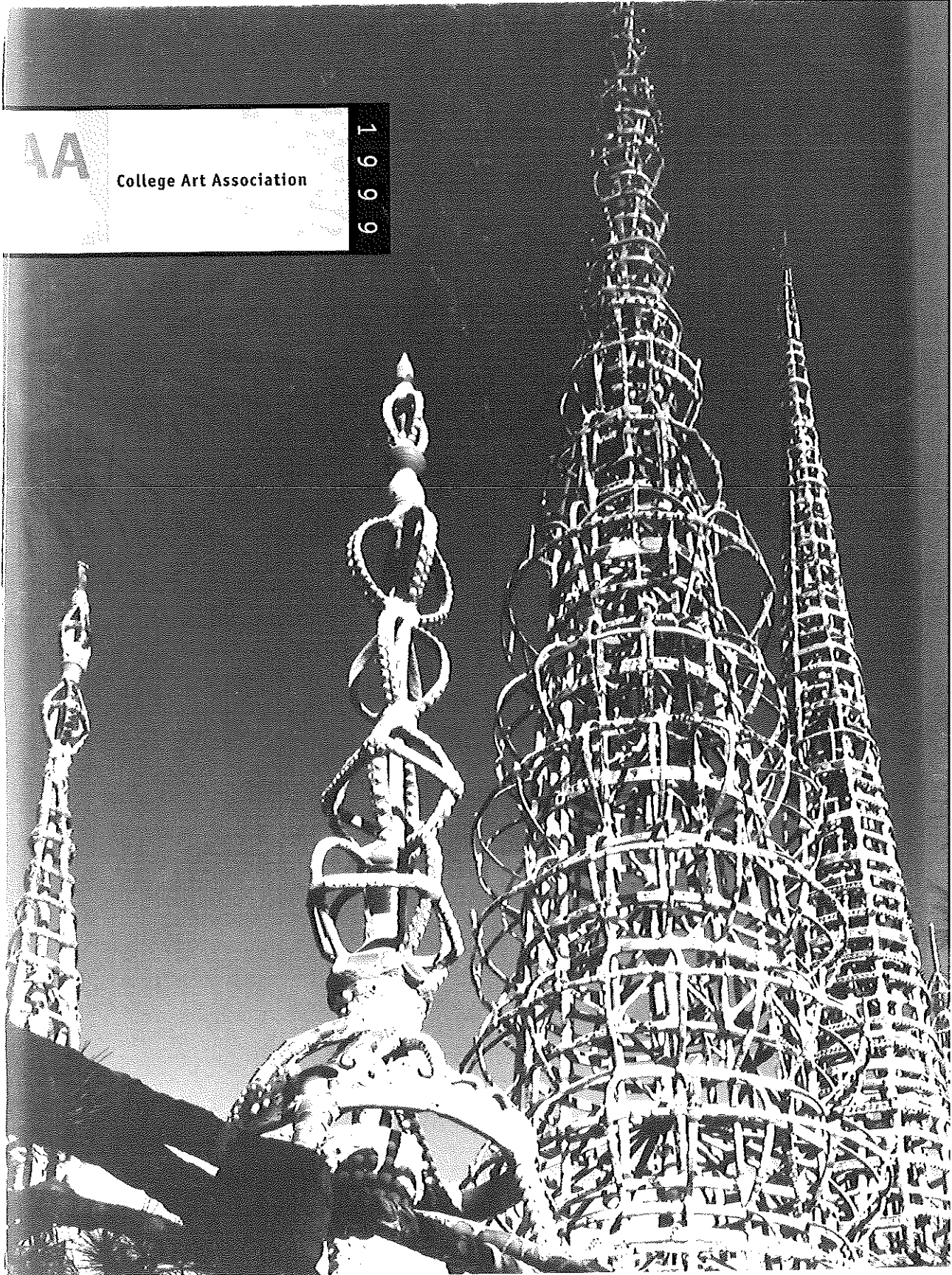


AA

College Art Association

1999



SESSIONS

❖ ART HISTORY THEMATIC SESSION

"FROM ANOTHER PLACE: DIFFERENCE, ENCOUNTER, ACCULTURATION, IDENTITY, RESISTANCE"

❖ STUDIO ART THEMATIC SESSION

"RING OF FIRE"

Thursday,
7:30-9:00 am

ROOM 402A

VETERANS IN THE VISUAL ARTS
Business Meeting

ROOM 409A&B

(T1) INTERNATIONAL COMMITTEE OF MUSEUMS

Information Session

Eloise Zell, Director of Membership, ICOM

Gary Edson, Texas Tech University, Lubbock, TX, and ICOM Ethics Committee

Patricia Young, Vocabulary Program, Getty Information Institute, and ICOM Museum Security Committee

Wilbur Faulk, Director of Security, J. Paul Getty Trust, and ICOM Museum Security Committee

Refreshments will be served

Thursday, 9:15 am

ROOM 402B

ASSOCIATION OF ART EDITORS

Business Meeting

This meeting precedes the AAE session *Making Your Book or Article Ready for Publication* which begins at 9:30 am.

Thursday,
9:30 am-Noon

ROOM 306A&B

(T2) BIENNIAL VIRUS

Rachel Weiss, School of the Art Institute of Chicago

What Rough Beast: Toward a Twenty-First-Century Photography Festival
A. D. Coleman, critic, *New York Observer*

For Whom the Biennial Tolls: National/International Surveys and the Nationalism/Internationalism of Their Audiences
Peter Frank, independent critic and curator, Los Angeles

Contemporizing History: Art Biennials and Luxury Hotels in Istanbul
Wendy M. K. Shaw, University of California, Los Angeles

São Paulo and MERCOSUL Biennials: Negotiating South America's Place in Twentieth-Century Art
Simone Osthoff, School of the Art Institute of Chicago

DISCUSSANT

Susan Krane

ROOM 308A&B

(T3) MINIMAL INTERVENTION? CONSERVATION AND PUBLIC ART

John C. Scott, New York Conservation Center and Princeton University

Evolution of Preventative Conservation Program in Seattle, Washington
Barbara Goldstein, Seattle Arts Commission

Artists, Conservators, and Public Administrators Working Together: MTA Metro Art Model for a Conservation Program
Julie Silliman, Metro Art, Metropolitan Transit Authority, Los Angeles

Preventative Conservation: Public Art in New York City Public Schools

Michele Cohen, Public Art for Schools, New York City Board of Education

Integrating Conservation in the Planning and Care of Public Art
John C. Scott

ROOM 309

(T4) LUXURY ARTS IN THE ANCIENT MEDITERRANEAN: A REAPPRAISAL
Kenneth D. S. Lapatin, Boston University

Interwoven Relations: Internationalism and an Embroidered Tunic from the Tomb of Tutankhamun
Marian Feldman, University of California, Berkeley

Carving Out a Kingdom: Ivory Production and Consumption in Mycenaean Society
Bryan E. Burns, University of Michigan, Ann Arbor

Amber in Pre-Roman Italy
Faya Causey, National Gallery of Art, Washington, D.C.

Jewelry in Sixth-Century Greece: Reality and Image
Alexis Castor, Bryn Mawr College, Bryn Mawr, Pa.

A Glance in the Mirror: Reflections of Etruscan Culture and Belief
Alexandra Carpino, Northern Arizona University

Shining Faces: Imperial Portraits in Gold and Silver
Lee Ann Riccardi, The College of New Jersey, Ewing

Riegl's Heirs? The Role of Luxury Arts in the Historiography of Late Roman Art
Ruth E. Leader, Courtauld Institute of Art, London

ROOM 402A

(T5) IKE E HO'OMAOPOPO AI ("IDENTITY")
Maureen-Michele Kailipaina Chun

April Hokutani Drexel, University of Hawai'i

Charles Kawai'olu Souza,
University of Hawai'i

Barbara Ann Francis, Lesley
College, Cambridge, Mass.

Kawai Aona-Ueoka, independent
scholar, Hawai'i

DISCUSSANT

Kauka de Silva, Kapi'olani
Community College, Honolulu

ROOM 402B

ASSOCIATION OF ART EDITORS

(T6) MAKING YOUR BOOK OR ARTICLE READY FOR PUBLICATION

Elaine Koss and John Alan Farmer,
College Art Association, New York

John T. Paoletti, Wesleyan
University, Middletown, Conn., and
Editor-in-Chief, *Art Bulletin*

Janet A. Kaplan, Moore College of
Art and Design, Philadelphia, and
Executive Editor, *Art Journal*

Barbara Cohen, independent
indexing and editorial services

Leila Kinney, Massachusetts
Institute of Technology and Editor,
CAA Reviews

Robert Nelson, University of
Chicago and Editor, *CAA Reviews*

ROOM 403A

(T7) ART HISTORY OPEN SESSION: NINETEENTH-CENTURY ART

Michael Marrinan, Stanford
University, Stanford

*Innocence and Illicitness in
Delacroix's Moroccan Notebooks*
Elisabeth Fraser, University of
South Florida, Tampa

Cézanne's Nudes in a Landscape
Sue Ann Prince, University of
Pennsylvania, Philadelphia

*Cézanne and the Counter-Muse:
The Portraits of Hortense*
Susan Sidlauskas, University of
Pennsylvania, Philadelphia

*Allegorical Caverns: Rethinking
Cézanne's Classicism*
Matthew Simms, Emory University,
Atlanta

RESPONDENT

Richard Schiff, University of Texas,
Austin

ROOM 403B

(T8) ART HISTORY OPEN SESSION:

ITALIAN BAROQUE ART

Elizabeth Cropper, Johns Hopkins
University, Baltimore

*Proverbs and Genre Painting: Campi,
Carracci, Caravaggio, and La Tour*
Sheila McTighe, Courtauld
Institute, London


*Giulio Mancini and the Figure of the
Gypsy Fortune Teller in the Paintings
of Caravaggio and His Followers*
Frances Gage, Johns Hopkins
University, Baltimore

*The Politics of Representation in the
Martyrdom Paintings of Jusepe de
Ribera: Saints or Sinners?*
Mark Williamson, Binghamton
University, New York

*Fabric and Flesh: François
Duquesnoy's St. Susanna and the
Constructions of a Christian Canon*
Estelle C. Lingo, Brown University,
Providence, R.I.

*Beauty, Majesty, and the Connection
of Poussin's Esther before Athaneus*
Jonathan W. Unglaub, Columbia
University, New York

ROOM 404A&B

(T9)  CONTEMPORARY ARTISTS IN
LOS ANGELES: STRATEGIES FOR
SOCIAL AND PUBLIC PARTICIPATION
Alessandra Moctezuma and Leda
Ramos, independent artists

*Art in the Prisons: Freedom of
Expression as Hope*
Beth Thielen, independent artist,
Pasadena

*The Bureau for Accessible
Democracy Tour*
Danny Tisdale, independent artist,
Gardena

*Teaching Ambivalence:
An Open-Ended Approach to
Progressive Architectural Education*
Norman Millar, independent artist,
Los Angeles

*Two Public Art Cases: East and
South Central L.A.*
Alma Lopez, independent artist

ROOM 405

CAA TOWN MEETING: YOUR CHANCE TO CONTRIBUTE

Join us and give us suggestions
about how we can make CAA a
better organization for our
members. If you are unable to
attend this session, please attend
the Friday session, 12:30 to
2:00 pm, Room 306 A&B

Refreshments will be served.

ROOM 406A&B

(T10) ART AND STATECRAFT IN EARLY MEDIEVAL ITALY

Judson J. Emerick, Pomona
College, Claremont, Calif.

*Artistic Patronage and Cultural
Strategies in Lombard Italy*
John Mitchell, University of East
Anglia, Norwich

*Topography, Art, and Power in the
Making of Papal Rome, Eighth-Ninth
Centuries*

Thomas F. X. Noble, Corcoran
Department of History, University
of Virginia, Charlottesville

*The Politics of St. Peter's: Defining a
Familiar Phenomenon*
Charles B. McClendon, Brandeis
University, Waltham, Mass.

*A Battleground of Foreign
Influence? Italian Illuminated
Manuscripts, Sixth-Tenth Centuries*
Lawrence P. Nees, University of
Delaware, Newark

ROOM 407

(T11) **DISPOSABILITY**

Yolanda Macías McKay, Indiana University, Bloomington

Slaughterhouse Aesthetic

Barbara Miller, independent scholar

Gossip or Fact: Information as Disposable By-Product

Matt Gleason, *Coagula Art Journal*

ROOM 408A

(T12) ♦ **FRIDOMANIA AND****FRIDISMO: MIGRATING IMAGERY OF FRIDA KAHLO**

Eli Bartra, UAM-X

André Breton and the Myth of Frida Kahlo

Amy Winter, independent scholar, New York

Devouring Frida

Margaret Lindauer, Arizona State University, Tempe

Frida Kahlo and Folk Art

Eli Bartra

*Re(presenting) and**Re(appropriating) the Body of Frida Kahlo*

Betsie Gross, University of Southern California, Los Angeles

*Nuestra Señora de Los Dolores (Our Lady of Sorrows):**New Mexican Women Narratives on Culture and Art*

Rita Bernadette Sanchez, Chicano Studies Department, Mesa College, San Diego

ROOM 408B

INTERNATIONAL ASSOCIATION OF ART CRITICS, UNITED STATES SECTION

(T13) **ART PLANET: THE PLUSES AND MINUSES OF CROSS-CULTURAL CRITICISM IN THE GLOBAL AGE**

Judith Stein, independent curator and critic, Philadelphia
Terry Myers, Otis College of Art and Design, Los Angeles

The Mystique of Connoisseurship in the Age of Translation

M. A. Greenstein, Art Center

College of Art and Design, Pasadena

Star Struck: American Critic in Sydney

Ray Langenbach, Department of Cultural Histories and Futures, University of Western Sydney

ROOM 409 A&B

(T14) **SUBLIMINAL REFERENCE IN ABSTRACT PAINTING**

John Allen, Fashion Institute of Technology, New York

Subliminal References

Joanne Greenbaum, independent artist, New York

Forging a Style

Brent Ramage, independent artist, New York

A Metonymic Approach to Painting

Ingrid Calame, independent artist and critic

Abstraction and Personal References

John Allen

Perception in Historicist Abstraction

Dan Walsh, independent artist, New York

ROOM 410

(T15) ♦ **TEMPLATE FOR THE FUTURE: SUCCESSFUL U.S./PACIFIC RIM ARTISTS' EXCHANGES**

Anne Healy, University of California, Berkeley
Jo Hockenhull, Washington State University, Pullman

On the Rim: Desert Streams/Arizona Australia Exchanges

Moirá Marti Geoffron, University of Arizona, Tucson

Chicago-Seoul Exchange

Susan Sensemann, University of Illinois, Chicago
Alan Atkinson, University of Alabama, Birmingham

Reflections on Two Landscapes: U.S./China Artists' Exchange

Anne Healy and Jo Hockenhull

ROOM 411

(T16) ♦ **TRANSCENDENT CULTURES IN THE AGE OF GLOBAL ENCOUNTER**

David M. Kowal, College of Charleston, S.C.
Gauvin A. Bailey, Clark University, Worcester, Mass.

