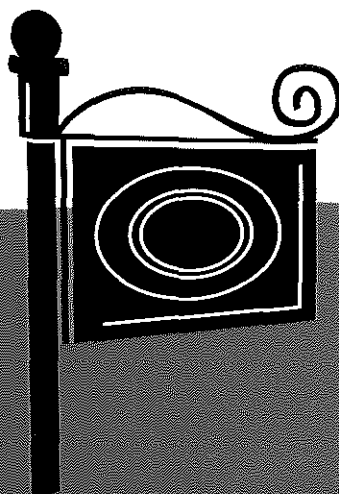


CAA

College Art Association



BOSTON



84th Annual Conference

1996

February 21-24

Sessions

5:30-7:00 pm

Ballroom A, Third Level

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART FUTURE DIRECTIONS FOR 19TH-CENTURY ART HISTORY

CHAIR

Sally Webster, Lehman College and Graduate Center, City University of New York

SPEAKERS

Absorbing the Spanish Other: Collections of Spanish Art in America in the 19th Century

Brian T. Allen, Yale University

Edouard Manet and the Execution of the Emperor Maximilian: An American Debut

N. Mishoe Brennecke, University of the South

Hendrik Willem Mesdag: Barbizon Comes to the Hague
Veronique Chagnon-Burke, Graduate Center, City University of New York

City and Suburb: James Tissot's Contributions to the 1879 Grosvenor Gallery Exhibition

Nancy Marshall, Yale University

6:00-7:30 pm

Room 100

CAA INTELLECTUAL PROPERTY RIGHTS COMMITTEE

MAKING MONEY, MAKING ART IN THE NEW MEDIA: LAW, BUSINESS, POLICY, AND ETHICS IN A DIGITAL ENVIRONMENT I

CHAIR

Barbara Hoffman, Schwartz Weiss Steckler Hoffman

SPEAKERS

Bob Stein, Voyager

Karen Akiyama, Corbis

Vince Yannuzzi, IBM

Additional speakers in the art technology publishing field to be announced.

Part II will take place Thursday, 12:30-2:00 pm.

8:00-10:30 pm

Room 100

MARCEL DUCHAMP AND THE READYMADE: FROM ORIGIN TO CONSEQUENCE

CHAIR

Francis M. Naumann, independent scholar, New York

SPEAKERS

Duchamp's Readymades, Bergsonian Cubism, and the "Hieroglyphic Data" of the Large Glass

Linda Dalrymple Henderson, University of Texas at Austin

Rose Sélavy Goes Shopping

Helen Molesworth, Cornell University

The Patatautological Signifiers: Readymades, Dialogism, and the Case of the (Dis)Appearing Object

Ernestine Daubner, Concordia University

Remade Readymades: Originality and Reproduction in the Work of Marcel Duchamp

Danielle Fox, independent scholar, Alexandria, Virginia

Readymades: Their Problematic Definition and Surprising Consequences

Hector Obalk, independent scholar, Paris

Room 102

THE DEATH OF THE AUTHOR AND THE LIFE OF THE ARTIST

CHAIR

Thomas Willette, University of Michigan

SPEAKERS

Transfiguring Raphael: Identity, Authenticity, and the Persona of Christ

Laura Camille Agoston, State University of New York, Geneseo

Lady Morgan's Salvator Rosa

James Clifton, Sarah Campbell Blaffer Foundation

The Deaths of Henri Regnault

Marc Gotlieb, Emory University

DISCUSSANT

Leonard Barkan, Department of English, New York University

Room 103

CONTROLLING STRATEGIES: INDIGENOUS ARTISTS AND THE ART MARKET

CHAIRS

Paul Schock, Art Gallery of Western Australia,
Curtin University of Technology
Truman Low, University of Wisconsin-Madison

SPEAKERS

Shana Pickett, Curtin University of Technology
Sally Morgan, artist, Perth, Western Australia
Julie Dowling, artist, Perth, Western Australia
Robert Eggington, Dumbartung Aboriginal
Corporation
Edgar Heap of Birds, University of Oklahoma
Tanis Maria S'Eiltin, artist, Bellingham,
Washington

Dian Million, artist, Bellingham, Washington

*Some speakers will be participating from Australia via video-
conferencing made possible by funding from the Art Gallery of
Western Australia and Curtin University of Technology.*

Room 106

CRAFT EDUCATION: IN OR OUT OF THE ACADEMIC WORLD?

CHAIR

Kenneth Botnick, Penland School of Crafts

SPEAKERS

*Art and Technology: A Contemporary Bauhaus
Experiment*
Sigrid W. Weltge, Philadelphia College of
Textiles and Science
*I've Looked at Craft from Both Sides Now: A View from
the Studio*
Christina Shmigel, Penland School of Crafts
Is Separate Equal or Better?
JoAnn Schnabel, University of Northern Iowa
Which Half of the Cup is Full?
Joe Bova, Ohio University

Room 112

BEAUTY, INVENTION, AND GOOD INTENTIONS: TOWARD A CRITICAL ANALYSIS OF PUBLIC ART

CHAIR

Suzanne Lacy, California College of Arts and
Crafts

SPEAKERS

Jim Clark, New York University
Patricia Phillips, State University of New York,
New Paltz
Bill Strickland, Manchester Craftsmans Guild
Chris Johnson, California College of Arts and
Crafts
Caron Atlas, American Festival Project,
Rockefeller Foundation
Judith Baca, Cesar Chavez Institute, University
of California, Los Angeles

Room 302

VISUAL PARA-INTENTIONALITY: CRITICAL AND FORENSIC THEORY

CHAIR

Whitney Davis, Northwestern University

SPEAKERS

*Representing the Absence: Obliteration as a Key Structure
in the Visual Unconscious*
Louise Milne, Edinburgh College of Art,
Heriot-Watt University
*Making Art Distractedly: "Pathetic Art" and Discourses
of the Subject*
Isabelle Moffatt, Massachusetts Institute of
Technology
*Race and Revision in Paul Cadmus's Gilding the
Acrobats*
Richard Meyer, University of California,
Berkeley
Étant Donnés: An Afternoon Tea with Marcel Duchamp
Simon Leung, artist, New York

Room 304

NORTH AMERICAN HISTORIANS OF ISLAMIC ART GENDER, PATRONAGE, AND VISION IN ISLAMIC SOCIETIES

CHAIR

D. Fairchild Ruggles, Cornell University

SPEAKERS

*Gender and Sexual Propriety in Ottoman Royal Women's
Patronage*
Leslie Peirce, Department of Near Eastern
Studies, Cornell University

Dayfa Khatun, Regent Queen and Architectural Patron
Yasser Tabbaa, University of Michigan

The Yeni Valide Hünkar Kasrı of Eminönü, Istanbul:
The "Ocular Politics" of Ottoman Külliye Organization
Lucienne Thys-Senocak, Department of History,
Koç University

Public and Private for Ottoman Women of the 19th
Century

Nancy Micklewright, University of Victoria

Room 309

M.F.A. AND THEN WHAT? ISSUES FOR GRADUATE STUDENTS

CHAIRS

Shawn Noroian, Rhode Island School of Design
Carrie Zaslow, Rhode Island School of Design

SPEAKERS

Maureen Clyne Clement, artist, Washington,
DC

Adrienne Herman, University of Wisconsin-
Madison

Dorothea Osborn, artist, Glenmont, New York

Diane Sorphin, artist, Perry, New York

Room 312

WHO'S DECONSTRUCTING THE CLOSET?

CHAIRS

Jonathan Katz, Department of Gay and Lesbian
Studies, City College of San Francisco
Marcia Salo, Graduate Center, City University
of New York

SPEAKERS

De-Queering Mies: Philip Johnson and the Closeting of
Modern Architecture, 1929-34

Miles David Samson, Worcester Polytechnic
Institute

My Andy: An Essay in Three Parts
Deborah Kass, artist, New York

Avant-Garde and Swish: Rivers, Warhol, and the
Mutability of Gay Appearance
Gavin Butt, University of Leeds, London
Institute

The Lesbian Eye of Berenice Abbott
Tee A. Corinne, artist and independent scholar,
Sunny Valley, Oregon

Lotus Blossoms and Egghead/Wimps: Constructions of
Asian Sexuality

Jeanette Roan, University of Rochester

Ballroom A, Third Level

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

19TH-CENTURY INTERNATIONALISM

CHAIR

Patricia Mainardi, City University of New York

SPEAKERS

Counter-Identity and the Formation of the National
School

Janis Tomlinson, Woodrow Wilson International
Center for Scholars

The American Art Association: Growing up International
in the Gilded Age

Gerald D. Bolas, Ackland Art Museum,
University of North Carolina, Chapel Hill

Revisiting Paradise: Gauguin and the Art of the Travel
Journal

Elizabeth Childs, Washington University

London, Paris, Bayreuth: German Music, French
Wagnerism, and English Avant-Garde Painting
Laura Hendrickson, Connecticut College

Whistler and the Emerging Spaces of "Masculine" Self-
Representation in the Late 19th-Century Art World

Andrew Stephenson, University of East London

Ballroom B, Third Level

INSIDE THE VISIBLE

CHAIR

Griselda Pollock, University of Leeds

SPEAKERS

Griselda Pollack

Bracha Lichtenberg Ettinger, artist, Paris and
Tel-Aviv

Additional speakers to be announced.

DISCUSSANT

Sally Stein, University of California, Riverside

Ballroom C, Third Level

JEWISH IDENTITY IN ART HISTORY

CHAIR

Catherine M. Soussloff, University of California,
Santa Cruz

SPEAKERS

*From the Temple of Solomon to the Synagogue of Dura
Europos: The Jew in the Survey*

Margaret Olin, School of the Art Institute of
Chicago

*To Figure, or Not to Figure: The Bilderverbot and
Its Theoretical Legacy*

Lisa Saltzman, Bryn Mawr College

*Reframing the Self-Criticism: Clement Greenberg's
"Modernist Painting" in Light of Jewish Identity*

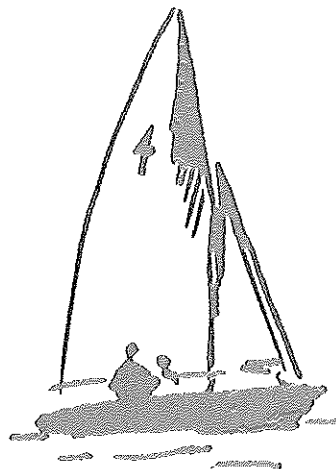
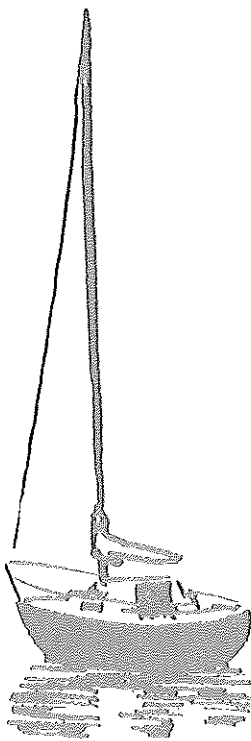
Louis Kaplan, Tufts University

*Meyer Schapiro's Vision of Art: Paradoxes of Historical
Understanding*

Donald Kuspit, University at Stony Brook

*"The Problem That Commands Us": Aby Warburg's
"Cultural Science"*

Charlotte Schoell-Glass, University of Hamburg,
University of Dortmund



THURSDAY MORNING

Special Event

7:30-9:00 am

**Atrium Lounge, Third Floor
Marriott**

**CAA COMMITTEE ON WOMEN IN THE ARTS
FIRST ANNUAL RECOGNITION AWARD
BREAKFAST**

Honoree

Agnes Gund, Chairman, Board of Trustees,
Museum of Modern Art

ADMISSION BY PRE-PURCHASED TICKET ONLY.

Sessions

7:30-9:00 am

Room 106

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

✻ **PUBLISHING THE CATALOGUE RAISONNÉ:
NEW TECHNOLOGIES**

CHAIRS

Gail Levin, University of Tennessee; Baruch
College and Graduate Center, City University of
New York

Barbara Buhler Lynes, Maryland Institute,
College of Art; National Gallery of Art, Georgia

O'Keeffe Foundation
Roberta Tarbell, Rutgers, State University of
New Jersey

SPEAKERS

*The Electronic Catalogue Raisonné: Promises and
Practical Considerations*

Kevin Donovan, Luna Imaging, Inc.

Legal Issues in On-Line and Multi-Media Publishing

Barbara Hoffman, Schwartz Weiss Steckler
Hoffman

Opportunities and Problems in Re-Inventing Publishing

Scott Bell, Digital Collections, Inc.

A Critique of the First Catalogue Raisonné on CD-ROM

Gail Levin

Room 112

ASSOCIATION FOR LATIN AMERICAN ART

BUSINESS MEETING

**Gardner Room, Third Floor
Sheraton**

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

BUSINESS MEETING

9:00-10:30 am

Room 102

❖ **SUBJECT AND VISION IN ALOÏS RIEGL'S ART
HISTORY**

CHAIR

Benjamin Binstock, Columbia University

SPEAKERS

Riegl, Roman Art, and Revision

Richard Brilliant, Columbia University

*Anschauung and Weltanschauung in the Decorative
and Fine Arts: Aloïs Riegl's Historische Grammatik
der Bildenden Künste*

Isabelle Frank, Bard Graduate Center for Studies
in the Decorative Arts

*Settling Accounts: Riegl, Rembrandt, and the
Staalmeesters*

Benjamin Binstock

Ballroom A, Third Level

❖ **THE VOICE OF THE OBJECT IN MEDIEVAL ART
CHAIRS**

Michael Grillo, University of Maine

Kathleen Nolan, Hollins College

SPEAKERS

Reading the Portal? Early Gothic Archivolt Narrative

Susan L. Ward, Rhode Island School of Design

*Seeing with the Mind's Ear: Some Remarks on the Façade
Sculpture at Reims*

Dorothy Gillerman, Tufts University, School of
the Museum of Fine Arts, Boston

(Con)Text and Voice in Medieval Art and Architecture

Stephan Wolohojian, Harvard University

DISCUSSANT

Michael Grillo

9:30 am-noon

Room 100

❖ **INTERPRETING QUALITY
CHAIR**

Keith Christiansen, Metropolitan Museum of Art

SPEAKERS

*Towards a Histroiography of the Spiritual Impoverish-
ment of Baroque Art*

Evonne Levy, Vassar College

*Nationalism and Two Ottocento Artists Popular during
the Fascist Regime: Pinelli and Caffi*

Roberta J. M. Olson, Wheaton College

*German Primitives: Stefan Lochner's Hierarchies of
Execution*

Julien Chapuis, Center for Advanced Study in
the Visual Arts, National Gallery of Art

Italian Mannerism: Pontormo Then and Now

Elizabeth Pilliod, Oregon State University

Whatever Happened to British Portraiture?

