

# COLLEGE ART ASSOCIATION



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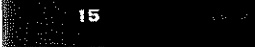
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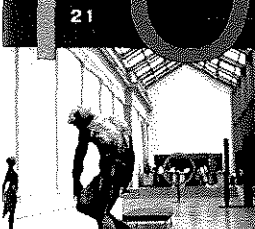


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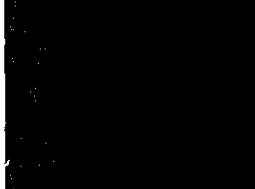
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ANNUAL

# conference program

To ensure seating,  
please arrive early.

- ✦ Art History Theme Session:  
The History of Art in a  
Post-Colonial Environment
- ★ Studio Art Theme Session:  
The Global Metropolis.
- \* New Media/Technology  
Session.

## wednesday special events

12:00-7:30 pm

**111 Queen's Park**  
**George Gardiner Museum of Ceramic Art**  
**Open House**

**Hart House, University of Toronto**  
**1:30-3:00 pm and 3:30-5:00 pm**  
**Architecture of the University of**  
**Toronto:**

Douglas Richardson will lead a tour of five renowned  
19th and 20th century campus buildings.

**Art Centre, University College,**  
**University of Toronto 1:30, 2:30 and 3:30 pm**  
**Guided tours of the Malcove Collection**  
**of Medieval Art**  
by Sheila Campbell, curator.

**Art Gallery, Hart House,**  
**University of Toronto 5:30 pm**  
**Guided tour of the Hart House**  
**permanent collection of Canadian art**  
by Hart House curator Judi Schwartz.

PRE-REGISTRATION REQUIRED

4:00-6:00pm

**Kleinberg, Ontario**  
**McMichael Gallery of Canadian Art**  
**Open House and Reception**

Buses will depart from the Royal York Hotel, 100 Front  
Street, at 3:00 pm for a reception and exhibition  
viewing. Buses depart McMichael Gallery at 6:00 pm  
for the Royal York Hotel

PRE-REGISTRATION REQUIRED

5:00-7:30pm

**Harbourfront Centre,**  
**231 Queen's Quay West**  
**Power Plant Contemporary Art Gallery**  
**Open House and Reception:**

"Evidence: Photography and Sight"; "Catherine  
Richards: Charged Hearts/Coeurs électrisés"

**Harbourfront Centre,  
235 Queens Quay West**

**Craft Studio Open House**

Artist-in-Residency Programme: Hot Glass, Ceramics,  
Textiles, and Jewelry

**55 Centre Avenue**

**Museum for Textiles Open House and  
Reception**

**6:00–7:30pm**

**100 Queen's Park**

**Royal Ontario Museum Reception  
and Viewing:**

"Lost Sense: A Sculptural Cycle by Catherine Widgery"

# wednesday sessions&meetings

**12:30–2:00pm**

**Nova Scotia Room, Royal York Hotel**

**Association of Research Institutes in  
Art History Business Meeting**

**8:00–10:30pm**

**Room 701A**

**Renaissance Siena: Art in Context**

A. Lawrence Jenkins, University of New Orleans

*Reality and Ideality in Sieneese Renaissance Cityscapes*

Judith Steinhoff, University of Houston

*Site and Setting in Renaissance Siena: The Strada*

*Romana as Focus of Urban Change*

Fabrizio Nevola, Courtauld Institute

*A Fifteenth-Century Sieneese Fabula: Dynastic and  
Patriotic Meaning in the Piccolimini Library*

Stratton Green, independent scholar

*The Palazzo Bichi: Tradition and Innovation in Early*

*Sixteenth-Century Palace Facades in Siena*

Matthias Quast, Kunsthistorisches Institut der  
Universität Heidelberg

*St. Catherine's Rise as Intercessor for the Sieneese*

Susan E. Wegner, Bowdoin College

**Room 701B**

**Anarchism and Visual Culture**

Mark Antliff, Queen's University

Patricia Leighton, Queen's University

*Modernism and Anti-Bolshevik Communism:*

*The Cologne Progressives*

Paul Mattick, Department of Philosophy,

Adelphi University

*The Abstract Expressionists' Critique of Unnatural  
Society; Or, the Intersection of Anarchism, and the  
Sublime in Colorfield Painting*

David Craven, University of New Mexico

*John Cage: The Possibility of an Anarchist Avant-Garde*

Branden W. Joseph, Harvard University

*Judd's Skepticism: Pragmatic Art and Anarchist Politics*

David Raskin, University of Texas, Austin

*Everything Fluxes and Anything Goes: Anarchy,  
Feyerabend, and Fluxus*

Simon Anderson, School of the Art Institute of Chicago

Discussant

Richard D. Sonn, Department of History,

University of Arkansas

**Room 705**

**The City as Producer**

Robert Kleyn, University of Detroit

*"De-Collage" and/or "Drifting"*

Jelena Stojanovic, University of Colorado

*Legends of Place*

Diane Lewis, Cooper Union

*Place and Motive*

Mark Pimlot, Architectural Association, London

**Room 707**

**Off Color**

Martha Keller, Hunter College, City University of New  
York and New School for Social Research, New York

*Color(s) Colored by Culture*

Ernestine Daubner, Concordia University

*Wandering Color: Arbitrariness, Disjunction, and  
Decoration in American Art of the Sixties*

Richard Kalina, Fordham University

*Abstraction in Excess: Extravagant Color in Pollock,  
Fontana, and Contemporary Art*

Mark Harris, University of Warwick, Coventry and  
University of Wales, Cardiff

*Liberated Pink: A Feminine Signifier Updated  
for the 90's*

Lisa Wainwright, School of the Art Institute of Chicago

*A Distopia of Color Education in a Utopia of  
Color Education*

Christopher Willard, Hunter College, City University of  
New York

*Color, Time, and Speciality: Some Relationships between Color, Film, and Architecture*  
Julie Rogers Varland, State University of New York, Buffalo

Discussant

Laura Lisbon, Ohio State University

## Room 709

### Art 101

Steven Bleicher, Art Institute of Fort Lauderdale

*When We're Not 'Preaching to the Choir'*

Joe Seipel, Virginia Commonwealth University

*Translation, Transgression, and Transcendence*

Debra Drexler, University of Hawaii

*Wired: Introducing Technology*

Steven Bleicher

*Portfolio Not Required*

Joanna Sganga, Wayne State University

*Against Efficiency*

Bill Hochhausen, Pratt Institute

## Room 711

### ❖ Framing the House: Domestic Architecture, Colonial Enterprise, and the Occupation of Indigenous Space

Barbara Ann Francis, Lesley College, Cambridge

*Bridging Faultlines: The Search for a New Paradigm in South African Domestic Architecture*

Sabine Marschall, University of Durban-Westville, South Africa

*Mudbricks and Brickbats: Hassan Fathy's New Gourni Project Revisited—and its Lessons for the 21st Century*  
Yvonne Romney Dixon, Trinity College

*A Tomb with a View: Dilkusha and the Appropriation of Mughal Monuments as Houses*

Sylvia Shorto, Institute of Fine Arts, New York University

*Worker Housing in Hawaii: A Catalyst for Change*  
Spencer Leineweber, Spencer Mason Architects

Discussant

Jean La Marche, State University of New York, Buffalo

## Room 713

### Historians of British Art

### Tourist Spaces: Narratives of Travel and Encounter in British Art

Andrew Stephenson, University of East London

*Pilgrims of the Picturesque: White Woman, the Environment, and the Racial 'Other' in Colonial Australia*

Caroline Jordan, University of Melbourne, Australia

*Encountering 'the Primitive' in Ceylon*

Jeff Rosen, Columbia College, Chicago

*The Intertextual Empire: India as Spectacle in Valentine Prinsep's Imperial India and The Imperial Assemblage*  
Julie F. Codell, Arizona State University

*The Meaning of "Native" Landscape: British Artist-Travellers of the 1880's and 1890's and the Japanese Watercolor Movement*

Toshio Watanabe, Chelsea College of Art and Design, London Institute

*Good Campers Out: War Artists as Tourists and the First World War*

Sue Malvern, University of Reading

## Room 714A

### Gay and Lesbian Caucus

### Gay and Lesbian Family Values:

### Art as Process

Cassandra Langer, independent scholar, New York

*How My Middle Class Values Color My Alternative Family: Or Who's Coming to the Seder This Year?*

Beatrice Kreloff, Art Workshop International, Assisi, Italy

*Entertaining Possibilities: From Jesus to Ellen Degeneres*  
T. Murray, University of London

*Utopian Pro-Homo Sexual Society*

Bryan A. M. Langlands, artist, New York

## Room 714B

### Art History Open Session: African American Art

Richard J. Powell, Duke University

*The Development of Iconic Black Figures in the Work of Malvin Gray Johnson*

Jacqueline Francis, Emory University

*"Lord, I Fashion Dark Gods Too": Representing Black Christianity in African American Churches*

Julie Levin, University of Texas, Austin

*Recuperating Venus: The Image of Sarah Baartman in Contemporary Art*

Debra S. Singer, independent scholar, New York

## Room 715

### ❖ Colonizing the Mind in a Post-Colonial (World) Environment

Margaret Archuleta, Heard Museum

Jennifer Vigil, University of Iowa

*Definitions of Indian Identity and Evaluating the Past: Bonita WaWa Calachaw Nuñez*

Kathleen Ash-Milby, National Museum of the American Indian

*Listening to the Artist's Voice: Decolonizing the Academy*

Melanie Herzog, Edgewood College, Madison, Wisconsin

*Hands Off My Thoughts: Determining Intellectual Space in Institutions*  
Lee-Ann Martin, Canada Council for the Arts

*The Politics of Survival: Contemporary Native American Artists in the Post-Colonial World*  
Phillip Minthorne, American University, Washington D.C.

Discussant  
Jennifer Vigil

#### Room 716A

**Immigrant Artists in America: Their Identity, Bicultural Contexts, and Art Making**  
Pok-Chi Lau, School of Fine Arts, University of Kansas

*The New "Islanders"*  
Hung Liu, Mills College

*Immigration Video-Canada*  
Gu Xiong, artist, Vancouver

*Immigrant Soul in Search for a Sense of Place*  
Maria Velasco, University of Kansas

*Art as an Instrument of Memory*  
Tanja Softic, Rollins College

#### Room 716B

**Arbiters of Taste: Collectors in East Asia**  
Ankeney Weitz, Denison University

*Social Networks in Art Transactions: The Collector Zhon Lianggong (1612–1672) and His Relationship to Contemporary Artists*  
Qianshen Bai, Boston University

*Remains, Accumulations and Collections: Edo Period Collectors of Chinese Ceramics as Seen through the Archeological Record*  
Nicole Coolidge Rousmaniere, University of East Anglia

*Otani Kozui: The Collection and Display of Buddhist Art from the Chinese Silk Road*  
J. Lee Spurgeon, Boston University

*Where is the East? Asian Objects in American Museums, 1876–1926*  
Steven Conn, Department of History, Ohio State University

*Collectors of Chinese Architecture? A Ming Dynasty Reception Hall from the Palace of Duke Zhao*  
Adrianna G. Proser, Philadelphia Museum of Art

#### Room 717

❖ **Art in Post-Colonial Periods in the Ancient Mediterranean World**  
Ann C. Gunter, Freer Gallery of Art and Arthur M. Sackler Museum, Smithsonian Institution

*Ethnicity and Ceramics in Post-Colonial Sicily*  
Carla M. Antonaccio, Department of Classical Studies,

Wesleyan University

*Post-Colonial Barbarism? Art and Society in Achaemenid Sardis*  
Elsbeth McIntosh Dusingberre, Program in Classical Archeology, University of Michigan

*Eastern Mediterranean Colonization and the Rise of an Aristocratic Architectural Iconography in Archaic Central Italy*  
Laura Flusche, University of Illinois, Champaign-Urbana

Discussant  
Bonna D. Westcoat, Emory University

Discussant  
T. Cuyler Young Jr., Department of Near and Middle Eastern Civilizations, University of Toronto

#### Room 718A

❖ **Apocalypse and Utopia in the Colonial Arts of the Americas**

Jeanette Favrot Peterson, University of California, Santa Barbara  
Thomas Cummins, University of Chicago

*The Florentine Codex: Conquest and the Colonial New World Order*  
Michael Schreffler, University of Chicago

*El nombre y su morada: The Name and Its Abode*  
Elena Estrada de Gerlero, Universidad Nacional Autónoma de México

*Algunas representaciones del Apocalipsis's*  
Elisa Vargaslugo, Universidad Nacional Autónoma de México

*A Spanish Prophet of the Apocalypse: Representations of Sor María de Jesús de Agreda in New Spain*  
Elizabeth Q. Perry, Brown University

Discussant  
Sabine MacCormack, Institute for Advanced Studies, Princeton University

#### Room 718B

**Temporary Public Art: Criticality and Homeopathy**  
Alice Aycock, School of Visual Arts, New York  
Robert Hobbs, Virginia Commonwealth University

Panelists:  
Tom Eccles, Public Art Fund, New York

Diller + Scofidio, architects

Jeffrey Deitch, Deitch Projects, New York

Vito Acconci, artist

# thursday

## special events

12:30–2:00pm

### Professional Art Dealers Association of Canada (PADAC) Open House and Reception

Toronto's commercial galleries will be hosting an open house for conference attendees. Please call PADAC at 416-703-0061 for further information and a list of participating galleries.