Sharing Space: Christian-Ethiopian Relations in the Architecture of Medieval Ethiopia

Cathy C. Darrup, Harvard University, Cambridge, Mass.

"Saudade de Patria": Portuguese Perceptions of Indian Architecture in the 16th and 17th Centuries
Paulo Varela Gomes, Fundação Oriente, Lisbon, and Universidad de Coimbra*The Jesuit Art Academy in Japan, 1580-1630*

Gauvin A. Bailey

The Making and Trading of Hispano-Filipino and Portuguese-Goan Ivories in the 17th and 18th Centuries

Marjorie Trusted, Victoria and Albert Museum, London

Baroque and Revolt in Bohol, Philippines

Regaldo Trota Jose, Philippine National Commission for Culture and the Arts

Thursday,
12:30-2:00 pm

ROOM 308A&B

HISTORIANS OF

NINETEENTH-CENTURY ART

(T17) **CULTURAL IN(TE)RFERENCE**

June Hargrove, University of Maryland

Jane Mayo Roos, Hunter College and the Graduate Center, City University of New York

History Painting, Historians, and the Colonization of Spain's Past
Oscar E. Vázquez, Binghamton University

Cultural Intersection and Cultural Clash in 19th-Century New Zealand: The Decoration of Maori Churches at Otaki and Whakato

Richard A. Sundt, University of Oregon

Paul Gauguin at Hiva Oa: Calling the Earth to Witness

June Hargrove

The Oldest Republic's Encounters with the Newest: Nineteenth-Century Swiss Images of Native Americans

William Hauptman, independent scholar

ROOM 309

ASSOCIATION OF INDEPENDENT HISTORIANS OF ART

(T18) **THE FUTURE OF SCHOLARSHIP: IS IT INDEPENDENT?**

Barbara J. Mitnick, independent scholar

Mary Emma Harris, independent scholar

Insiders or Outsiders: the Ongoing Debate

Graham W. J. Beal, Los Angeles County Museum of Art

Working the Angels: Co-sponsorship of an Exhibition by a Museum and a Community Organization

Charlotte Streifer Rubinstein, independent scholar, Laguna Niguel, Calif.

The Free-wheeling Gaze: An Independent Scholar Looks at Art

Alica Goldfarb Marquis, independent scholar, La Jolla, Calif.

Business Meeting and Session

ROOM 402A

(T19) **CAA COMMITTEE ON WOMEN IN THE ARTS SURVEY ON THE STATUS OF WOMEN AND PEOPLE OF COLOR IN THE ARTS PROFESSIONS: A DIALOGUE**
Marjorie Och, Mary Washington College

Kristin Frederickson, Chair, CAA Committee on Women in the Arts, Hunter College

Ofelia Garcia, William Paterson University of New Jersey

Mary Garrard, American University, Washington D.C.

Melanie Herzog, Edgewood College

Flavia Rando, Purdue University

ROOM 404A&B

INTERNATIONAL ASSOCIATION OF ART CRITICS, UNITED STATES SECTION
Business Meeting

ROOM 405

CAA COMMITTEE ON INTELLECTUAL PROPERTY

(T20) **MAKING SENSE OF COPYRIGHT AND INTELLECTUAL PROPERTY**

Robert Baron, Chair, CAA Committee on Intellectual Property
David Green, National Initiative for a Networked Cultural Heritage, Washington, DC

Come and discuss problems that you have encountered in your work and those related to the application of intellectual property to the visual arts in general.

Subjects raised and topics discussed will be used to help focus the forthcoming CAA Q&A Guide to Copyright and Intellectual Property.

Jeffrey Cunard, CAA Counsel, Debevoise and Plimpton, Washington, D.C.

Tyler Ochoa, Whittier Law School, Costa Mesa, Calif.

Martha Kendall Winnacker, Information Resources and Communications, University of California

ROOM 406A&B

GAY AND LESBIAN CAUCUS
Session

ROOM 407

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES
Business Meeting

ROOM 409A&B

WOMEN'S CAUCUS FOR ART (T21) INSTALLATION AND THE LANGUAGE OF IDENTITY
Suwan Geer, California State University, Long Beach

Harmony Hammond, University of Arizona

Kim Yasuda, University of California, Santa Barbara

Lewis DeSoto, San Francisco State University

Rhoda London, California College of Arts and Crafts

Connie Zehr, University of California, Claremont

ROOM 410

(T22) **CAA PROFESSIONAL PRACTICES COMMITTEE THE PART-TIMER IN ACADEME TODAY**

David Sokol, University of Illinois, Chicago

Judith E. Cherry, Doane College and University of Nebraska

Dennis Ichiyama, Perdue University

Amy Mooney, University of Illinois, Chicago and Columbia College

George Smith, Maine College of Art

Sylvia S. Walters, San Francisco State University

ROOM 411

CAA EDUCATION COMMITTEE

(T23) **THE MAGIC CLASSROOM**

Ellen Schiferl, University of Southern Maine, Portland
Kathleen Cohen, San Jose State University

Structuting Digital Media in a Fine Arts Institution

Paul Klein, Center for Digital Media, San Francisco Art Institute

Teaching What You Don't Know:

Bootstrap Training and Development

Kathleen Cohen

Click Here for Mono Lisa: A Virtual Course Companion for the Art History Survey

Petra Chu, Ira Greenberg, Juergen Heinrichs, and Charlotte Nichols, Seton Hall University

Thursday, 2:00-3:15 pm

ROOM 402A

(T24) ART MUSEUMS, COMMERCE, AND STRATEGIES OF DISPLAY

Isabel Balzer, independent scholar, New York

Alexis Joachimides, independent scholar, Berlin

Popular High Culture: The New Boston Museum of Fine Arts (1904) in a Transatlantic Context

Karsten Borgman, Humboldt University, Berlin

Framing Culture in Morocco: Ceramics in Colonial and Postcolonial Museum Practices
James E. Housefield, University of California, Berkeley

Museum/Trade Fair/Worker Council: Marketing the Avant-Garde in Germany, 1917-20

Sherwin Simmons, University of Oregon, Eugene

Postmodern Patrons
Caroline A. Jones, Boston University

DISCUSSANT

John Klein, University of Missouri, Columbia

Thursday, 2:30-5:00 pm

ROOM 306A&B

(T25) THE ELOQUENCE OF DRAWING: GRAPHIC PRACTICES AND COMMUNICATION IN EARLY MODERN EUROPE

William MacGregor, John F. Kennedy University, Orinda, Calif.
Patricia L. Reilly, University of California, Berkeley

Disegno: The Invention of Art
David Rosand, Columbia University, New York

Drawing Ruins: Representation and Convention in Giuliano da Sangallo's Codex Barberini
Cammy Brothers, Harvard University, Cambridge

Pushing the Boundaries: Netherlandish Drawings That Blur the Distinctions between Modes of Representation

Michele M. Finnegan, University of Michigan, Ann Arbor

"Stronge, Robustious, and Vigerouse": Aesthetic Coherence in Rubens's Kneeling Man c. 1609
Catherine Lusheck, University of California, Berkeley

Prints for Practice: Abraham Bloemaert, Drawing, and Chiaroscuro Prints
Susan Dackerman, Baltimore Museum of Art

ROOM 308A&B

(T26) ART HISTORY OPEN SESSION: EIGHTEENTH-CENTURY ART

William Pressly, University of Maryland, College Park

Styling the Salonnière and the Philosophe: Maurice-Quentin de la Tour's Portrait of Mme de Pompadour
Elise Goodman, Raymond Walters College, University of Cincinnati

The Capitoline Museums and the Production of Roman Art
Carole Paul, University of California, Santa Barbara

New News about an Old Scandal: Angelica Kauffman's Secret Marriage, Gossip, Slander, and the Reputation of a Female Artist
Wendy Wassyng Roworth, independent scholar

Once More, with Attitude: A Colonial Stance on British Civil Wars, Past and Impending
David Steinberg, Omohundro Institute of Early American

History and Culture, Williamsburg, Va.

"And Disinherit Chaos": Female Chastity and Lunar Science in Wright of Derby's Indian Window and Lady in Milton's "Comus"
Susan Houghton Libby, Rollins College, Winter Park, Fla.

Sporting with Clothes: John Collet's Satirical Prints in the 1770s
Patricia Crown, University of Missouri, Columbia

DISCUSSANT

Mary Sheriff, University of North Carolina, Chapel Hill

ROOM 309

(T27) TECHNICAL EXAMINATIONS AND THE PRACTICE OF ART HISTORY

Ron Spronk, Harvard University Art Museums, Cambridge

Looking Closely: Aided and Unaided Vision in Art Historical Methodology
Andrea Kirsh, Rustin Levenson Art Conservation Associates, New York

Technical Examinations and the Shaping of the Dosso Dossi Exhibition
Andrea Bayer, The Metropolitan Museum of Art, New York

High Quality Digital Images: A Transformation in Research and Teaching
Charles S. Rhyne, Reed College, Portland, Ore.

Reading Relevance in Technical Trivia: Case Studies in 19th-Century Painting
Melissa R. Katz, Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass.

The Urban Landscape: De Kooning's Paintings of the Late 1940s
Susan Lake, Gordon Nicol, and Judith Zilczer, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

ROOM 402B

(T28) ♦ **POST-LINGUA: THE
INTERRACIALITY OF TONGUES**

Steve Murakishi, Cranbrook
Academy of Art, Bloomfield Hills,
Mich.

*Virtuality/Disembodiment/
Resistance*

Catherine Bernard, Long Island
University, Southampton, N.Y.

*Look at Helen Keller: New Aesthetic
Possibilities for Communications
from Assistive Technologies for the
Blind and Deaf*

Jacqueline Goss, Massachusetts
College of Art, Boston

*Bodies, Abjection, and the Image/
Text: Bite Me*

Leisha J. Jones, Pennsylvania
State University, University Park

*Seeds and Germs: The Flourishing of
Esperanto*

Pam Longobardi, Georgia State
University, Atlanta

ROOM 403A

(T29) **NEGOTIATING THE TAXONOMY
"CONTEMPORARY AFRICAN ART":
PRODUCTION, EXHIBITION,
COMMODIFICATION**

Lauri Firstenberg, Harvard
University, Cambridge
John Pepper, Columbia University,
New York

*Ethnographic Present(s) or
Conjectural Future(s): Negotiating
the Burden of Heritage in
Contemporary African Art*
Sylvester Ogbachie, Northwestern
University, Evanston, Ill.*Just an Artist*
Kendell Geers, independent artist,
South Africa*Constructing Vodun in a
Postmodern World*
Suzanne P. Blier, Harvard
University, Cambridge
Isaac Julien, African-American
Studies Department, Harvard
University, Cambridge, Mass.

DISCUSSANT

Salah Hassan, Africana Studies,
Cornell University, Ithaca, N.Y.

ROOM 403B

(T30) ♦ **FASHION, IDENTITY, AND
CULTURAL HISTORY**

Leila W. Kinney, Massachusetts
Institute of Technology, Cambridge
Nancy J. Troy, University of
Southern California, Los Angeles

*Reproducing the Contours of
Venetian Identity in 16th-Century
Costume Books*

Bronwen Wilson, Northwestern
University, Evanston, Ill.

*Oriental Self-Fashioning: Cultural
Cross-Dressing and Subjectivity in
18th-Century Europe*

Ewa Lajer-Burcharth, Harvard
University, Cambridge, Mass.

*Dressed Down: Lingerie, Popular
Prints, and the Voyeur's Censored
Look in Third Republic France*

Jann Matlock, Harvard University,
Cambridge, Mass.

*Dressing between East and West:
Fashioning a New Sartorial Identity
for Modern Japan*

Gennifer Weisenfeld, Duke
University, Durham, N.C.

*Agit-Fashion in Russian
Constructivism*

Christina Kiaer, Columbia
University, New York

ROOM 404A&B

(T31) ♦ **ARTISTS AND THE "NEW
FRONTIER": VIRTUAL REALITIES**

Char Davies, Immersence, Montreal

*Virtual Realities versus Actual
Fictions*

Stephanie Bacon, Boise State
University, Idaho

*Virtual Imaginations Require
Real Bodies*

Dena Elisabeth Eber

*Telepresence Art: Between Virtual
and Tangible*

Eduardo Kac, School of the Art
Institute of Chicago

*The Aesthetics of Virtual
Environments and Our Place in
Nature*

Carol Gigliotti, Ohio State
University, Columbus

ROOM 405

(T32) **STUDIO ART OPEN SESSION:
EXPERIMENTAL PHOTOGRAPHY**

Susan Rankaitis and
Ken Gonzales-Day, Scripps College,
Claremont, Calif.