John Wilson, Cincinnati Art Museum

Room 103

**THE GLOBAL SWEATSHOP: IMAGERY OF WOMEN
FACTORY WORKERS AROUND THE WORLD**

CHAIR

Mary Ann Wadden, curator, New York

SPEAKERS

Speakers of the Needle

Beth Harris, Graduate Center, City University of New York

Margaret Harrison, Manchester Metropolitan University

A Visual Exploration of Block-Printed Textile Production in Gujarat and Rajasthan, India

Sonita Singwi, Hunter College, City University of New York

Body, Narrative, and Gender Politics in Deanna Leamon's 1993 Hamlet Series

Ellen Wiley Todd, George Mason University

DISCUSSANT

Marie Barrett, Irish Museum of Modern Art

Room 106**ART LIBRARIES SOCIETY OF NORTH AMERICA**

✱ **INTELLECTUAL PROPERTY RIGHTS IN THE ELECTRONIC AGE: THE ISSUES FOR LIBRARIANS, VISUAL RESOURCE CURATORS, SCHOLARS, AND ARTISTS**

CHAIRS

Alfred Willis, Arts Library, University of California, Los Angeles

Janis Ekdahl, Library, Museum of Modern Art

SPEAKERS

The Museum Educational Site Licensing Project (MESL):

New Models for Licensing Intellectual Property

Jennifer Trant, Getty Art History Information Program

College Art Association's Involvement in the Intellectual Property Rights Discussion

Barbara Hoffman, Schwartz Weiss Steckler Hoffman

Copyright and Modern Technology: The Arts

Karen Hersey, Intellectual Property Counsel, Massachusetts Institute of Technology

Room 112

✱ **RUNNING TO STAY IN PLACE: DEVELOPING GUIDELINES FOR FACULTY IN COMPUTER-BASED MEDIA IN ART AND DESIGN**

CHAIRS

Annette Weintraub, City College, City University of New York

Cynthia Beth Rubin, University of Vermont

SPEAKERS

Running to Stay in Place after Landing with Both Feet Running: A Day in the Life of a Faculty Teaching in Computer-Based Media

Nancy Macko, Scripps College

The View from Academic Computing

Copper Giloth, University of Massachusetts, Amherst

The Role of the Art Instructor in Small Schools and Community Colleges

Sam Christian Holmes, Maryland Institute, College of Art, Howard University

DISCUSSANT

Shalom Gorewitz, Ramapo College

Room 302**THE EVOLUTION OF THE CONTEMPORARY ARTIST-SCHOLAR****CHAIR**

Arturo Lindsay, Spelman College

SPEAKERS

The Politics of a Curator-Artist

Deborah Willis, National African American Museum Project, Smithsonian Institution

Telecommunication as an Artistic Language

Artur Matuck, Department of English, University of Florida; Department of English, University of São Paulo

Theorizing Interdisciplinary Practice

Coco Fusco, Tyler School of Art, Temple University

A Selection of Artist-Scholars

Monique Curnen, High Museum of Art

DISCUSSANT

Annie Shaver-Crandell, City College, City University of New York

Room 304**HISTORIANS OF BRITISH ART**

BRITISH COLONIALISM AND CROSS-CULTURAL EXCHANGES, CA. 16TH-20TH CENTURIES

CHAIRS

Julie F. Codell, Arizona State University

Dianne Sachko Macleod, University of California, Davis

SPEAKERS

Death, Glory, and the Art of Empire

Barbara Groseclose, Ohio State University

Maatber Brown, British Medievalism, and the Sultan of Mysore

Constance C. McPhee, University of Pennsylvania

The Memsahib's Brush: British Female Artists in India, 1832-51

Romita Ray, Yale University

Julia Margaret Cameron's Abyssinian Campaign

Jeff Rosen, Columbia College

About Face: Egypt and England in the Age of Victoria

Emily M. Weeks, Yale University

Constructing the Imperial Archive: The South Kensington Museum and British Imperialism

Tim Barringer, Birkbeck College, University of London

Room 306

CELEBRATING WHAT'S THERE: RECLAMATION ARTISTS

CHAIR

Mags Harries, School of the Museum of Fine Arts, Boston

SPEAKERS

Joan Brigham, Emerson College

Lajos Héder, Héder Architects

John Powell, Light Time in Space, Inc.

Bill Boehm, Boston Architectural Research Center

Room 309

❖ THE OBJECT: CHANGE OR CRISIS?

CHAIR

Gareth Jones, Rhode Island School of Design

SPEAKERS

The Person, the Object, the World

Garth Evans, New York Studio School of Drawing, Painting, and Sculpture

Disagreeable Objects: Defying the Material Glut

Suzanne Ramljak, American Federation of Arts

Found-Objects-Lost: Notes on Contemporary Sculpture

Ken Horii, Rhode Island School of Design

The Object: Change or Crisis?

Gareth Jones

Room 310

✻ "VIRTUALLY TACTILE": ART AT THE INTERSECTION OF THE VIRTUAL AND MATERIAL WORLD

CHAIRS

Norie Sato, artist, Seattle

Rita Robillard, Washington State University

SPEAKERS

The Internet and the Future of Art

Eduardo Kac, University of Kentucky

Displacement/Memory: Explorations in Holography

Andrea Wollensak, Connecticut College

Abandoned Spaces

Lisa Moren, University of California, San Diego

Video Installations: The First Virtual Environments

Barbara London, Museum of Modern Art

Room 311

REINTEGRATING FEMALE PATRONS OF THE RENAISSANCE

CHAIRS

Mary-Ann Winkelmes, Harvard University

Mary Vaccaro, University of Texas at Arlington

SPEAKERS

A Public Voice: Art Patronage by Nuns in the Context of Baroque Rome

Marilyn Dunn, Loyola University Chicago

Patronage and Mediation

Marjorie Och, Mary Washington College

Bronzino in the Service of Cosimo I de' Medici and

Eleanora di Toledo, Together and Apart

Bruce Edelstein, independent scholar, Florence

DISCUSSANT

Carolyn Valone, Trinity University

Room 312

RECEPTION AND IDENTITY, OR WHAT DOES IT MEAN, TO WHOM, AND WHY DOES IT MATTER?

CHAIRS

Stacy Wolf, School of Theatre, Florida State University

Michael Peterson, Theatre Department, Millikin University

SPEAKERS

Reading the Blanks: The Last Seduction in Conversation

Erin Hurley, Graduate Theatre Program, City University of New York

Imaging Emotions: From Fear to Compassion

Bill Paul, University of Georgia

Queer(ing) Theatrical Spectatorship: Reading as Rehearsal for Community

Jay Plum, Graduate Theatre Program, City University of New York

Looking Good: The Lesbian Gaze and Fashion Imagery
Reina Lewis, Cultural Studies, University of East London

DISCUSSANT

Jill Dolan, Graduate Theatre Program, City University of New York

Ballroom B, Third Level

DIFFERENCE FROM WITHIN: THE WOMAN ARTIST RECONSIDERED

CHAIR

Ewa Lajer-Burchard, Harvard University

SPEAKERS

Allegories of Homemaking: Julia Margaret Cameron's Decade of Photography

Carol Armstrong, Graduate Center, City University of New York

A Rage to Paint: Joan Mitchell and the Issue of "Femininity"

Linda Nochlin, Institute of Fine Arts, New York University

Muteness and Mutability: The Autobiographical Voice in Teresa Hak Kyung Cha's Dictée

Pamela Lee, Harvard University

Blind Desire: Femininity and the Metaphorics of Blindness in Recent Sculpture

Briony Fer, University College London

DISCUSSANT

Tamar Garb, University College London

Ballroom C, Third Level

IN THE PUBLIC TRUST: INTERPRETATION, AUTHORITY, AND RESPONSIBILITY IN EXHIBITING IN A PUBLIC INSTITUTION (A SPECIAL SESSION TO COMMEMORATE THE 150TH ANNIVERSARY OF THE SMITHSONIAN INSTITUTION)

CHAIR

Ross Simons, Smithsonian Institution

SPEAKERS

Museums, Shopping Malls, and the Notion of the Public Institution

Barbara Clark Smith, National Museum of American History, Smithsonian Institution

Pity the Poor Curator: Public Scholarship in an Era of Contending Voices

Ivan Karp, Graduate Institute of Liberal Arts, Emory University

Michael Brenson, author and critic, New York

DISCUSSANTS

David A. Ross, Whitney Museum of American Art

Elizabeth Broun, National Museum of American Art, Smithsonian Institution

10:30 am–1:00 pm

Riley Seminar Room

Museum of Fine Arts

465 Huntington Avenue

Green Line: Museum, Orange Line: Ruggles

❖ *THE HISTORICAL BUDDHA PREACHING ON VULTURE PEAK: A CLOSER LOOK AT THE HOKKEDO KONPON MANDARA IN THE MUSEUM OF FINE ARTS, BOSTON*

CHAIRS

Ann Morse, Museum of Fine Arts, Boston

John Rosenfield, emeritus, Harvard University

SPEAKERS

The Hokkedo Konpon Mandara: Questions of Its Date, Subject Matter, and Historical Significance

John Rosenfield

The Hokkedo Konpon Mandara and Its Restoration in 1148

Anne Morse

A Study of the Hokkedo Konpon Mandara Using Infrared Reflectography

Jacki Elgar, Museum of Fine Arts, Boston

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.

Trustees Room
Museum of Fine Arts
465 Huntington Avenue
Green Line: Museum; Orange Line: Ruggles

❖ **ROGIER'S ST. LUKE PAINTING THE VIRGIN AND CHILD: ARTIST, DEVOTIONAL IMAGE, ICONOGRAPHY, TECHNIQUE**

CHAIR

Carol Purtle, University of Memphis

SPEAKERS

Picturing Devotion: Rogier's St. Luke Painting the Virgin and Child

Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University

Rogier's St. Luke: Portrait of the Artist or Portrait of the Historian?

Andrea Kann, University of Iowa

Rogier's St. Luke Painting the Virgin and Child: Findings from the Technical Examinations and Some Art Historical Implications

Ron Spronk, Indiana University; Harvard University Art Museums

Luke, Rolin, and Relationships Rethought

Alfred Acres, University of Oregon

Rogier van der Weyden, Hugo van der Goes, and the Making of the Netherlandish St. Luke Tradition

Eric Marshall White, Southern Methodist University

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.

11:00 am–12:30 pm

Room 102

❖ **REREADING KANT AND THE OBJECT OF ART HISTORY**

CHAIRS

Gregg Horowitz, Department of Philosophy, Vanderbilt University

Tom Huhn, Department of Philosophy, Wesleyan University

SPEAKERS

More Lessons on the Analytic of the Sublime

K. Malcolm Richards, Bryn Mawr College

The Dialectics of Decay, or the Danger of Ruins

Karen Lang, University of California, Los Angeles

DISCUSSANT

Martin Donougho, Department of Philosophy, University of South Carolina

Ballroom A, Third Level

WRITING ON THE IMAGE: MEDIEVAL ART AND ITS INSCRIPTIONS

CHAIR

Charles Barber, University of Illinois at Urbana-Champaign

SPEAKERS

"This Is Not an Angel": The Angelic Powers in the Church of the Dormition at Nicaea

Glenn Peers, Johns Hopkins University

Written Voices: The Spoken Word on Byzantine Works of Art

Nancy P. Sevcenko, independent scholar, Philadelphia

Writing Presence

Dale Kinney, Bryn Mawr College

Text, Image, and Relics in the Apse Mosaic of San Clemente in Rome

Thomas Dale, Columbia University

DISCUSSANT

Robin Cormack, Courtauld Institute of Art, University of London

THURSDAY AFTERNOON

Noon–2:00 pm

Booth 417, Exhibit Hall

MEET THE EDITOR—CAA MONOGRAPHS

Debra Pincus, editor of the CAA Monograph Series, will talk with prospective authors.

Special Events

12:15–2:00 pm

RECLAMATION ARTISTS

"Misguided tour" of Boston and lunch

Bus tour, organized in connection with the session "Celebrating What's Out There"

(chair: Mags Harries) will depart from Boylston

Street exit of Convention Center at 12:15 pm.
Lunch and hot drinks will be provided. Fee: \$10,
payable at bus. Limited to 41 participants.

12:30-2:00 pm

Boston Visionary Cell

36 Bromfield Street, Suite 200

Red or Green Lines: Park Street

Lectures and discussions

"Art and Lucid Dreaming" and "Art and
Psychotronics." Light refreshments will be
served.

Sessions

12:30-2:00 pm

Room 100

CAA INTELLECTUAL PROPERTY RIGHTS COMMITTEE

☼ MAKING MONEY, MAKING ART IN THE NEW
MEDIA: LAW, BUSINESS, POLICY, AND ETHICS IN
A DIGITAL ENVIRONMENT II

CHAIR

Christine Sundt, University of Oregon

SPEAKERS

Teri J. Edelstein, Art Institute of Chicago

Virginia M. G. Hall, Johns Hopkins University

Kent Lydecker, Metropolitan Museum of Art

Beatrice Rehl, Cambridge University Press/NA

Lowery Stokes Sims, Metropolitan Museum
of Art

Anne Morgan Spalter, Department of Computer
Science, Brown University

Christine L. Sundt

This session is intended to be interactive and
solicit input for both the Conference on Fair
Use, and the revision of the "CAA Statement on
Fair Use of Visual Materials in the Print and
Digital Media."

For Part I, see Wednesday, 6:00-7:30 pm.

Room 103

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES ORGANIZATIONAL MEETING

Room 106

CAA EDUCATION COMMITTEE

ALTERNATIVE LOW-RESIDENCY GRADUATE ART PROGRAMS

CHAIR

G. Roy Levin, Vermont College of Norwich
University

SPEAKERS

*The Alternative Low-Residency Graduate Art Program at
Bard College's Milton Avery Graduate School of the Arts*
Arthur Gibbons, Milton Avery Graduate School
of the Arts, Bard College

*Nurturing the Artist in the Teacher: A Part-Time Low-
Residency M.F.A. Especially Designed for Art Educators*
Karen Lee Carroll, Maryland Institute, College
of Art

*The MFA in Visual Art at Vermont College: The Process
as Product*

G. Roy Levin

DISCUSSANTS

Alonzo Davis, Memphis College of Art

Robert Berling, State University of New York,
Purchase

Room 112

ASSOCIATION FOR LATIN AMERICAN ART

THE STATE OF RESEARCH IN MODERN LATIN AMERICAN ART

CHAIRS

Stacie Widdifield, University of Arizona

Fatima Bercht, Museo del Barrio

Speakers to be announced.

Room 302

CAA COMMITTEE ON WOMEN IN THE ARTS

WOMEN AND MUSEUMS

CHAIR

Deborah Willis, National African American
Museum Project, Smithsonian Institution

SPEAKERS

Lynda Roscoe Hartigan, National Museum of American Art, Smithsonian Institution

Katy Klein, List Center, Massachusetts Institute of Technology

Judith Stein, curator, Philadelphia

Claudine Brown, Nathan Cummings Foundation

Susan Cahan, New Museum

Room 304

HISTORIANS OF BRITISH ART

THE POLITICS OF PLACE

CHAIR

Robert L. Mode, Vanderbilt University

SPEAKERS

Why Alfred?: The Cultural Politics of "Anglo-Saxon" Buildings in Landscape Gardens, 1721-32

Michael Charlesworth, University of Texas at Austin

Rome in South Kensington

Helene E. Roberts, *Visual Resources*, Dartmouth College

In Your Face: Privileged Spaces from Old Fleet Prison to Trafalgar Square

Stephanie Grilli, University of Colorado at Denver

DISCUSSANT

Ellen Christensen, Northwestern University

Room 306

EDUCATIONAL TESTING SERVICE

THE MIDDLE GROUND: THE LAG/LEAD DEBATE OF ART STUDENT ACHIEVEMENT IN SECONDARY SCHOOL AND ART SCHOOL

CHAIR

Ray Wilkins, Educational Testing Service

This session will explore whether secondary school students are inadequately, sufficiently, or over-prepared for the challenges that await them in higher education programs, and how to modify goals once students' experience is tuned to the new context. Attention will be paid to existing disparities in studio/art history faculty expectations, curricular focus, and instructional methodology in high school and higher education contexts.