111 Queen's Park  
George R. Gardiner Museum of  
Ceramic Art Open House

5:00–7:30pm

### Queen Street West/Parallel Galleries Tour and Open House

Shuttle buses will depart from the convention centre beginning at 4:45 pm and will run until 7:45 pm

# thursday

## sessions & meetings

7:30am–9:00am

Tudor 9, Royal York Hotel  
Big 10/CIC Business Meeting

Room 707  
Foundations in Art:  
Theory and Education Business Meeting

9:00am–10:30am

Room 714B  
Changing Crafts: Practice and Exhibition  
in the 1990s  
Jean Johnson, Craft Studio at Harbourfront Centre,  
Toronto

*A Proposal for Critical Discourse: Working Craft  
with Theory*  
Sandra Alföldy, Concordia University, Montreal

*Critical Shift: Works and Words*  
Patricia Malarcher, editor, Surface Magazine

*The Gallery's Role in Contemporary Craft Discourse*  
Kathryn Bonansinga, Bonakeane Gallery

9:30am–12:30pm

Room 701A  
Representations of Children and the  
Construction of Childhood in the  
Nineteenth-Century  
Marilyn Brown, Tulane University

*The Construction of Childhood in Nineteenth-Century  
Artists' Biographies*  
Petra ten-Doesschate Chu, Seton Hall University

*Childhood and Aesthetic Education: The Role of  
Emile in the Formation of Gustave Courbet's  
The Artist's Studio*  
Daniel Guernsey, University of Wisconsin–Madison

*Baudelaire's 'La Corde' as a Figuration of Manet's Art*  
Nancy Locke, Wayne State University

*Impressionist Dolls: On the Commodification of Girls in  
Impressionist Painting*  
Greg Thomas, Perdue University

Discussant  
Laurie Schnieder Adams, John Jay College

Room 701B  
❖ Europeans Encounter the Native Body:  
Gender and Ethnicity in Art of the  
Colonial Era

Suzanne Eberle, Kendall College of Art & Design  
Robert Sheardy, Jr., Kendall College of Art & Design

*French Encounters with the Others: Madame Benoit's  
Portrait of a Negress*  
Vivian Cameron, independent scholar

*Disquieting Relations: Orders of Miscegenation in the  
Cuadros De Mestizaje*  
José F. Buscaglia, State University of New York, Buffalo

*Consuming Women: Colonial Postcards and the  
Collectionnueses*  
Rebecca J. DeRoo, University of Chicago

*Colonizing the Cannibal Body: Discourses of Gender  
and Conquest Propaganda in Dutch Brazilian Painting*  
Charlene Villaseñor Black, University of New Mexico

*Savages Brought into Harmony and Peace by Justice  
and Benevolence: Benjamin West and the Legacy of  
Indian Relations in Colonial Pennsylvania*  
Jon W. Parmenter, University of Michigan

**Room 705****Ways of Seeing South Asian Art after Independence**

Janice Leoshko, University of Texas, Austin

*Whose Valuables?: The Circulation of East Indian 'Tribal Arts' in Colonial and Postcolonial Worlds*

Katherine Hacker, University of British Columbia

*Indian Art Constructed in American Museum Exhibitions*

Mary Linda, Pennsylvania State University

*Displaying Rajasthan: Museum Design and the Exhibition of Art and Culture before and after 1947*

Carrie Anne LaPorte, University of Pennsylvania

*Mapping the Monuments: Tracing Post-Independence Attitudes to Colonial History*

Rebecca M. Brown, University of Minnesota

*Between Modernism and Modernization: Locating Modernity in Indian Art*

Preminda Jacob, New York University

**Room 707****The Expatriate American in Canada**

Donald Kottmann, Alberta College of Art and Design

Sally Michener, Emily Carr Institute of Art, Vancouver

Russell T. Gordon, Concordia University

Suzanne Funnell, Nova Scotia College of Art and Design

Gary Olson, Alberta College of Art and Design

**Room 709****\* Board or Not? A Question of Design**

Gary Keown, Southeastern Louisiana University

*Design: Teaching Traditional Concepts in the Digital Age*

Rick Barry, Pratt Institute

*Should We Continue to Teach and Practice Traditional Approaches to Graphic Design*

Diane Benoit, University of Denver

*The Present Moment: Searching for the New Visual Language*

Paul Dean, Louisiana State University

*Cyberspace vs. Typographic Space*

Philip B. Meggs, Virginia Commonwealth University

*It Is Time to Renew Our Graphic Design Classrooms, Faculty, and Programs*

Richard S. Thornton, University of Connecticut

**Room 711****\* The Frontiers Between the Wild and the Cultivated**

Ben Mitchell, Sheehan Gallery, Whitman College

*Frontiers and Gardens: The Archeology of our Habitation*

Ben Mitchell

*A Gathering of Waters*

Basia Irland, University of New Mexico

*Finding Language: The Particulars of Place*

Mary Ann Bonjorni, University of Montana

*The History of the Ancient Lakes Is Written on the Land*

Mark Ruwedel, Concordia University

**Room 713****Lezzie Queries? Young(er) Feminists Look Back 25 Years**

Erin Valentino, University of Connecticut

*Who's Forty Now?*

Erica Rand, Bates College

*Born to (de)Construct: "Grasping the Myths, Queering the Organs"*

Elizabeth Hynes, artist, Northampton, Massachusetts

*Decoration and Handicraft: Re-Visioning 1970's Feminist Art*

Fu-Chia-Wen Lien, Graduate Center, City University of New York

*In and Out: Sliding Past Hegemony or What You See Isn't and All That*

Jane Kim, critic, Hartford, Connecticut

Discussant

Harmony Hammond, University of Arizona

**Room 714A****From Portrait to Icon: Images of "the Holier Souls" in Roman and Early Christian Art**

Alice T. Christ, University of Kentucky

*Poets and Philosophers, Priests and Saints: Public Images of Divine Inspiration*

John Stephens Crawford, University of Delaware

*From Fop to Philosopher: The Fortunes of Menander in the Portrait Tradition*

Sarah Guberti Bassett, Wayne State University

*Sidonius Apollinaris and the Portraits of Distinguished Philosophers in Athens*

Eugene Dwyer, Kenyon College

*The Holy Man Learns to Write:*

*Author Portraits in Late Antiquity*

Mark Vessey, Department of English, University of British Columbia

*Portrait, Perception, and Place: Paulinus of Nola and the Early Christian Portrait*  
Eugene Vance, French and Italian Studies, University of Washington

Discussant

James A. Francis, Department of Classics, University of Kentucky

#### Room 715

##### **International Center of Medieval Art Conquest and Accommodation: The Transformation of Norman Art and Architecture**

Lisa A. Reilly, University of Virginia

*Subverting the Norman Narrative in the Borders of the Bayeux Tapestry*

Karen R. Mathews, University of Colorado, Denver

*Regional Styles in the Ecclesiastical Architecture of Norman Sicily*

Charles E. Nicklies, Roger Williams University

*Visuality and the Viewer at Monreale Cathedral*

Fatima Mahdi, Institute of Fine Arts, New York University

*The Conscious Search for Aesthetic Originality in Anglo-Norman Romanesque Architecture*

Larry Hoey, University of Wisconsin, Milwaukee

*English Romanesque Architecture and the Holy Roman Empire*

Richard Plant, Courtauld Institute of Art

#### Room 716A

##### **❖ The Appeal of International Modernism**

Kathleen James, University of California, Berkeley

*On the Rocks: The Critical Reception of Luis Barragan's Gardens of El Pedregal*

Keith Eggener, University of Nevada, Las Vegas

*ATBAT-Afrique and Ethnological Housing in French North Africa*

Larry Bushea, Graduate Center, City University of New York

*Glorious Socialist Future for Ghanaians: Architecture and Urban Planning in Nikrumah-Era Ghana*

Janet Hess, Harvard University

*The Reception and Perception in Post-War Japan of Le Corbusier's Museum of Infinite Growth*

Ken Tadashi Oshima, Columbia University

#### Room 716B

##### **Art and the Healing Process: A New Paradigm**

Joy L. Gritton, Morehead State University

Stephen LaBoueff, independent scholar and artist

*Artistic and Perceptual Aspects of Ritual Healing*  
Ferris Crane, California Polytechnical Institute

*Art Created in a Context of Healing*

Christine Holzer, County College of Morris, Randolph, New Jersey

*The Image, Space, and Ritual of Regeneration and Protection in Asklepieia*

Celeste Augusta Lovette, Columbia University

*Fragmentation, Transplantation, and Virtual Worlds: An Art Project for Transplanted Youth*

Andrew Speirs, University of Newcastle, Australia

*Healing by Naming: The NAMES Project AIDS Memorial Quilt*

Jean Robertson, Herron School of Art, Indianapolis  
Craig McDaniel, Indiana State University

#### Room 717

##### **Art History Open Session: Fifteenth-Century Netherlandish Art**

James Marrow, Princeton University

*Questioning the Donor's Image:*

Gerard Loyet's Votive Portraits of Charles the Bold  
Hugo van der Velden, Universiteit Utrecht

*When Tradition Bests Innovation: Philip the Good, the Ghent War, and the Vienna Privileges*

Gregory Clark, University of the South

*The Image of Devotion in Early Flemish Painting*

Bret Rothstein, University of California, Santa Barbara

*Jan Van Eyck's Mappamundi—The Bigger Picture*  
Marina Belozerskaya, independent scholar

*Panofsky's Preoccupation: Fifteenth-Century Netherlandish Annunciation Painting*

Hanneke Grootenboer, University of Rochester

*Julian the Apostate and the Apostolic Life: Monastic Identity in Geertgen tot Sint-Jans' Altarpiece for the Haarlem Jansheren*

Henry Martin Luttikhuisen, Calvin College

#### Room 718A

##### **Carnal Pleasures: The Public Spaces of Desire**

Anna Novakov, San Francisco Art Institute

*Apertura*

Dennis Adams, Massachusetts Institute of Technology

*Bodily Desire and Self-Renewal as Performance Art in Three Environmental Theatres*

Audrey Colby, School of the Art Institute of Chicago

*The Epistemology of Disco*

John Di Stefano, School of the Art Institute of Chicago

*The Ester Diaries*

Tony Labat, San Francisco Art Institute



**Room 718B****Art History Open Session: American Art**

William Truettner, National Museum of American Art  
Doreen Bolger, Museum of Art, Rhode Island School of Design

*Sermon Pictures: Merchandising Morals in the American City*

Paula Lupkin, Denison University  
Andrew Walker, Art Institute of Chicago

*Prelapsarian Dismemberment at Pocantico Hills: George Gray Barnard and the John D. Rockefellers*  
Frederick C. Moffatt, University of Tennessee

*Mirrored Travels in the Yucatan: Robert Smithson, 1969 and John Lloyd Stevens, 1843*  
Jennifer L. Roberts, Yale University

*The Refineries of Edwin Austin Abbey: Shakespeare, Pennsylvania Steel, and American Cultural Gains*  
Elisa Tamarkin, Department of English, Stanford University

Discussant  
Kathleen Pyne, University of Notre Dame

**11:00am–12:30pm**

**Room 714B****Discipline/Interdisciplinarity:  
Craft in the 1990s**

Gisele Amantea, Concordia University, Montreal

*Opportunities Lost: Feminism and Craft, Then and Now*  
Glenn Adamson, Yale University

*Opposing Strategies: Bad Boy Makes Good*  
Eric Metcalfe, independent scholar, Vancouver  
Nancy E. Polo, University of North Carolina, Chapel Hill

*Material Transgressions: Fabric Work by Three Gay Men*  
Alan C. Elder, University of Victoria

Discussant  
Mindy Yan Miller, artist, Montréal

**12:30–2:00 pm**

**Room 701B****Association of Historians of Nineteenth-Century Art****New Directions for Nineteenth-Century Art History**

