamp, Dali, Tzara, and Dadist Coprophilia

Seymour Howard, University of California, Davis

Myths and Meanings in Manzoni's "Merda d'Artista"

Gerald D. Silk, Tyler School of Art, Temple University

"Divine Excrement": The Symbolism of Anal Secretion in Aztec Mexico

Cecelia F. Klein, University of California, Los Angeles

2:00-4:30

SUTTON PARLOR SOUTH

Art and Techne from Plato to Mumford

CHAIR

Miriam R. Levin, The Case Western Reserve University
(Department of History)

SPEAKERS

*Craft Practice and Art Theory in Ancient Greece*Ira S. Mark, Bryn Mawr College (Department of Classical
and Near Eastern Archaeology)*Ars Tornandi: Baroque Architecture and the Lathe*

Joseph Connors, American Academy in Rome

*Art and Technology in Dr. Jacob Bigelow's Lectures on the
"Application of Science to the Arts" (1817-29)*

Annie V.F. Storr, University of Delaware

*Industrial Madness: Antiphotographic Attitudes and the
Machinery Question in France from 1839 to 1871*

Anne McCauley, University of Massachusetts, Boston

DISCUSSANTS

Petra ten-Doesschate Chu, Seton Hall University

Miriam R. Levin

2:00-4:30

REGENT PARLOR

The Arts and the Medieval Court: Convention and Creativity

CHAIRS

Henry Maguire, University of Illinois, Urbana-Champaign, and Dumbarton Oaks, Harvard University
James Trilling, Rhode Island School of Design

SPEAKERS

Architecture, Image, and Ritual at Charlemagne's Court in Aachen

Charles B. McClendon, Brandeis University

"We, too, desiring to imitate his practice . . ." : The Memory of Charlemagne at the Court of Charles the Bald
William J. Diebold, Reed College

Virgins of the Komnenian Court

Annemarie Weyl Carr, Southern Methodist University and University of Delaware

Hunting Imagery and the Art of the 12th-Century Byzantine Court

Jeffrey C. Anderson, George Washington University

Palaeologan Architecture and the "Court Style" of Andronicus II

Robert G. Ousterhout, University of Illinois, Urbana-Champaign

Peace as Art: The Burgundian Court in 1435

Anne Simonson, San Jose State University

2:00-4:30

MURRAY HILL A, B

The Social History of Northern Renaissance Art

CHAIR

Robert Baldwin, Connecticut College

SPEAKERS

Witches and Female Power: The Wild Ride in 16th-Century Representation

★ Charles Zika, University of Melbourne (Department of History)

Topographical Maps and Power in Early Modern Northern Europe

J. B. Harley, University of Wisconsin, Milwaukee (Department of Geography)

A Beggars Banquet: The Inverted Imagery of the Confederation of the Nobility

★ Hendrik F.K. van Nierop, University of Amsterdam (Department of History)

Where is thy sting? Pieter Bruegel and Politics
 Ethan Matt Kavaler, University of Toronto

Iconography and Social Meaning in a Triumphal Arch for Philip II (Antwerp, 1549)
 William Eisler, independent scholar, New York City

2:00–4:30

PETTIT TRIANON

Pre-Raphaelitism in Its Historical Context

CHAIR

Alicia Faxon, Simmons College

SPEAKERS

The Pre-Raphaelite Legacy to Symbolism: A Focus on Artists in the Rosicrucian Circle

Susan P. Casteras, Yale Center for British Art

The Pre-Raphaelites and the Problem of Manliness

Herbert L. Sussman, Northeastern University (Department of English)

Edward Burne-Jones: Mannerist in an Age of Modernism

Liana De Girolami Cheney, University of Lowell

The Influence of Renaissance Christian Prototypes in Simeon Solomon's Early Hebrew Bible Pictures

Norman L. Kleeblatt, The Jewish Museum

Aubrey Beardsley: The Last Pre-Raphaelite

Gail S. Weinberg, independent scholar, Cambridge, Mass.

2:00–4:30

GRAMERCY A, B

History Painting in American Art: A Reassessment

CHAIRS

Patricia Burnham, University of Texas, Austin

Lucretia Giese, Rhode Island School of Design

SPEAKERS

American History and American History Painting: Thomas Eakins and Albert Pinkham Ryder, 1876–93

Eric M. Rosenberg, Harvard University

Peter Rothermel's "Patrick Henry in the Virginia House of Burgesses": Millennial Prophecy and American History

Gail E. Husch, Goucher College

Imperiled Ideas: British Historical Heroines in Antebellum American History Painting

Wendy Greenhouse, Chicago Historical Society

Washington Allston and the Changing Definition of History Painting

Diana Strazdes, The Carnegie Museum of Art

Thomas Hart Benton's Transformation of History Painting
Henry Adams, Nelson-Atkins Museum of Art

DISCUSSANT

Mark Thistlethwaite, Texas Christian University

Studio Sessions

2:00-4:30

SUTTON PARLOR CENTER

The State of Artists' Spaces

CHAIRS

Papo Colo, Exit Art

Jeanette Ingberman, Exit Art

SPEAKER

Guillermo Gomez Pena, artist, San Diego

Other speakers to be announced

2:00-4:30

SUTTON PARLOR NORTH

Crossing Over into the Mainstream: Artists' Loss of Integrity?

CHAIR

Michael Smith, performance artist, New York City

SPEAKERS

Doug Skinner, performance artist, New York City

Penny Arcade, performance artist, New York City

Alien Comic, performance artist, New York City

Deb Margolin, performance artist, New York City

Bill McClelland, musician, New Jersey

2:00-4:30

EAST BALLROOM

Mainstreaming Independent Film

CHAIR

Isaac Julien, independent filmmaker, Great Britain

SPEAKERS

Coco Fusco, curator and film critic, New York City

Arthur Rogbodiyan, filmmaker, Atlanta

Other speakers to be announced

2:00-4:30

BEEKMAN PARLOR

Photography: New Forms

CHAIR

Deborah Willis, photographer and head of photographs and prints, Schomburg Center for Research in Black Culture

SPEAKERS

Jeff Gates, photographer, Baltimore

Linda Troeller, photographer, Lawrenceville, N.J.

Clarissa Sligh, photographer, New York City

Wendell White, photographer, Stockton State College

Paul Smith, photographer, New York City

W. W. Wada, photographer, New York City

Ruth Wallen, photographer, Del Mar, Calif.

Saturday Evening

5:00-9:00

**PS. 1 Museum,
The Institute for
Contemporary Art**
46-01 21st Street, Long
Island City
Reception

5:00-9:00

**New Museum of
Contemporary Art**
583 Broadway
Open house

5:00-9:00

**Museum of
Contemporary
Hispanic Art**
584 Broadway
Open house

5:00-9:00

**Parsons School
of Design,
Fine Arts Gallery**
26 East 14th Street,
5th floor
Open house

5:00-9:00

Grey Art Gallery
33 Washington Place
Open house

5:00-9:00

Artists Space
223 West Broadway
Reception

5:00-9:00

**The Drawing
Center**
35 Wooster Street
Cash bar

5:00-9:00

SoHo Twenty
469 Broome Street
Reception

5:00-9:00

Art in General
79 Walker Street
Reception