Room 309

INTERNATIONAL CENTER OF MEDIEVAL ART

BUSINESS MEETING

Room 310

COALITION OF WOMEN'S ART ORGANIZATIONS

VISUAL COMMENTARY ON CULTURE AND NATURE

CHAIR

Kyra Belan, Broward Community College

SPEAKERS

A Humanist Journey from Community to Alienation

Susan Grabel, artist, New York

Painted Sculptures as Gardens

Dorothy Gillespie, artist, New York

Painting the Compelling Force of Nature

Ray Burggraf, Florida State University

A Personal Adventure into the Spirituality of Nature

Kyra Belan

Room 312

GAY AND LESBIAN CAUCUS

CONFLICTS AND SHARED CONCERNS: TOWARD LESBIAN AND GAY COALITIONS

CHAIR

Erin Valentino, University of Connecticut

Speakers to be announced.

2:30-5:00 pm

Room 100

OPEN SESSION—ASIAN ART HISTORY

CHAIR

Susan Huntington, Ohio State University

SPEAKERS

Muslim Artists' Response to Hindu Nationalism 1920-40

Marcella C. Sirhandi, Oklahoma State University

Contemplating on a "Picture of the Nine Aspects" (Kusôzu) of a Female Corpse

Gail Chin Bryant, independent scholar, Victoria, British Columbia, Canada

What Is "Chinese Narrative Illustration"?

Julia K. Murray, University of Wisconsin

Cosmology, Ritual, and the Creation of Sacred Space in the Yi'nan Tomb

Lydia Thompson, Institute of Fine Arts, New York University

Imperial Image as a Symbol of Sovereignty

Ning Qiang, Harvard University

Room 102

WHEN ARTISTS CARE ABOUT MARKET SHARE:
AN INTER-GENERATIONAL DIALOGUE

CHAIR

John S. Gordon, Kansas City Art Institute

SPEAKERS

Art Education in the Current Culture

Margaret R. Lazzari, University of Southern California

Mastering in Fine Art: An Education

Debbi Sutton, artist, New York

Sabrina Zanella-Foresi, artist, Allston, Massachusetts

Ife Franklin, artist, Roxbury, Massachusetts

DISCUSSANT

Alonzo Davis, Memphis College of Art

Room 103

BUILDINGS AS BELONGINGS

CHAIR

Katherine Fischer Taylor, University of Chicago

SPEAKERS

Remembering as Belonging: Architecture and Ceremony at the American Tomb of the Unknown Soldier

Hélène Lipstadt, Institute de Recherche en Histoire de l'Architecture, Montreal

Publicity, Property, and Finance: When the Bank of England Became a Tourist Attraction

Daniel Abramson, Connecticut College

Longings, Belongings, and Turning Points: Museal Tropes of an Immanent Aesthetics

Jennifer Fisher, Tisch School of the Arts, New York University

Buildings as Symbolic Property: Status and Ownership in Samoan Village Architecture

Anne E. Guernsey Allen, Indiana University Southeast

Anselm Kiefer's Reliance on National Socialist Architecture

Paul Jaskot, DePaul University

Producing a Place Like Home: Diasporic Domesticity in Chicago's Suburban South Asian Community

Namita Gupta Wiggers, University of Chicago

The Secession Building: Belonging and Not Belonging in the Viennese Context

Leslie Topp, Bryn Mawr College

Stories of a French Medieval House: Constructing Possessive Identities for the Maison du Grand

Fauconnier, Cordes

Martha MacFarlane, University of Chicago

Room 106

AMERICAN INSTITUTE FOR CONSERVATION

THE MULTIPLE IN CONTEMPORARY ART:
CREATIVE COLLABORATIONS BETWEEN ARTIST,
FABRICATOR, AND CONSERVATOR

CHAIR

Jay Krueger, National Gallery of Art

SPEAKERS

"Why Make Multiples? Questions in Mathematics": A History of Brain Multiples

Brian Butler, Brain Multiples

Industrial Fabrications in Minimal Art

Frances Colpitt, University of Texas at San Antonio

Fabrication

Jack Brogan, Design Concepts

Edgar Degas's Sculpture and the Posthumous Multiple

Daphne Barbour, National Gallery of Art

Shelley Sturman, National Gallery of Art

Room 112

FOUNDATIONS IN ART, THEORY, AND EDUCATION

BASIC DESIGN: HOW BASIC? WHOSE DESIGN?

CHAIR

George Creamer, Montserrat College of Art

SPEAKERS

Don't Blame the Bauhaus

Elliott Barowitz, Drexel University

Reconsidering Foundation Design Education: Basic Visual Education through Discipline-specific Activity

John Bowers, University of Michigan

The Power of Images

George Creamer

Crossing the Lines: Toward a Curriculum of Comparative Design

Steven Leuthold, Syracuse University

Room 302

OPEN SESSION—CONTEMPORARY ART HISTORY

CHAIR

Bradford Collins, University of South Carolina

SPEAKERS

Joy of Living: Collage and the Theme of War in Robert Motherwell's Early Abstract Expressionist Art

Gregory Gilbert, Purdue University

Nancy Spero's Paris Black Paintings: Patriarchy's Dark Mirror

Marilynn Lincoln Board, State University of New York, Geneseo

Dogmatic Chairs: Donald Judd and Gustav Stickley
David Raskin, University of Texas at Austin

Robert Smithson's Suppressed "Pre-Conscious" Works
Caroline A. Jones, Boston University

Afrocentrist Critiques of Primitivism in Modernist Art
Jody Blake, Bucknell University

Room 304

DIASPORA AND MODERN VISUAL CULTURE

CHAIR

Nicholas Mirzoeff, University of Wisconsin-Madison

SPEAKERS

Painting in the Jewish Margins: Alice Halicka and Louis Marcoussis in Interwar France

Paula J. Birnbaum, Bryn Mawr College

Imaging the Shtetl: Diaspora Culture, Photography, and Eastern European Jews

Carol Zemel, State University of New York at Buffalo

Memory and Agency: Bantu Arts in Afro-Brazilian Culture

Henry J. Drewal, University of Wisconsin-Madison

The Parangolê: Nomadic Experience in Endless Motion
Simone Osthoff, Art Institute of Chicago

DISCUSSANT

Aline Brandauer, Graduate Center, City University of New York

Room 306

CRAFT PROCESS IN FINE ARTS: A CONVERGENCE?

CHAIRS

Virginia Davis, artist and independent scholar, New York

Ana Lisa Hedstrom, artist, Emeryville, California

SPEAKERS

Craft into Art

Nancy Corwin, University of Kansas

Raiders of the Fine Arts: A Few Reasons and Examples
Linda McGreevy, Old Dominion University

An Unlikely Match or a Likely Merge?

Catherine S. Amidon, Kansas City Art Institute

Prayer Flags and Parokkets

Robert Kirschbaum, Trinity College, Hartford

Subverting the Fine Art vs. Craft Debate through the Use of Textiles

Allison Ferris, John Michael Kohler Arts Center

Room 309

INTERNATIONAL CENTER OF MEDIEVAL ART

THE ART OF HUMOR IN THE MIDDLE AGES

CHAIR

Brendan Cassidy, University of St. Andrews

SPEAKERS

Humor and the Byzantines

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

Can Italy Laugh at Byzantium? (At Least from the Margins)

Amy L. Neff, University of Tennessee, Knoxville

Lessons to Forgiveness: Using Comedy to Teach Tolerance and Patience

Rebecca Price-Wilkin, University of Michigan

An Erotic Articulation of Roman Law in a Bolognese Manuscript

Susan L'Engle, Institute of Fine Arts, New York University

Pictorial and Verbal Play in the Margins: The Case of Stowe 49

Lucy Freeman Sandler, New York University

Room 310

ARTS OF RECONSTRUCTION: PAST AND PRESENT

CHAIR

Bettina Bergmann, Mount Holyoke College

SPEAKERS

Virtual Pompeii: The Making of a Simulation

Carl Eugene Loeffler, Studio for Creative Inquiry, Carnegie Mellon University

Reconstructions of Hadrian's Villa: 1450–1800

John Pinto, Princeton University

Amiens Trilogy, Part Two: Computer-Generated

Images of Amiens Cathedral

Stephen Murray, Columbia University

Reconstructing Monument or Optics? The Case of the Chinese Pagoda

Eugene Yuejin Wang, University of Chicago, Center for Advanced Study in the Visual Arts, National Gallery of Art

DISCUSSANT

Oleg Grabar, Institute for Advanced Study

Room 311

ITALIAN ART SOCIETY AND

HISTORIANS OF NETHERLANDISH ART

FAMILIES IN EARLY MODERN EUROPE, 1300–1650: "IDEAL FAMILIES"

CHAIRS

Mary Weitzel Gibbons, independent scholar, New York

Penny Howell Jolly, Skidmore College

SPEAKERS

The Holy Family in 14th-Century Bologna: St. Joseph as Exemplar for the Literate Urban Male

Dianne Phillips, Yale University

Saint Joseph as Patron of the Fatherless in Correggio's Scodella (ca. 1523–30)

Claire Renkin, Rutgers, State University of New Jersey

Northern European Family-ideals, Christian Values, and the Recreation of the Classical Past: Andrea Sansovino's St. Anne, the Virgin and Child in Classical Rome
Fiona Healy, Freie Universität Berlin

Soldiers and Gypsies: Outsiders and Their Families
Rupert Andrew Morrall, Christie's Education, London

Nationalist Cultural Propaganda and Didactic Representation in Dutch Family Portraiture

Johann J. K. Reusch, Bucknell University

Room 312

WOMEN'S CAUCUS FOR ART

✱ CREATING NEW TRADITIONS: WHEN ART, TECHNOLOGY, AND FEMINISM MEET

CHAIR

Harriet Casdin-Silver, artist, Brookline, Massachusetts

SPEAKERS

Women Must Be in the Directive Vanguard of Our Evolution

Harriet Casdin-Silver

The New Culture of Technology and the Global Community of Do While Studio

Jennifer Hall, Massachusetts College of Art

Getting Women Wired: New Connections in Art and Technology

Mary Leigh Morbey, Redeemer University College

Creating a Visual Language for the Blind

Elizabeth Goldring, Center for Advanced Visual Studies, Massachusetts Institute of Technology

Unique Editions™: A Tradigital Collaboration

Dorothy Simpson Krause, Massachusetts College of Art

DISCUSSANT

Sheila Pinkel, Pomona College

Ballroom A, Third Level

APPARITIONS IN THE APERTURE:
BECOMING VISIBLE, COMING VISIBLY,
UN-BECOMING VISIBILITY

CHAIRS

Jill Casid, Harvard University

Maria DeGuzman, Department of English and American Literature, Harvard University

SPEAKERS

Chronic Pleasure and Visual Pain: Excavating a Lesbian Genealogy in the Age of Theory

Susan E. McKenna, University of Massachusetts, Amherst

Elizabeth Hynes, artist and independent scholar,
Northampton, Massachusetts

Unraveling Identities: Lying in the Beds We Make
Shari Diamond, Pulse Art Gallery
Kerry Kehoe, artist, New York

Claiming Desire Amidst Static Noise
MaryAnn Nilsson, artist, Cambridge,
Massachusetts

*Bacterial—Her Rotting Flesh: A Discourse on Inertia,
Penetration, and Female Ejaculation*
Selena Whang, Tisch School of the Arts, New
York University

*Strategies of Lesbian Representation: Millie Wilson's "Not
a Serial Killer" and the Aileen Wuornos Case*
Miriam Basilio, Institute of Fine Arts, New York
University

*Punk, Feminism, and Queer Activism in the Music and
Performance of "Feminist Thrillseekers" Bikini Kill and
"Neanderthal Dykes" Tribe-8*
Abby Moser, Department of Culture and Media
Studies, New York University

Ballroom B, Third Level

✱ MAKING CONNECTIONS: BUILDING A BROADER UNDERSTANDING OF VISUALIZATION CHAIRS

Barbara Maria Stafford, University of Chicago
Victor Margolin, University of Illinois at
Chicago

SPEAKERS

The Instrumentality of Pain in Virtual Bodies
Diane Gromala, University of Washington

Skin and Bones: New Engineering for Architecture
Tony Robbin, artist, New York

*Organs of Desire: Landscapes, Lettuce, and Epidermal
Façades*

Sarah Jain, History of Consciousness Board,
Oakes College, University of California, Santa
Cruz

*Deconstructing the "Real" through Sampling and
Synthesis in Computer Graphics*
Anne Morgan Spalter, Department of Computer
Science, Brown University

*The Re-Vision of Law: Change and Challenge in
American Legal Culture*
Bernard J. Hibbitts, University of Pittsburgh
School of Law

Ballroom C, Third Level

PAINTERS WHO DON'T PAINT

CHAIR

Cheryl Goldsleger, Piedmont College

SPEAKERS

Between a Rock and a Hard Place

Teresa Bramlette, artist, New York

*Painting Lives Simultaneously in the Past, Present, and
Future*

Jon Meyer, University of Arizona

Technology in the Painter's Studio

Elaine A. King, Carnegie Mellon University

Collecting Myself

Richard Roth, Ohio State University

Painting Sideways

Janet Werner, University of Saskatchewan

THURSDAY EVENING

Special Events

5:00–6:30 pm

Harvard University

Widener Library Rotunda

Harvard Yard, Massachusetts Avenue entrance,
Cambridge

Red Line: Harvard Square

Opening reception

*"Purgatory Pie Press: Collaborative Letterpress—an
exhibition of Coasters, Posters, Postcards, and Books."*

5:00–9:00 pm

Institute for Contemporary Art

955 Boylston Street

Open house

An evening of videos by artists with HIV/AIDS
sponsored by the Archive Project. Curated by
Ito Tam, Jack Waters, Gregg Bordowitz, Shari
Frilot, and Yao Ching.

5:30–7:30 pm

Art Institute of Boston

700 Beacon Street

Green Line: Kenmore Square

Gallery reception

"Stephen Antonakos."

Bus transportation (T1 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Boston University Art Gallery

855 Commonwealth Avenue

Green Line: Boston University West

Reception

**"Selections from New England MFA Programs"—
1996 CAA Regional MFA Exhibition.**

Bus transportation (T1 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Isabella Stewart Gardner Museum

2 Palace Road

Green Line: Museum

Reception

**"The Artistic Splendor of the Spanish Kingdoms:
The Art of Fifteenth-Century Spain."**

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Massachusetts College of Art

625 Huntington Avenue

Green Line: Longwood

Open house

Bakalar Gallery

**"Sigmar Polke"—A full-scale exhibition of
graphics.**

Huntington Gallery

**"Duke Reiter"—Installation involving Boston
landmarks and memory by the New England
architect/artist.**

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Museum of Fine Arts, Boston

465 Huntington Avenue

Green Line: Museum, Orange Line–Ruggles

Open house and reception

Lois and Henry Foster Gallery

"The Paintings of Sylvia Plimack Mangold"—

**An exhibition of works from the mid-1960s
through the present.**

Graham Gund Gallery

**"Winslow Homer"—The most comprehensive
presentation of the artist's work ever organized.**

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

5:45 and 6:45 pm

School of the Museum of Fine Arts, Boston

230 The Fenway

Green Line: Museum

Boston premiere screening

Matthew Barney's *Cremaster 4*.