*Blurring the Line: The Screened
Imagination and Self-Surveillance*
Hillary Mushkin, independent
artist, Los Angeles*Beyond Photography*
Jody Zellen, Side Street Projects,
Santa Monica*The Unreal Person: Portraiture in
the Digital Age*
Irit Krygier, independent curator,
Los Angeles*Concept/Process*
Marco Breuer, independent artist,
New York

DISCUSSANT

Ken Gonzales-Day

ROOM 406 A&B

(T33) ♦ **ERASURE: THE ARTS OF
DESTRUCTION FROM LATE ANTIQUITY
TO EARLY MODERNITY**

Annabel Wharton, Duke University,
Durham
Dale Kinney, Bryn Mawr College,
Bryn Mawr, Penn.

*Defacement, Portraiture, and
Identity in Renaissance Italy*
J. Adrian Randolph, Dartmouth
College, Hanover, N.H.*Idolatry as Iconoclasm: Michael
Ostendorfer's Pilgrimage to the
"Schöne Maria" at Regensburg*
Thomas Hensel, University of
Hamburg*Vanishing Acts: John Lloyd Stephens
and the National Museum of
American Antiquities*
R. Tripp Evans, Wheaton College,
Norton, Mass.

Material Fragmentation and Narrative Redemption: The Origins and Ends of Medieval Artifacts in the Brummer Collection at the Duke University Museum of Art
Benjamin Fullalove, Duke University, Durham, N.C.

ROOM 407

HISTORIANS OF BRITISH ART

(T34) BRITISH ART AND CONSTRUCTS OF MODERNITY

James Steward, University of Michigan Museum of Art, Ann Arbor

New Light on Wright's Orrery
Elizabeth Barker, Institute of Fine Arts, New York University

Whistler and Japan: From Modern Commodities to Modernist Vision
Aileen Dashi Tsui, Harvard University, Cambridge, Mass.

Suburban Prospects: Vision and Possession in Ford Madox Brown's English Autumn Afternoon
Alastair Wright, Richmond University, London

The "Jewish Mark" in English Painting: Modernity and Ethnicity
Janet Wolff, University of Rochester

Hepworth, Moore, and the United Nations: British Modern Art and the Ideology of Postwar Internationalism
Christopher Pearson, Stanford University, Calif.

ROOM 408A

(T35) OFF THE MAINSTREAM, INTO THE MAINSTREAM

Jo Hanson and Susan Leibovitz Steinman, Women Environmental Artists Directory; Aviva Rahmani, The Ghost Nets Project

Nine Mile Run Greenway Project: Art and Postindustrial Restoration
Tim Collins, Reiko Goto, and Robert Bingham, Carnegie Mellon University, Pittsburgh, Pa.

Walking in Deeper: The Art of Audience Transformation
Erica Fielder, independent artist, Mendocino, Calif.

Local to Global: Habitat Recovery Art in Eight States, Five Countries
Lynne Hull, independent artist, Colorado

Respecting Ecology: Field Notes on Integrating Art and Science
Kathryn Miller, Pitzer College, The Claremont Colleges, Claremont, Calif.

Canary Notes: The Personal Politics of Environmental Illness
Beverly Naidus, Institute for Social Ecology, Vermont

A Test of Time: Defining Ecologically Conscious Art
Baile Oakes, independent artist, California

Giving Back the Gift: A Model for Art-Environmental Education
Patricia Sanders, San Jose State University

The Long Run: In the Public Realm, 1979-1999
Joyce Cutler Shaw, University of California, San Diego

Reeds in the Water: Transient Environmental Art
Roy Staab, independent artist, Wisconsin

ROOM 408B

(T36) TRANSFORMATION, INVOCATION, AND MAGIC IN CONTEMPORARY LATIN AMERICAN ART

Debra Koppman, John F. Kennedy University, Orinda, Calif.

Art and Resistance: Latin American Art under Political Duress
Claudia Bernardi, California Arts Council

Dreams and Demons
Nereida Garcia-Ferraz, independent artist, MACLA (San Jose Center for Latino Art)

Paula Santiago's "Pleuro" and Other Works in Hair, Blood, and the Spirit
Deborah Dorotinsky and Maggie Galton, Universidad Autónoma de México, Mexico City

Diversity and Identity in Latin American Art
Jorge Cocco Santangelo, Instituto Argentino de Washi Zokei, Entre Rios, Argentina

Tres Mundos (Three Worlds)
Debra Koppman

ROOM 409A&B

(T37) ART HISTORY OPEN SESSION: ASIAN ART

Jerome Silbergeld, University of Washington, Seattle

Displaying Devotion: Questioning Kipling's Kim and Tibetan Art Exhibitions
Janice Leoshko, University of Texas, Austin

Was There a Buddhist Art in Medieval China? Or What Is Wrong with the Assumption of Its Distinction? The Question of the Twin Buddhas
Eugene Wang, Harvard University, Cambridge, Mass.

The Hybrid (?) Empress Dowager
Catherine MacKenzie, Concordia University, Montreal

Cross-Dressing/Trans-Cultural Spaces: Charles Longfellow and Okakura Kazukô
Christine Guth, independent scholar, Hopewell, N.J.

Framing "Tradition": Watanabe Yoshio and the Photographic Representation of Ise Shrine
Jonathan Reynolds, University of Michigan, Ann Arbor



ROOM 410

(T38) **FIFTY YEARS AFTER "SOUTH PACIFIC": IDENTITY BY FRACTIONS**
Betty Lee, University of California, Irvine

Fa'a Samoa: Walking with the Ancestor

Jewel Castro, University of California, San Diego

Scapegoats, Ghost Soldiers, and Guinea Pigs

Tegan Smith and Jake Boone, independent scholars, Toronto

ROOM 411

(T39) **BEYOND THE MANGA: THE RASHOMON EFFECT AND NEW ART OF JAPAN IN THE WEST**
Bruce Yonemoto, independent media artist, Los Angeles

Contemporary Japanese Art
Nobi Narasawa, University of California, Santa Cruz

Yoko Ono's Cut Piece (1964): Bad Girl or Buddha?

Kevin Concannon, Virginia Commonwealth University, Richmond

Timothy Blum, Blum & Poe Gallery, Santa Monica

The Japanese System: 60s-70s
Don Soker, Don Soker Gallery, San Francisco

Thursday,
3:45-5:00 pm

ROOM 402A

(T40) **INSTITUTIONS OF ART: MUSEUMS, DEPARTMENT STORES, AND LIVING ROOMS**
Helen Molesworth, State University of New York, Old Westbury

Newark as Utopia: John Cotton Dana's Progressive Museum
Carol Duncan, Ramapo College of New Jersey, Mahwah

Baubles, Bluewalls, and Bakelite: Gendering the Whitney Museum and American Art
Evelyn Hankins, Stanford University, Calif.

Related Art Education and the Effects of "Good Taste" on "Our Communal as well as Our Personal Possessions"
Carma Gorman, Southern Illinois University, Carbondale

Thursday,
5:30-7:00 pm

ROOM 308A&B

COMPUTERS IN THE VISUAL ARTS
(T41) **RESOURCES FOR TEACHING IN THE CREATIVE COMPUTER STUDIO: A ROUNDTABLE DISCUSSION**

Anne Spalter, artist-in-residence, Brown University Computer Graphics Group

David Reville, Multimedia Lab, Brown University

Dena Slothower, Technology and Program Development, Pratt Institute, New York

ROOM 309

COLLEGE BOARD ADVANCED PLACEMENT IN THE HISTORY OF ART
(T42) **INCORPORATING NON-EUROPEAN ART INTO THE ADVANCED PLACEMENT ART HISTORY COURSE**
Andrea Chronister, Educational Testing Service, Princeton, N.J.

Michael Bieze, Marist School, Atlanta

Roger Lerch, Walnut Hills High School, Cincinnati

Lu Weneker, Marlborough School, Los Angeles

Lisa Farrington, Parsons School of Design, New York

ROOM 306A&B

HISTORIANS OF NINETEENTH-CENTURY ART

(T43) **FUTURE DIRECTIONS OF NINETEENTH-CENTURY ART HISTORY**
Chair: Lucy Oakley, Grey Art Gallery, New York University

Synchronous Orientalisms in the "Views of Constantinople" at the Panorama, Leicester Square, 1801
Denise Blake Oleksijczuk, University of British Columbia

French and British Conceptualizations of Romantic Spain in the Early 19th Century
Diane Boze, University of Kansas, Lawrence

The Fallen Woman and the New Woman: The Prodigal Daughter by John Collier
Pamela M. Fletcher, Ohio State University

ROOM 402A

CAA ADVOCACY SESSION
(T44) **CURATORIAL OPTIONS: CURRENT FUNDING AT THE NEA**
Jennifer Dowley, Director of Museums and Visual Arts, National Endowment for the Arts

Ms. Dowley will review a variety of exhibitions funded by the NEA in the past two years. Past recipients will also be invited to discuss their review experience. Questions concerning writing successful proposals, what it means to receive a federal grant, and future funding opportunities at the NEA will also be addressed.

ROOM 402B

(T45) **ALTERNATIVE DISPUTE RESOLUTION IN THE ARTS**
Gloria Ruiz, Associate Director, California Lawyers for the Arts

California Lawyers for the Arts will host a discussion on alternative dispute resolution in the arts. Topics will include an overview of alternative dispute resolutions, the range of services available, the advantages of ADR over traditional

legal processes and the types of disputes that can be resolved through mediation or arbitration. Participants will engage in role playing demonstrating the benefits of mediation and arbitration and will learn how to negotiate more effectively. Contract clauses for the prevention of litigation and the provision of alternatives for the resolution of conflicts will also be discussed.

ROOM 407

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION
Business Meeting

Thursday,
7:30-8:45 pm

ROOM 405

(T46) ♦ **IMMIGRATION, "AMERICANIZATION," AND LABOR IN U.S. VISUAL CULTURE**
Karen A. Bearor, Florida State University, Tallahassee

Fair Labor: Images of Work and Ethnicity at the World's Columbian Exhibition
Diane Dillon, Northwestern University, Evanston

Alice Austen's Street Types of New York: Ordering and the Immigrant Worker
Molly Hutton, Stanford University, Stanford

American-Style "Tikkun Olam": Jewish Immigrant Artists, Liminal Identities, and Labor Iconography
Helen Langa, American University, Washington, D.C.

ROOM 409A&B

(T47) **REPRESENTING THE POST-1945 WESTERN METROPOLIS**
Edward Dimendberg, Department of Germanic Languages and Literatures, University of Michigan, Ann Arbor

Photo-Urbanism: Destruction and Reconstruction, 1945-1968
Anthony Vidler, University of California, Los Angeles

Ruscha's Standards: Various Small Books about Big City Structures
John O'Brian, University of British Columbia, Vancouver

Los Angeles: Graveyard of Documentary
Allan Sekula, California Institute of the Arts, Valencia

Thursday,
8:00-10:30 pm

ROOM 306A&B

(T48) ♦ **THE CONSTRUCTION OF THE DETERRITORIALIZED SELF AND REPRESENTATIONS OF THE OTHER IN THE BORDERLANDS**
D. Emily Hicks, Chicana and Chicano Studies, San Diego State University

Mirrors and Shadows
Ramona Mejia, Department of English and Comparative Literature, San Diego State University

Image, Text, and Gender: Queer Youth and Testimonial
Cynthia Cruz, University of California, Los Angeles

Globalization, Cultural Institutions and Art Distribution in the Americas
Pedro Alonzo and Victor Zamudio

The (B)order of Things
D. Emily Hicks

ROOM 308A&B

HISTORIANS OF NETHERLANDISH ART (T49) TOWARD A GLOBAL HISTORY OF NETHERLANDISH ART
Stephanie S. Dickey, Indiana University-Purdue University at Indianapolis

Netherlandish Naturalism in Imperial Mughal Painting
Ebba Koch, University of Vienna

Porcelain Plates and Printed Books: The Dutch in China and China in the Netherlands
Dawn V. Odell, University of Chicago

Identity in Transition: Albert Eckhout's Painting of an African Woman in Dutch Brazil (1641)
Rebecca A. Parker, Northwestern University, Evanston

Dutch Dining Rooms in American Homes at the Turn of the Century
Annette Stott, University of Denver

DISCUSSANT

Celeste Brusati, University of Michigan, Ann Arbor

ROOM 309

(T50) ♦ **EXILE, EXPATRIATION, AND RELOCATION: ARTISTS AND WRITERS IN MEXICO, 1910-1950**
Melanie Herzog, Edgewood College, Madison, Wis.
Sarah M. Lowe, Gallatin School, New York University

Their Patron Crowed over Two Countries: Guston and Kadish's The Struggle against War and Fascism
Ellen G. Landau, Case Western Reserve University, Cleveland

L. Tsuguharu Foujita (1886-1968): His Murals and His Experience of Mexico
Mika Kuraya, The National Museum of Modern Art, Tokyo
Ruth K. Meyer, Miyazaki International College, Japan

Surrealism in the New World: André Breton, Wolfgang Paalen, and Their Mexican Contemporaries
Courtney Gilbert, University of Chicago

Man Contemplating the Heavens: Paul Westheim's Mexican Refuge
Peter Chametzky, Southern Illinois University, Carbondale

DISCUSSANT

Shifra Goldman, University of California, Los Angeles

ROOM 402A

(T51) **OLD TECHNOLOGY/NEW IDEAS:****THE PLACE OF PAINTING TODAY**

Craig McDaniel, Indiana State University, Terre Haute

Jean Robertson, Indiana University-Purdue University at Indianapolis

Why Paint a Painting at the End of the 20th Century?

Laurie Fendrich, Hofstra University, Hempstead, N.Y.