Lucy Oakley, Grey Art Gallery, New York University

*The Curse of Beauty: A Correlation of Themes in the Sculptures of Harriet Hosmer and Nineteenth-Century Women's Literature*

Julie A. Dunn-Morton, University of Delaware

*Paul Richer's Le Premier Artiste and the Origins of Art*  
Maria P. Gindhart, University of Pennsylvania

*Nineteenth Century Irish Political Cartoons and the Heroic Construction*  
Joel A. Hollander, University of Minnesota

*Jean-Jules Geoffrey: Educational Propoganda in the Third Republic*  
Jill Miller, University of Minnesota

**Room 705****Historians of Islamic Art****The Discourse of the Gift in the Medieval Islamic World**

Eva R. Hoffman, Tufts University

*Reflecting Objects: The Rhetoric of the Gift at the Clifhal Court of al-Andalus*  
Francisco Prado-Villar, Harvard University

*The Mantle and the Garden: Some Possibilities for Thinking About the Role of Gifts in Twelfth-Century*  
Cicily William Tronzo, Tulane University

*Give and Take: Gift Giving Among the Timurids*  
Priscilla P. Soucek, Institute of Fine Arts, New York University

*The Value of the Gift: Foreign and Domestic Gift Exchange at Jahagir's Court*  
Sharon Littlefield, University of Minnesota

**Room 707****Association of Independent Historians of Art  
Publishing Issues for the Independent Scholar: Copyrights, Contracts, Royalties and Museums**

Barbara J. Mitnick, independent scholar;  
Mary Emma Harris, independent scholar

Maxwell Anderson, Art Gallery of Ontario

Paul Anbinder, Hudson Hill Press, Inc., New York

Susan E. Renouf, Key Porter Books, Ltd., Toronto

Beatrice Rehl, Cambridge University Press, New York

**Room 709****Catalogue Raisonné Scholars Association****The Catalogue Raisonné in Progress: Coping**

Nancy Mathews, Williams College Museum of Art

**Room 711****Coalition of Women's Art Organizations****College Art Education for the Future Millennium**

Kyra Belán, Broward Community College

*The Visual Arts Career Professional Practices Skills: Myth and Reality in Higher Education?*

Linda Hightower, Rochester Institute of Technology

*Earth, Sprit and Gender: Visual Language for the New Reality*

Kyra Belán

*Can Art be Taught?*

Eleanor Dickinson, California College of Arts and Crafts

*Reading Road Signs: A Personal View of Design Education in the Future*

Ruth Lozner, University of Maryland

#### Room 713

##### **Working with Electronic Images: Defining Roles for Faculty and Staff**

David Reville, Brown University

Cynthia Rubin, Rhode Island School of Design

Ginette Daigneault, University of Quebec at Hull

Stuart Larson, University of Rochester

Thecla Schiphorst, Emily Carr Institute of Art and Design

Dena Slothower, Pratt Institute, New York

#### Room 714A

##### **Canadian Women in Film**

A.M. Weaver, The Painted Bride Art Gallery, Philadelphia

Shanti Thakur, filmmaker

Michele Mohabeer, filmmaker

Gabrielle Hezekiah, film critic

Janine Marchessault, York University

Moderator

Glance Lawrence, filmmaker

#### Room 715

##### **Town Meeting on Fair Use of Digital Images—Part I**

*Copyright Initiatives in the Academic Sector*

David Green, National Initiative for a Networked Cultural Heritage

*The Coy Copy: New Technologies and the Mysteries of Representation*

Peter Walsh, Davis Museum, Wellesley College

*No Fair: Long-Term Prospects of Regaining Unencumbered Use*

Gary Schwartz

PART II—WILL TAKE PLACE

THURSDAY, 5:30–7:00 PM.

#### Room 716A

##### **Foundations in Art: Theory and Education Interdisciplinary Foundations: Goals and Limits**

David Holt, Marymount College, Tarrytown, NY

*Interdisciplinary Link Between the Lecture Hall and the Studio: "Introduction to Visual Culture" and "Introduction to Studio Practice"*

Barbara Louder, Nova Scotia College of Art and Design

*Theory and Practice: An Interdisciplinary Approach to the Construction of Meaning*

Carla Tedeschi, Metropolitan State College

*Who They Were: A Report on Team Teaching and Interdisciplinary Course in the Search for Self*

P. Lynn Cox, Westminster College

#### Room 716B

##### **Art Table If Not Teaching, Then What? Career Advisory Panel**

An advanced degree in art history or fine arts does not easily convert to a career in academe. So how else can art historians and artists make a living? What other avenues are open now, and what are emerging fields? What practical skills are valued in the non-academic workplace? Are there ways to balance your work life with your specialized areas of interest? Six women, all with advanced degrees, and each in a different arts-related profession, will talk about career options, job-finding strategies, and balancing priorities and values.

PANELISTS TO BE ANNOUNCED

#### Room 718B

##### **Gay and Lesbian Caucus**

##### **Escape from the Bedroom: Gay and Lesbian Artists Exploring Public Space**

Cyndra MacDowell, Sheridan College/University of Toronto

*The Erotic Possibility of Melancholy*

John McLachlin, independent artist, Toronto

*Performing Lesbian Identity in Public Spaces*

Laura Jeanne Lefave, Université de Québec à Montréal

*Penetrating the City*

Cyndra MacDowell

2:30–5:00pm

#### Room 701A

##### **Medieval Architecture and Liturgy**

Caroline Bruzelius, American Academy in Rome

*Architecture and Liturgy in Medieval S. Maria Novella, Florence*

Josef Schmid, Augsburg University

*Franciscan Liturgy and Family Chapels at S. Croce in Florence*

Jane C. Long, Roanoke College

*The Use and Development of Aisles in English Parrish Churches in the Twelfth and Thirteenth Centuries*

Carol Davidson, Birbeck College

*Liturgy and the Cult of Saints: Canterbury Cathedral as a Case Study*

Frank Druffner, Kunstgeschichtliches Institut, Marburg  
Discussant

Peter Fergusson, Wellesley College

#### Room 701B

##### ❖ **Postmodernism and the Post-Colonial Debate in Contemporary Asian Art**

Mary-Ann Milford-Lutzker, Mills College

*Colonial Legacy and Postmodern Ethos Energize Late Twentieth-Century Calcutta Art*

Marcella C. Sirhandi, Oklahoma State University

*Culture and Representation: Taiwan's Debut at the Venice Biennale*

Shao-Chien Tseng, University of Iowa

*Confronting Multiple Colonization in Contemporary Political Korean and Taiwanese Art*

Joan Kee, Harvard University

*Language and the Subconscious in Contemporary Japanese Art*

Rae Toma, University of Tokyo

*Postmodern Puzzles: Contemporary Art and Culture in China*

Susan Noyes Platt, University of Washington

#### Room 705

##### **American Society for Hispanic Art Historical Studies**

##### **Visual Cultures, Old and New: Iberia and the Americas, 1500-1800**

Susan Verdi Webster, University of St. Thomas

*Creating Space, Claiming Land: The Pictorial Landscape in Early Colonial Texcoco*

Eduardo de Jesús Douglas, University of Texas, Austin

*The 'Synthronos' Trinity: Visual Culture and Imperial Ritual in Spain and the Americas*

Ann Storey, University of Washington

*'Seducing the Ignorant Masses': The Printed Image, the Mexican People, and the Holy Office of the Inquisition*  
Kelly Donahue-Wallace, University of New Mexico, Albuquerque

*Marian Metaphors or Mother Goddess? Cosmological Paradigms in Peruvian Painting*

Susan Gandert, University of New Mexico, Albuquerque

#### Room 707

##### **Work in Progress: Presentations by CAA Professional Development Fellowship Recipients**

Jennifer Kyvig, CAA Fellowship Coordinator

Lisa Gail Collins, University of Minnesota

Jeannie Carmen Crosby, University of Texas, Austin

Gabrielle Esperdy, Graduate Center, City University of New York

Samantha Fields, Cranbrook Academy of Art

Juan José Robles, Johnson State College, Vermont

Yumi Janairo Roth, State University of New York, New Paltz

Shirley Solomon, New York University

#### Room 709

##### ❖ **Becoming a Subject: Colonial and Post-Colonial African Photography**

Steven Nelson, Tufts University

*Overexposed-Spectacular Identities: The Photography of Iké Udé*

Lauri Firstenberg, Harvard University

*'African Photography' and After*

Gordon P. Bleach, University of Florida,

*In the Frame: Photography and the Contest for the Body in Africa*

Olu Oguibe, University of South Florida,

*Violence and Its Aftermath: Soweto and After, 1976-1989*

Ann M. Ciola, State University of New York, Binghamton

#### Room 711

##### ❖ **The Colonialized Construction of American Art/History**

Barbara Groseclose, Ohio State University

Katherine Manthorne, National Museum of American Art

*Imperial Narcissism, National Character, and the Ties that Bind*

Christine Boyanoski, University of London

*Negotiating Identity: A Historiography of Colonizer and Colonizee in Canadian Art History*

Angela Carr, Carleton University

*Arthur Dove and the Colonialization of Early Modernism in the United States*

Arlette Klaric, State University of New York, Buffalo

**Room 713****Facing the Surface I: The Situation of Form**

Nina Eugenia Serebrennikov, Davidson College

*On the Unity of Form and Context: Principles of an Inclusive Art History*

David Summers, University of Virginia, Charlottesville

*Form and Content in the Sixteenth Century: An Alternate Epistemology*

Rebekah Smick, Centre for Reformation and Renaissance Studies, University of Toronto

*Albert C. Barnes and the Instrumentality of Form*

Megan Granda Bahr, University of Texas, Austin

*Form: Reformation or Counterreformation?*

Joachim Pissaro, Yale University Art Gallery

Respondent

Charles Altieri, Department of English, University of California, Berkeley

PART II—"WRITING A THEORY OF PRACTICES IN THE FRAME OF CULTURAL INTERACTION"—WILL TAKE PLACE THURSDAY, 8:00–10:30PM

**Room 714A****◉ "Canadada" or "Why Are We So Smart and So Alike?" Verbal Wit and Irony in Contemporary Canadian Art**

Aurora Landín, University of Manitoba, Winnipeg

*Medusa Gets a Laugh: Theorizing Feminist Humour in Canadian Contemporary Art*

Amy Gogarty, Alberta College of Art and Design

*The Montage is the Message: Humor, Language and Rhetoric in McLuhan*

Steven H. Hunt, Ohio State University

*A Wittgensteinian/Duchampian Examination of Humour in Canadian Art*

Blair Marten, artist

*Geezer Chic*

John Will, artist

Discussant

Aurora Landín

**Room 714B****Printmaking: Above and Below the Surface**

Michael Krueger, University of Kansas

*America Dreams in Colors*

Steve Murakishi, Cranbrook Academy of Art

*Global Collaborative Printmaking*

Sue Golliter, University of Brighton

*Site of Contestation: The State of the Contemporary Political Poster*

Charles Cohan, University of Hawaii

*Can Printmaking Survive Academia?*

Mark Pascale, Art Institute of Chicago

*L'Estampe Originale and the Contemporary Print Portfolio*

Melissa Harshman, University of Georgia

**Room 715****From Aesthetics to Politics, New York ca. 1975**

Blake Stimson, University of Oregon

Greg Sholette, New Museum of Contemporary Art, New York

*Art and the Pain of Living: New York Political Art and the Protests of 1970*

John Hutton, Trinity University

*... It's Still Privileged Art*

Karl Beveridge, independent scholar

*Rereading 'an Anti-Catalog': Radical Art History and the Decline of the Left*

Alan Wallach, College of William and Mary

*The Madame Binh Graphics Collective: Creative Collaborators or Ultra-Left Pamphleteers?*

Mary Patten, School of the Art Institute of Chicago

*Left on Both Coasts*

Martha Rosler, Rutgers University

*From Structuralism to Communicative Action in Mid-1970's Art*

Alexander Alberro, University of Florida

**Room 716A****Artistic Brotherhoods in the Nineteenth Century**

William Vaughan, Birbeck College, London

Laura Morowitz, Wagner College, Staten Island, New York

*The Nazarene Gemeinschaft: Overbeck and Cornelius*

Mitchell Frank, University of Toronto

*The Pre-Raphaelite "Otherhood" and Group Identity in Victorian Britain*

Jason M. Rosenfeld, Institute of Fine Arts, New York University

*The Morris and Company Design Firm: Brotherhood or Business?*

Amy Bingaman, University of Chicago

*Académie and Fraternité:*

*Constructing Masculinities in the Education of French Artists*

Susan Waller, Northwestern University

*Examining the Visionists as an Artistic Brotherhood*

Sarah Gillespie, George Washington University

**Room 716B****The Visual Representation of Child Sexuality**

George Dimock, University of North Carolina, Greensboro

*Sex Education and the Child: Gendering Erotic Response in Eighteenth-Century France*