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

6:00–8:00 pm

Photographic Resource Center at Boston University

602 Commonwealth Avenue

Green Line: Blanford Street

Open house and reception

**"The Land of Paradox: Contemporary Japanese
Landscape Photography"; "Chester Michalik:
Hiroshima/Nagasaki Fifty Years Later."**

THURSDAY EVENING

Sessions

5:30-7:00 pm

Room 100

CAA COMMITTEE ON ELECTRONIC INFORMATION

✱ WHO OWNS THE MONA LISA?

CHAIRS

Kathleen Cohen, San Jose State University
Nancy Macko, Scripps College

SPEAKERS

The Collaborative Internet Artist: Exploring Identity through Copyright
Bonnie Mitchell, Syracuse University

Kathleen Cohen

Anne Carley, Silent Partners Consulting

The presentations will be followed by discussion addressing how the concerns of CAA's three major constituencies—artists, art historians, and museum professionals—might be harmonized. Audience members will be asked to contribute both roadblocks and solutions to the digital dilemma they have encountered in their work.

Room 102

EDUCATIONAL TESTING SERVICE

CAN THE HISTORY OF ART BE INTRODUCED? TEACHING THE INTRODUCTORY HISTORY OF ART SURVEY

CHAIR

Lu Wenneker, Marlborough School, Los Angeles

SPEAKERS

Susan B. Bakewell, Kennesaw State College

Roger Lerch, Walnut Hills High School,
Cincinnati

Yu Bong Ko, Tappan Zee High School,
Orangeburg, New York

Elizabeth Lipsmeyer, Old Dominion University

John Paoletti, Wesleyan University

Elissa Greenwald, Educational Testing Service

Room 306

INTERNATIONAL SURVEY OF JEWISH MONUMENTS

FROM DURA TO SPAIN AND ASHKENAZ: THE OBJECT OF THE IMAGE IN JEWISH LATE ANTIQUE AND MEDIEVAL ART

CHAIR

Eva R. Hoffman, Tufts University

SPEAKERS

*Representations of Women in the Dura-Europos
Synagogue*

Susan Shoobe, Tufts University

*The Appropriation of Messianic Iconography in the
Construction of Medieval Jewish Identity*

Marc M. Epstein, Vassar College

*Motif or Symbol? Art in the Early Synagogue and
Church*

Marilyn J. Chiat, University of Minnesota

Room 311

HISTORIANS OF NETHERLANDISH ART

BUSINESS MEETING

Ballroom A, Third Level

UN-BECOMING VISIBILITY: LESBIAN SEXUALITIES AND PUBLIC SPACES

(VIDEO SCREENING PROGRAM PRESENTED
IN CONJUNCTION WITH THE SESSION, "APPARTIONS IN THE
APERTURE: BECOMING VISIBLE, COMING VISIBLY,
UN-BECOMING VISIBILITY")

CHAIRS

Jill Casid, Harvard University

Maria DeGuzman, Department of English and
American Literature, Harvard University

VIDEOS

Riot Grrl NYC

Abby Moser, Department of Culture and Media
Studies, New York University

"She's Real: She's Worse than Queer"—A Documentary

Lucy Thane, independent videomaker, San
Francisco

Lady Outlaws and Faggot Wannabes

Tammy Rae Carland, DePauw University

8:00–10:30 pm

Room 100

FASHION VS. ART

CHAIR

Athena Tacha, Oberlin College

SPEAKERS

Journeys with A(D)resses

Regina Frank, artist, Berlin

Alterations: Breaking Cultural Patterns

Christine LoFaso, Northern Illinois University

Performing Gender, Performing Ethnicity

Yong Soon Min, University of California, Irvine

Fashioning Life and Death: A Dialogue

Sarah Schuster, Oberlin College

Athena Tacha

DISCUSSANT

Richard Martin, Metropolitan Museum of Art

Room 102

DOES ANYBODY STILL READ? THE DEATH OF THE ARTIST'S BOOK

CHAIR

Buzz Spector, University of Illinois at Urbana-Champaign

SPEAKERS

Artists' Books in the Age of the Infinite Multiple

Lane Hall, Teikyo Marycrest University

Buy More Artists' Books—They're Cheap

Brad Freeman, *Journal of Artists' Books*

Reading in Capital Letters

Martha Carothers, University of Delaware

"I Don't Read, but I Make Books"

Marcia Reed, Getty Center for the History of Art and the Humanities

Room 103

CONTEMPORARY DREAMINGS: AUSTRALIAN ABORIGINAL ARTISTS/DOT AND CIRCLE: AUSTRALIAN ABORIGINAL ART OF THE CENTRAL DESERT

CHAIRS

Paul Schock, Art Gallery of Western Australia;

Curtin University of Technology

Truman Low, University of Wisconsin-Madison

PART I: CONTEMPORARY DREAMINGS:

Australian Aboriginal Artists

SPEAKERS

Michael O'Ferrall, Art Gallery of Western Australia

Deborah Eldridge, Art Gallery of Western Australia

Panel of Australian Aboriginal Artists, Art Gallery of Western Australia

Edgar Heap of Birds, University of Oklahoma

Tanis Maria S'Eiltin, artist, Bellingham, Washington

Dian Million, artist, Bellingham, Washington

PART II: DOT AND CIRCLE:

Australian Aboriginal Art of the Central Desert

SPEAKERS

Panel of Warlukurlangu Artists of Yuendumu

Robin Granites, Tanami Network Video Conferencing

Peter Toyne, Tanami Network Video Conferencing

Geraldine Tyson, Warlukurlangu Artists of Yuendumu

Glen James, Warlukurlangu Artists of Yuendumu

Michael O'Ferrall

Deborah Eldridge

Edgar Heap of Birds

Tanis Maria S'Eiltin

Dian Million

Some speakers will be participating from Australia via video-conferencing made possible by funding from the Art Gallery of Western Australia and Curtin University of Technology.

Room 106

ARTISTIC PATRONAGE OF REFORMED ORDERS AND OSSERVANZA MOVEMENTS IN QUATTROCENTO ITALY

CHAIRS

George R. Bent, Washington and Lee University
Alessandro Nova, Kunstgeschichtliches Institut, Johannes Wolfgang Goethe-Universität

SPEAKERS

The Refectory Frescoes of San Domenico of Pisa and Women's Role in the Dominican Observance

Ann Roberts, Lake Forest College

The Palliotto of the Corpus Domini: Types of the Eucharist for a Venetian Dominican Observant Nunnery
Paul H. D. Kaplan, State University of New York, Purchase

The Osservanza and Representational Practices in the Tuscan Carmelite Provincia
Megan Holmes, Johns Hopkins University

The Congregation of S. Giustina: Re-formation and Renovation
Beth L. Holman, Cooper-Hewitt Masters Program

"It Is not Fitting for Us to Observe the Doric or the Ionic": Observants, Capuchins, and Medievalizing Architecture in Renaissance Italy
Stuart Lingo, Harvard University

Room 112

HOSTAGE CRISES: CONTEMPORARY AFRICAN ART IN BONDAGE

CHAIR

Nkiru Nzegwu, Binghamton University, State University of New York

SPEAKERS

Modern Ethiopian Art: Icons of the Past and Images of the Present

Achamyeleh Debela, North Carolina Central University

Modern Ethiopian Art: Icons of the Past and Images of the Present

Sharon Pruitt, East Carolina University

Art at the Crossroads: Senegalese Artists in the 1990s
Elizabeth Harney, School of Oriental and African Studies, University of London

An "Irrational Eschatology": Nkrumahism, PostNkrumahism, and the Discourse of Modernity
Janet Hess, Harvard University

Ajuju Azu Ndu II: Fishy Questions on the Body of Contemporary Igbo and Izhon Sculpture
Ikem Okoye, Northwestern University

Trans(posit)ions: (S)Crypting African Art in America
Gordon Bleach, Rochester Institute of Technology

Room 302

OPEN SESSION—GENDER ISSUES

CHAIR

Leslie King-Hammond, Maryland Institute, College of Art

SPEAKERS

Elena Bairadi's Madonna of the Long Neck
Edward Olszewski, Case Western Reserve University

Stories of the Boston "Snake Goddess": An Icon in Search of Identity

Kenneth D. S. Lapatin, Boston University

Imitation and Artistic Property in the Art of Nikolaus Glockendon

Debra Taylor Cashion, Berks Campus, Pennsylvania State University

Room 304

AMERICAN SOCIETY OF HISPANIC ART HISTORICAL STUDIES

REVISIONS AND RESTITUTIONS: SPANISH AND PORTUGUESE ART, 1788-92

CHAIR

Marcus B. Burke, Hispanic Society of America

SPEAKERS

Breaking through Provincialism: Amadeo Souza Cardosa, an Early Portuguese Modernist

Lúcia Almeida-Matos, Universidade do Porto

From Good to Bad: Ramon Casas's Fall from Grace in "Picasso's" Barcelona

Carmen B. Lord, Pennsylvania State University

Looking at and Desiring the Other: Fortuny and the Gitanos

Deirdre O'Halloran, Bryn Mawr College

Nationalism and Painting at the End of the 18th Century: The Discovery of the Medieval and Baroque
(this paper will be delivered in Spanish, a translation will be distributed by ASHAHS)

Andrés Ubeda de los Cobos, Centro de Estudios Históricos, Madrid

Room 306

PAINTING: DEAD AGAIN/BORN AGAIN?

CHAIR

Diane Burko, Community College of Philadelphia

SPEAKERS

Painting: Trojan Horse or Dead Meat

Jerry Saltz, *Art in America*

Painting despite the Age of Mechanical Reproduction

Amy Sillman, Chicago Art Institute

Paul Bloodgood, artist, New York

Joan Snyder, artist, New York

DISCUSSANT

Stephen Westfall, artist and critic, New York

Room 309**DETERRITORIALIZATION AND VISUAL
CULTURES: DIASPORIC IDENTITIES AND THE
MIDDLE EAST****CHAIRS**

Gadi Goffbarg, Ohio University

Neery Melkonian, Center for Curatorial Studies,
Bard College

SPEAKERS

Susan Meiselas, Magnum Photos

Mukhtar Kocashé, Columbia University

Encounters in Beirut: Imaging Beirut in Jayce Salloom's

This is not Beirut

Walid Ghanem Ra'ad, University of Rochester

Room 310**THE INVISIBLE 70S****CHAIR**

David Joselit, University of California, Irvine

SPEAKERS

*Displacing the Haptic: Performance Art, the Photographic
Document, and the 1970s*

Kathy O'Dell, University of Maryland Baltimore
County

Daniel Buren: Neutral Painting, Neutral Space

Matthew Simms, Harvard University

Visibility as Sexual Politics

Ann Reynolds, University of Texas at Austin

Vito Acconci's Radical Performativity

Amelia Jones, University of California, Riverside

Room 311**ITALIAN ART SOCIETY****AND HISTORIANS OF NETHERLANDISH ART****FAMILIES IN EARLY MODERN EUROPE,
1300-1650: "REAL FAMILIES"****CHAIRS**

Mary Weitzel Gibbons, independent scholar,
New York

Penny Howell Jolly, Skidmore College

SPEAKERS

*Jockeying for Position: Portraits of Donor Couples in
Italian Renaissance Altarpieces*

Jonathan Nelson, Syracuse University in
Florence

*Holbein's Family of Thomas More: The Familial and
the Familiar*

Clark Hulse, Department of English, University
of Illinois at Chicago

*There's No Place Like Home: Jan Steen and Domestic
Ideology*

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

*Paternal and Painterly Authority in Rubens's
Self-Portrait with Wife and Child*

Lisa Rosenthal, Women's Studies Program,
University of Georgia

Early Modern Family Values: The Whole Picture

Sheila Ffolliott, George Mason University

Room 312**THE VISUAL CULTURE OF THE FRENCH
REVOLUTION****CHAIR**

Donna M. Hunter, Porter College, University of
California, Santa Cruz

SPEAKERS

*Phantasmagoria of the Revolution: The Magic Lantern
and Its Discourses, 1789-98*

Andrei B. Molotiu, Institute of Fine Arts, New
York University

*The Other Side of Vertu: Alternative Masculinities in the
Crucible of Revolution*

Abigail Solomon-Godeau, University of
California, Santa Barbara

*Intimate Visions: Locating the "Political" in Revolution-
ary Visual Culture*

Stacy W. Garfinkel, University of California,
Berkeley

The Manes of Brutus: Republican Virtue and the Roman Noir

Philippe Bordes, Musée de la Révolution Française

DISCUSSANT

Marie Hélène Huet, Department of Romance Languages, Amherst College

Ballroom A, Third Level

NEGOTIATING BOUNDARIES: ART, THEORY, AND LIFE

CHAIRS

Linda Olstein, School of the Museum of Fine Arts, Boston

S. A. Bachman, School of the Museum of Fine Arts, Boston

SPEAKERS

Art, Activism, and Crossing Borders

Ruth Wallen, Universidad Autonoma de Baja California

If I Love You, What Does That Make Me? (Gender as the Performance of Desire)

Kate Bornstein, Outlaw Productions

Art and the History of Art and After

Todd Ayoung, artist, New York

DISCUSSANT

Diane O'Donoghue, Tufts University; School of the Museum of Fine Arts, Boston

Ballroom B, Third Level

VARIETIES OF ARCHITECTURAL EXPERIENCE: THE CITY

CHAIR

Alice T. Friedman, Wellesley College

SPEAKERS

Whose Metropolis, Whose Mental Life? Modernist and Other Mental Maps in the Making of "Manhattan"

Rebecca Zurier, University of Michigan

Gendered Spaces in Colonial Algiers

Zeynep Celik, New Jersey Institute of Technology

Claiming the Public Space: The Mothers of the Plaza de Mayo

Susana Torre, Cranbrook Academy of Art

Queer in Tangier: Political Geography, Psychogeography, and Gay Subjectivity

Ernest Pascucci, Buell Center for the Study of American Architecture, Columbia University

The Myth of the Open City: Etiology, Ethnicity, and Discontinuity in the Venetian Ghetto

Leon Satkowski, University of Minnesota

Ballroom C, Third Level

THE CONCEPT OF THE IMAGE IN THE HISTORY OF SCIENCE

CHAIR

James Elkins, School of the Art Institute of Chicago

SPEAKERS

Norton Wise, Department of the History of Science, Princeton University

Visual Robustness and the Origins of Chromosome Mapping

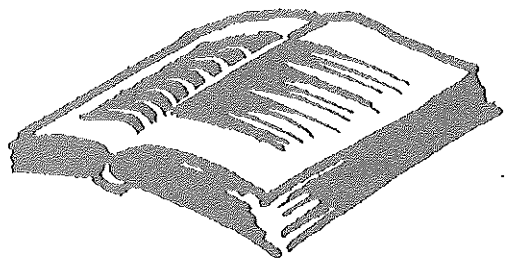
William Wimsatt, Department of Philosophy, University of Chicago