Painting in the Techno-Kaleidoscopic Era

Elaine A. King, Carnegie Mellon University, Pittsburgh

Semiotic Abstraction; or, Sometimes a Square Is Not Just a Square: The Resignification of Recent Abstract Painting

Corey Postiglione, Columbia College, Chicago

Playing in the Margins

Heather Darcy, Pennsylvania State University, University Park

Six Hundred Years of Colored Mud: Painting in the Age of Artificial Intelligence

Les Thomas, independent artist and scholar, Calgary

ROOM 402B

(T52) **ONE-OF-A-KIND: AUTHENTIC ANOMALIES IN THE ART OF SOUTH AND SOUTHEAST ASIA**

Doris Meth Srinivasan, The Nelson-Atkins Museum of Art, Kansas City

Two of a Kind: An Enigmatic New Find from Gajendra Ghat

Tryna Lyons, independent scholar

The Tâlâ Image: A Masterpiece of Uniqueness in Form and Concept
L. S. Nigam, Government College, Shnakar Gagar, Raipur, India*Reviewing the Peripheral: Making Sense of a Rare Sumatran Bhaiwara Image*

Natasha Reichle, University of California, Berkeley

Traditions and Anomalies: Problems in Interpretation of South Asian Art
Nalini Rao, University of Hawai'i, Hilo*Coaxing or Hoaxing Creativity?**Why Anomalies Matter*

Don Stadtner, independent scholar

ROOM 403A

(T53) **PORN QUEENS, PERVERTS, JAILBIRDS, AND BAD MOMMIES: CULTURAL CONFRONTATIONS WITH THE LAW AND ACADEMIA**

Carol Jacobsen, University of Michigan, Ann Arbor

Marilyn Zimmerman, Wayne State University, Detroit

Unnecessary and in Very Bad Taste
Barbara Jo Revelle, University of Florida, Gainesville*Miss Vera Goes to Washington*

Veronica Vera, Miss Vera's Academy for Boys Who Want to Be Girls

Scarlot's Thing

Carol Leigh, COYOTE, San Francisco

ROOM 403B

(T54) **ART HISTORY OPEN SESSION: MEDIEVAL ART, PART I**
Harvey Stahl, University of California, Berkeley*Scrolls and Codex in the Frontispiece to the Regularis Concordia*
Benjamin Withers, Indiana University, Bloomington*Late 11th-Century Illuminated Initials from Lucca: Partisan Political Imagery during the Investiture Struggle*

Charles S. Buchanan, Montana State University, Bozeman, Mon.

Romanesque Phantasia: Corporeal Transformation and Religious Imagination in the Frescoes of Termeno

Thomas A. E. Dale, Columbia University, New York

Hair Pulling and Decapitation: Capital Programmatics at Romanesque Vézelay
Kirk Ambrose, University of Michigan*In the Beginning: Theories and Images of Creation in the Sauvigny Bible*

Conrad Rudolph, University of California, Riverside

Coping with Christian Pictorial Sources: What Did Jewish Miniaturists Not Paint?

Katrin Kogman-Appel, Ben Gurion University of the Negev, Beer Sheva, Israel

FOR PART II, SEE SATURDAY, 9:30-11:30AM

ROOM 404 A&B

(T55) **THE WORLD WIDE WEB AND THE NEW ART MARKETPLACE**
Victoria Vesna, University of California, Santa Barbara

Jon Ippolito, Solomon R. Guggenheim Museum, New York

Heidi Gilpin, University of Hong Kong

Bill Seaman, University of Maryland, Baltimore

ROOM 406 A&B

(T56) **ART HISTORY OPEN SESSION: PORTRAITURE AND IDENTITY IN RENAISSANCE ITALY**
Joanna Woods-Marsden, University of California, Los Angeles*16th-Century Florentine Portraits: Representation, Reality, and Reproduction*
Claudia Lazzaro, Cornell University, Ithaca, N.Y.

Giorgione's Portrait of Girolamo Marcello: The Past and the Present in a Martial Likeness
Paul H. D. Kaplan, State University of New York, Purchase

Cosimo/Cosmos: The Iconography of Cosimo Pater Patriae de' Medici
Helmut Wohl, Boston University

Giorgione's La Vecchia: An Allegory of Portraiture in the Renaissance
Jodi Cranston, Boston University

Bartolomeo Platina, Wordsmith to Sixtus IV

John Moore, Smith College,
Northampton, Mass.

DISCUSSANT

Joanna Woods-Marsden

ROOM 407

(T57) **LABORATORY, SCHOOL, P.R.
TOOL: CURATORIAL CONCERNS IN THE
UNIVERSITY ART MUSEUM**

Leslie Brothers, Krannert Art
Museum, University of Illinois at
Urbana-Champaign, Champaign

*Expanding the Parameters of Art in
Academia: Exquisite Corpus:
A Marriage of Art, Poetry, and Music*
Linda Weintraub, State University
of New York, New Paltz

*Making the University Art Museum
Mainstream: The Fogg Museum
between the Wars*
Sally Anne Duncan, Tufts
University, Medford, Mass.

*Guerrilla Curating: Wojnarowicz's
Tongues of Flame, 1990-91, and
Discontents and Debutantes, 1994
(featuring pre-pubescent nudes
painted by Mike Cockrill)*
Barry Blinderman, University
Galleries, Illinois State University,
Bloomington-Normal

*Online Galleries as Extensions of
University Art Museums:
Collaboration, Curriculum, and
Process*
Nan Goggin, University of Illinois at
Urbana-Champaign, Champaign

DISCUSSANT

Larry Rinder, California College of
Arts and Crafts, Oakland

ROOM 408A

(T58) ♦ **IDENTITY AND THE LIMITS
OF REPRESENTATION, PART I**
David Joselit, University of
California, Irvine
Richard Meyer, University of
Southern California and Getty
Research Institute, Los Angeles

*Missing in Action: Doppelgangers
and the Third Force in the
Artistic Collaborations of
Marina Abramovic/Ulay and
Gilbert & George*
Charles Green, University of
Melbourne

*Hanne Darboven's "Real Writing"
of History*
Brigid Doherty, Johns Hopkins
University, Baltimore

Cahun's Narcissus
Jennifer Shaw, University of
California, Berkeley

*Outing Impressionism:
Homosexuality and Homosocial
Bonding in the Work of Caillebotte
and Bazille*
Norma Broude, American
University, Washington, D.C.

*Chardin's Children and the Making
of the Middle Class*
James Herbert, University of
California, Irvine

DISCUSSANT

David Joselit

FOR PART II, SEE SATURDAY,
2:00-4:30PM

ROOM 410

(T59) ♦ **LOCAL AND GLOBAL
PHOTOGRAPHIC PRACTICE AT THE END
OF THE MILLENNIUM**

Jane O. Marsching, Syracuse
University, Syracuse, N.Y.
Elin O'Hara Slavick, University of
North Carolina, Chapel Hill

*Breaking and Entering: Poverty and
Aesthetic Violence in Let Us Now
Praise Famous Men*
Grant Kester, Washington State
University, Pullman

*Framing the Wound: The Aesthetics
of Shock in Khaled Zighari's Portrait
of the "Engineer"*
Meir Wigoder, independent scholar,
Israel

Doug Du Bois, Syracuse University,
Syracuse, N.Y.

*Nan Goldin and Restaging the
Private*
Kevin Parker, University of North
Carolina, Chapel Hill

*Alfredo Jaar: Detournement of the
Documentary Tradition*
Gina McDaniel Tarver, University of
Texas, Austin

ROOM 411

(T60) ♦ **REINVENTING AZTEC ART**
Eloise Quiñones-Keber, Graduate
Center, City University of New York

*Aztec Three-Dimensional
Stone Sculpture: Creating Images
of the Gods*
H. B. Nicholson, Department of
Anthropology, University of
California, Los Angeles

*"A New Sun Emergeth": Mexican
Indians and Christian Kingship*
Catherine R. Di Cesare, University
of New Mexico, Albuquerque

*The Search for a New Anahuac:
Carlos Maria Bustamante and the
Aztec in Independent Mexico*
Khristaan D. Villela, College of
Santa Fe, Santa Fe, N.M.

*Fakes and the Reinvention of
Aztec Art*
Barbara E. Mundy, Fordham
University, Bronx, N.Y.

The Aztec Manifesto
Lisa Shinkle Patt, Graduate Center,
City University of New York

Thursday,
9:15-10:30 pm

ROOM 405

(T61) ♦ **REPRESENTATIONS OF
LABOR: CONTEMPORARY PARADIGMS
FOR IMAGING, EXHIBITION, AND
CHANGE**
Sheila Pinkel, Pomona College,
Claremont, Calif.

*Hidden Labor: Uncovering Los
Angeles's Garment Industry*
Eva Cockcroft, independent scholar

*From the Web to the Wall: Art as a
Weapon of Class Struggle*

Mike Alewitz, Labor Education
Center, Rutgers University, New
Brunswick, N.J.

*Access Denied: Latinas and the
Global Information Network*
Coco Fusco, Tyler School of Art,
Philadelphia

Culture and Barbarism

Greg Sholette, REPOhistory,
New York

ROOM 409 A&B

(T62) **COMPETING TERRITORIES:
MODERNITIES, ART HISTORIES, AND
ARCHITECTURES ELSEWHERE**
Ikem Stanley Okoye, Northwestern
University, Evanston, Ill.

*Nationalist Urbanism:
Modernization and the
Transformation of Urban Cultural
Landscapes in Turkey
(ca. 1930-1950)*

Zeynep Kezer, University of
California, Berkeley

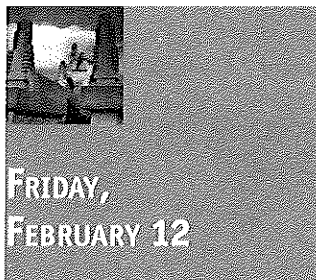
*Aldo Van Eyck's Ethnographic
Gambit*

Noah Chasin, Graduate Center, City
University of New York

*Competing Modernities: British
Intentions and Local Constructions
in the Residential Architecture of
Colonial Enugu, Nigeria*
Clifford Ham, University of
California, Berkeley

DISCUSSANT

Ackbar Abbas, University of Hong
Kong



SPECIAL EVENTS

7:30-9:00 am

**COMMITTEE ON WOMEN IN THE ARTS
RECOGNITION AWARD BREAKFAST**
Gold Room, Regal Biltmore Hotel

Opening Remarks

Kristen Frederickson, Chair, CAA
Committee on Women in the Arts
Ferris Olin, Curator, Mary H. Dana
Women Arts Series, Rutgers
University

Mary Jane Hewitt, President,
Multicultural Arts, Inc., will
present the award to artist,
art historian, and collector
Samella Lewis.

*Admission by
pre-purchased ticket only*

12:30-2:00 pm

**LOS ANGELES COUNTY MUSEUM OF
ART MUSEUM WORKSHOP**
*Modernist Surfaces: What's all the
fuss about varnish?*

Andrea Kirsh, independent curator
and scholar Joseph Fronek, Senior
Paintings Conservator, LACMA

Admission by pre-registration only

WATTS TOWERS BLUE LINE TOUR

Meet guide at 12:15 pm at the West
Hall entrance of the Los Angeles
Convention Center for Blue Line
trolley to Watts Towers. Return to
Los Angeles Convention Center at
2:00 pm.

*Participation by
pre-registration only*

**FISHER GALLERY, UNIVERSITY OF
SOUTHERN CALIFORNIA; AFRICAN
AMERICAN MUSEUM; CALIFORNIA
SCIENCE CENTER; MUSEUM OF
NATURAL HISTORY OPEN HOUSE AND
RECEPTION**

Buses will depart West Hall, Los
Angeles Convention Center at
12:30 pm. Bus departs Fisher
Gallery at 2:00 pm and will return
to the West Hall, Los Angeles
Convention Center.

8:00-10:00 pm

**MUSEUM OF CONTEMPORARY ART
RECEPTION**

Buses depart West Hall, Los
Angeles Convention Center
beginning at 7:45 pm. Last bus
leaves MOCA for conference hotels
at 10:15 pm.

*Admission by
pre-purchased ticket only*

SESSIONS

Friday, 7:30-9:00 am

ROOM 308A&B

**HISTORIANS OF NINETEENTH
CENTURY ART**
Business Meeting

ROOM 407

HISTORIANS OF NETHERLANDISH ART
Business Meeting

Friday, 9:30-11:00 am

ROOM 308A&B

**(F1) STUDIO ART OPEN SESSION:
PRINTMAKING**

Eleanor H. Erskine, Portland State
University, Portland, Ore.

Joan M. Hall, Washington
University, St. Louis

Samuel M. Walker, University of Massachusetts, Boston

DISCUSSANT

Jim Cambronne, San Francisco Art Institute

Friday, 9:30am-Noon

ROOM 306 A&B

(F2) ♦ **IMAGING IMMIGRATION**

John Mraz, Universidad Autónoma de Pueblo, Pueblo, Mexico

Immigrant in America

Amy Galland, University of California, Los Angeles

German Immigrants' View of Themselves

Judith Berg Sobré, University of Texas, San Antonio

The Third Space: Representations of the Second-Generation Immigrant Experience in Sammy and Rosie Get Laid

Atteqa Ali, Asia Society, New York

Slave Ship, Immigration Ship, and Citizenship: Notions of Alterity and Belonging in Lasar Segall's Identification with Afro-Brazil

Edith A. G. Wolfe, University of Texas, Austin

The Iconography of Airplanes in Puerto Rican Art

Yasmin Ramirez, Graduate Center, City University of New York

ROOM 309

(F3) ♦ **MONKS AND NUNS AS PATRONS AND SUBJECTS IN BUDDHIST ART**

Dorothy Wong, University of Virginia, Charlottesville
Robert Linrothe, Skidmore College, Saratoga Springs, N.Y.

Buddhist Monastic Patrons: Gender and Social Identity in Kushan Mathura

Chandreyi Basu, University of Pennsylvania, Philadelphia

Arbiter of Styles or Subject of Commemoration? Xuanzang's Impact on Chinese Art in Early Tang

Dorothy Wong

Traces of Saint Myoe: Writing a Hagiography from "Things"

Karen L. Brock, Washington University, St. Louis

Switching Sites, Switching Identities: The Founder's Statue at the Zen Temple Korin'in, Portrait Appropriation, and Meiji Japan

Gregory Levine, University of California, Berkeley

DISCUSSANT

Wu Hung, University of Chicago

ROOM 402A

(F4) ♦ **ART IN THEORY/THEORY IN ART**

Kelly Dennis, School of the Art Institute of Chicago
Simon Leung, University of California, Irvine, and University of California, Los Angeles

The Missing Theory: Art's Engagement with Money

Louis Cicotello and Raphael Sassower, University of Colorado, Colorado Springs

Not Just Another Pretty Picture

Michael Lantz and Kelly Dolak, Mason Gross School of the Arts, Rutgers University, New Brunswick, N.J.