Jennifer Milam, Department of Art, University of Sydney

*Picturing the Child: Lewis Carroll, Photography, and (Liddell) Girls*

Diane Waggoner

*The Role of Images in Establishing Sexual Stereotypes*

Ellen Handler Spitz, Center for Advanced Study in the Behavioral Sciences

Discussant

Anne Higonnet, Wellesley College

**Room 717****❖ (Post-)Colonialism in World Expositions: Framing the Subaltern in the Popular Consciousness**

Jan Newstrom Thompson, San Jose State University

Marilyn Wyman, San Jose State University

*Nostalgic Islam: Buda under the Turks and the 1896 Hungarian Millennial Exhibition*

Samuel D. Albert, Yale University

*Primitivism, Art Nouveau, and the 1897 Congo Exhibition at the Brussels World's Fair*

Amy F. Ogata, Cleveland Institute of Art

*World's Fair People: Jessie Tarbox Beals' Photographs from the St. Louis Exposition, 1904*

Barbara Mather, Metropolitan Museum of Art, New York

*(Anti) Colonial Expositions 1931*

Jody Blake, Bucknell University

Discussant

Erica Kubic, independent scholar

**Room 718A****Forecasting Memory and Desire**

Carol Laing, Ontario College of Art and Design

*Materializing Memory: The Clothing Works of Fay HeavyShield*

Renee Baert, University of Rochester

*Gazes from the Past: Harnessing Lesbian Nostalgia*

Nina Levitt, artist, Chicago

*Please Kill Me: I'm a Faggot Nigger Jew*

Rachel Schrieber, Indiana University

*Memory, the Reconfiguration of (My) History*

Buseje Bailey, Ontario College of Art and Design

**Room 718B****Abstraction and Meaning: An Experiential Approach to Abstract Painting**

Power Boothe, College of Art, Maryland Institute

*OBSTRUCTION/ABSTRACTION: abstractionlobstruction*

Clarence Morgan, University of Minnesota

*AS IS: Abstraction as Resemblance*

Rochelle Feinstein, Yale University

*A View of Meaning*

Martin W. Ball, Kent State University

*Empowering the Sand-Blasted Image*

Sam Gilliam, artist

5:30–7:00pm

**Room 705****Association for Latin American Art****Picturing the Local**

Hona Katzew, Institute of Fine Arts, New York University

*Abstraction in the Indian's Self-Image in Sixteenth Century Monastic Decoration in New Spain*

Elena Isabel Estrada de Gerlero, Universidad Autónoma de México

*The Indian Donor of Religious Works of Art in New Spain*

Elisa Vargaslugo, Universidad Autónoma de México

*Local Devotions in New Spain: Textual Affirmations and Visual Associations*

Luisa Elena Alcalá, Institute of Fine Arts, New York University

**Room 707****International Survey of Jewish Monuments****New Documentation of Historic****Synagogues**

Samuel Gruber, Jewish Heritage Research Center, Syracuse

Robert Lyons, Seattle

*The Synagogues of Ottawa, Canada*

Hagit Hadaya, Heritage Canada, Ottawa

*"Famed for Fairness and Antiquity": the Synagogues of Syria*

Samuel Gruber

Robert Lyons

**Room 709****Student Committee Open Forum**

**Room 711****Art Safety Seminar**

Ted Rickard, Manager of Health, Safety, and Security,  
Ontario College of Art and Design

**Room 713****American Society for Hispanic Art  
Historical Studies Business Meeting****Room 714A****Educational Testing Service****Wider Horizons: New Strategies for  
Teaching a College-Level Survey of Art  
History in the High School**

Susan Benforado Bakewell, Kennesaw State University  
Joseph Lamb, Ohio University

Jacqueline Chanda, Ohio State University

Yu Bong Ko, Tappan Zee High School

Arthur Haberman, York University

**Room 714B****Magic Classroom—Part I****Pioneering the Digital Future: Studio Art**

Carol Flax, University of Arizona

***Finding Meaning in a World Overpowered by Drop  
Shadows***

Suzanne Bloom, University of Houston

Alan Dunning, Alberta College of Art and Design

PART II—SEE SATURDAY, 12:30–2:00PM

**Room 715****Town Meeting on Fair Use of Digital  
Images—Part II**

*The Art Museum Image Consortium (AMICO)—A Debate*

Leila W. Kinney, Massachusetts Institute of Technology

Maxwell L. Anderson, Director, Art Gallery of Ontario

Howard Besser, School of Information Management  
and Systems, University of California, Berkeley

***Conceptualism in Japan: Theory and Practice of Bikyoto  
(Artists Joint-Struggle Council)***

Reiko Tomii, independent scholar, New York

***David Lamelas: Media Concepts***

Eric de Bruyn, independent scholar, New York

***Conceptual Art in the Former Yugoslavia***

Vesela Sretenovic, independent scholar, New York

**Discussant**

Anne Rorimer, independent scholar

**Room 701B****How to Make Prints to Die for without  
Killing Yourself: A Demonstration and  
Hands-On Workshop of New Nontoxic  
Printmaking Techniques**

Keith Howard, Canadian School for Non-Toxic  
Printmaking

**Room 705****\* Artistic Agency in the  
Colonial/Post-Colonial Pacific**

Anne E. Guernsey-Allen, Fine Arts Department, Indiana  
University

Carol S. Ivory, Fine Arts Center, Washington State  
University

***The Writing of Hawaiian Art History: The  
Colonialization of Knowledge?***

Christin J. Mamiya, University of Nebraska, Lincoln

***Mutuaga and Charles Abel: New Guinea Master Carver  
and His Missionary Patron***

Harry Beran, University of Wollongong, Australia

***Killing Time: The Massacre Paintings of the Warmun  
School***

Eric P. Kjellgren, Metropolitan Museum of Art

***Shifting Spiritual Borders: The Body, Art, and Religion  
in Nineteenth-Century Hawaii***

Teri Sowell, San Diego State University

***Demolishing Dots: Urban Aboriginal Art Bursts into the  
Global Art World***

Susan Kennedy Zeller, Metropolitan Museum of Art

**Room 707****Design and Social Change: Changing the  
Objectives of Design Education**

Joan Dobkin, Carnegie Mellon University

***Ludic Design Education—A Swedish Model***

William Easton, Forsbergs Reklam Skola, Stockholm

***On Making Meaning and Making Sense: A Case for  
Design Education That Is Responsive to Society***

Maria Rogal, Department of Art, University of Florida

Arlyn Simon, Ohio University

**Discussant**

Beth Tauke, State University of New York, Buffalo

8:00–10:30pm

**Room 701A****Conceptualism: International Style or  
Local Strategy?**

Luis Camnitzer, State University of New York,  
Old Westbury

***Pop Art in and around Conceptualism***

Rhea Anastas, Graduate Center, City University of  
New York

**Room 709****⊗ Urban Fictions: Artists Re-Presenting the City**

Janet Jones, Department of Visual Arts, York University

*REPOhistory: Site vs. History—New York, Atlanta, Houston*

James Costanzo, Pratt Institute

*Fortifications II*

Blaise Tobia, Drexel University

*Nowhere, Capital of the Twentieth Century*

James Gillespie, University of Guelph

*The Times Square Photography Project*

Karen Furth, artist

**Room 711****⊗ Exchanging Currency: Artists Cross the Canadian/U.S. Border**

Lynn Hughes, Concordia University, Montreal

Barbara Layne, Concordia University, Montreal

*The Virtually Itinerant Artist*

Catherine Richards, University of Ottawa

*Subverting Customs*

Robert Repinski, University of Minnesota, Duluth

*Même Me: Identity in the Replication Age*

Louise McKissick, Robert Morris College

Andrea Polli, Robert Morris College

*Bodies and Vessels: Fluid Exchange*

Paul Mathieu, Emily Carr Institute of Art and Design

*Webcasting through Digital Communities*

Kathy Kennedy, Studio XX, Montreal

**Room 713****❖ Facing the Surface II: Writing a Theory of Practices in the Frame of Cultural Interaction**

Claire Farago, University of Colorado, Boulder

Patrick Frank, University of Colorado, Boulder

*'Native' and 'Foreign' in Armenian Architecture: The Case for a Cross-Cultural Study*

Christina Maranci, Princeton University

*Hybridity, Multiculturalism, and Traditional African Art*

John Peffer, Columbia University

Respondent

Tony Cutler, Pennsylvania State University

**Room 714A****Society of Historians of Eastern European and Russian Art and Architecture****Confronting the Past: Recent Research on Visual Culture of Russia, Eastern Europe, and the NIS**

Pamela Kachurin, Indiana University

*New Perspectives on the Figurative Sculpture of Magdalena Abakanowicz*

Joanna Inglot, College of St. Catherine

*Pressa: The Soviet Pavilion at the International Exhibition of the Press, Cologne*

Erika Wolf, University of Michigan

*From Sacre Coeur to Saratov: Aleksei Bogolyubov's Patronage of European Painting and Its Significance for the Russian Emigre Community*

Polly Gray, Queen's College, Oxford University

*Fossilized and Fetishized: Feminine Presence in Toyen's Drawings and Paintings*

Katja Zigerlig, American University

**Room 714B****Association of Art Editors****Publishing in the Fine Arts: Untangling the Web**

Craig Houser, Solomon R. Guggenheim Museum

Johanna Drucker, Yale University

Leila Kinney, Massachusetts Institute of Technology

Jon McKenzie, New York University

Beth Morris, independent consultant

Darren Wershler-Henry, Coach House

**Room 715****Art and Alterity: The Pictorial Expression of Social Outcasts**

Debra Hassig, Institute for Advanced Studies in the Humanities, University of Edinburgh

*Pedagogy of Fear: Making Marginalization Visible in the Public Auto de Fe of the Royal Spanish Inquisition*  
Marvin Lunenfeld, State University of New York, Fredonia

*Antichrist(s): A Special Problem in Picturing Otherness*  
Margaret A. Sullivan, independent scholar

*Alterity and Expulsion: Santiago Matamoros in Post-Tridentine Valencia*  
Keli E. Rylance, Hamline University

*Defining the Stranger from Within: Woman as Other in Seventeenth-Century Dutch Painting*  
Nanette Salomon, College of Staten Island

*The Dwarf in Italian Renaissance Iconography*  
Robin O'Bryan, University of Virginia

**Room 716A****Representational Painting Today, Addressing Social, Political, Psychological, and Cultural Issues: Are These the Proper Concerns for Painting and Representation Today?**

Leopoldo Fuentes, City College of New York, CUNY

*Reconstructing a Feminist Figuration*

Diane Sophrin, artist, Montpelier, Vermont

*Painting after Modernism/Painting after Photography*

Matthew Girson, School of the Art Institute of Chicago

*Concerns in Perceptual Realism and Hybrid Realism*

Peter Roos, Keene State College

*Internal Dialogues: The Disturbing Hypnotic Figures in the Paintings of Paul Fenniak*

April Paul, City College of New York, Chaim Gross Studio Museum

*Why Is Everybody Always Picking on Me? Mark Tansey's Illustrational Style: Questions of Representation and Self-Criticism*

James W. Rhodes, Virginia Commonwealth University

**Room 716B****Rereading Chinese Art (History)**

Katharine P. Burnett, University of Southern California  
Charles Lachman, University of Oregon

*Sanctifying Power: The Written Word and Ritual Art of Proto- and Early Historic China*

Elizabeth Childs Johnson, New York University

*The Value of Writing*

Stanley K. Abe, Duke University

*Explicit and Implicit Texts in Chinese Painting*

Dora J. Levy, Brown University

*We Said They Said*

Katherine Burnett

*Wu? and Wen?: Li Fang's Record of Bannerman Painters*

Nixi Cura, Institute of Fine Arts, New York University

**Room 717*****Ut architectura pictura: Architecture, Pictures, and the Significance of the Exchange***

Christy Anderson, Yale University  
Karen Koehler, University of Massachusetts, Amherst College

*Andrea Pozzo's Perspectiva Pictorum et Architectorum: Architecture as a System of Representation*