Representations of Experimental Protocol: Galvante Experiments and the Romantic Vision of Nature

Maria Trumpler, School of Medicine, Yale University

Judgement against Objectivity: The Changing Meaning of Scientific Representation

Peter Galison, Department of the History of Science, Harvard University



FRIDAY MORNING

Sessions

7:30-9:00 am

Wellesley Room, Third Floor Marriott

ASSOCIATION OF INDEPENDENT HISTORIANS OF ART INDEPENDENT/AFFILIATED ART HISTORIANS: COMMON PROBLEMS

CHAIRS

Annette Blaugrund, independent scholar,
New York
Anne Lowenthal, independent scholar,
New York

SPEAKERS

Gail Levin, Baruch College and Graduate Center,
City University of New York, University of
Tennessee

Peter Sutton, Christies, New York

Elizabeth Milroy, Wesleyan University

Berkeley B, Third Floor Sheraton

COMPUTERS IN THE VISUAL ARTS

☼ ORGANIZATIONAL MEETING

8:00-9:00 am

Room 102

CAA ANNUAL MEMBERS BUSINESS MEETING

Judith K. Brodsky, CAA President, presiding

9:00-10:30 am

Room 112

❖ THE PAINTING IN LATE 19TH-CENTURY AMERICA: MEASURES OF VALUE I TURNER'S *SLAVE SHIP* IN AMERICA, 1872-99

CHAIR

Eric M. Rosenberg, Tufts University

SPEAKERS

*"Infernal Clap-Trap": George Inness's Invective against
J. M. W. Turner's Slave Ship*

Leo Mazow, University of North Carolina,
Chapel Hill

*"No Freedom's Won through Seas of Gore": J. M. W.
Turner's Slave Ship and the Popular History of the
African Slave-Trade, 1890-1990*

Andrew Walker, University of Pennsylvania

DISCUSSANT

John McCoubrey, University of Pennsylvania

*Part II—Case Studies: Paintings and History in the United States,
1865-1913—will follow at 11:00 am.*

Sackler Lecture Hall

Arthur M. Sackler Museum

Harvard University

Corner of Broadway and Quincy Streets

Red Line: Harvard Square

❖ SHANG BRONZES: PRODUCTION AND FUNCTION

CHAIR

Robert Bagley, Princeton University

SPEAKERS

*Ritual Bronzes and Jades: The Use of Sets in the Study of
Ancient Chinese Material Culture*

Jessica Rawson, Oxford University

*Flexible Standards: Masters, Models, and
the Manufacture of Bronze Inscriptions*

Keith Wilson, Cleveland Museum of Art

*In the Mind's Eye: Measure and Proportion in the Arts of
Ancient China*

Robert Poor, University of Minnesota

DISCUSSANT

Robert Bagley

**PRE-REGISTRATION IS REQUIRED FOR ADMISSION
TO THIS SESSION.**

Christian Room
William Hayes Fogg Art Museum
Harvard University
32 Quincy Street
Red Line: Harvard Square

❖ FOR A CRITIQUE OF THE POLITICAL
ECONOMY OF THE OBJECT I

CHAIRS

Ivan Gaskell, William Hayes Fogg Art Museum,
Harvard University
Salim Kemal, Department of Philosophy,
University of Dundee

SPEAKERS

Feminine Babel: Writing between the Ruins
Joanne Morra, University of Leeds

*The Art Object Is Its Resistance to Art Theory:
A Genealogical Approach*
Michael Kelly, Department of Philosophy,
Columbia University

*The Role of Ambiguity in Limiting the Audience for
Modern and Contemporary Art*
Joseph R. LaChapelle, artist and writer, Bardonia,
New York

PRE-REGISTRATION IS REQUIRED FOR ADMISSION
TO THIS SESSION.

Part II will follow at 11:00 am.

9:30 am-noon

Room 100

POSTMODERN ALLEGORICAL PAINTING AND
IDENTITY POLITICS

CHAIRS

Whitfield Lovell, School of Visual Arts
Carol Sun, Parsons School of Design, Whitney
Museum at Philip Morris

SPEAKERS

*The Uses of Allegorical Structures in Painting to
Illuminate Issues of Identity Politics*
Emily Cheng, School of Visual Arts, New York
University

Good Fences Make Good Neighbors
Tony Gray, artist and educator, New York

*Hallucinations and Caprice of Fin-de-Siècle Allegorical
Figures*
John Jacobsmeyer, University of New Hampshire

*Wish I Were There: Allegory and Cuban Exile Culture in
the Works of Maria Brito and Lydia Rubio*

Amy Cappellazzo, Wolfson Galleries, Miami-
Dade Community College

Crossing Racial Boundaries

Lisa Corinne Davis, Parsons School of Design

Room 102

❖ EXPANDING THE LIMITS OF THE OBJECT IN
THE ISLAMIC WORLD

CHAIR

Marianna Shreve Simpson, Walters Art Gallery

SPEAKERS

*Interpreting the Art of the Historical Islamic Object in a
Museum Context*
Linda Komaroff, Los Angeles County Museum
of Art

*Implications of Portability: Cross-Cultural Exchange in
the Medieval Mediterranean World*
Eva R. Hoffman, Tufts University

*The Niche of Lights: Mamluk Lamps in Their
Architectural Context*
Nuha N. N. Khoury, University of California,
Santa Barbara

*Devotional Imagery in Contemporary Urban Senegal: The
Aesthetics of Representation in African Islamic Art*
Mary Nooter Roberts, University of Iowa

Room 103

❖ THE LIMITS OF ART HISTORY

CHAIR

Anthony Cutler, Pennsylvania State University

SPEAKERS

*Vestal Virgins and Imperial Women: Allegiances and Art
in the Antonine Era*
Molly Lindner, independent scholar, Ann Arbor,
Michigan

*Porta Iustitiae: The Iconography and Anthropology of
Last Judgement Portals*
Barbara Deimling, Princeton University

Mentality and Social Practice in Classic Maya Art
Dorie Reents-Budet, Museum of Art, Duke
University

*Art and Science: Not in between but toward a New
History of the Visual*
Martin Kemp, University of Oxford

Art and the Limits of History
Simon Schama, Columbia University

Room 106

ASSOCIATION OF ART EDITORS AND CAA PUBLICATIONS COMMITTEE PUBLISHING IN THE FINE ARTS

CHAIR

Eve Sinaiko, Harry N. Abrams, Inc.

SPEAKERS

Anne B. Barriault, Virginia Museum of Fine Arts

Mikki Carpenter, Museum of Modern Art

Teri Edelstein, Art Institute of Chicago

Ted Feder, Art Resource

Judy Metro, Yale University Press

Laura Strauss, Abbeville Press

Room 302

ABSTRACT PAINTING: DEAD OR ALIVE?

CHAIR

John L. Moore, artist, New York

SPEAKERS

Just What Is It That Makes Today's Abstractions So Different, So Appealing?

Martin W. Ball, Mason Gross School of the Arts,
Rutgers, State University of New Jersey

Born Again Abstraction

Douglas Dreishpoon, Weatherspoon Art Gallery,
University of North Carolina at Greensboro

Homage and Critique

Robin Mitchell, University of Southern
California

DISCUSSANT

Alison Weld, New Jersey State Museum

Room 304

SEXUALITY AND PEDAGOGY

CHAIR

Chris Reed, University of Pennsylvania

SPEAKERS

Pederastic Pedagogy from Attica to Art History

Thomasine Bradford, University at Stony Brook

Pleasure and Pedagogy: The Professor's Body

Joanna Frueh, University of Nevada, Reno

Vermeer, Jane Gallop, and the Other Woman

Flavia Rando, independent scholar, New York

Becoming Obscene

Leigh Gilmore, Departments of English and
Women's Studies, Ohio State University

Room 306

THOUGHTS ON THE DISCRETE NATURES OF CRAFT AND DECORATIVE ART

CHAIR

Jim Melchert, emeritus, University of California,
Berkeley

SPEAKERS

Janet Kardon, independent scholar, New York

Robert Kushner, artist, New York

Martin Puryear, artist, Accord, New York

James Trilling, artist, Providence, Rhode Island

Room 309

REPRESENTING "QUEERNESS"

CHAIRS

Mary Patten, School of the Art Institute of
Chicago

Laurie Beth Clark, University of Wisconsin

SPEAKERS

The House of Lichtenstein

Terry R. Myers, Otis College of Art and Design

*Prelapsarian Lesbian Bodies in the Age of Mechanical
Reproduction*

Jennie Klein, Southern California

*Between Black and White Men: The Emblems of
Affirmative Action*

Charles I. Nero, Department of Rhetoric, Bates
College

*Swallowing Sarah: Eating Disorders, Depression, and the
Symptoms of Deviance*

Elisabeth Subrin, School of the Art Institute of
Chicago

*How to Live in the City: Sapphire, Sapphira, and the
Pitfalls of Boundary Establishment/Transgression*
Leah Gilliam, School of the Art Institute of
Chicago

Sex Police Street Theory

Erica Rand, Bates College

Room 310

GALAXIES, BLACK HOLES, DARK MATTER: CONTEMPORARY INTERPRETATIONS OF OUTER SPACE

CHAIR

Susan Schwalb, artist, Watertown, Massachusetts

SPEAKERS

Abstract Art in the Quantum Universe

Lynn Camwell, Binghamton University Art
Museum, State University of New York

*"In Nature's Chemistry Distilled": A Getherum of
Quiddity*

Pat Adams, Yale University

Quarks and Quasars

Merrilyn Duzy, artist, West Hills, California

Galactic Gardens: Out There to in Here

Ann Sperry, artist, New York

Beyond the Night Sky: Galaxies and Other Matter

Susan Schwalb

DISCUSSANT

Jay M. Pasachoff, Hopkins Observatory and
Department of Astronomy, Williams College

Room 311

TAKE IT TO THE LIMITS: ART HISTORY AND THE MATERIAL CULTURE OF EARLY MODERN ITALY

CHAIR

Cristelle L. Baskins, University of Rochester

SPEAKERS

*Cards That Triumph: The Biography of Tarot in
Quattrocento Italy*

Christina Olsen, independent scholar, San
Francisco

*The Queen of Sheba and Solomon on Some Early
Renaissance Cassoni a Pastiglia Dorata*

Jerzy Miziolek, Instytut Historii Sztuki,
Uniwersytet Warszawski

*Craft, Quality, and Context: Categorizing 15th-Century
Marian Reliefs*

Geraldine A. Johnson, Society of Fellows,
Harvard University

Reconstructing Childbirth in Renaissance Florence
Jacqueline Marie Musacchio, Princeton Day
School

*Botany and Old Lace: Isabella Parasole's Woodblock
Prints*

Evelyn Lincoln, Brown University

Room 312

MODERN AMERICAN PHOTOGRAPHY: THE STRUGGLE BETWEEN ART AND COMMERCE

CHAIRS

Kim Sichel, Boston University

Theodore Stebbins, Museum of Fine Arts,
Boston

SPEAKERS

Pictorialism and Portraiture: A New Path to Modernism
Mary Panzer, National Portrait Gallery,
Smithsonian Institution

*Between Modernism and Mass Culture: Photography in
USA: A Quarterly Magazine of the American
Scene (1930)*

Carol Payne, Southern Methodist University

*Edward Weston's Photographs for Whitman's Leaves of
Grass*

Karen Quinn, Museum of Fine Arts, Boston

Irving Penn at Work

Colin Westerbeck, Art Institute of Chicago

*Lee Friedlander and Industrial America: Modernism,
Formalism, Documentary*

Robert Silberman, University of Minnesota

Ballroom A, Third Level

THE TEMPORARY EXHIBITION:

MEDIUM AND MESSAGE

PART I: HISTORICAL MANIFESTATIONS

CHAIRS

Leila Kinney, Massachusetts Institute of
Technology

Anne McCauley, University of Massachusetts,
Boston

SPEAKERS

The Alternative Exhibitions of J. - A. - D. Ingres

Andrew Shelton, Institute of Fine Arts, New
York University

*Critical Interfacing: Catalogues in Late 19th-Century
France*

Martha Ward, University of Chicago

*The 1937 German Pavilion: Constructing a National-
Socialist Identity*

Karen Fiss, Washington University

Bauhaus Historiography and the Fear of Reception:

The Museum of Modern Art, New York, 1938

Karen Koehler, Skidmore College

The Museum as Film Studio: "Décor: A Conquest by Marcel Broodthaers" (presentation will include a screening of *The Battle of Waterloo*)
Eric de Bruyn, Graduate Center, City University of New York

Part II—Contemporary Issues—follows at 12:30 pm.

Ballroom B, Third Level

THE "ESSENTIAL" SUBJECT, OR THE BOUNDARIES OF IDENTITY

CHAIR

Richard J. Powell, Duke University

SPEAKERS

No-Sense from out There: Xu Bing's Tian Shu in the West

Stanley K. Abe, Duke University

Bounded by Poverty: Alice Neel in Spanish Harlem

Pamela Allara, Brandeis University

José Bedia: Art, Religion, and the Transcultural Artist

Judith Bettelheim, San Francisco State University

Crossing Boundaries of Identity and Artistic Practice:

Elizabeth Catlett in Mexico

Melanie Herzog, Edgewood College

DISCUSSANT

Kwame Anthony Appiah, Department of Afro-American Studies, Harvard University

Ballroom C, Third Level

❖ THE ABJECT IN ART HISTORY

CHAIR

Joseph Leo Koerner, Harvard University

SPEAKERS

To Make Women Weep: Ugly Art as "Feminine" and the Origins of Modern Aesthetics

Jeffrey F. Hamburger, Oberlin College

The Abject as a Source of the Modern Gaze

Jacob Wamberg, Copenhagen University

Sir Phillip Sidney's Tatoo

Juliet Fleming, Faculty of English, University of Cambridge

Hans Bellmer's Photographs of Dolls

Therese Lichtenstein, New York University

Redefinitions of Abjection in Contemporary Performances of the Female Body

Christine Ross, McGill University

11:00 am–12:30 pm

Room 112

❖ THE PAINTING IN LATE 19TH-CENTURY AMERICA: MEASURES OF VALUE II CASE STUDIES: PAINTINGS AND HISTORY IN THE UNITED STATES, 1865–1913

CHAIR

Eric M. Rosenberg, Tufts University

SPEAKERS

Children in the Parlor: Eastman Johnson's Brown

Family and the Late 19th-Century Commodity Aesthetic

John Davis, Smith College

Domesticating Whistler's Mother

Aileen Tsui, Harvard University

Childe Hassam's Church at Old Lyme,

Connecticut: A Transformative Vision of Place

Julie B. Rosenbaum, University of Pennsylvania

DISCUSSANT

Sally Promey, University of Maryland, College Park

Christian Room

William Hayes Fogg Art Museum

Harvard University

32 Quincy Street

Red Line: Harvard Square

❖ FOR A CRITIQUE OF THE POLITICAL ECONOMY OF THE OBJECT II

CHAIRS

Salim Kemal, University of Dundee

Ivan Gaskell, Harvard University Art Museums

SPEAKERS

Aesthetic Experience and the Dissolution of the Art Object in the Work of Robert Irwin

Kevin Melchionne, University at Stony Brook

Color, Object, and Space

Justin Broackes, Department of Philosophy, Brown University

Becoming Arbus

Branden W. Joseph, Harvard University

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.