The Trouble with Fanon

Juli Carson and Lindi Emoungu, independent scholars, Los Angeles

ROOM 402B

FOUNDATIONS IN ART: THEORY AND EDUCATION

(F5) ♦ **CULTURAL DIVERSITY AND THE DEVELOPMENT OF VISUAL SKILLS IN FOUNDATION PROGRAMS**

David J. Holt, Marymount College, Tarrytown, N.Y.

Multicultural Art Education: Context and Pedagogy

Patricia Stuhr, Ohio State University, Columbus

The Eye Proposes, the Brain Disposes: Interpreting the Visual across Time and Culture

Meredith Rode, University of the District of Columbia, Washington, D.C.

Cultural Determination of Visual Perception: The Unavoidable Condition That Could Liberate

Laura Ruby, University of Hawai'i, Manoa

Cultural Diversity in Foundations: A Few (Potential) Dangers

Charles Stroh, Western Michigan University, Kalamazoo

ROOM 403A

(F6) ♦ **CULTURAL PRODUCTION, GLOBAL MARKETS, AND LOCAL IDENTITIES:**

A CROSS-DISCIPLINARY ART HISTORY-ECONOMICS SESSION
Hans J. Van Miegroet, Duke University, Durham

Designed for Desecration: Fumi-E and Netherlandish Art

Thomas DaCosta Kaufman, Princeton University

Fragmented Markets, Dealer-Agency, and International Demand for Netherlandish Art

Neil De Marchi, Duke University, Durham, N.C.

"A Pull to All Things Rare": Domesticating the Dutch Colonial Object

Mariet Westerman, Rutgers University, New Brunswick, N.J.

Michael North, Department of History, Ernst-Moritz Arndt Universität, Greifswald, Germany

ROOM 403B

(F7) ♦ **EXPATRIATE ARTISTS OF THE RENAISSANCE: BECOMING THE OTHER**
Vida J. Hull, East Tennessee State University, Johnson City

How Joos van Ghent and Pedro Berruguete Lost Their Accents: Issues of Identity, Originality, and Collaboration at the Court of Urbino
Alison C. Fleming, College of the

Holy Cross and Assumption
College, Worcester, Mass.

*From the Netherlands to Spain:
Emigration of Artists and Art
Objects in the Late Fifteenth
Century*

Mari-Tere Alvarez, J. Paul Getty
Museum, Los Angeles

*Viewing the Sultan: Gentile Bellini's
Portrait of Mehmet II and the
Testimonial Role of an Itinerant
Image*

Elizabeth Rodini, Smart Museum of
Art, University of Chicago

*Constructing Architectural and
National Boundaries: Sebastiano
Serlio in France*

Deborah H. Cibelli, Nicholls State
University, Thibodaux, La.

*Dov'e Venuto? Pellegrino Tibaldi
and the Collegio Borromeo*
John Alexander, University of
Notre Dame, Rome Studies
Program, Rome

ROOM 404A&B

(F8) **TRANSMISSIONS:
ENGINEERING INTERFACES TO
DISTRIBUTED ART AND THEORY**
Robert Nideffer, University of
California, Santa Barbara

*Collaborative Systems:
Inter-authorship and Recombinate
Agency - An Artificial Life - Model
for Art-Practice*
Sharon Daniel, University of
California, Santa Cruz

The Affectice Interface
Lorne Falk, University of Hong
Kong

Database as a Symbolic Form
Lev Manovich, University of
California, San Diego

*The Transmodern Dérive: Drifting
Through Theory*
Marcos Novak, Department of
Architecture and Urban Design,
University of California, Los
Angeles

*Writing Design Online: The
Electronic Book Review*
Joseph Tabbi, Department of
English, University of Illinois,
Chicago, and Ann Burdick,
California Institute for the Arts,
Valencia

ROOM 405

(F9) **UP AGAINST THE WALL: THE
ARTICULATION OF AGENCY AND
IDENTITY IN PUBLIC SPACE**
Olivia Gude, University of Illinois,
Chicago

*William Walker: At the Heart of the
Mural Tradition*
John Pitman Weber, Elmhurst
College, Elmhurst, Ill.

*Unofficial Revisions in National
Form: Mural Art of the Mexican
Crisis*
Bruce Campbell, University of
Minnesota, Minneapolis

*The Effect of Community
Participation on the Creative
Process of the Public Muralist in
Los Angeles*
Robin Dunitz, Mural Conservancy of
Los Angeles

*Surviving and Creating in the
Community: Mujeres Muralistas*
Patricia Rodriguez, California State
University, Monterey Bay

ROOM 406A&B

(F10) **ART HISTORY OPEN SESSION:
ANCIENT ART**
Jenifer Neils, Case Western Reserve
University, Cleveland

*Tree on the Mountain: Landscape as
Narrative on the Victory Stele of
Naram Sin of Agade*
Irene Winter, Harvard University,
Cambridge

*The Place of Creation in the Madrid
Codex of the Ancient Maya*
Elizabeth Pope, University of
Texas, Austin

*Man-Killers and Their Victims:
Visual Constructions of the Other in
Classical Greek Art*
Beth Cohen, independent scholar,
New York

*The Mosaic Hunters of Antioch-on-
the-Orontes: Signs of Imperial
Virtus, or Good Fortune? The
Influence of the Hunter Motif from
Textiles and Amulets*
Laura Voight, Center for Old World
Archaeology and Art, Brown
University, Providence, R.I.

*The "Gods" Battle the "Giants of the
Earth" on the Dura Synagogue's
West Hall*
May Talbot, University of
California, Los Angeles

ROOM 407

**ASSOCIATION FOR TEXTUAL
SCHOLARSHIP IN ART HISTORY**
(F11) **LOST WORKS OF ART**
Deborah Mauskopf Deliyannis,
Western Michigan University,
Kalamazoo

*Kudara Odera as the First Imperial
Temple in Japan*
Donald F. McCallum, University of
California, Los Angeles

*The Architecture of Women's
Monasticism in Archaeology and in
Early Insular Texts*
Carol Neuman De Veguar, Ohio
Wesleyan University, Delaware

*Text as Image: Charles Willson
Peale's "Lost" Staircase Self-
Portrait*
Frank Futral, University of Texas,
Austin

*Reconstructing the Limits of
Propaganda: Pierre-Paul Prud'hon
and the Art of Napoléon's
Remarriage*
Elizabeth E. Guffey, State
University of New York, Purchase

*Documentary Dialectics:
Performance Lost and Found*
Carrie Lambert, Stanford
University, Calif.

ROOM 408A

**(F12) ART HISTORY OPEN SESSION:
AFRICAN AMERICAN ART**

Leslie King-Hammond, Maryland
Institute, College of Art, Baltimore

*The Cartography of Ancestry: Africa,
Egypt, and the Modernism of New
Negroes*

Helen M. Shannon, Columbia
University, New York

*Henry Ossawa Tanner's The Banjo
Lesson and the Iconic Legacy of
Uncle Tom*

Jo-Ann Morgan, Cottey College,
Nevada, Mo.

*James Latimer Allen, Photographer
of Harlem's Vanguard*

Camara D. Holloway, Yale
University, New Haven

The Art of William Edmondson
Rusty Freeman, Cheekwood
Museum of Art, Nashville

Wilfredo Lam Is Chinese Too
Lowery Stokes Sims,
The Metropolitan Museum of Art,
New York

ROOM 408B

**(F13) ABSTRACTION AND
TRANSCRIPTION:****THE QUESTION OF TOUCH**

Buzz Spector, University of Illinois
at Urbana-Champaign, Champaign

*The Image of Touch in David Reed's
Paintings*

Katy Siegel, University of Memphis

Girls with Hiccups

Martha Keller, independent artist,
New York

Sensational

Sabina Ott, Washington University,
St. Louis

*A Sequence of Images Derived from
Ideas of Architecture, Loneliness,
and Time*

Adam Ross, independent artist,
Los Angeles

ROOM 409A&B

**(F14) PERFORMANCE ART BY WOMEN:
BEST FOOT FORWARD; OR, IS HER**

FOOT IN THE DOOR OR IN HER MOUTH?
Janet Davidson-Hues, independent
artist, Lawrence, Kans.

The Love Letter

Fran Bull, independent artist, New
Jersey

The Girl Who Stepped on Bread

Barbara Rose Haum, independent
artist, New York

Do as They Do

Keiko Kira, independent artist,
Kansas City

Untitled

Mirja Koponen, independent artist,
Lawrence, Kans.

Coded

Ann Mendenhall, independent
artist, Lawrence, Kans.

Professional Beauty Queen

*Productions Presents Julie Kristine
Thomsen*

Julie Kristine Thomsen,
independent artist, Seattle

ROOM 410

**(F15) ARTISTIC PRODUCTION AND
CURATORIAL PROJECTS IN TOWNS
ALONG THE U.S.-MEXICO BORDER**

Jo-Anne Berelowitz, and Tina
Yapelli, San Diego State University

*Ojos Diversos/With Different Eyes:
Expanding Audiences for
Contemporary Art*

Elizabeth Armstrong, Museum of
Contemporary Art, San Diego

*Border Axes: Border Politics, Art
Production, and the Border Art*

Workshop/ Taller De Arte Fronterizo
Robert Sanchez, Mesa College, San
Diego

*Binational Art Ventures in the San
Diego/Tijuana Region*

Carmen Cuenca, InSite, San Diego

*Art in El Paso: Observations by a
Gallery Owner*

Adair Margo, Adair Margo Gallery,
El Paso

*Yepa, Yepa, Yepa! Between Zappa
and Zapata Rubén*

Ortiz Torres, independent scholar,
Los Angeles

Gwen Gomez, Community Outreach
Coordinator, Museum of
Contemporary Art, San Diego

ROOM 411

(F16) STUDIO ART OPEN SESSION:**INSTALLATION: FLEETING SITUATIONS**

Kim Yasuda, University of
California, Santa Barbara

Suvan Geer, independent artist
and writer, Santa Ana

Computer and Public Space:

Interactive Database Environments
George Legrady, Merz Akademie,
Stuttgart

*One Place after Another: Notes on
Site Specificity*

Miwon Kwon, University of
California, Los Angeles

Habib Kheradyyar, Post Gallery, Los
Angeles

Installation and the Institution
Constance Butler, The Museum of
Contemporary Art, Los Angeles

DISCUSSANT

James Elkins, School of the Art
Institute of Chicago

Friday,
12:30-2:00 pm

ROOM 306A&B

**CAA TOWN MEETING: YOUR CHANCE
TO CONTRIBUTE**

Join us and give us your
suggestions about how we can
make CAA a better organization for
our members.

Refreshments will be served

ROOM 309

COMMUNITY COLLEGE PROFESSORS OF
ART AND ART HISTORY

(F17) SERVICE LEARNING

PRESENTATION ON THE AMERICAN
ASSOCIATION OF COMMUNITY
COLLEGES' HORIZONS PROJECT

Thomas F. Morrissey, Community
College of Rhode Island

ROOM 402A

(F18) NATIONAL ENDOWMENT FOR
THE HUMANITIES

Sarah Ridley, Program Officer,
National Endowment for the
Humanities

This session will emphasize how
NEH grants can be used to develop
interpretive art museum
exhibitions. Attendees will be
invited to speak individually to
program officers concerning their
specific plans.

Participants:

Melinda Parsons, University of
Memphis

Christine Kondoleon, Worcester Art
Museum

Andrea Norris, Spencer Museum of
Art, University of Kansas

ROOM 402B

ITALIAN ART SOCIETY

(F19) CONTINUITY AND CHANGE IN
ITALIAN ART

Chair: Diane Cole Ahl, Lafayette
College, Easton, Pa.

*Politics and the Meanings of an
Arezzo Gradual*
Rebecca Corrie, Bates College,
Lewiston, Me.

*Continuity and Change in Mid-15th-
Century Florentine Drawing*
Francis Ames-Lewis, Birkbeck
College, London

*Devotion and Tradition in the
Paintings of Carlo Crivelli*
Lynette M.F. Bosch, Brandeis
University, Waltham, Mass.

*Remembrances of Things Past:
Ingenuity and Disingenuousness in
the Art of Caravaggio*

Jahn Varriano, Mount Holyoke
College, South Hadley, Mass.

ROOM 403B

INTERNATIONAL CENTER OF
MEDIEVAL ART
Business Meeting

ROOM 404A&B

VISUAL RESOURCES ASSOCIATION

(F20) THE CHANGING WORLD OF
VISUAL RESOURCES: WHERE WILL WE
FIND OUR TEACHING IMAGES?

Renate Wiedenhoef, Saskia, Ltd.

*Digital Resources: Where Do We Go
from Here?*

Kathe Albrecht, Visual Resources
Curator, American University

Digital Images: Only Connect

Stephen Murray, Media Center for
Art History, Columbia University,
New York

*Moving the Kunsthistorisches
Museum into the Digital Age*

Thomas Trabitsch,
Kunsthistorisches Museum, Vienna

ROOM 405

COALITION OF WOMEN'S ART
ORGANIZATION

(F21) BOOKS BY OR ABOUT
CONTEMPORARY WOMEN ARTISTS: AN
IMPORTANT CONTRIBUTION TO ART
HISTORY OR A PASSING TREND?

Kyra Belán, Broward Community
College, Florida

*Hide and Seek: Women Artists in
Contemporary Art History*
Charlotte Streifer Rubinstein,
independent scholar, San Diego

*Dorothy Gillespie and the Radford
University Foundation Press*
Steve Arbury, Radford University
Art Museum, Virginia

*Artist as Author in Earth,
Spirit and Gender: Visual Language
for the New Reality*
Kyra Belán

*The Role of the Artist When the Book
Is of the Artist's Work*

Dorothy Gillespie, independent
artist, New York

ROOM 406A&B

ASSOCIATION FOR LATIN
AMERICAN ART
Business Meeting

ROOM 407

CAA COMMITTEE ON CULTURAL
DIVERSITY

(F22) DIVERSITY AND CHANGE IN THE
ART HISTORICAL PROFESSION

Holly Block, Art in General, New
York

Alejandro Anreus, Jersey City
Museum

Alan Wallach, College of William
and Mary, Williamsburg, Va.