John Pinto, Princeton University

*Piranesi and the Image of Infinite Confinement*

Erika Naginski, Harvard University

*The Mythic Mediterranean in 1930's Murals*

Romy Golan, Yale University

*Visions of Metropolis in Science Fiction Illustration*

Haim Finkelstein, Ben-Gurion University, Israel

*Architecture and Painting: The Neurobiological Connection*

John Onians, University of East Anglia

**Room 718A****Renaissance Society of America****Renaissance Masculinities**

Rona Goffen, Rutgers University, New Brunswick

*Disciplining the Male Gaze: Violence, Masculinities, and the Visible in Christine de Asan's Epistre Othea*

Pamela Sheingorn, Baruch College, City University of New York  
Marilyn Desmond, State University of New York, Binghamton

*Hercules and Antaeus: Gendered Oppositions, Homoerotic Encounters, and Unstable Masculinity in Italian Renaissance Art*

Patricia Simons, University of Michigan

*Mary Quite Contrary: The Doni Tondo and the Shaping of Masculinity*

Charlotte Houghton, Duke University

*Gendering Canons: The Representation of Effeminacy*

Peter Lynch, Randolph-Mason Women's College

*The Burden of the Father: Michelangelo, Bernini, and Aeneas and Anchises*

Laura Camille Agoston, State University of New York at Geneseo

**Room 718B****Dandies: Sartorial Finesse and Cultural Identity**

Susan Fillin-Yeh, Reed College

*"The Dandy in Me": Romaine Brooks' 1923 Portraits and the Performance of Lesbian Identity*

Joe Lucchesi, University of North Carolina

*"Multiculturalism" and the Semiotics of Sartorial Finesse on the Frontier: Incipient Dandyism on the Columbia River, 1790-1855*

Robert E. Moore, Department of Anthropology, New York University

*Twiggy & Trotsky: Or, What the Soviet Dandy will be Wearing This Five-Year Plan*

Mark Svede, Ohio State University

*Hasiography*

Michael Lobel, Yale University

*Runway Rag: Becoming the Object of One's Own Desire*

Duston Spear, artist

*Discussant*

Richard Martin, Costume Institute, Metropolitan Museum of Art



# friday

## special events

7:30–9:00am

### **Imperial Room, Royal York Hotel** **Committee on Women in the Arts** **Recognition Award Breakfast**

Art historian Linda Nochlin will be presented the annual Committee on Women in the Arts Recognition Award by Elizabeth Baker.

ADMISSION BY PRE-PURCHASED TICKET ONLY

12:30–2:00pm

### **111 Queen's Park** **George R. Gardiner Museum of** **Ceramic Art Open House**

**PADAC Member Galleries Open House**  
SEE THURSDAY, 12:30–2:00 PM

5:30–7:00pm

### **Room 718, Metro Toronto Convention Centre** **Convocation**

*Welcome*  
Maxwell Anderson, Director, Art Gallery of Ontario

*Remarks*  
Leslie King-Hammond, CAA President

*Presentation of Awards*

*Introduction of Keynote Speaker*  
John R. Clarke, CAA President Elect

*Keynote Address: "Dispatches from Turtle Island and the Dogs of Free Speech"*  
Tom Hill, Woodland Cultural Centre

7:30–9:00pm

### **317 Dundas Street West** **Art Gallery of Ontario Post-convocation** **Reception**

Shuttle bus service will be available from the Metro Toronto Convention Centre beginning at 7:00 pm. Last bus will return to the Royal York Hotel at 9:00 pm.

# friday

## sessions & meetings

7:30–9:00am

### **Room 705** **Veterans in the Visual Arts** **Business Meeting**

### **Room 707** **Association for Latin American Art** **Business Meeting**

### **Room 713** **Art Museum Image Consortium** **The Seeds of Revolution:** **New Technologies and the Art Museum** **Image Consortium**

Participants:  
Susan Chun, Asia Society Galleries  
Stephanie Stebich, The Cleveland Museum of Art  
Peter Walsh, Davis Art Museum, Wellesley College

9:00–10:30am

### **Algonquin Room** **Royal York Hotel** **Museum Task Force** **Roundtable Discussions**

"Marketing, Development, Education: Where Does the Curator Fit in Now?"

"How Can University Museums Collaborate More Effectively with Their Academic Communities?"

The third table will be left open for participants to discuss issues they found most pressing.

## 9:30am-noon

**Room 701A****♣ I Am You? Colonial Encounters and the European Subject, 1700-1850**

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

*Inhabiting Hybridity: Colonial Architecture in Nineteenth-Century Calcutta*

Swati Chattopadhyay, University of California, Berkeley

*Mixed Bloods, Mixed Colors: Fecundity and Degeneration in Delacroix's Massacre at Chios*

Darcy Grimaldo Grigsby, University of California, Berkeley

*The Diasporic Mirror: African/Jewish Cross-Cultural Imaging and the Fashioning of Camille Pissarro*

Nicholas Mirzoeff, University of Wisconsin, Madison

*Imperial Picturesque: Transplantation, Transculturation and Jean-Joseph Laborde's Landscape Garden at Mereville*

Jill H. Casid, Harvard University

*African Rococo: House and Portrait on Gorée and Saint-Louis*

Mark Hinchman, University of Chicago

**Room 701B****Italian Art Society****Italian Art of the Nineteenth and Twentieth Centuries: A Legacy of Continuity and Dissonance**

Irina D. Costache, Loyola University

*Regionalism, Cultural Nationalism and the Risorgimento: Antonio Canova and Italian Unification*

Christopher M. S. Johns, University of Virginia

*Medardo Rosso and the Subversion of the Nineteenth-Century Italian Funerary Monument*

Sharon Hecker, University of California, Berkeley

*Symbols of Justice in Early Modern Italian Art: An Assessment of the Classical Tradition in the Making of National Institutions*

Terry Rossi Kirk, American University of Rome

*Mussolini and Maiolica: The Revival of Renaissance Childbirth Wares in Fascist Italy*

Jacqueline Marie Musacchio, Walters Art Gallery

*"La Real Casa dei Matti": Bruno Caruso's Studies of the Insane*

Vivien Greene, Solomon R. Guggenheim Museum

**Room 705****Modernism, Aboriginality, and the Northwest Coast**

Charlotte Townsend-Gault, University of British Columbia

**The Academics of Art**

Debbie Sparrow, Museum of the Coast Salish

**Art and Part**

Ki-Ke-In, Ron Hamilton, Nuu-Cha-Nulth Creator

*Amateurs Copy, Professionals Steal: Contemporary Northwest Coast Art and the Modernist Value Continuum*

Judith Ostrowitz, Getty Post-Doctoral Fellow

*"Or Shall We Search as the Indian Did?": Dilemmas of a Colonial Woman Artist in British Columbia*

Gerta Moray, University of Guelph

**Discussant**

Charlotte Townsend-Gault

**Room 707****Time as Place**

Thomas Rose, University of Minnesota

*Post-Modern Primitive or Cultural Broker*

Robin Franklin Nigh, Florida State Museum of Art

*Cape Town to Cairo: My Colonial Father(s)*

Leon Johnson, University of Oregon

*Time and Seriality in Barnett Newman's Stations of the Cross*

Sarah K. Rich, Yale University

*Accessing Time through Space in the Indic Tradition: Does the "Chronotope" Apply to Ajanta's Cave 17?*

Leela Aditi Wood, University of Michigan

**Discussant**

Emilio Cruz, artist, New York

**Room 709****Archaism and the Politics of Cultural Memory**

Alexander Nagel, University of Toronto

*The "Archaism" of Classicism in Greco-Roman Sculpture*

Mark Fullerton, Ohio State University

*The Unorthodoxy of the Orthodox: Archaism and Strangeness in Li Gonglin*

Elizabeth Brotherton, State University of New York, New Paltz

*Renaissance Archaism? The Example of the Capuchins*

Stuart Lingo, Duke University

*Lives Reconstructed: The Nazarene Brotherhood and Some Origins of Art Historiography*

Johannes Nathan, University of Bern

*Archaism, Benjamin, and the Resistance to Narrativizing Art History in Selected Works by Jackson Pollock and Jasper Johns*

Daniel A. Adler, City University of New York

**Room 711****Women's Caucus for Art****Crossing Borders, Mapping Boundaries: Exploring Issues of Culture and Context in Women's Art**

Gail Tremblay, Evergreen State College

*A Jewish American Woman Artist's Perspectives on Egypt*

Mira Cantor, Northeastern University

*Cross Cultural Currants*

Sheri Fafunwa, Central Connecticut State University

*Baya Mahieddene: An Arab Woman Artist*

Sana Makhoul, San Jose State University

*Investigations of Identity: A Third Generation Finnish-American Artist*

Joyce Koskenmaki, University of Wisconsin-La Crosse

*Art that Leaves the Reserve/Reservation:*

*Culture, Continuity, and Vision in Contemporary First Nation Women's Art*

Gail Tremblay

**Room 713****♣ The Artistic Response to the Dutch Revolt (1589-1648)**

Alan Chong, Art Gallery of Ontario

*The Death of William the Silent and the Birth of the National Movement*

Ethan Matt Kavalier, Department of Fine Art, University of Toronto

*The Discourse of Women at War*

Martha Moffitt Peacock, Brigham Young University

*Prints and the Changing Face of the Dutch Revolt*

Nadine Orenstein, Metropolitan Museum of Art

*Rembrandt, Lievens, and the Cultural Politics of the Divine Body*

Glenn Harcourt, University of Southern California

*Things Dutch: Still Life and Post-Colonial Identity in the United Republic*

Julie Berger Hochstrasser, Sonoma State University

**Room 714A****♣ The Transfer to America: The Contribution of Mexican Art to International Modernism, 1820-1950**

Flora Clancy, University of New Mexico

Amy Winter, independent scholar, New York

*Anita Brenner: An Art Critic with an Agenda*

Susannah Glusker

*José Vasconcelos's "Rasa Cosmica" and the Building for the Secretaría de Educación Pública*

Luis Carranza, Harvard University

*Modernism and Resistance in Late Nineteenth-Century Oaxacan Painting: Urban Olivera's 1890 Painted History of a Zapotec Rebellion*

Kellen McIntyre, University of Texas, San Antonio

*New Images, New Ways of Seeing: Mexican Photojournalism, A Contribution to Modernism*

Rebeca Monroy Nasr, Universidad Nacional Autónoma de México

*Marius De Zayas (1880-1961): The Geography of his Art*

Antonio Saborit Garcia-Peña, Universidad Nacional Autónoma de México

**Room 714B****Critical Taste: Rethinking Aesthetics and Cultural Studies**

Susan E. McKenna, University of Massachusetts, Amherst

*Disappeared Aesthetics: AIDS, Historicity, and Representation*

John Paul Ricco, University of Chicago

*The Performative Moment:*

*Theatricality, Mimesis and Photographic Subversion*

Dore Bowen, University of Rochester

*What Are We Queering For?*

*Strategies of Self-in-Evidence*

Maria DeGuzman, Harvard University

*Untitled: Disjuncture and Difference*

Todd Ayoun, Yale University

*Lesbian Representation: Reframing the Aesthetics of Transgression*

Jennie Klein, Berea College

Danielle Abrams, University of California, Irvine

**Room 715A****Visual Expressions and Aspects of Identity in the Middle Ages**

Lynn Jones, independent scholar

Ida Sinkevich, Lafayette College

*Piety and Politics: Multivalency of a Constantine Statue at the Convent of Notre-Dame, Saintes*

Virginia Stotz, Kean College of New Jersey

*Urban Cowboys: Romanesque Artists in Feudal Aquitaine*

Robert Maxwell, Yale University

*Royal Penitence: Images of Intercession in the Winchester Psalter*

Dorothy Shepard, Pratt Institute

*Firing the Vanities: Ceramic Caricature and Byzantine Tradition*

Eunice Daughterman Maguire, Krannert Museum, University of Illinois, Urbana-Champaign

Annemarie W. Carr, Southern Methodist University

**Room 716A****Gender and Architecture:  
Institutionalized Bodies**

Helen Hills, University of North Carolina, Chapel Hill

*The Architecture of Institutionalization*

Eunice Howe, University of Southern California

*Form Misrepresents Function: Enclosure at the Florentine Convent of Le Murate During the Renaissance*

Saundra Weddle, independent scholar

*Claustration and Innovation in the Nuns' Church of San Maurizio in Milan*

Mary-Ann Winkelmes, Harvard University

*Women in the Charterhouse: The Legibility and Liminality of Cloistered Spaces*

Sherry Lindquist, Saint Louis University

*Marginal Resistance: Gender and Architecture Pedagogy*

Sharon Haar, University of Illinois, Chicago

**Room 716B**

\* **Advancing Neo-Colonialism:  
Emerging Theory and the Changing Work  
of Art in the Age of Information  
Technology**

Mary Leigh Morbey, Brock University

*Moores Law, Systems Theory, and the Aesthetics of Interactive Art*

Simon Penny, Carnegie Mellon University

*Techno@fetish.tribel/Techno-gardism—*

*A Time Released Diaspora*

Gregory Patrick Garvey, Concordia University

*New Canons, Old Histories, Neo-Colonial Strategies, and Electronic Art*

Maria Fernandez, University of Connecticut

*Cyberfeminism: Cultural Theory, and the Convergence of Feminism, Technology, and Art*

Nancy Paterson, Ontario College of Art and Design

Discussant

Carol Gigliotti, Ohio State University

**Room 717**

**Common Culture/Elite Culture: Chinese  
Practices in the Song through Qing  
Dynasties**

Kathlyn Liscomb, University of Victoria, British Columbia

*The Heroic and Religious Dimensions of Li Bai for Different Segments of Chinese Society*

Kathlyn Liscomb

*Looking/Reading/Writing: Using Letter Papers in Late Ming China*

Suzanne E. Wright, Stanford University

*Some Meanings of Multiples*

Julia K. Murray, University of Wisconsin, Madison

*Duozi Duosun: The Wish for Sons in the Art of the Folk, the Court, and the Literati*

Ann Barrott Wicks, Miami University

*Appreciating the Antique: The Flower Vase Motif and the Embroideries of Rural Sichuan*

Catherine Pagani, Department of Art, University of Alabama

**Room 718A**

**Annual Artists Interviews: Vera Frenkel  
and Michael Snow**

Vera Frenkel, Toronto-based film and video artist, will be interviewed by Clive Robertson, independent curator and critic, Montréal, and Dot Tuer, independent writer and artist, Toronto.