FRIDAY AFTERNOON

noon-2:00 pm

Booth 417, Exhibit Hall

MEET THE EDITORS—
ART BULLETIN AND ART JOURNAL

Nancy J. Troy, *Art Bulletin* editor-in-chief, and
Lenore Malen, *Art Journal* executive editor, will
talk with prospective authors.

Special Event

12:30-2:00 pm

Boston Visionary Cell

36 Bromfield Street, Suite 200

Red or Green Lines: Park Street

Lectures and discussions

"Art and Lucid Dreaming" and "Art and
Psychotronics."

Light refreshments will be served.

Sessions

12:30-2:00 pm

Room 100

WORK IN PROGRESS: PRESENTATIONS BY CAA
PROTÉGÉ(E) TRAVEL GRANT RECIPIENTS

CHAIR

Leslie King-Hammond, Maryland Institute,
College of Art

SPEAKERS

Africobra: Aesthetics of the Spirit

Carrie Givhan, University of Cincinnati

*Searching for Identity in Art, Using New Media and
Traditional Technique*

Kyung-Ae Kong, Washington State University

Exploration of Personal Identity through Art

Eric C. Lee, City College, City University of
New York

Female Deviations: Autobiographies of Desire

Anita Loomis, School of the Art Institute of
Chicago

The Wizard of Oz: A Journey of Practical Spirituality
Charles A. McGill, artist, New York

*The Stage and the Seam in Jörg Immendorff's Café
Deutschland*

Lorraine Morales Menar, University of Illinois at
Urbana-Champaign

Soul Sista Alert

Marilyn Nance, Maryland Institute, College
of Art

Assimilation

Pipo Nguyen-Duy, University of New Mexico

*What Art Means to Me: Defining African American
Visual Literacy*

Yaalieth Simpson, Teacher's College, Columbia
University

The Gathering of Flowers

Bryan Keith Thomas, University of Tennessee,
Knoxville

Plow

Marie Watt, Yale University

Room 102

ITALIAN ART SOCIETY

OPEN SESSION

CHAIR

Debra Pincus, University of British Columbia

SPEAKERS

*The Celebrations for the Seventh Centennial of the
Foundation of Florence Cathedral*

Christine Smith, Harvard University

*Gender and Meaning: The Nuns at Sant'Apollonia and
Andrea del Castagno's Last Supper*

Andrée Hayum, Fordham University

Huldab Solves the Problem

Creighton Gilbert, Yale University

Bramante and Constantine in St. Peter's

William Tronzo, Duke University

Room 103

ASSOCIATION OF HISTORIANS OF AMERICAN ART

TEACHING AMERICAN ART

CHAIR

Margaretta M. Lovell, University of California,
Berkeley

SPEAKERS

What History Shall We Tell and How Shall We Tell It?
Margaretta M. Lovell

Introducing Diversity into the American Art Survey
Karen Lucic, Vassar College

Is There a Text (Written before 1990) in This Class?
Derrick Cartwright, University of San Diego

On the Wall, not the Screen: Using Museums in Teaching the Survey

Elizabeth Johns, University of Pennsylvania

Room 106**ASSOCIATION OF ART EDITORS****BUSINESS MEETING****Room 304****GAY AND LESBIAN CAUCUS****BUSINESS MEETING****Room 306****MUSEUM LOAN NETWORK**

AN INFORMATION SESSION ON THE MUSEUM
LOAN NETWORK: A NEW FUNDING INITIATIVE TO
ENCOURAGE COLLECTION SHARING

CHAIR

Lori Gross, Museum Loan Network

SPEAKER

Gary Burger, Williamstown Art Conservation
Center

Room 309**ARCHITECTURAL HISTORIANS****IN ART HISTORY AND VISUAL CULTURE PROGRAMS**

ROUNDTABLE DISCUSSION ON TEACHING IN
INSTITUTIONS WITHOUT ARCHITECTURAL
CONCENTRATIONS

CHAIRS

Katherine Fisher Taylor, University of Chicago
David Van Zanten, Northwestern University

Speakers to be announced.

Room 310**CAA EDUCATION COMMITTEE**

REINTRODUCING THE VISUAL ARTS: NEW
STRATEGIES FOR TEACHING BEGINNING ART
HISTORY

CHAIRS

David A. Cole, University of Texas at Austin
Anne F. Collins, University of Texas at Austin

SPEAKERS

Evaluating Changes to the Survey: The 301 Project
Anne F. Collins

Pedagogues of Estrangement

Mark Miller Graham, Auburn University

DISCUSSANT

Bethany Rogers, Annenberg Institute for School
Reform, Brown University

Room 312**ARTTABLE/ARTCORPS**

IF NOT TEACHING, WHAT?

CHAIRS

Julia Moore, Harry N. Abrams, Inc.
Linda Sweet, Management Consulting for the
Arts, Inc.

SPEAKERS

Hope Alswang, New Jersey Historical Society

Joy Gordon, independent art appraiser, East
Hampton, New York

Pat Nick, Vinalhaven Press, Vinalhaven Graphic
Arts Foundation

Ballroom A, Third Level

☀ THE TEMPORARY EXHIBITION: MEDIUM AND
MESSAGE II
CONTEMPORARY ISSUES

CHAIRS

Leila Kinney, Massachusetts Institute of
Technology
Anne McCauley, University of Massachusetts

SPEAKERS

*Notations on Rochester's MONTAGE 93 and the
Interactive City-Museum*

Maria Antonella Pelizzari, University of New
Mexico

Rewriting Feminist Art History: Judy Chicago's "Womanhouse" and Mary Kelly's "Post-Partum Document" at the Bronx Museum of Art, 1995
Juli Carson, Massachusetts Institute of Technology

Hypertext, Collaboration, and Interactive Art: "Narrative Contingencies" Web Site (1995) and "The BRAIN OPERA" at the Internet World Expo (1996)
Sharon Daniel, Maryland Institute, College of Art

Ballroom C, Third Level

WOMEN'S CAUCUS FOR ART AND CAA COMMITTEE ON WOMEN IN THE ARTS

LEARNING FROM THE 70S

CHAIR

Cindy Nemser, independent scholar and critic,
New York

SPEAKERS

Cindy Nemser

Eleanor Antin, University of California, San
Diego

Miriam Brumer, artist, New York

Janet Fish, artist, Middleton, Vermont and
New York

Audrey Flack, artist, New York

Lila Katzen, artist, New York

Howardena Pindell, artist, New York

Sessions

2:30-5:00 pm

Room 100

THE COPY AS ORIGINAL

CHAIRS

Frederick Asher, University of Minnesota

Catherine Asher, University of Minnesota

SPEAKERS

Models and Copies in Illustrated Histories Made for Akbar

Sheila Blair, independent scholar, Richmond,
New Hampshire

Copies at the Mughal Court: Album Pages of Jahangir and Shah Jahan

Sharon Littlefield, University of Minnesota

The "Copy" in Mughal and Rajput Painting

Daniel J. Ehnbon, University of Virginia

Copies and Their Copies: The Decoration with Indian Miniatures of the Millionenzimmer in Schönbrunn Castle at Vienna

Ebba Koch, Institut für Kunstgeschichte,
University of Vienna

DISCUSSANT

Michael W. Meister, University of Pennsylvania

Room 102

ART IN PARIS AFTER VICHY, 1945-60

CHAIR

Michael Plante, Tulane University

SPEAKERS

Issues of Redemption and Retribution in

Picasso's Charnel House of 1945

Gertje R. Uitley, Institute of Fine Arts, New York
University

Surrealism and the Struggle for Abstraction in Postwar Paris

Steven Harris, University of British Columbia

Germaine Richier's Crucified Christ

Andrea Nicole Maier, University of California,
Berkeley

The Endeavor to Maintain Cultural Hegemony in Postwar France

Kathryn Boyer, independent scholar, Järfälla,
Sweden

Algeria, Picasso, and the Reinscription of Mastery

Andrea Feeser, California State University,
Hayward

Room 103

♦ THE PORTABLE AURA: FINE ART AND ITS REPRODUCTIONS IN THE 19TH CENTURY

CHAIR

Laurel Bradley, School of the Art Institute of
Chicago

SPEAKERS

Growing Apart: Photo-Mechanical Reproductions and the Emerging Original in England, 1860-90

Martha Tedeschi, Art Institute of Chicago

The Aura of the Third Dimension: Stereoscopic Reproductions of Fine Art in the Mid-19th Century
Britt Salvesson, Art Institute of Chicago

"An Artist's Studio, not a Factory": Rookwood Pottery's Fine Art Copies

Nancy Owen, Northwestern University

Bierstadt's Storm in the Rocky Mountains, Mt. Rosalie (1866) and Moran's Grand Chasm of the Colorado (1873-74): Documents for the Construction of the Corporate Sublime
Geraldine Wojno Kiefer, independent scholar, Cleveland

Franz von Stuck's Kiss of the Sphinx: A Model for Visual Culture in Turn-of-the-Century Germany
David Ehrenpreis, Boston University

Room 106

❖ OBJECTS AND THEIR DISPLAY

CHAIR

Andrew McClellan, Tufts University

SPEAKERS

The Drawing Album in Early Modern Italy
Genevieve Warwick, Courtauld Institute of Art, University of London

Picturing San Francisco's Chinatown: The Photo Albums of Arnold Genthe

Anthony W. Lee, University of Texas at Dallas

Resiting The Meeting: Bruyas, Courbet, and the Musée Fabre

Ting Chang, University of Sussex

African Art and the Barnes Foundation: The Triumph of "l'Art Nègre"

Christa Clarke, University of Maryland at College Park

Ideal Homes, Idealized Objects: Crafting Credentials and the Exhibition of Craft

Laura L. Quinn, Program in Visual and Cultural Studies, University of Rochester

DISCUSSANT

Malcolm Barker, Victoria and Albert Museum

Room 112

❖ NAMING, TAXONOMY, AND CATEGORY: DEBATES ON THE STATUS OF THE OBJECT IN THE HISTORY OF ART IN THE ANCIENT MEDITERRANEAN

CHAIR

Natalie Boymel Kampen, Barnard College, Columbia University

SPEAKERS

Is It "Greek"? Ancient and Modern Perceptions of Hellenism in Art

Sarah P. Morris, Classics Department, University of California, Los Angeles

Beazley and the Language of Connoisseurship

Richard Neer, University of California, Berkeley

Face-Match-Set: Typing Roman Portraits

Elizabeth Bartman, independent scholar, New York

Emulation and Imitation in the Numismatic Fantasie of Valerio Belli

Sarah E. Lawrence, *New York Review of Books*

Cast: Between Art and Science

Mary Beard, Faculty of Classics, University of Cambridge

Room 302

THE BOUNDARIES OF DOMESTICITY IN EARLY MODERN EUROPE

CHAIRS

Elizabeth Alice Honig, Tufts University

Anne E. C. McCants, Department of History, Massachusetts Institute of Technology

SPEAKERS

The Passionate Bridegroom: Picturing Intimacy in the Spanish Golden-Age Cloister

Mindy Nancarrow Taggard, University of Alabama

The Transformation of Domesticity: From Chardin to Greuze

Emma Barker, Open University

Not Batbsheba: Rembrandt and Hendrijke at Home and in the Studio

Svetlana Alpers, University of California, Berkeley

Margaret D. Carroll, Wellesley College

Privacy, Property, and the Rise of Gendered Domesticity in Britain

John Archer, Comparative Studies in Discourse and Society, University of Minnesota

Room 304

CONCEPTUALISM'S HISTORIES

CHAIR

John O'Brian, University of British Columbia

SPEAKERS

The Aesthetic Theories of Conceptual Art Reconsidered

Alex Alberro, Northwestern University

"It Teaches to Learn": Art and Language and the Documenta Index

William Wood, University of Sussex

Feminism and the Historicization of Conceptual Art

Judith Mastai, independent critic and curator, Vancouver, British Columbia, Canada

Sitting the Page, 1965-75

Anne Rorimer, independent scholar, Chicago

Diving into "the Slough of Decayed Language": Robert Smithson and the Impact of Conceptualism on the Social Function of Art

Blake Stimson, Cornell University

DISCUSSANT

Terry Smith, Power Institute of Fine Arts, University of Sydney

Room 306

TYPOGRAPHY IN GRAPHIC DESIGN EDUCATION

CHAIR

Mary Sillman, University of Oregon

SPEAKERS

Using Critical Analytical Methods to Affect Digitally

Structured Typography in the Classroom

Michael Gibson, Milwaukee Institute of Art and Design

The Use of Self-Authoring Text in Typography Education

Paula J. Curran, Iowa State University

Typo-Literacy

Johanna Jacob, Trenton State College

The Poetics of Typography

Mary Sillman

DISCUSSANT

Ardyn Eve Simon, Ohio University

Room 309

DE CARDINALATU: THE CARDINALATE AND PATRONAGE OF ART

CHAIRS

Meredith J. Gill, University of Maryland at College Park

Sheryl E. Reiss, Cornell University

SPEAKERS

Does Clothing Make a Cardinal?

John Hunter, Cleveland State University

Patronage Strategies of a 16th-Century Ecclesiastic

Dynasty: Four Cardinals of the Ferrero Family of Biella

T. Barton Thurber, Villa I Tatti

Cardinal Felice Peretti/Pope Sixtus V: The Franciscan

Friar as Hieronymus Redivivus

Steven F. Ostrow, University of California, Riverside

When in Paris...: The Case of Cardinal Mazarin

Hilary Ballon, Columbia University

DISCUSSANT

David S. Chambers, Warburg Institute, University of London

Room 310

A MID-CAREER, FIRST-GENERATION AMERICAN: DIALOGUE ON CONTEMPORARY VISUAL ART AND ART EDUCATION

CHAIR

Keiko Hara, Whitman College

SPEAKERS

Domestic Neon: A Dutchman in America

Willem Volkersz, Montana State University

Art Education in the U.S. from the Perspective of an Immigrant Artist/Educator

Ildiko Repasi, artist, Chicago

First Generation, Mid-Career, and a Long Way to Go

Ying Kit Chan, University of Louisville

Role of Archipenko in 20th-Century Art

Oksana Ross, University of Colorado at Denver

Social and Cultural Issues of the First Generation Artist Today

Leopoldo Fuentes, City College, City University of New York

Room 311

ART AND MORALITY

CHAIR

Harry Philbrick, Aldrich Museum of Contemporary Art

SPEAKERS

Art and the Moral Imagination

Deborah J. Haynes, Washington State University

The Artist-as-Moralist?

Charles S. Mayer, Indiana State University

Truth, Goodness, and Beauty: Revisiting an Ancient Triad

Jan Schall, University of Florida

Does This Mean I'm Not Morally Gifted?