ROOM 409A&B

ASSOCIATION OF HISTORIANS OF
AMERICAN ART

(F23) THE VIEW FROM ABROAD:
INTERNATIONAL PERSPECTIVES ON
THE HISTORY OF AMERICAN ART

Barbara Groseclose, Ohio State
University

*Rhapsodies in Black and
"Union Jack"*

Richard Powell, Duke University,
Durham, N.C.

*How the Tale of Taste Wags the Dog
of History: American Art pre-1945
and the Problem of Art History's
Object*

Andrew Hemingway, University
College, London

*Un Certain Regard: French Views of
American Art History*
Susan Grant, Archives of American
Art, Paris

ROOM 410

GAY AND LESBIAN CAUCUS
Business Meeting

ROOM 411

ARTTABLE

(F24) **IF NOT TEACHING, THEN WHAT? CAREER ADVISORY PANEL**
Helen Shannon, Sarah Lawrence College, Bronxville, N.Y.

Julia Moore, Harry N. Abrams, Inc., New York

Martha Drexler Lynn, independent scholar

Friday,
2:00-3:15 pm

ROOM 409A&B

(F25) **GODARD'S CONTEMPT: BEFORE AND AFTER**

David Cast, Bryn Mawr College, Bryn Mawr, Pa.

Before Contempt Was Pandora
Susan Felleman, School of Visual Arts, New York

Death after Contempt
Gregg Horowitz, Department of Philosophy, Vanderbilt University, Nashville

The End of Politics: From Movement to Time in Godard's Contempt
John Carvalho, Villanova University, Villanova, Pa.

DISCUSSANT

Bill Nichols, San Francisco State University

Friday,
2:30-5:00 pm

ROOM 306A&B

(F26) **ANNUAL ARTISTS INTERVIEWS**
Rachel Rosenthal, Los Angeles-based interdisciplinary solo performer and founder of the Rachel Rosenthal Company will be interviewed by Betty Ann Brown, art historian, critic, and past president of both the Los Angeles Women's Building and the Southern California Women's Caucus for Art.

Noah Purifoy, assemblage artist, and founding director of the Watts Towers Art Center will be interviewed by Joe Lewis, CAA board member and chair of the Department of Art at California State College, Northridge.

ROOM 308A&B

GAY AND LESBIAN CAUCUS
(F27) **CAMP RULES!**

Joe A. Thomas, Clarion University, Clarion, Pa.

Renaissance/Postmodern Time Warp: The Rocky Horror Picture Show's Kitschification of Art History
Elizabeth K. Menon, Mankato State University, Mankato, Minn.

Modernism's Straight Man: Morris Lapidus and the Camp Sensibility
Gabrielle Esperdy, Graduate Center, City University of New York

Concentration "Camp": The Relationship between Camp and Kitsch
Kay Thomas, independent artist, Corpus Christi, Tex.

Campaign
Mitch Thompson, independent artist, San Francisco

DISCUSSANT

David Bergman, Department of English, Towson University, Towson, Md.

ROOM 309

(F28) **♣ ACCULTURATION BEFORE COLUMBUS**
Annabeth Headrick, Vanderbilt University, Nashville

Shamanism in San Pedro de Atacama: Psychoactive Snuff Powders and the Transmission of Cultural Elements
Constantino Manuel Torres, Florida International University, Miami

Acculture This! Aztlan, Barrier Canyon, and the Origins of the Feathered Serpent Tradition in the American Southwest
James Farmer, Virginia Commonwealth University, Richmond

Acculturation after Chaco
Richard B. Wright, Austin College

De-Centering El Tajin
Rex Koontz, University of Texas, El Paso

Aztec Zapotecizing: The Imperial Significance of Mexico Acculturation
William L. Barnes, Tulane University, New Orleans

DISCUSSANT

Dorie Reents-Budet, Denver Art Museum

ROOM 402A

(F29) **♣ WHO CHOOSES? RECONFIGURING CURATORIAL PRACTICE**

Lydia Yee, Bronx Museum of the Arts and Graduate Center, City University of New York

Tom Finkelpearl, Skowhegan School of Painting, Skowhegan, Maine

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

Laura Hoptman, The Museum of Modern Art, New York

Joshua Decter, School of Visual Arts, New York and Art Center College of Design, Pasadena

Renée Green, independent artist, New York

ROOM 402B

(F30) **PLAGIARISM: ETHICS IN ART AND ART HISTORY**
Mary Vaccaro, University of Texas, Arlington, and Villa I Tatti, Florence

What Is Wrong with Plagiarism?
Gunnar Swanson, University of California, Davis

Reversals of Power: Plagiarism, Academic Copying, and the Re-Definition of Originality after the 1793 French Copyright Law
Anne Schroder, University North Carolina, Chapel Hill



Innovation and the Rhetoric of Plagiarism: The Case of Yves Klein
Stephen Peterson, University of Texas, Austin

The Preke Speaks: Kahlua's Co-option of West Mexican Burial Effigies
Judy Sund, Queens College, City University of New York

The Key to the (Digital) Salon: Copyright Infringement and the Control of Expression
Richard Pfohl, Minority Counsel, Senate Judiciary Committee's Subcommittee on Technology, Washington, D.C.

ROOM 403A

(F31) **CROSSING BOUNDARIES: A HISTORICAL PERSPECTIVE ON HYBRIDIZATION, CULTURAL DIFFERENTIATION, ALIENATION, AND "OTHERNESS" IN INTERDISCIPLINARY PERFORMANCE, INSTALLATION, AND MEDIA ARTS**
Jacki Apple, Art Center College of Design, Pasadena

William Pope L., Bates College, Lewiston, Maine

Charles Garoian, Pennsylvania State University, University Park

Helen Thorington, New Radio and Performing Arts, New York

Midori Yoshimoto, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, N.J.

403B

INTERNATIONAL CENTER OF MEDIEVAL ART

(F32) **BEYOND THE CORE: UNITING THE PERIPHERIES OF MEDIEVAL EUROPEAN ART**
Nancy L. Wicker, Mankato State University, Mankato, Minn.

Centering the Northern Fringe: Introduction with a Focus on Early Medieval Scandinavian Art
Nancy L. Wicker

Dismantling the Frontiers: The Irish High Crosses and Their Place in the

History of Christian Art
Roger Stalley, Trinity College, Dublin

Late Romanesque Sculpture in Spain, a Marginal Experience? The Case Study of San Miguel de Estella (Navarra)
Claudia Rückert, Humboldt-Universität zu Berlin

Monumental Painting of Southeastern Europe: The Case of Byzantine-Gothic Symbiosis in the Fresco Program of Saint Basil's Church in Mrzep (Eastern Adriatic-Gulf of Kotor)
Marina Belovic-Hodge, independent scholar

National Politics and Sexual Politics in a Polish Painting
Diane Wolfthal, Arizona State University, Tempe

ROOM 404A&B

(F33) **ART IN AN AGE OF MULTIMEDIA BORDERLESS TRANSACTIONS: A CRITIQUE**
Niranjan Rajah, Universiti Malaysia, Sarawak

Representation and Control in Web Art
Rozalinda Borcila, Michigan State University, East Lansing

Creating Cultural Correctness in Cyberspace
Machiko Kusahara, Graduate School of Science and Technology, Kobe University, Japan

/temp/netart

Joachim Blank, Academy of Arts, Leipzig

Slow Download!
Niranjan Rajah

ROOM 405

HISTORIANS OF ISLAMIC ART

(F34) **NEW PERSPECTIVES ON THE ART AND ARCHITECTURE OF SAFAVID (1501-1722) IRAN**
Sussan Babaie, Smith College, Northampton, Mass.

Reconstructing the Architect: Mirza Shah Hussain and the Architectural Milieu of Early Safavid Iran
Kishwar Rizvi, Massachusetts Institute of Technology, Cambridge

Selling to the Court: Late 16th-Century Manuscript Production in Shiraz
Lale Uluc, Institute of Fine Arts, New York University

Displaying Piety: The Shrine of Imam Ali al-Riza in Mashhad under the Safavids
May Farhat, Harvard University, Cambridge

China in Safavid Iran
Lisa Golombek, Royal Ontario Museum, Toronto

Pictures and Politics: Safavid Painting in the 17th Century
Massumeh Farhad, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

ROOM 406A&B

(F35) **ART HISTORY OPEN SESSION: LATIN AMERICAN ART**
Jacqueline Barnitz, University of Texas, Austin

Transformation and Transcendence: Andean Depictions of the Virgin
Mary Michele Greet, Institute of Fine Arts, New York University

The Politics of Casta Paintings: An Interdisciplinary View
Rachel Pooley, independent scholar, Austin

A Matter of Identity: Luther Burbank and Frida Kahlo
Lucretia Giese, Rhode Island School of Design, Providence

Continental Desires: Marta Traba and the Idea of Latin American Art
Mercedes Trelles, Harvard University, Cambridge, Mass.

Covergences, Differences, and Exchanges: Cuban and Cuban-American Artists of the 1980s
Antonio Eligio (Tonel), art historian, critic, and artist, Havana, Cuba

ROOM 407

(F36) FEMINIST ART AND MATERNAL REPRESENTATION

Andrea Liss, California State University, San Marcos

Redressing the Mother: Autonomy, Sacrifice, and Infanticide
Ellen McMahon, University of Arizona, Tucson

Milkstained

M.A.M.A. (Mother Artists Making Art): Karen Schwenkmeyer, Lisa Schoyer, Deborah Oliver, Lisa Mann, Athena Kanaris

Retraversing Women's Genealogies in Ireland: An Irigarayan Reading of Recent Artworks Representing the Mother-Daughter Couple
Hilary Robinson, University of Ulster, Belfast

DISCUSSANT

Jane Lazarre, Writing and Literature Program, Eugene Lang College, New School for Social Research, New York

ROOM 408A

(F37) BETWEEN TIME AND PLACE: LIMINALITY, GENDER, AND SOCIAL STATUS IN REPRESENTATIONS OF DONORS, VENERATORS, AND DEVOTIONAL FIGURES, PART I

Lars Jones, Harvard University, Cambridge
Corine Schleif, Arizona State University, Tempe

Care for the Here and Hereafter: Memorial Pieces in the (Arch)Diocese in Utrecht
Truus Van Bueren, University of Utrecht

Piety and Propaganda in the Portal Sculpture of the Chartreuse de Champmol
Donna L. Sadler, Agnes Scott College, Decatur, Ga.

The Portrayal of Power in Filippino Lippi's 1496 Adoration of the Magi
Jonathan Nelson, Syracuse University

Part of the Family: Donor Portraits in Representations of the Holy Family
Fiona Healy, Freie Universität, Berlin

Intercession and Prayer in the Rolin Madonna: Strategies for the Afterlife
Laura D. Gelfand, University of Akron

FOR PART II SEE SATURDAY,
2:00-4:30PM.

ROOM 408B

(F38) THE USES OF LAUGHTER IN RENAISSANCE AND BAROQUE ART
David A. Levine, Southern Connecticut State University, New Haven
David R. Smith, University of New Hampshire, Durham

Praise of Folly
Paul Barolsky, University of Virginia, Charlottesville

Hugo van der Goes's Holy Laughter
Liz Guenther, Princeton University

Mock Epic for the Bishop: Pellegrino Tibaldi in Bologna
Morten Steen Hansen, Johns Hopkins University, Baltimore

Embarras and Disconvenance in Poussin's Rebecca and Eliezer at the Well
Christopher G. Hughes, University of California, Berkeley

Jan Steen's Suppressed Smile
H. Perry Chapman, University of Delaware, Newark

ROOM 410

(F39) "DON'T STAND SO CLOSE TO ME": SEXUAL HARASSMENT POLICIES AND THE TEACHING OF ART
Bill Paul, University of Georgia, Athens

Sexual Harassment: An Ideological Weapon for the Censorship of the History of Art
David Courtney, Florida Atlantic University, Boca Raton

TELL ME A STORY (before I go to bed)
Carole Sheppard, University of New Zealand, Auckland

The Artist in the Workplace: Identifying Chicano/Mexicano Cultural Differences and Sexual Harassment Issues in the Creative Process
Maria Elena Gaitan, performance artist, Venice, Calif.

How to Prevent Charges of Sexual Harassment in Classrooms Where "Pornographic" Material Is Part of the Curriculum
Carolyn A. Gerdes, Psychology Department, Rutgers University, and Department of Physical Education, Recreation, and Health, Kean University

Art, Censorship, and Sexual Harassment: Drawing Crucial Distinctions between Sex and Harassment
Joan E. Bertin, National Coalition against Censorship, New York

The Politicization of Harassment
David Greene, National Campaign for the Freedom of Expression, Washington, D.C.

ROOM 411

(F40) TRAFFIC ON THE FINE LINES OF GRAPHIC DESIGN
Johanna Jacob, independent scholar, New Jersey

Ensuring that the Traffic on the Fine Lines of Graphic Design Don't Slip Through the Cracks
Michael Gibson, Milwaukee Institute of Art and Design

Alternative Directions: Graphic Design Process
Karen White, University of Arizona

Bookmaking: Same Components, Different Intent
Martha Carothers, University of Delaware

Experiencing Culture by Design
Wendy McDaris, University of Memphis

DISCUSSANT
Johanna Jacob

Friday,
3:45-5:00 pm

ROOM 409A&B

(F41) **THE ART OF THE PAST IN RECENT FICTION AND FILM**

Diane W. Pitman, independent scholar

Living Paintings: Film and Tableau Vivant
Brigitte Peucker, Film Studies Program, Yale University, New Haven

A Light in the Dark: Jarman, Caravaggio, and the Creative Process
Jeffrey Collins, University of Washington, Seattle

Argento's Stendhal Syndrome: The Anxiety of Influence
Celeste Connor, California College of Arts and Crafts, Oakland

Friday,
5:30-6:45 pm

CORDOBAN ROOM,
REGAL BILTMORE HOTEL
CAA MUSEUM TASK FORCE

(F42) **ROUNDTABLE DISCUSSIONS**
Christine Kondoleon,
Worcester Art Museum

This session is comprised of three simultaneous roundtable discussions.