Michael Snow, Toronto-based multimedia artist, will be interviewed by Dennis Reid, Senior Curator of Canadian Art, Art Gallery of Ontario.

**Room 718B**

**Who Writes the 60s?**

David McCarthy, Rhodes College

*Who Stole the Orgone from the Orgone-Box? Carolee Schneeman, Sexual Liberation, and the Avant-Garde of the 1960's*

Anette Kubitz, University of Hamburg

*Pop Art at the 1964/65 New York World's Fair*

Kristin Fedders, University of Pennsylvania

*Greenberg in the '60's*

James Meyer, Emory University

*Liberation/Decoration: Robert Mapplethorpe and the Aesthetics of Gay Power*

Richard Meyer, University of Southern California

Discussant

Michael Plante, Tulane University

12:30–2:00pm

**Room 705**

**Community College Professors of Art and  
Art History**

**Issues in the Community College:  
Working With a Select Student Body  
in a Unique Situation**

Thomas F. Morrissey, Community College of Rhode Island

*Distance Learning Environments: Some Observations and Critical Issues*

Alan Petersen, Coconino Community College

*Beyond the Studio: Community Involvement, Distance Education, and Service Learning*  
Thomas F. Morrissey

#### Room 709

##### **Arts Council of the African Studies Association Categories in Flux: The Arts of Africa and the Diaspora**

Robert Soppelsa, Mulvane Art Museum, Washburn University

*Old Africa/New Africa/Africa Observed*  
Robert Soppelsa

*Home is Where the Art Is: Venda Sculptors and the Urban Art Market*  
Anitra Nettleton, University of Witwatersrand

*Ouattara: Bearing Across*  
Dana Self, Kemper Museum of Contemporary Art and Design

#### Room 711

##### **Historians of German and Central European Art Shifting Borders: Defining the Parameters of the Visual Art and Culture in Northern and Central Europe**

Steven Mansbach, Center for Advanced Studies in the Visual Arts, Washington D.C.  
Rose-Carol Washton Long, Graduate Center, City University of New York

*The Making of Central Europe*  
Thomas DaCosta Kaufmann, Princeton University

*From "Kulturation" to "Nationalstaat:" Germany's Shift to the Center*  
Françoise Foster-Hahn, University of California, Riverside

*Politics and Emnity in Austro-Hungarian Architecture*  
Samuel Albert, Yale University

*Post-War Central Europe: Towards a New Geography of Art*  
Piotr Piotrowski, Adam Mickiewicz University, Poland

#### Room 713

##### **Gay and Lesbian Caucus Business Meeting**

#### Room 714A

##### **Visual Resources Association Re-training our Sights: Art Historians, Visual Resources Curators, and their Collections**

Susan Shifrin, Curator, Visual Resources, Swarthmore College

*Teaching Slides With Art History*  
T. Kaori Kitao, Swarthmore College

*Amorphous Orders: The Arrangement of Ideas and Images in the Practice of Art History*  
Debra Schafer, Trinity University

*Economical Finding, Filing, and Classification of Images*  
Luraine Tansey, University of California

Discussant

Jenni Rodda, Institute of Fine Arts, New York University

#### Room 714B

##### **Association for Textual Scholarship in Art History**

##### **Artist's Poems and Poems About Art**

Thomas Frangenberg, University of Leister

Robert J. Williams, University of California, Santa Barbara

ADDITIONAL SPEAKERS TO BE ANNOUNCED

#### Room 715

##### **Association of Historians of American Art What's for Sale? American Art History and the Market for American Art**

Michele Bogart, State University of New York, Stony Brook

Ann Gibson, State University of New York, Stony Brook

Sarah Burns, Indiana University

Dewey Mosby, Picker Art Gallery, Colgate University

Grey Sweeney, Arizona State University

Eric Rosenberg, Tufts University

#### Room 716A

##### **National Support Structures for the Arts: How Best to Administer Public Funding for the Arts and Humanities**

Panelists will address themes relevant to the future of national funding for the arts and humanities in the United States and Canada. Topics to be addressed include: National Endowment for the Arts funding categories; block grant funding to states; the proposed merger of the NEA and the NEH; the future of individual fellowships for artists and scholars; and how public funding can be used to influence the content of art.

Attendees will gain insight about how systems of national funding affect them and the organizations with which they are affiliated, and will learn what role they might play in influencing future decisions.

Moderators

Jeffrey P. Cunard, Debevoise & Plimpton

Katie Hollander, CAA Manager of Governance and Advocacy

Speakers

Roberto Bedoya, National Association of Artists' Organizations

John Hammer, National Humanities Alliance  
 Gwenlyn Setterfield, Ontario Arts Council  
 ADDITIONAL SPEAKERS TO BE ANNOUNCED

### Room 716B

#### **Diversity Issues in Canada/U.S.: Advances/Problems/Possible Solutions**

Michi Itami, City College of New York  
 Leopoldo Fuentes, City College of New York  
 Millie Chen, artist, Toronto

### Room 717

#### **Italian Art Society**

#### **Continuity and Change in Italian Art**

Jeryldene M. Wood, University of Illinois, Urbana-Champaign

*The Florentine Cathedral Facade: An Aborted Project of 1476*

Shelley E. Zuraw, University of Georgia

*The Florentine Academy and the Early Modern State*

Karen Edis Barzman, Cornell University

*The Music of Devotion*

Andrew Ladis, University of Georgia

### **Art Gallery of Ontario 317 Dundas Street West**

#### **Julia Margaret Cameron: The Strategies of a Victorian Woman Artist**

Maia-Mani Sutnick, moderator

Renata Wickens, Faculty of Fine Arts, York University

Ron Silvers, Faculty of Education, University of Toronto

Carol Mavor, Art Department, University of North Carolina, Chapel Hill

2:30–5:00pm

### Room 701A

#### **\* International New Media and Installation**

Barbara London, Museum of Modern Art  
 Peggy Gale, writer and curator, Toronto

*The Praxis of Internet Installations*

Kathy Huffman, writer and freelance media art curator

*Database Politics and Social Stimulation*

Natalie Jaramejinko, Stanford University

*Cyborg Gender-Based Art: The Same Old Sex Kittens and Esquire Dons?*

Jennifer Gonzalez, Rhode Island School of Design

Respondent

Sara Diamond, Director, Electronic Imaging, Banff Center for the Arts

### Room 701B

#### **Fleshing It Out: The Body as Metropolis**

Barbara Bernstein, California State University, Fresno  
 Carolyn Angleton, Fresno City College

*At the Outer Limits of the City Limits: The Voluptuous African American Woman: A City Unto Herself*  
 Jontyle Theresa Robinson, Spelman College

*The Baroness' Flesh: Traversing/Transgressing New York*  
 Amelia Jones, University of California, Riverside

*Mean Streets, Mean Space: What Bodies Lurk Beyond Neighborhood Watch?*

Leslie Sharpe, Pratt Institute

*Vertical Schism and She Looked Back*

Suzanne Kosmalski, Intermedia Arts, Minneapolis

*Transgressing Dualities*

Maureen Wong, artist, New York

### Room 705

#### **The Making of the Discourse on Islamic Architecture**

Nasser O. Rabbat, Massachusetts Institute of Technology

*The Asiatic Mode of Architectural Production*

Zainab Bahrani, State University of New York, Stony Brook

*Defining the Islamic Discourse: The Perspective Offered by Christian Ada*

Mickey Abel-Turby, University of Texas, Austin

*Racial Theories and the Historiography of Islamic Architecture*

Mehrangiz Nikou, Columbia University

*Historicizing Pedagogy: A Critique of Spiro Kostof's Architectural History Textbook*

Pani Pyla, Massachusetts Institute of Technology

Discussant

Annabel Wharton, Duke University

### Room 707

#### **Printed Matter: Rethinking "the Exactly Repeatable Pictorial Statement"**

Claudia Swan, Pennsylvania State University  
 Elizabeth Wyckoff, New York Public Library

*Everyman and Everywoman: Use and Re-Use of Woodcuts in Sixteenth-Century England*

Martha W. Driver, Pace University

*Replication Technology and the Forms of the Gods*

Christopher S. Wood, Yale University

*"Teaching Eyes to See": Replication and Representation in Dutch Anatomical Illustrations*

Julie V. Hansen, independent scholar

*The Authority of Prints: An Early Modern Perspective*

William B. MacGregor, University of British Columbia

Discussant  
Peter Parshall, Reed College

### Room 709

#### **In the Realm of the Ephemeral: Festivals in Early Modern Europe**

Alice Jarrard, Harvard University

John E. Moore, Smith College

*Fishmongers Address Duke Charles: Message and Memory in Bruges, 1515*

Anne Simonson, San Jose State University

*The "Triumphal Funeral" of Antonio Ne Vunda: The Congolese Ambassador and the Versatility of Ephemera in the Rome of Pope Paul V*

James G. Harper, University of Pennsylvania

*The European Dimension of Early Modern Festivals: The Birth of the Prince of Wales in 1688*

Christoph Frank, Forschungszentrum Europäische Aufklärung

*The Edible Monument: Architecture to Taste*

Marcia Reed, Getty Research Institute for the History of Art and the Humanities

*Constructing the Arabesque: Cochin, Watteau, and French Festival Design in 1735*

Carter Foster, Cleveland Museum of Art

### Room 711

#### **◎ The City Mouse Revisits the Country Mouse: Artists in the City and the Country**

Paul Lee, Washington State University

*Growing Up Montanan: Making Art from a Western Perspective*

Mary Frisbee Johnson, Indiana State University

*Out of City, Out of Mind*

Creighton Michael, artist

*Living Work, Working Life*

Mara Adamitz Scrupe, artist, Virginia

*Unplugged: Creating High Culture in Low Tech Settings*

Paul Walde, artist, Ontario

### Room 713

#### **Historians of Netherlandish Art**

#### **The Experience of Place:**

#### **Landscape in Northern Europe 1540-1650**

Catherine Levesque, College of William and Mary

*Nature's Wealth in Met de Bles and Bruegel: Humanism, Renaissance, Landscape, and the Naturalization of Money*

Robert Baldwin, Connecticut College

*New Conventions of Naturalistic Landscape and Modifications of Painting Technique*

Melanie Gifford, National Gallery of Art, Washington, D.C.