Michael L. Aurbach, Vanderbilt University

Public Art and the Moral Imagination

Casey Nelson Blake, American Studies Program, Indiana University

Room 312

❖ CONSTRUCTING THE OBJECT

CHAIR

Keith Moxey, Barnard College, Columbia University

SPEAKERS

Defining the Canon: An Aspect of the Constitution of the Academic Discourse on Painting in 17th-Century France
Paul Duro, Australian National University

The Romantic Origins of Photography: Invention as Social Construction

Doug Nickel, San Francisco Museum of Modern Art

Constructivism's Anti-Object: A Canon of Post-Easelist Ephemerality

Maria Gough, Harvard University

History, Work, Text

Michael Maranda, University of Rochester

DISCUSSANT

Rosalind Krauss, Columbia University

Ballroom A, Third Level

THE INTERVIEW WITH THE ARTIST AS A GENRE: HISTORY, FUNCTION, THEORY

CHAIR

Reva Wolf, Institute for Advanced Study

SPEAKERS

A 1905 Survey of the State of the Arts in Paris:

Thematizing the Pseudo-event

Niamh O'Laoghaire, McMaster University

15 Minutes with Marie Laurencin

Kimerly Rorschach, Smart Museum of Art, University of Chicago

Andy Warhol, Interview/Interviewee

Bob Colacello, *Vanity Fair*

Interview: A Multimedia Performance

Dahn Hiuni, Pennsylvania State University

DISCUSSANT

Martha Rosler, Rutgers, State University of New Jersey

Ballroom B, Third Level

❖ MEDIEVAL OBJECTS AND THE MUSEUM: HISTORICAL AND THEORETICAL PERSPECTIVES

CHAIRS

Peter Nisbet, Busch-Reisinger Museum, Harvard University

Michael Camille, University of Chicago

SPEAKERS

Sheela-Na-Gigs: Beyond the Pale

Catherine E. Karkov, Miami University

Eamonn P. Kelly, National Museum of Ireland

Beuys and the Middle Ages: An Experiment for the Schnütgen-Museum

Hiltrud Westermann-Angerhausen, Schnütgen-Museum

Confrontations: Medieval Art in the Postmodern Museum

Michael Camille

Ballroom C, Third Level

THE THREAT TO FAMILY VALUES: FEMINIST, QUEER, AND OPPOSITIONAL ART PRACTICES

CHAIRS

Connie Samaras, University of California, Irvine

Carol Jacobsen, artist, Ann Arbor, Michigan

SPEAKERS

In/Out of View: Grass Roots Venues, the Mainstream, and Cultural Diversity Movements

Betti-Sue Hertz, Graduate Center, City University of New York, Bronx Council on the Arts

Family Values and the Right

Evelyn Hammonds, Program in Science, Technology, and Society, Massachusetts Institute of Technology

Something Borrowed

Catherine Lord, University of California, Irvine
Millie Wilson, California Institute of the Arts

Reach LA: Risking Change

Eve Luckring, Otis College of Art and Design

FRIDAY EVENING

Special Events

5:30-7:30 pm

Ballroom B, Third Level

CAA Convocation

Welcome

Bruce Rossley, Commissioner, Office of Cultural Affairs, City of Boston

Remarks

Judith K. Brodsky, CAA President

Presentation of Awards

Introduction of Keynote Performer

Leslie King-Hammond, CAA President-Elect

Keynote Performance: "Unplugged"

Joyce Jane Scott, artist, Baltimore

7:00-9:00 pm

Harvard University Art Museums

Broadway and Quincy Streets

Red Line: Harvard Square, Cambridge

Post-Convocation reception and open house

Arthur M. Sackler Museum

"Masterworks of East Asian Painting from the Permanent Collections"; "Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400"; "The Arts of Deccani India"; "An Introduction to Byzantine Coinage"; "Deities and Heroes on Greek Coins"; "Raise/Time: An Installation by Nancy Spero"

William Hayes Fogg Art Museum

"Renaissance and Baroque Sculpture from the Alexis Gregory Collection"; "The Persistence of Memory: Continuity and Change in American Cultures"; "Etching and Etchers since 1850"; "David Smith: This Is My Work"; "Circa 1874: The Emergence of Impressionism"

Busch-Reisinger Museum

"Feininger"; "History, Self, and Society."

Bus transportation (F shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 6:45 pm—ticket required.

7:00-9:30 pm

Kaji Aso Studio

40 St. Stephen Street

Green Line: Symphony

Open house and reception

Exhibition by Boston artists and reception with the artists: "To See the World—Recent Works by Kaji Aso and Students."

6:30-8:30 pm

Wellesley College

Davis Museum and Cultural Center

106 Central Street, Wellesley, Massachusetts

(Call for directions: 617/235-0320, ext. 2099)

Jazz reception and guided tours

Tours of the new Davis Museum and Cultural Center, the first American building by Spanish architect Rafael Moneo: "Home is Where," curated by Alice Friedman, chair of CAA session "Varieties of Architectural Experience; The City"; "RE: Formations/Design Directions at the End of a Century"; "Rites of Convergence: The Sacred Object in Four Cultures."

Complimentary bus transportation, provided by Wellesley College, will depart Convention Center at 6:30 and 7:00 pm, and Harvard University Art Museums at 7:00 and 7:30 pm; depart Wellesley to return to Convention Center at 8:30 pm.

SATURDAY MORNING

Sessions

7:30-9:00 am

Room 102

ITALIAN ART SOCIETY
BUSINESS MEETING

9:00-10:30 am

Room 312

CONSTRUCTING "TRADITION":
MODERN JAPANESE ARCHITECTURE AND THE
FORMATION OF A VIABLE PAST

CHAIR

Jonathan M. Reynolds, University of Michigan

SPEAKERS

*Public Parks and the Heian Shrine: Defining a Kyoto
Tradition for Meiji Japan*

Bruce A. Coats, Scripps College

*From Greater East Asia to Hiroshima: Tange Kenzo and
the Creation of a Japanese Monumental Modernism*

Jacqueline E. Kestenbaum, Columbia University

*Constructing an Authentic Past: Historic Preservation and
Design Intervention in "Traditional" Japanese Architecture*
Cherie Wendelken, Harvard University

9:30 am-noon

Room 100

THE STATE OF INTERNATIONAL PRINTMAKING
TODAY

CHAIRS

Michi Itami, City College, City University of
New York

Nancy Friese, Rhode Island School of Design

SPEAKERS

*The Territorial Divide: Critical Issues of Contemporary
Print*

Carole Shephard, Elam School of Fine Arts,
University of Auckland

*Printmaking in Japan: Current Prints in Kyoto and
Tokyo*

Margaret Prentice, University of Oregon

*Characteristics and Comments on Italian Printmaking
Today*

John D. O'Brien, independent scholar, Los
Angeles and Rome

Crossing Borders, Changing Identities

Judith K. Brodsky, Mason Gross School of the
Arts, Rutgers, State University of New Jersey
Lynne Allen, Mason Gross School of the Arts,
Rutgers, State University of New Jersey

Et in Arcadia Ego

Sue Gollifer, University of Brighton

Room 102

❖ MAKING SCENES: DE-LIMITING THE OBJECT CHAIRS

Daniel J. Sherman, Department of History, Rice
University

Diane Dillon, Rice University

SPEAKERS

*Cultural Objects/Natural Objects: On the Margins of
Categories and the Ways of Display*
Nélia Dias, Instituto Superior de Ciencias do
Trabalho e da Empresa, Lisbon

*"Crystallizing Moments": Displays of India at
International Exhibitions*

Saloni Mathur, Department of Anthropology,
New School for Social Research

*"The Strangest Objects Piled onto the Most Dubious
Inventions": The Parisian Expositions Universelle*
Michael J. West, Department of Modern
Languages, Carnegie Mellon University

*"The Map and the Territory" in the Grand Hall at the
Canadian Museum of Civilization and at "Mystery
Lodge" at Knott's Berry Farm*

Judith Ostrowitz, Columbia University

ContraScenes: Contemporary Art at the Spoleto Festival
Robert Haywood, University of Notre Dame

Room 103

70 YEARS AFTER: THE HARLEM RENAISSANCE
RECONSIDERED

CHAIR

Amy Kirschke, Vanderbilt University

SPEAKERS

*Black Modernism and the Psycho-pathology of White
Patronage*

Jeffrey Stewart, George Mason University

The Harlem Renaissance and the Language of American Art Criticism

Mary Ann Calo, Colgate University

Learning the Language "That Only Montparnasse Teaches": The Impact of Study in Paris on Key New Negro Artists, 1922-34

Theresa Leininger-Miller, University of Cincinnati

Positivity or Manipulation: The Photographs of James VanDerZee

Carlton Wilkinson, Fine Arts Gallery, Vanderbilt University

Richard Bruce Nugent's Salome of 1930: The Spectacle of Homosexuality in the Harlem Renaissance

Ellen M. McBreen, Institute of Fine Arts, New York University

Room 106

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

APPROACHING THE MILLENNIUM: SUBVERTING THE WESTERN/NON-WESTERN DICHOTOMY

CHAIR

Barbara Frank, University at Stony Brook

SPEAKERS

Dubious Dichotomies in the Study of Portraiture

Padma Kaimal, Colgate University

Mediating the Modern: Politics and Performance in a Nigerian Masquerade Festival

D. Bess Reed, University of California, Santa Barbara

Is Nothing (Everything) Sacred? The Post-Colonial Appropriation of the Religion of Modernism in Contemporary Native American Art

Ruth Phillips, Carleton University

Encountering the Discoverer

dele jegede, Indiana State University

Room 112

GAY AND LESBIAN CAUCUS

RESPONDING TO AIDS

CHAIRS

Laura E. Migliorino, Minnesota State Colleges and Universities Anoka-Ramsey Community College

James Meyer, Emory University

SPEAKERS

Gregg Bordowitz, artist, New York

Women: The Invisible Epidemic

Ann Meredith, artist and curator, New York

Spaghetti Speedball: The Production of Art in a Needle Exchange Center

Renee Edgington, Harm Reduction Central

Blind Trust: Guides for the Uninfected

Robert Flynt, artist, New York

Room 302

❖ HISTORICIZING THE ART HISTORICAL OBJECT

CHAIR
Robert S. Nelson, University of Chicago

SPEAKERS

Historicizing Creativity, or How Society Makes Its Art Object

Suzanne Preston Blier, Harvard University

The Art Historical Object before Winckelmann

Thomas DaCosta Kaufmann, Princeton University

Indiaphilia and the Defining Moment of Indian Art

Richard H. Davis, Yale University

Between Objects, Writing History

Catherine A. Craft, University of Texas at Austin

Every Little Breeze Seems to Whisper Louise

Donald Preziosi, University of California, Los Angeles

Room 304

☼ GOING DIGITAL: COMPUTERS IN STUDIO ART EDUCATION

CHAIR

Jon Krasner, Youngstown State University

SPEAKERS

Fire and Ice: Art with Electronic Media

Michael Rodemer, School of the Art Institute of Chicago

A Creative Framework for Technology

Joan Dobkin, Carnegie Mellon University

Teaching Computer Graphics for Artists and Designers

Gregory Patrick Garvey, Concordia University

High-Tech, Low-Tech: Computers in the Studios

Dennis Olsen, University of Texas at San Antonio

Going Digital: Integrating Electronic Media

Jon Krasner

Room 306

VISUAL COMMUNICATIONS FOR A HOSTILE ENVIRONMENT

CHAIRS

Sheena Calvert, Rutgers, State University of New Jersey
Michael Eisenmenger, Rutgers, State University of New Jersey

SPEAKERS

Cristina Almeida, Northern Kentucky University
Maria E. Castagliola, University of South Florida
Class Action Design Collective, Yale University

Room 309

CIVIC PATRONAGE IN RENAISSANCE ITALY: 1300-1600

CHAIRS

Andrea Bayer, Metropolitan Museum of Art
Deborah Krohn, Metropolitan Museum of Art

SPEAKERS

Public Palaces, Private Spaces, and the Construction of Identity in the Art of the Early Tuscan Communes
C. Jean Campbell, University of Alberta

Oligarchy and Opera: Institution and Individuals as Public Agents in the Administration of the Florentine Cathedral

Margaret Haines, Villa I Tatti

Perugian Emblem of Civic Salvation: Bernardino da Siena and Communal Intercession

Jasmin Cyril, University of Minnesota, Morris

Sacred Magnificence: Civic Intervention and the Arca of San Domenico in Bologna

Randi Klebanoff, Carleton University

Room 310

ALIENATING SUBJECTS: ART, IDENTITY, AND COLONIZATION IN LATIN AMERICA

CHAIRS

Carolyn Dean, University of California, Santa Cruz

Dana Leibsohn, Smith College

SPEAKERS

Memory, Alienation, and Identity in Colonial Mexico
Michael Schreffler, University of Chicago

Christian Queens and Inka Princesses: Syncretic Images of Rulership

Carol Damian, Florida International University

Breaking the Mold: Sor Juana's Images in Colonial Mexican Portraiture

Nina Scott, Department of Spanish and Portuguese, University of Massachusetts

The Alienated Subject as Model for Integration:

Matrimonio de García de Loyola con Ñusta Beatriz

Marie Timberlake, University of California, Los Angeles

On Latium America

Sergio Gonzalez Vega, Yale University

DISCUSSANT

José Rabasa, Department of Romance Languages, University of Michigan

Room 311

❖ TRUTH IN ADVERTISING: LABELING GRECO-ROMAN SCULPTURE

CHAIR

Miranda Marvin, Wellesley College

SPEAKERS

Just My Type: Problems of Reference in Roman Sculpture

Alice Taylor, West Los Angeles College

Marble and Its Meaning: The Value of Attribution

Mary B. Hollingshead, University of Rhode Island

Date

Elaine Gazda, Kelsey Museum of Archaeology, University of Michigan

The Restorer Reinstated: Giving Credit on the Museum Label

Nancy H. Ramage, Ithaca College

Derivation

Michael Koortbojian, University of Toronto

Ballroom A, Third Level

SPACE AND THE SUBJECT OF MODERNITY

CHAIR

Michael Orwicz, University of Connecticut

SPEAKERS

The "Academy of Filib": Gender, Space, and Obscene Displays in Mid-Victorian London

Lynda Nead, Birkbeck College, University of London

Tramps and Vagabonds: Augustus Johns and the Subject of Modernity

Lisa Tickner, School of Visual and Theoretical Studies, Middlesex University

Archaeologies of City Life: Masculinity and Spatial Relations in 1980s London

Frank Mort, School of Social and Historical Studies, University of Portsmouth

Streetwise: The French Invention of Everyday Life

Kristin Ross, Department of Comparative Literature, New York University

Ballroom B, Third Level

❖ THE OBJECT AFTER THEORY

CHAIRS

Nan Rosenthal, Metropolitan Museum of Art

Richard Shiff, University of Texas at Austin

SPEAKERS

A Surplus of Material: The Appreciation of the Ethnographic Object

James D. Herbert, University of California, Irvine

Figuring Jasper Johns: Supplement 1 (Flag)

Fred Orton, University of Leeds

Intense Encounters: Object Relations/ Observers/Works

Ellen Handler Spitz, Cornell University Medical College, Bunting Institute, Radcliffe College

Comics: Art before Theory?