Topics:

New Technology in the Exhibition: How Does it Serve the Museum?

Mediating vs. Litigating: Cultural Property Issues

Conflicts in Programming: Crowd Pleasers, Vanity Exhibits, and Exhibits That Serve the Field

ROOM 403B

(F43) **"PATRONIZING" WOMEN AND THE VISUAL ARTS: THE POLITICS OF COMMISSION, COLLECTION, AND DISPLAY**

Jennifer Milam, University of Sydney, Australia
Melissa Hyde, University of Florida, Gainesville

Female Patronage/"Masculine" Identities: Margaret of Austria and the Devotional Portrait Diptych
Andrea Pearson, Bloomsburg University, Bloomsburg, Pa.

Louisa-Ulrike of Sweden, Patron of Chardin
Paula Rea Radisch, Whittier College, Whittier, Calif.

Temperance Tantrums: The Women's Temperance Temple Building and Architectural Patronage in Late Nineteenth-Century Chicago
Paula Young Lee, University of South Florida, Tampa

Imelda Marcos: Politics and Patronage in the Philippines
Pearlie Rose S. Baluyut, University of California, Los Angeles

Friday,
5:30-8:00 pm

ROOM 306A&B

(F44) **STUDIO ART OPEN SESSION: SCULPTURE**

John Outterbridge, independent artist, Los Angeles
Stanley C. Wilson, University of California, Pomona

Lisa Austin, Edinboro University, Pennsylvania

Michael Peter Cain, independent artist, Iowa

ROOM 308A&B

(F45) **CUBAN ART: ENCOUNTERS, DIVERGENCES, TRANSCULTURATION, AND CROSSOVERS**

Juan A. Martinez, Florida International University, Miami

Mujeres y la Patria: Protonationalism, Race, and Gender in Colonial Cuba
E. Carmen Ramos, University of Chicago

Translating the Primitive: El Guajiro as Icon in Cuban Modernism
Rocio Aranda-Alvarado, Graduate Center, City University of New York

Domestic Arts: Amelia Pelaez and the Neo-Baroque
Ingrid W. Elliott, University of Chicago

Young Cuban Artists from 1986 to 1990: Cultural Critics or Utopian Workers
Harper Montgomery, independent scholar, Austin

Ana Mendieta: Transcultural Contexts from Everyday Life and Art History, 1970-1977
Julia Herzberg, Graduate Center, City University of New York

DISCUSSANT

Alejandro Anreus, Jersey City Museum

ROOM 309

(F46) **MIGRATION, SPATIAL CONSTRUCTION, AND THE SEARCH FOR CULTURAL SPECIFICITY IN POSTCLASSIC MESOAMERICAN AND EARLY COLONIAL TRADITIONS**
María Elena Bernal-García, Universidad Autónoma de Zacatecas, Zacatecas, Mexico, and Instituto Nacional de Antropología e Historia

Integration of Spanish Congregation and Pre-Hispanic Practices of the City of Tlaxcala
John Sullivan, Universidad Autónoma de Zacatecas, Zacatecas, Mexico

"The Lord at the Edge of the Water": Re-Encountering Places of Mythical Origins in Mexico's Migration Stories of the Contact Period
Angel J. García-Zambrano, Universidad Autónoma de Zacatecas, Zacatecas, Mexico

To Arrive, to Shape, and to Reshape Space in Postclassic Central Mexico
 María Elena Bernal-García

The Beginnings of the Mesoamerican Myth of Origins at El Manat's Hills, Caves, and Springs
 Ponciano Ortiz Ceballos and María Del Carmen Rodríguez, Instituto Nacional de Antropología e Historia, Centro Veracruz, Veracruz, Mexico

ROOM 402A

(F47) **DISSIDENT POLITICS IN INTERNATIONAL ART MARKETS**
 Connie Samaras, University of California, Irvine
 Allan deSouza, independent artist, Los Angeles

Santiago Bose, independent artist, Philippines

Maris Bustamante, independent artist, Mexico

Brenda Croft, independent artist, Australia

Sara Diamond, Banff Centre for the Arts, Alberta

ROOM 402B

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

(F48) **FAKES AND THEIR IMPLICATION FOR ART HISTORY**

Gail Levin, City University of New York

Nancy Mowll Mathews, Williams College Museum of Art, Williamstown, Mass.

When the Fake Looks Like the Echt: The Case of Peter Bruegel the Elder
 Nina E. Serebrennikov, Davidson College, Davidson, N.C.

Matabei and the Ko-jokuri Scrolls: How a Controversial Attribution Turned a Court Artist into a Commoner Painter
 Sandy Kita, University of Maryland

When a Copy Becomes a Fake: Franz von Lenbach's Copies after Titian
 Stephanie R. Miller, National Gallery of Art, Washington, D.C.

Clouds over the Moon: Ryder's Fading Reputation
 William I. Homer, University of Delaware, Newark

ROOM 403A

(F49) **AMERICAN RE-VISIONS: EVALUATING ROBERT HUGHES'S MEDIA BLITZ**

Vivien Green Fryd, Vanderbilt University, Nashville

American Versions: Robert Hughes and the Epic Narrative Tradition in U.S. History
 Derrick B. Cartwright, University of San Diego

Time Magazine as a Popularizer of "American" Art: Robert Hughes as Time's Latest Spokesman
 Patricia Hills, Boston University

No Blitz Intended: American Visions and the Transatlantic Narrative Tradition
 Jochen Wierich, American Studies Program, College of William and Mary, Williamsburg, Va.

American Visions: A Historiographical Inquiry
 Rebecca Zurier, University of Michigan, Ann Arbor

DISCUSSANT

Alan Wallach, College of William and Mary, Williamsburg, Va.

ROOM 404A&B

(F50) **REMOTE RELATIONSHIPS/ DISTANCE EDUCATION**
LANE HALL, UNIVERSITY OF WISCONSIN, MILWAUKEE

Edward Pope, Arizona International College, University of Arizona

No One Knows I'm an Artist: Distance Education Deconstructed
 Ann Li, Pratt Institute, Brooklyn

Bridging the Gap: Teaching Art from a Distance
 Carolyn H. Manosevitz, Austin Community College

The Emerging Media Designer: A Conceptual Framework for

Telecommunication Arts
 Artur Matuck, Universidade de São Paulo

ROOM 405

(F51) **KOREA AND NEIGHBORS**
 Junghee Lee, Portland State University, Portland, Oreg.

The Art of the Three Kingdoms Period and the Reconstruction of the Iconography of the Tenjokoku Shucho Mandara
 María del Rosario Pradel, University of Southern California, Los Angeles

Korean Sources of the Todaiji Monuments and Other Buddhist Art of Japan
 Junghee Lee

Medieval Buddhist Painting: Song or Koryo?
 Youngsook Pak, School of Oriental and African Studies, University of London

The Ten Kings of Hell at the Seikado Library: An Iconographic and Stylistic Study of an Untapped Treasure
 Chee-yun Kwon, Princeton University

DISCUSSANT

Kumja Paik Kim, Curator of Korean Art, Asian Art Museum, San Francisco

ROOM 406A&B

(F52) **ART HISTORY OPEN SESSION: PRINTS**

David Rodas, University of California, Los Angeles

Prints on the Witness Stand: The Case of Luca Penni
 Suzanne Boorsch, The Metropolitan Museum of Art, New York

Color Theory and the Origins of Color Printmaking in the Early Eighteenth Century
 David A. Brenneman, High Museum of Art, Atlanta

Toulouse Lautrec's Moulin Rouge, La Gouloue: Poster, Lithography, and Spectacle

B. Blake Koh, Graduate Center, City University of New York

The Crossover between High and Low Art in the Literary Paintings of Eugène Delacroix

Kristin O'Rourke, University of California, Santa Barbara

ROOM 407

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

(F53) **FASHIONING THE NATION: HISTORY PAINTING AND NATIONALIST FICTIONS IN SPAIN AND THE AMERICAS, 1492 TO THE PRESENT**

Carmen B. Lord, Pennsylvania State University, University Park
Charlene Villaseñor Black, University of New Mexico, Albuquerque

Emilio Fernandez' The Pearl/La Perla: Mexican Golden Age Film as the Cinematic Equivalent of History/Mural Painting

Adriana Zavala, Brown University, Providence, R.I.

Spain in North Africa: National Identity in a Maurophobe Europe
Alka Patel, Harvard University, Cambridge

The Dictator's "Official" Painter? Pedro Centeno Vallenilla's Mural Projects of the 1950s
Marguerite Mayhall, University of Texas, Austin

"Another Form of Blood, Memory Is Also Truth and Life": A Redefinition of "History Painting"
Micaela Amateau Amato, Pennsylvania State University, University Park

DISCUSSANT

Stacie G. Widdifield, University of Arizona, Tucson

ROOM 408A

(F54) **WARHOL: THE ARTIST BEHIND THE MIRROR**

David Carrier, Department of Philosophy, Carnegie Mellon University, Pittsburgh
Bradford R. Collins, University of South Carolina, Columbia

The Warhol Portrait: Absolute Amnesia

Candice Breitz, Columbia University, New York

Outside In: Warhol's Outlaws

Zan Schuweiler Daab, Converse College, Spartanburg, S.C.

Verbal Tricks: Sex in Andy Warhol's Words

Richard Martin, The Costume Institute, The Metropolitan Museum of Art, New York

Warhol's Formalism: Repetition, Variation, Stasis, and the Affliction of Reproducibility

Saul Ostrow, independent scholar, New York

Just Tell Me What to Say: Warhol's Interviews and the Metaphor of the Mirror

Reva Wolf, State University of New York, New Paltz

ROOM 408B

(F55) **LOS ANGELES AND THE ARCHITECTURE OF SPECTATORSHIP**

Sylvia Lavin, University of California, Los Angeles

Beatriz Colomina, School of Architecture, Princeton University

Anne Friedberg, Department of Film Studies, University of California, Irvine

Sylvia Lavin

Ann Bergren, Department of Classics, University of California, Los Angeles

ROOM 409A&B

(F56) ♦ **DISSOLVES AND JUMP CUTS: REPRESENTATIONS OF RACE IN CONTEMPORARY FILM AND VIDEO**

Barbara Abrash, Center for Media, Culture, and History, New York University
Preminda Jacob, University of Maryland, Baltimore County, Baltimore

Opening Pandora's Box: Grandma, Goebbels, and German/Jewish Archive Up in the Attic

Lisa Lewenz, independent scholar

Luria's Dilemma: The Broken Vessels of the Shoah

Alan Rutberg, University of Maryland, Baltimore County, Baltimore

Renee Tajima-Peña, independent scholar

The Shifty Eye Ruth Ozeki-Lounsbury, independent scholar

ROOM 410

(F57) ♦ **REALITY BITES! TAKE ACTION: CULTURE PRODUCTION IN A SOCIAL MOVEMENT**

Lian Hurst Mann, Labor/Community Strategy Center, Los Angeles

Logo to Demo: Painting in Motion
Bianca Kovar, independent artist and Bus Riders Union, Los Angeles

"Fight Transit Racism" to "No Somos Sardinas": Postering Cross-Cultural Messages

Kikanza Ramsey and Joe Linton, Bus Riders Union, Los Angeles

"Make History": Bus Riders Act
Martin Hernandez and Kate Kinkade, Bus Riders Union and Labor/Community Strategy Center, Los Angeles

"Voices from the Front Lines":

The Art of Documentation
Geoff Ray and Patrick Ramsey, Labor/Community Strategy Center, Los Angeles

"Hidden Labor": On the Streets with LA Workers
Judy Branfman, independent scholar

"Live Live": A Multidisciplinary Chicago Project about Humans in Transit
Andrea Polli, Robert Morris College, Chicago

ROOM 411

(F58) **DIGITAL AESTHETICS, DIGITAL POLITICS**
David Trend, University of California, Irvine

Digital Ontologies: The Ideality of Form in/and Code Storage
Johanna Drucker, State University of New York, Purchase

Artificial Fact
Marjorie Franklin, University of Minnesota

Postliteracy
John Craig Freeman, University of Florida

Politicizing the Virtual: New Media Aesthetics as a Colonizing Force
Tim Jackson, Center for Academic Computing, Pennsylvania State University, University Park, Pa.

Friday,
7:15-8:30 pm

ROOM 403B

(F59) **(WOMEN) PATRONS SPONSOR (WOMEN) ARTISTS**
Mindy Nancarrow Taggard, University of Alabama, Tuscaloosa
Katherine A. McIver, University of Alabama, Birmingham

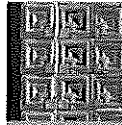
Nun-Artists/Artist-Nuns: The Inside Story
Mindy Nancarrow Taggard

Constructing a "Matriarchal" History of Women Artists in Interwar France
Paula Birnbaum, Institute for Research on Women and Gender, Stanford University, Stanford

Katherine Dreier's Commitment to the Modern Woman Artist: A Conflict of Interests
Cynthia Fowler, University of Delaware, Newark

DISCUSSANT

Katherine A. McIver



SATURDAY,
FEBRUARY 13

SPECIAL EVENTS

12:00-1:30 pm

MIXOGRAFIA WORKSHOP

Open House and Demonstration of print techniques of the Mixografia Workshop Bus depart from the West Hall entrance, Los Angeles Convention Center at 12:00 pm. Bus departs Mixografia Workshop at 1:30 pm and will return to the West Hall entrance of the convention center.

Participation by pre-registration only

4:30-6:00 pm

ARMAND HAMMER MUSEUM, FOWLER MUSEUM, AND SKIRBALL MUSEUM TOUR

Bus departs from the West Hall, Los Angeles Convention Center at 4:30 pm. Bus departs Armand Hammer Museum at 6:30 pm and will stop at all conference hotels.