*Landscape as History: News, Historical Representation, and Local Identity in the Early Dutch Republic*  
Lisa De Boer, Valparaiso University

*Viewing a Landscape-Painting-in-a-Painting: William Buytewech's Merry Company in Berlin*

H. Rodney Nevitt, Jr., University of Houston

*Rembrandt's Metaphysical Wit: The Three Trees and The Omval*

David R. Smith, University of New Hampshire

### Room 714A

#### **Modernity and Tradition in Spain, 1898-1945**

Jordana Mendelson, Yale University

Miriam Basilio, Institute of Fine Arts, New York University

*José Gutiérrez-Solana (1886-1945) and the Embodiment of La España Negra*

Deborah L. Roldan, Institute of Fine Arts, New York University

*Tradition, Modernity, and Catalan Nationalism in Gaudinista Theory and Practice*

Judith C. Rohrer, Emory University

*Challenging Painting: Joan Miró and Collage in France and Catalonia, 1929-30*

Anne Umland, Museum of Modern Art

*Make them Laugh: Spanish Comedy of the 1940's and the Hollywood Model*

Gerard Dapena, Graduate Center, City University of New York

Discussant

Robert Lubar, Institute of Fine Arts, New York University

### Room 714B

#### **◎ The Global Metropolis: Re(De-)Signing the Non-Site**

Douglas Chismar, Ashland University

*Give and Take in Waikiki*

Andrea Feeser, University of Hawaii, Manoa

Gaye Chan, University of Hawaii, Manoa

*Re-Membering, Re-Presenting Erased Space: The African Burial Ground*

Andrea Frohne, State University of New York, Binghamton

*Olympic Dash: A Non-Happening in a Non-Place*  
Ruth Dusseault, independent scholar

### Room 715

#### **Arctic Boundaries: Rethinking the North**

Peter White, Concordia University

*Severnyni Polius: Picturing the Soviet Arctic in the 1930s*  
Karen L. Kettering, University of Dayton

*Placing Inuit Art: Space, Place and Representations of the North in the Tourist Art Market*  
Michele Dupuis, Queen's University

*Constructing "the Arctic" in Popular Imagination*  
Sherrill Grace, University of British Columbia

*Inuit Video: Authorship and Audience*  
Laura U. Marks, Carleton University

#### Room 716A

❖ **Hybridity and Other Tropes of Change: Reconceptualizing Mixing for a Post-Colonial Art History**  
Ruth B. Phillips, University of British Columbia

*Hybrid Histories: Locating Assyria in the Nineteenth-Century*  
Frederick Bohrer, Hood College

*Why Warburg? Why Now? Troping Hybridity in/as Cultural Studies*  
Mario Caro, University of Rochester

*Goldwater's Primitivism Redux: Or Finally, an Examination of the Ur-Form*  
W. Jackson Rushing III, University of Missouri, St. Louis

*Thinking the Body-Nation Hybrid: Translations of Nationness and Performative Corporealities in Recent Media Arts*  
Christine Ross, McGill University

Discussant  
Dana Leibsohn, Smith College

#### Room 716B

❖ **Nation and Other in European Art and Visual Culture, 1900-1945**  
Matthew Biro, University of Michigan

*Nation and Region: Arthur Illies, Alfred Lichtwark, and the Collection of 'Pictures from Hamburg,' 1894-1914*  
Jennifer Jenkins, Washington University

*A 'National' Style for a Dependent State: The Case of Balkan Modernism in Slovenia*  
Steven Mansbach, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Abstraction as Other*  
Jenny Anger, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Photomontage Between East and West, National and International*  
Myroslava M. Mudrak, Ohio State University

*A Multicultural Nation's Search for Identity: Swiss Art from 1935-1945*  
Matthias Vogel, independent scholar

#### Room 717

**Censorship: For Shame**  
Bailey Doogan, University of Arizona

*Giving a Fuck*  
Joanna Frueh, University of Nevada, Reno

*I Have No Shame (Because I Am a Goddamn Fucking Saint)*  
Anthony Peter Gorny, University of Arizona

*Censorship and the Arts: Reasons for It and Strategies to Combat It*  
Mary Dorman, Esq., New York

*Balancing Interests: Speech, Equality and Harm*  
Kathleen Elizabeth Mahoney

*Censorship: Confusing Representations and Acts*  
Andy Fabo, independent artist, Toronto

#### Room 718A

**Association of Historians of Nineteenth-Century Art**

**New Narratives, New Readings: Reclaiming the Nineteenth-Century**  
Sally Webster, Lehman College and Graduate Center, City University of New York  
Gabriel Weisberg, University of Minnesota

*George Frederic Watts: A Victorian Feminist in the Royal Academy*  
David Stewart, University of Alabama, Huntsville

*The Pursuit of the Past: Photography and Archeology in Nineteenth-Century France*  
Kathleen Howe, University Art Museum, University of New Mexico

*Antoine Vollon and His Smashing Pumpkin: On Media-Hype and the Meanings of Still-Life*  
Carol Forman Tabler, Long Island University, C. W. Post Campus

*The Cormon Atelier and Emerging Symbolism*  
Barbara Larson, Syracuse University

*The Adams Monument and the Incompetent Spectator*  
Cynthia Mills, University of Maryland, College Park

#### Room 718B

**Open Session—Trecento/Quattrocento/Cinquecento Italian Art**  
Andrew Ladis, University of Georgia

*Duccio's Madonna of the Franciscans: New Proposals for Its Iconography and Function*  
Victor M. Schmidt, Nederlands Interuniversitair Kunsthistorisch Instituut, Florence

*A French King and a Magic Ring: The Girolami and a Relic of St. Zenobius in Renaissance Florence*  
Sally J. Cornelison, Courtauld Institute



*Michelangelo's Florentine Pieta in Rome and Its Impact on Counter Reformation Imagery and Garden Ideology*  
Franca Trinchieri Camiz, Temple University

*Ambrogio Lorenzetti, Science, and Connoisseurship*  
Hayden B. J. Maginnis, McMaster University

*Franciscan Ideology and Civic Imagery in the Cloister of Santa Croce, Florence*  
Philip Jacks, George Washington University

Sarah Kellner, Hallwalls Contemporary Arts Center, Buffalo  
Craig Centrié, State University of New York, Buffalo

*Constructions of Cultural Space in Los Angeles: A Comparison of MOCA and Watts Towers Arts Center*  
Kathryn E. Tubbs, independent scholar

*Up against the Wall: Opposition and Reception in Contemporary Canadian Art*  
Melissa K. Rambout, National Archives, Ottawa

*Towards a Social Discourse Analysis: Formations of Depiction and Delegation within the Canada-Quebec Artist-Run Centre Movement*  
Clive Robertson

## saturday special events

12:30–2:00 pm

**PADAC Member Galleries Open House**  
SEE THURSDAY, 12:30–2:00 PM

## saturday sessions & meetings

8:00–9:00am

### Room 705

**Italian Art Society Business Meeting**

### Room 707

**Annual CAA Members Business Meeting**  
Leslie King-Hammond, CAA President, presiding

9:30am–noon

### Room 701A

**Still Practicing Difference? Artist Spaces, Museums, and Contemporary Art**  
Clive Robertson, media artist and independent curator-critic, Montreal

*As Alternative as You Want Me to Be: Dysfunctionalities in the Canadian Artist-Run System*  
Susan Kealy, artist and independent curator, Toronto

Sylvie Fortin, Ottawa Art Gallery

*Free Spaces and Alternative Culture: Hallwalls Contemporary Arts Center and MollyOlga Neighborhood Art Classes*

### Room 701B

**International Association of Art Critics, United States Section**

**The Critic as Curator, the Curator as Critic**

Klaus Ottmann, American Federation of the Arts

David Pagel, independent curator and critic

Karen Wilkin, independent curator and critic

### Room 705

✧ **Imag(in)ing Race and Place in Colonialist Photography and Film**  
Eleanor M. Hight, University of New Hampshire  
Gary D. Sampson, independent scholar

*Imperial Rhetoric in Felice Beato's 1860 Photographs of the Second Opium War in China*  
David Harris, independent scholar

*Race and Representation in the Age of Positivism: Photographs of Ottoman Types in English Markets*  
Ayshe Erdogan, independent scholar

*Germaine Krull and L'Amitié noire: World War II and French Colonialist Film*  
Kim Sichel, Boston University

*Advertising Paradise: Picturing Hawaii before Pearl Harbor*  
Patricia Johnston, Salem State College

*Capturing Race: Anthropology and Photography in German Prisoner of War Camps During World War I*  
Andrew Evans, Indiana University

### Room 707

**Beyond Vision: Art, Aesthetics, and the "Other" Senses**

Jim Drobnick, Concordia University, Montreal

*Brewing Up a Feminist Aesthetic: Leonora Carrington's Myths of Sensory Power*  
Constance Classen, independent scholar, Montreal

*Haptic Resonances in Aesthetic Experience*  
Jennifer Fisher, Cornell University

*Sensuous Rites: Aesthetics, Performance, and Healing*  
David Howes, Concordia University, Montreal

*Scent of a Sculpture: Body Memory in the Work of Joseph Beuys and Laurie Palmer*  
Claudia Mesch, University of Chicago

*"Le Plaisir Stéréoscopique": Matière's Evocation of the Senses*  
Rachel Perry, Harvard University

#### Room 709

❖ **Cultural Identity in a Global Village**  
Garrison Roots, University of Colorado

*The Politics of Métissage in Art of the New World*  
Barbara Nesin, Front Range Community College

*Our Creative Diversity*  
Annelise V. Hansen, independent scholar

*Community and Belonging*  
Tonia Yowson, University of Hawaii, Manoa

#### Room 713

\* **Art, Technology, and Collaboration: A Conversation**

Carol Flax, University of Arizona

*Annals of Late 20th-Century Cultural Production*  
Adriene Jenik, University of California, San Diego

Ed Hill, University of Houston

Jon Tupper, Banff Center for the Arts

#### Room 714A

**Art History Open Session: Medieval Mediterranean and European Art and Architecture**

D. Fairchild Ruggles, independent scholar

*Discordant Tables of Concordance: Problems of Transmission?*  
Barbara Apelian Beall, Brown University

*Coptic vs. Hellenizing-Roman: The Kells Virgin and Child*  
Douglas Mac Lean, independent scholar

*Venus and the Christians at Carthage*  
Guy Metraux, York University

*The Reception of the Crown of Thorns at the Sainte-Chapelle in Paris*  
Elizabeth Carson Pastan, Emory University

*Architecture and the Liturgies: Chancel Arrangements in Early Medieval Spain*  
Elena Quevedo-Chigas, independent scholar

#### Room 714B

❖ **Japan and Cultural Imperialism: Colonized and Colonizer**

Christine Guth, University of Pennsylvania  
Gennifer S. Weisenfeld, Reischauer Institute of Japanese Studies, Harvard University

*The Sole Guardians of the Art Inheritance of Asia: Japan at the 1904 St. Louis World's Fair*  
Carol Ann Christ, Washington University, St. Louis

*Was Meiji Taste in Interiors "Orientalist"?*  
Jordan Sand, Georgetown University

*Pan-Asianism and the Pure Japanese Thing*  
Cherie Wendelken, Harvard University

*Japan's Willing Accomplice: Chinese Participation in "Orientalist" Exhibitions*  
Aida Yuen Wong, Columbia University

#### Room 715

❖ **The Art of Healing: Cults, Hospitals, and Their Images**

Julia I. Miller, California State University, Long Beach  
Anne Derbes, Hood College

*Merovingian Crystal Shells: Amulets for Healing*  
Genevra Kornbluth, Youngstown State University

*An Image of Charity and Twelfth-Century Hospital Decoration in Le Puy*  
Laura Good Morelli, Yale University

*Loggias of Charity in Early-Modern Tuscany*  
William R. Levin, Centre College

*Hans Memling's Altarpiece of the Two Saint Johns in its Hospital Context*  
Barbara G. Lane, Queens College

*Take Me to the Waters: Hydrotherapy, Decoration, and Nymph Mania in Fin-de-Siècle France*  
Joyce Henri Robinson, Pennsylvania State University

#### Room 716A

**Beyond Genre**

Michael Koortbojian, University of Toronto

*The Limits of Culture: Portraits of Barbarians in Roman Art*  
Elizabeth Bartman, independent scholar

*Mrs. Whatsit and Mrs. Witch: Sorting out Lo Stregazzo*  
Patricia Emison, University of New Hampshire

*Bernini's "Portrait" of Medusa: Seeing is Believing*  
Steven Ostrow, University of California, Riverside

*Genre and the Function of Dialogue*  
Raquel DaRosa, independent scholar, New York

*The Body of Eros and the Paradoxes of a Victorian Public Monument*  
Alex Potts, University of Reading, England

**Room 716B****Over the River and Through the Woods: Pilgrimage, Contemplative Object, and Transcendence in the Visual Arts**

Hilary Braysmith, University of Southern Indiana

*The Healing Light of Darkness: Ritual Devotion to the Black Madonna*

Diane Apostolos-Cappadona, Center for Muslim-Christian Understanding, Liberal Studies Program, Georgetown University

*Into the Bowels of the Earth: Architecture, Art, and Pilgrimage in Royal Ethiopia*