David Carrier, Carnegie Mellon University

DISCUSSANT

Ann Gibson, University at Stony Brook

Ballroom C, Third Level

ART HISTORY AND THE MATTER OF ART

CHAIR

Michael Leja, Massachusetts Institute of Technology

SPEAKERS

Reaction-Formations: Matter and Anti-matter in 19th-Century Art

Raquel Da Rosa, independent scholar, New York

Materiality and the Indexical Fallacy

Christopher S. Wood, Yale University

The Matter of Seeing: Histories of Modernist Painting

Margaret Werth, Barnard College, Columbia University

Idea Becomes Thing: Brancusi's Awkward Modernist Objects

Alex Potts, Goldsmiths College, London University

Tatlin and the (Art-Historical) Artifact

Christina Kiaer, Stanford University

Tapestry Room

Isabella Stewart Gardner Museum

2 Palace Road

Green Line—Museum

❖ THE INSTALLATION OF SERIES

CHAIR

Hilliard T. Goldfarb, Isabella Stewart Gardner Museum

SPEAKERS

Making Connections: Signorelli's Revelatory Fresco Series in Orvieto

Sara Nair James, Mary Baldwin College

Laurent de la Hyre's "Seven Liberal Arts"

William B. MacGregor, University of California, Berkeley

Completing the Room: The Tapestry Series of the Life of Pope Urban VIII Reinstalled in the Salone Barberini

James Gordon Harper, University of Pennsylvania

The Installation of Kandinsky's "Painting Numbers 198-201"

James Coddington, Museum of Modern Art

Magdalena Dabrowski, Museum of Modern Art

The Dispersal of the Modernist Series

John Klein, University of Missouri-Columbia

PRE-REGISTRATION IS REQUIRED FOR THIS SESSION.

10:30 am—noon

Auditorium

Museum of Fine Arts

465 Huntington Avenue

Green Line—Museum

❖ ANSWERING QUESTIONS THE (AMERICAN) OBJECT CANNOT ANSWER I

CHAIRS

Jules D. Prown, Yale University

Margaretta M. Lovell, University of California, Berkeley

SPEAKERS

In Vano Vanitas? A Sarcophagus Cellerette in Federal New York

Jeffrey Collins, University of Washington

Corporate Patronage in Jacksonian America: The Steamboat Albany Collection

Kenneth Myers, Metropolitan Museum of Art

Inscribing Boundaries: A New Look at John Sloan's Female Subjects

Janice M. Coco, University of California, Davis

DISCUSSANT

Margaretta M. Lovell

PRE-REGISTRATION IS REQUIRED FOR THIS SESSION.

Part II will follow at 12:30 pm

11:00 am-12:30 pm

Room 312

ORIENTALISM IN ARCHITECTURE: EXTENDING POSTCOLONIAL THEORY INTO ART HISTORY

CHAIRS

Esther Da Costa Meyer, Yale University

Maria Georgopoulou, Yale University

SPEAKERS

The Mosque of Paris and the Museum of the Colonies: Arabisances or Hybrids?

Patricia A. Morton, University of California, Riverside

Italian Fascist Architecture in Libya: Tales of Colonial Co-existence

Krystyna Von Henneberg, Department of History, Stanford University

Arafat's Head: Architecture, Mimicry, and the Figuration of Territorial Limits in Israeli and Palestinian Bodies Politic

Daniel Bertrand Monk, University at Stony Brook

DISCUSSANT

Dimitri Gutas, Yale University

SATURDAY AFTERNOON

Special Event

12:30-2:00 pm

Boston Visionary Cell

36 Bromfield Street, Suite 200

Red or Green Lines—Park Street

Lectures and discussions

"Art and Lucid Dreaming" and "Art and Psychotronics." Light refreshments will be served.

Sessions

12:30-2:00 pm

Auditorium

Museum of Fine Arts

465 Huntington Avenue

Green Line—Museum

❖ ANSWERING QUESTIONS THE (AMERICAN) OBJECT CANNOT ANSWER II

CHAIRS

Jules D. Prown, Yale University

Margaretta M. Lovell, University of California, Berkeley

SPEAKERS

John Singleton Copley's Portraits of Women

Carol Troyen, Museum of Fine Arts, Boston

The Sea Serpent, the Sphinx, and Elibu Vedder: On the Brink

Robert Sheardy, Jr., Kendall College of Art and Design

Interpreting Arthur B. Davies's Heliodora

Elizabeth Tebow, Northern Virginia Community College

DISCUSSANT

Jules D. Prown

PRE-REGISTRATION IS REQUIRED FOR THIS SESSION.

Room 100

INTERNATIONAL ASSOCIATION OF ART CRITICS—USA ON THE SOCIAL RESPONSIBILITY OF THE ART CRITIC

CHAIR

Debra Bricker Balken, curator and writer, Boston

SPEAKERS

Michael Brenson, critic and curator, New York

Elizabeth Hess, *Village Voice*

Eleanor Heartney, *Art in America*

Holland Cotter, *New York Times*

David Driskell, University of Virginia

Room 102

AMERICAN COMMITTEE FOR SOUTH ASIAN ART THE EMERGENCE OF A CONTEMPORARY SOUTH AND SOUTHEAST ASIAN ART

CHAIR

Mary-Ann Lutzker, Mills College

SPEAKERS

Indian Art History Today

Marcella Sirhandi, University of Oklahoma

Modern Indian Art

Sundaram Tagore, independent scholar, New York

The Emergence of Modern SEAsian Art Histories

Astri Wright, University of Victoria

Contemporary Indian Art History

Mary-Ann Lutzker

Room 103

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY BUSINESS MEETING

Room 106

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION ROUNDTABLE: SUBVERTING THE WESTERN/ NON-WESTERN DICHOTOMY

CHAIR

Robert Soppelsa, Washburn University

SPEAKERS

Multiplex Perspectives of Nine Domains of Haitian Art
LeGrace Benson, independent scholar, Ithaca,
New York

Criss-Crossing Boundaries: African American Art and
Cultural Theories, 1920–40

Catherine Bernard, School of Visual Arts

Cardinal Points on a Creative Continuum: Dogon
Sculptors of Mali

Rachel Hoffman, Portland Community College

Transculturation

Ileana B. Leavens, Seattle Central Community
College

Room 304

VISUAL RESOURCES ASSOCIATION

☀ THE VISUAL SURROGATE AS INTELLECTUAL
PROPERTY: IS "FAIR USE" ON THE VERGE OF
EXTINCTION?

CHAIR

Caron L. Carnahan, Williams College

SPEAKERS

Fair Use and Digital Image Archives: A Report on the
National Information Infrastructure Fair Use Conference
Virginia M. G. Hall, Johns Hopkins University

Fair Use on the Brink: Implications of the "White Paper"
for Visual Resources Collections

Caron L. Carnahan

Fair Use and Licensing Agreements: Digital Permissions in
the Slide Library

Maryly Snow, University of California, Berkeley

Prospects for a Public Domain Art Image Bank in an Era
of Digital Technologies

Allan Kohl, Minneapolis College of Art and
Design

2:30–5:00 pm

Room 102

AMERICAN COMMITTEE FOR SOUTH ASIAN ART THE NATURE OF CHANGE IN THE SOUTH ASIAN TEMPLE

CHAIRS

Darielle Mason, Museum of Fine Arts, Boston

Ajay Sinha, Mount Holyoke College

SPEAKERS

The Architect/Artist: Agents of Change

Mary F. Linda, Palmer Museum of Art,
Pennsylvania State University

Measures of Change in Temple Design and Construction
Patrick George, Ball State University

Mechanisms of Change in Western Indian Temple Form
Darielle Mason

DISCUSSANT

Walter Spink, University of Michigan

Room 103

**ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY
ARTISTS' WRITINGS ABOUT ART**

CHAIRS

Janis Bell, Kenyon College

Alice Kramer, independent scholar, Stamford,
Connecticut

SPEAKERS

*Mutuality and Reflection: On Guo Xi's Early Spring
and His Treatise on Landscape Painting, the Linquan
Gaozhi*

Stanley Murashige, School of the Art Institute of
Chicago

Privileging Painting: Vasari's First Edition of the Lives
Alice Kramer

Andrea Pozzo on the Ceiling of St. Ignazio, Rome
Thomas Frangenberg, University of Leicester

*Delacroix Mémorialiste: The Function of Writing in a
Modern Age*

Michele Hannoosh, University College London

*Camille Pissarro on His Paintings: On the Role of
"Intentional" Comments on His Part*

Mark Roskill, University of Massachusetts,
Amherst

Room 106

CAA COMMITTEE ON CULTURAL DIVERSITY

**TOWARD A CULTURALLY INCLUSIVE ART
COMMUNITY AND ART HISTORY**

CHAIR

Joe Lewis, California State University,
Northridge

SPEAKERS

Glenna Avila, Community Arts Partnership,
California Institute of the Arts

Karen Hodges Walker, Administration and
Special Programs, Harvard University

Yaalieth Simpson, Teacher's College, Columbia
University

Antoinette Torres, National Action Council for
Minority Engineers

Room 112

**MATERIAL RESISTANCE: ASPECTS OF EUROPEAN
ANTI-FORMALISM IN THE 1960S**

CHAIR

Reinhold Heller, University of Chicago

SPEAKERS

*Anti-Formalism as Survival Tactic: The Early Photo-
Paintings of Gerhard Richter*

Charles W. Haxthausen, Williams College

*The Performing Body and the Artist-Wanderer: Artistic
and Territorial Authority in Richard Long's Outdoor
Pieces*

Anna Athanasopoulou, Courtauld Institute of
Art, University of London

Wolf Vostell's Ruins: Object, Performance, and Allegory
Claudia Mesch, University of Chicago

*Radical Chic: Support(s)/Surface(s) and the Politics
of Art*

Rosemary O'Neill, Graduate Center, City
University of New York

*Form and the Phenomenology of Boredom: Joseph Beuys and
Guy Debord*

Michael Stone-Richards, Northwestern
University

Room 302

COLLECTING AND DESIRE

CHAIRS

Jennifer González, University of California,
Santa Cruz

Michael Lobel, Yale University

SPEAKERS

*Collecting Trauma: Surrealism and the Musée du Val-du-
Grace in 1917*

Amy Lyford, University of California, Berkeley

*Desiring, Encompassing, and Collecting the World in
Printed Ephemera: Subverting the Museum's Canon?*
Ellen Handy, International Center of
Photography

*Kumbu-Kumbu: Collections of Sukuma Memory and
Identity*

Aimée Bessire, Harvard University

Collecting Desire: Clementina Hawarden's Photographs, 1859-64

Carol Mavor, University of North Carolina, Chapel Hill

Women, Coprophilia, and Uncollectable Things
Mary Kelly, Whitney Museum Independent Studies Program

Room 304

INTERMEDIA: SOAPBOX OR CLOSET?

CHAIRS

Geoffrey Hendricks, Mason Gross School of the Arts, Rutgers, State University of New Jersey
Harmony Hammond, University of Arizona, Tucson

SPEAKERS

Dick Higgins, artist and publisher, Barrytown, New York

Pauline Oliveiros, composer and performer, Kingston, New York

Jill Johnston, author and critic, New York

Geoffrey Hendricks

DISCUSSANT

Laura Cottingham, Cooper Union for the Advancement of Science and Art

Room 306

UPSTREAM: THEORETICAL HEADWATERS OF THE CRAFT ARTS

CHAIR

Anna Fariello, Radford University

SPEAKERS

Reception Aesthetics and Judgements of Taste
Howard Risatti, Virginia Commonwealth University

The Art/Craft, Money/Value Paradox
Paula Owen, Hand Workshop Art Center

Morality, Biology, and Other New Aesthetic Territories
Bruce Metcalf, craftsman and independent scholar, Philadelphia

Recognizing the Past/Anticipating the Future: Critical Language and Western Craft

J. Susan Isaacs, Towson State University

Crafts: A Deconstructivist's View

Kevin A. Hluch, Montgomery College

Room 311

ARTWORKS AND THEIR GUARDIANS IN THE ELECTRONIC AGE

CHAIR

Maxwell L. Anderson, Art Gallery of Ontario

SPEAKERS

Truth, Lies, and Image Making: How Changing Technology Alters the Visually Creative World
Cora Lynn Deibler, Northeast Missouri State University

By Line Drawings Ye Shall Know Them: The Consequences of Barriers to Digital Use of Images in Art Scholarship and Education

Patricia Taylor, Southeast Texas University

Building and Maintaining Digital Art History Libraries: The Example of the Perseus Project, with a Few Comments from the Museum-Going Public

Maria Daniels, Department of Classics, Tufts University

Room 312

OPEN SESSION—ISSUES OF SERVICE, RELIGION, AND SOCIETY

CHAIR

Larry Silver, Northwestern University

SPEAKERS

The Old Testament Reformed: Rembrandt's Christ and the Woman of Samaria of 1657-8

Michael Zell, Sonoma State University

Annibale Carracci, Pausias, and Freud: The Drinking Boy in Analysis

Lubomír Konecny, Charles University

The Radical Oblique: Camera-Vision and Revolutionary Subjectivity in the Work of Aleksandr Rodchenko

Leah Dickerman, independent scholar, New York

The Last Mimetic: Abstraction

Harry Rand, National Museum of American Art, Smithsonian Institution

Ballroom A, Third Level

THE VISUAL CULTURES OF THE EARLY MODERN CITY, CA. 1600-1800

CHAIRS

Sheila McTighe, Barnard College, Columbia University

David Solkin, Courtauld Institute of Art,
University of London

SPEAKERS

*Between Chaos and Order: The Location of the Fountain
in Early 17th-Century Roman Prints and Pamphlets*
Rose Marie San Juan, University of British
Columbia

Questioning the Authority of the Seicento Amphitheatre
Alice Jarrard, independent scholar, Cambridge,
Massachusetts

*The Garden in the City: Public Space in 18th-Century
Paris*
Susan Taylor-Leduc, independent scholar, Paris

*Enclosing and Disclosing the Urban Body: Wenceslaus
Hollar's Muffs and the Aesthetics of Curiosity*
Celeste Brusati, University of Michigan

Quakerism, Business, and Material Culture
Marcia Pointon, University of Manchester

Ballroom B, Third Level

TEACHING ART HISTORY AFTER HISTORY

CHAIR

Ann Bermingham, University of California,
Santa Barbara

SPEAKERS

Revising the Intro Courses at Northwestern
Hollis Clayson, Northwestern University

Art History or Visual Culture: Must We Choose?
Irene Winter, Harvard University

*The Celibate Machine? On the "Remainder" of the Visual
after History*
Sarat Maharaj, Goldsmith's College, University
of London

*Problems of Interdisciplinarity in Visual and Cultural
Studies*
Janet Wolff, University of Rochester

In the Absence of Art
Irit Rogoff, University of California, Davis

DISCUSSANT

Michael Ann Holly, University of Rochester

SUNDAY

Special Events

9:30 am-1:30 pm

Phillips Academy

Andover, Massachusetts

Addison Gallery of American Art

Gallery tour

with director Jock Reynolds and brunch at the
historic Andover Inn.

"Raised by Wolves."

Depart Sheraton: 9:30 am, return: 1:30 pm.

PRE-REGISTRATION IS REQUIRED FOR THIS TRIP.

1:00-4:00 pm

List Art Center

Brown University

64 College Street

Providence, Rhode Island

(Phone for directions: 401/862-2932)

David Winton Bell Gallery

Open house

"Critical Adjustments: David T. Hanson and
Leone & MacDonald."