Tania C. Tribe, School of Oriental and African Studies, University of London

*Pilgrimage and Transcendence at the Eighteenth-Century Garden Hermitage*

Edward Harwood, Department of Fine Arts, Bates College

*Nineteenth-Century Virginia's Shrines, Relics, and Pilgrimages: Whose Transcendence Is It?*

Belle Lawson Pendelton, Art Department, Christopher Newport University

*Structuring Transcendence: The Retrospective Exhibition as Contemporary Pilgrimage*

Donna Gustasson, American Federation of the Arts

**Room 717****Modernist Architecture and the Discourse on Ornament**

Alina Payne, Department of Fine Art, University of Toronto

*Structure/Ornament and the Figuration of Historical Architecture: The Case of Saint-Eustache in Paris*

Anne-Marie Sankovitch, architectural historian, Paris

*Vitalism and Wagnerism in Louis Sullivan's Ornament*

Richard Etlin, University of Maryland, College Park

*Doctors, Bankers and Simple Buildings in Turn-of-the-Century Vienna*

Leslie Topp, Bryn Mawr College

*Architecture's Abject: The Rejection of Ornament in Le Corbusier's The Decorative Art of Today*

Patricia Morton, University of California, Riverside

*Fetish or Function: Bernard Rudofsky at the Museum of Modern Art*

Felicity Scott, Princeton University

**Room 718A****Narrative Aspects of Abstract Art**

Sylvia Netzer, City College of New York

Ursula Von Rydingsvard, artist, New York

Judy Pfaff, Bard College

*Dissociation and Discontinuity as a Philosophy of*

*Narrative Abstraction*

Ronald Morosan, independent artist

*Resurrecting Content: Biblical Themes in Abstract Expressionism*

Kirsten H. Powell, Middlebury College

**Room 718B****War and Cultural Representations**

Elizabeth Louise Kahn, St. Lawrence University

Melissa Hall, independent scholar

*Representing the Poilu: Experience, Memory, and the Visual Culture of World War I in France*

Daniel J. Sherman, Rice University

*Ocular Rape: American Photography, World War II, and the Ritual Inscription of Gender*

Patricia Vettel Tom, Washington University, St. Louis

*The Awakening Flame: Thich Quang Duc's Self-Immolation and His Impact on the Vietnam War*

Tran Nguyen, University of California, Berkeley, and Center for Advanced Study in the Visual Arts, National Gallery of Art

*"War Is Over! If You Want It": John and Yoko's Media War*

Louis Kaplan, Tufts University

*Being British: Art and the Documentation of National Character*

Brian Foss, Concordia University, Montreal

12:30–2:00pm

**Room 705****Japanese Art History Forum Business Meeting****Room 709****Open Forum: A New Intellectual Space**

John Onians, Clark Art Institute, Williamstown

A discussion of the launching of a new visiting scholars program by the Clark Art Institute in Williamstown, Massachusetts intended to create an exciting new resource and intellectual space in the field of research in the visual arts. Suggestions are welcome on how such a program might respond to the needs of the new millennium

**Room 714B****The Magic Classroom–Part II: Art History**

Ellen Schiferl, University of Southern Maine

*Distorting Pictures in Order to Clarify Them*

William Allen, Arkansas State University

*Websites for Student Research Projects: Is it Worth It?*

Jacqueline Spafford, Royal Ontario Museum

*The Web of Art and Culture*

Kathy Cohen, San Jose State University

**Room 715****Fashion History Association****Extreme Measures: Fashion in Excess and Expression**

Richard Martin, Costume Institute, Metropolitan Museum of Art

SPEAKERS TO BE ANNOUNCED

2:30-5:00pm

**Room 701A****Horror Beheld**

Ruth Liberman, New York University

Connie Jill O'Bryan, New York University

*Sol y Sombra: The Corrida and the Erotics of the Wounded Male*

Jose Gabriel Fernández, independent scholar

*Horror and Corporeality Before the Camera: Dead Bodies in American Photography from the Civil War to the Present*

Ellen Handy, International Center of Photography, New York

*The Double Vision of Horror*

Kyo Maclear, independent scholar, Toronto

*Trans-Fixed*

Frazer Ward, independent scholar

*A Delicate Balance: The Postmodern Modernism of Contemporary Holocaust Art*

Andrew Weinstein, New York University

**Room 705****Art History Open Session:  
Pre-Columbian Art**

Elizabeth Boone, Tulane University

*Palaces of the Lords of Chimor*

Joanne Pillsbury, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Ancient West Mexico: Shaping an Exhibition*

Richard F. Townsend, Art Institute of Chicago

*Type: Variety Analysis and the Role of Stylistic Investigations in the Study of Classic Maya Painted Pottery*

Dorie Reents-Budet, Duke University

*Understanding the North Wall of the Bonampak Paintings*

Mary E. Miller, Yale University

*New Blood from an Old Stone: The Tizoc Stone and the Aztec Temple Rebuilding of 1487*

Emily Umberger, Arizona State University

**Room 709****Portraits in the Global Metropolis:  
Who's Who and Whose Who?**

Michael L. Aurbach, Vanderbilt University

Lisa Farrington, Parsons School of Design, New School for Social Research

*"We and 'the Others'": A Case Study of American Political Cartoons of the Bosnian Conflict*

Ljubica Popovich, Vanderbilt University

*Betty Bivins Edwards: The Old 'New South'*

Dorothy Joiner, State University of West Georgia

*Identity, Power, Photography, and Native Americans: A Means of Surveillance*

Holly Elizabeth Anderson, independent scholar

Discussant

Amy Helen Kirschke, Department of Fine Arts, Vanderbilt University

**Room 711****Art Libraries Society of North America****The History of the Book and the Visual Arts: Contributions to "The History of the Book" Projects in Canada and the United States**

Mary F. Williamson, York University

*American Emblem Books*

Sarah Scott Gibson, Clark Art Institute

*Envisioning a Nation: William Notman's Portraits of British Americans (1865)*

Gillian Poulter, Department of History, York University

*That "Old Craze of Buying Books": The Libraries of Edward & W. S. Maxwell*

Irena S. Murray, McGill University

*3-D and 4-D Investigations into the Physical and Conceptual Nature of the Book*

Iain Macell, West Virginia University College of Creative Arts

**Room 713****\* The Future Past: Visualizing History with New Technologies**

Rene Paul Barilleaux, Mississippi Museum of Art

Judith Yourman, St. Olaf College

*From "Eventless" to "Uneventful": A Curatorial Perspective on New Media Investigations of History and Memory*

Brian Wallace, independent curator

*Collected Visions: <http://cvisions.cat.nyu.edu>*

Lorie Novak, New York University

*Space/R a c e: An Interactive Superimposition of the Civil Rights Movement and Space Program from 1961-1969*

Colette Gaiter, Minneapolis College of Art and Design

## Discussant

Geoffrey Batchen, University of New Mexico

**Room 714A****Arts Council of the African Studies Association****Africa and the Diaspora: Shaping Discourse about Art in a Post-Colonial World**

Kathleen E. Bickford, Art Institute of Chicago

*Defining the Black Artist: Visual Culture and Africanism in Black Art*

Dele Jegede, Indiana State University

*Charting the Course for a New Internationalism: Africa's Global Artists*

Elizabeth Ann Harney, New York University

*Straddling the Divide: Multiple Frames in Contemporary Bushman Art and Craft*

Jessica Taplin, Emory University

*Everything is Separated by Water Including My Brain, My Heart, My Sex, My House...or Maria Magdalena Campos-Pons and the Representation of Afro-Cuban, Female Diasporic Identity*

Lisa Freiman, Emory University

*Beta Foly: A Collaborative Group Environment with African and "Western" Musicians*

Lukas Ligeti, independent scholar

**Room 714B****♣ The Self and the Other: The History of Art in a Post-Colonial Environment**

Judith A. Stubbs, University of Utah

Thomas Kass, University of Utah

*Japan's Cultural Colonization in the Early Twentieth Century*

Ikumi Kaminishi, Tufts University

*Colonized and Colonizer: Erasing the Past*

Thomas Kass

*Overthrowing a Colonial Mentality*

Kyerang Ko, University of Iowa

**Room 715****\* Making Art Electronically: Problems, Progress, Practice**

Kevin McCoy, The City College of New York

*Origins, Investments, Extensions: Real-Time Sonic/Video Collage in the Digital Context*

Andrew Deutsch, New York State College of Ceramics, Alfred University

*Computing as Craft*

Joan Truckenbrod, School of the Art Institute of Chicago

*Designing and Using Wonk, a Real-Time, Performance*

*Oriented, Computer Language for Artists*

Jamy Sheridan, University of Michigan

*Reality Virtually Perceived: Hapticism, a Dyslexic's Approach to Technology in the Arts*

Tammy Knipp, Florida Atlantic University

**Room 716A****New Approaches to Eighteenth-Century Portraiture**

Mark A. Cheetham, University of Western Ontario

Alison Conway, University of Western Ontario

*Costume, Politics, and Identity in John Singleton*

Copley's Mrs. Thomas Gale

Isabel Breskin, University of California, Berkeley

*Criminal Likenesses: The Art of Portraiture and the Laws of Copyright in France in the Early Modern Period*

Katie Scott, Courtauld Institute of Art

*The Portrait as Gift*

Marcia Pointon, University of Manchester

*Angelica Kauffman and the Reframing of Portraiture*

Alison Conway

*The Life and Death of a Royal Portrait: Bouchardon's Louis XV*

Andrew McClellan, Tufts University

**Room 716B****Deaccessioning: Who Makes the Rules?**

Gwendolyn Owens, Canadian Centre for Architecture

*Deaccessioning as a Collections Strategy: Glenbow Case Study*

Patricia Ainslie, Glenbow Museum, Alberta

*Deaccessioning: A Guide and Caution*

Thomas W. Bower, National Museum of American History

*Voices from Beyond the Budget: Curatorial Views on*

*Deaccessioning from American and Canadian Museums*

Marianne Richter, Union League Club of Chicago

*Safeguarding the Future of the Shelburne Museum*

Richard Saunders, Middlebury College Museum of Art

## Discussant

Annette Blaugrund, National Academy of Design

**Room 717****Constructions of Public versus Private Space**

Lucy L. Bowditch, College of St. Rose

*Pieter De Hooch and the Invention of Private Space in Seventeenth-Century Dutch Interiors*

Martha Hollander, Hofstra University

*Neutral Ground in Ideological Territory: The Front Porch of the Family Photograph Album*

Kathleen MacQueen, New York University

*Men without Women and Women without Men:  
Georgia O'Keeffe and Stuart Davis' Mural Projects for  
the Lounges of the Radio City Music Hall*  
Jonathan Weinberg, Department of the History of Art,  
Yale University

*Skateboarders, Public Art, and Post-Modern Space:  
Access or Defacement of Ribbon Promenade, San  
Francisco*

M. Joel N. Varland, State University of New York,  
Buffalo

Discussant  
Martha Ward, University of Chicago

## **Room 718A**

### **Trauma and Representation**

Lisa Saltzman, Bryn Mawr College

*The Question of Measure: Gillian Rose and André  
Breton on the Movement of the City*  
Michael Stone-Richards, Northwestern University

*Walker Evans' Depression Era Photographs: The  
Economy of Trauma*  
Eric Rosenberg, Tufts University

*Curing Trauma through the Invention of Memory:  
Femininity and the Death Drive in the Work of  
Charlotte Solomon, 1940-42*  
Griselda Pollock, University of Leeds

*Car Crash: Imagining Disaster*  
Judith Rodenbeck, Columbia University

*The Strangeness of the Cadaver, the Strangeness  
of the Image*  
Isabelle Wallace, Bryn Mawr College

# sunday

## special events

### 9:30am-5:30pm

### **Woodland Cultural Centre, Brantford, Ontario** **Aboriginal Art Awareness Tour**

Sponsored by Woodland Cultural Centre, a First Nations art center, and V-tape, this trip includes a full day of activities including the Snow Snake Tournament (weather permitting), demonstrations, exhibitions, and performances.

Buses depart Royal York Hotel at 9:30 am; at 3:00 pm buses depart Woodland Cultural Centre and will make a stop at Pearson International Airport at approximately 5:00 pm before returning to the Royal York Hotel at 6:00 pm.

PRE-REGISTRATION REQUIRED

### 12:30-2:30pm

### **470 Keele Street, North York** **Art Gallery of York University** **Tour and Reception:**

Sculpture by British artist Alison Wilding

Buses depart from the Royal York Hotel at 12:30 pm; buses return to the Royal York Hotel from York University at 2:30 pm.

PRE-REGISTRATION REQUIRED