Admission by pre-purchased ticket only

MUNICIPAL ART GALLERY, BARNSDALL PARK, HOLLYWOOD 1999 CAA REGIONAL MFA EXHIBITION
Buses depart from the West Hall, Los Angeles Convention Center beginning at 4:30 pm. Last bus departs from the Municipal Art Gallery at 6:30 pm and will stop at all conference hotels.

Either a 1999 CAA membership card or a current conference registration badge must be presented when boarding the bus. Shuttle transportation is free.

7:00-10:00 pm

SANTA MONICA MUSEUM OF ART/BERGAMONT STATION

Open house and reception
Buses will depart from conference hotels beginning at 6:00 pm. Last bus departs Santa Monica Museum of Art at 10:30 pm and will stop at all conference hotels.

Admission by pre-purchased ticket only

SESSIONS

Saturday,
7:30-8:30 am

ROOM 405

ITALIAN ART SOCIETY Business Meeting

ROOM 407

ANNUAL MEMBERS BUSINESS MEETING

Saturday,
9:00-10:15 am

ROOM 410

(S1) ♦ **LOOKING AT EACH OTHER/ TITIRO ATU, TITIRO MAI: THE ARTS OF ENCOUNTER IN THE PACIFIC**
Anne D'Alleva, University of St. Thomas, St. Paul, Minn.

Images of the Marquesas from the

Krusenstern Expedition, 1804
Carol Ivory, Washington State
University, Pullman

*Rough Trade: Sexuality, History, and
Hierarchy in Nineteenth-Century
Oceanic Art*
Nicholas Thomas, Australian
National University, Canberra

*White Ghosts from the Sea:
Representing the Encounter in
Photographs from the Crane Pacific
Expedition, 1928-29*
Virginia-Lee Webb, The
Metropolitan Museum of Art, New
York

*Cross-Cultural Encounters in
Contemporary Maori Art in
Aotearoa, New Zealand*
Rangihira Panoho, University of
Auckland, New Zealand

Saturday, 9:00-11:30 am

ROOM 306A&B

(S2) **PUBLIC ART: MARGINALIZED
ISSUES**

Jay S. Willis, University of
Southern California, Los Angeles

*Blurring the Boundaries: La Tierra
de Culebra*
Margaret Crawford, Southern
California Institute of Architecture,
Los Angeles

*Public/Private Partnerships:
The Houston Model*
Jessica Cusick, Cultural Arts
Council of Houston/Harris County

*Volcanoes, White Tigers, and
Pirates-Oh My! The Evolution of Las
Vegas's Sidewalk Spectacles*
Cher Krause Knight, Temple
University, Philadelphia

If Not, What?
John Levy, John Levy Lighting
Productions, Los Angeles

*Walt Disney Imagineering:
Theme Parks*
Van A. Romans, Walt Disney
Imagineering

ROOM 308A&B

HISTORIANS OF GERMAN AND
CENTRAL EUROPEAN ART

(S3) **NATIONAL IDENTITIES AND
HISTORICAL REVIVALS IN CENTRAL
AND NORTHERN EUROPE**

Reinhold Heller, University of
Chicago
John Czaplicka, Institute for
Advanced Studies, New York
University

*Neo-Idealism and the Construction
of National Style in Fin-de-Siècle
Germany*
Jay Clarke, Art Institute of Chicago

*The Revival of the Olympic Games:
Representing the Athletic Body in
Germany, 1894-1936*
Michael Mackenzie, University of
Chicago

Reconstructing Dresden
Christiane Hertel, Bryn Mawr
College, Bryn Mawr, Pa.

*Pipilotti's Mistakes: Pipilotti Rist
and the Re-Enactment of Swiss
National Identity*
Philip Ursprung, Institut gta,
Zurich

*Norway and the European Union:
A Fairytale of National Identity*
Kerry Britta Herman, Brown
University, Providence

ROOM 309

(S4) ♦ **PHOTOGRAPHIC LANDSCAPES
OF IDENTITY, MEMORY, AND IRONY**
Ellen Handy, International Center
of Photography, New York

*The Impenetrable Forest and the
"Guaranteed Joy": Consolation and
Contradiction in Early French
Landscape Photography*
Laurie Dahlberg, Bard College,
Annandale-on-Hudson, N.Y.

*Images That Rule: Measurement and
Human Ecology in the Landscape
Photographs of Timothy H.
O'Sullivan*
Robin Kelsey, Harvard University,
Cambridge, Mass.

*The Other Side of Eden: Photography
and Environmental Conservation*
Therese Lichtenstein, New York
University

*Learning from Los Angeles:
The Repressed Subject of Landscape
Photography; or, Relocating the New
Topographies*
Lisa Soccio, University of
Rochester

*Rear Projections: The Play of
Memory on the Photographic
Landscape*
Martha Langford, Simon Fraser
University, Montreal

ROOM 402A

(S5) **ART IN ORALITY: MATERIAL
CULTURE AND VERBALIZATION IN
EARLY GREECE**
Rainer Mack, University of
California, Santa Barbara

*The Ritual Function of Tripods in
Early Greek Sanctuaries*
Nassos Papalexandrou, Princeton
University

*Ekphrasis and Its Discontents: The
Case of the Berlin Foundry Cup*
Richard Neer, Center for Advanced
Study in the Visual Arts,
Washington, D.C.

*"Part of the Idea": Visualizing
Nonsense in Athenian Vase-Painting*
Mary Louise Hart, Department of
Antiquities, J. Paul Getty Museum,
Los Angeles

*Unheard Melodies: The Visual and
the Aural in Archaic and Classical
Art and Texts*
Deborah Steiner, Department of
Classics, Columbia University, New
York

*Talking Heads: Body Language in
Early Greek Art*
Sarah Morris, Department of
Classics, University of California,
Los Angeles

ROOM 402B

AMERICAN COUNCIL FOR SOUTHERN
ASIAN ART

**(S6) OCCIDENTALISMS: IMAGINATIVE
GEOGRAPHIES OF THE WEST AS SEEN
IN THE ART OF SOUTH AND SOUTHEAST
ASIA**

Robert L. Brown, University of
California, Los Angeles

*The Archaeology of Occidentalism:
Indian Perception of the West in
Satavahana Times*

Pia Brancaccio, Istituto
Universitario Orientale Napoli,
Naples

De-occidentalizing Surya

Joan Cummins, Museum of Fine
Arts, Boston

*Representations of Foreign Officials
at Udaipur and Kota*

Arjun Gupta, University of
California, Berkeley

An Indian Way of Seeing:

*Re-Assessing Western Realism in the
Arts of Ravi Varma*

Robert J. Del Bonta, Asian Art
Museum, San Francisco

*Wearing a European Face: Ravi
Varma and the Portraits of the Gods
in Nineteenth-Century India*

Joanne Punzo Waghorne,
Department of Religious Studies,
University of North Carolina,
Chapel Hill

ROOM 403A

ITALIAN ART SOCIETY

**(S7) PATRON AND IMAGE,
1400-1700**

John Beldon Scott, University of
Iowa, Iowa City
Patricia Waddy, Syracuse
University, Syracuse, N.Y.

*The Facade Bench as Civic Symbol at
the Medici Palace in Florence*

Yvonne Elet, Institute of Fine Arts,
New York University

*Michelangelo, Baccio Valori, and
the Creation of the "Apollo-David":
Politics and Patronage in Post-
Republican Florence*

Diana Minsky, Columbia University,
New York

*Competition and Complementarity
among the Patrons of San Zaccaria
in Venice*

Gary M. Radke, Syracuse
University, Syracuse, N.Y.

*Female Identity, Patronage, and
Ritual at the Convent of SS.
Domenico e Sisto*

Christina Morris McOmber, Cornell
College, Mount Vernon, Iowa

Giles Knox, University of Illinois at
Urbana-Champaign, Champaign

ROOM 403B

**(S8) ART HISTORY OPEN SESSION:
MEDIEVAL ART, PART II**

Harvey Stahl, University of
California, Berkeley

*Monumental Fiction: The Creation of
the Veronica Chapel in Rome*

Ann van Dijk, University of
Maryland

*The Relics Window in the
Ste.-Chapelle: Donor Portrait or
Capetain Chronicle?*

Alyce A. Jordan, Northern Arizona
University, Flagstaff

*David as Christian Role Model in the
13th-Century Bute Psalter*

Elizabeth Peterson, University of
Utah

*The Tomb of Edward II at Gloucester:
Plantagenet Shrine and Insignia*

Ann Morgenstern, Ohio State
University, Columbus

*Royal Entry and Royal Identity in
Fouquet's Grades Chroniques de
France*

Camille Serchuk, Southern
Connecticut State University, New
Haven

*Engaging the Viewer in Illuminated
Manuscripts of the Divine Comedy*
Karl Fugelso, Columbia University,
New York

ROOM 404A&B

**(S9) ♣ INDIGENOUS ARTISTS AND
EUROPEAN INTRUDERS: VISUAL
STRATEGIES OF EMPOWERMENT IN
COLONIAL MEXICO**

Cecilia F. Klein, University of
California, Los Angeles

*Then the Spaniards Came: How Aztec
Artists Drew Europeans into Their
Histories*

Elizabeth H. Boone, Tulane
University, New Orleans

*The Influence of the Indigenous
Tlaxcalan Artist on Mexican Colonial
Policy*

Travis Barton Kranz, University of
California, Los Angeles

*Seats of Power in Colonial Mexico:
Indigenous Paintings of the
European Chair in Aztec Manuscripts*
Lori Boornazian Diel, Tulane
University, New Orleans

*"She Was Their Color": A Dark
Madonna for the Spanish Americas*
Jeanette Favrot Peterson,
University of California, Santa
Barbara

DISCUSSANT

Claire Farago, University of
Colorado, Boulder

ROOM 405

(S10) LA MALINCHE AS METAPHOR
Tere Romo, Mexican Museum,
San Francisco

*La Malinche as Woman, Mother,
Mexico, Other*
Marianne Hogue, Virginia
Commonwealth University,
Richmond

*Biraciality and Nationhood in
Lorraine O'Grady's The Clearing;
or, La Malinche and Cortez,
Thomas Jefferson and Sally
Hemings, N. and Me*
Kimberly Pinder, School of the Art
Institute of Chicago

Representing and Reinventing Doña Marina in the Twentieth Century
Angela Herren, Graduate Center,
City University of New York

DISCUSSANT

Holly Barnet, University of New
Mexico

ROOM 406A&B

**(S11) PORTRAITS AND PORTRAIT
PAINTING IN FRANCE, 1789-1880**

Andrew C. Shelton, Massachusetts
College of Art, Boston

*Gender and the Contest of Meaning
in Jacques-Louis David's Portrait of
M. and Mme Lavoisier*
Graham Bader, Harvard University,
Cambridge

*Portraits of Authority and History's
Kindly Image: Napoleon's Two Faces*
Derin Tanyol, Graduate Center,
City University of New York

*A Portrait of the Social Body of the
Imperial Nation State:*

*J.-L. Gérôme's Reception of the
Siamese Ambassadors*
John S. Bassewitz, independent
scholar, New York

The Warhol of Belle-Époque Paris?
Renoir's Celebrity Portraits
Colin B. Bailey, National Gallery of
Canada, Ottawa

DISCUSSANT

Steven Z. Levine, Bryn Mawr
College, Bryn Mawr, Pa.

ROOM 407

**(S12) DIFFERENT LOCATIONS:
CONTEMPORARY VISUAL AND
PERFORMANCE ARTISTS SEEKING
ALTERNATIVES IN JAPAN**

Rebecca Jennison, Kyoto Seika
University, Kyoto, Japan

*Exhibiting On and Off the Margins:
The Making of the Artist Tomiyama
Taeko and Her Exhibitions*
Hagiwara Hiroko, Osaka Women's
University, Osaka, Japan

*Gender and Imperialism: Recent
Work by Shimada Yoshiko*
Shimada Yoshiko, independent
artist, Tokyo

*Yanagi Yukinori: Critical Reflections
on Japanese Nationalism*
Bert Winther-Tamaki, University of
California, Irvine

*Dangerous Acts: Two Decades
in the Life of Neo-Dada Artist,
Kishimoto Sayako*
Fukazawa Junko, Women Artists'
Project, Tokyo

*Gender and Race Politics in
Contemporary Japanese Visual
Culture: The Work and Writings of
Shimada Yoshiko and Kasahara
Michiko*

Lisa Bloom, Josai International
University, Chiba, Japan

ROOM 408A

**THE ASSOCIATION FOR LATIN
AMERICAN ART**

**(S13) MUSEUM PRACTICE AND LATIN
AMERICAN ART**

Diana Fane, Brooklyn Museum
of Art
Natalia Majluf Brahim, Museo de
Arte, Lima

*Mexican Art at New York's Museum
of Modern Art in the 1940s: History
and Legacy*
Catha Paquette, University of
California, Santa Barbara

*Inka and Colonial Period Qeros:
A Collaborative Technical Study*
Emily Kaplan, National Museum of
the American Indian, New York
Ellen Pearlstein, Brooklyn Museum
of Art, Ellen Howe, Metropolitan
Museum of Art, Judith Levinson,
American Museum of Natural
History

Roundtable Discussion Participants:
Beverly Adams, Phoenix Art
Museum Joanne Pillsbury, Center
for Advanced Studies in the Visual
Arts, Washington, D.C. Mari
Carmen Ramirez, Jack S. Blanton
Museum of Art, University of Texas,

Austin Lynn Zelevansky, Los
Angeles County Museum of Art

ROOM 408B

**(S14) TRASH: VALUE, WASTE,
AND THE POLITICS OF LEGIBILITY**
Catherine Lord, University of
California, Irvine

*Unbroken: Poor Bodies, Dirty,
Smoking, Leaning*
Tammy Rae Carland, University of
North Carolina, Chapel Hill

*Resurrecting "Shulie": Remnants
from Some Abandoned Feminist
History*
Elizabeth Subrin, Amherst College,
Amherst, Mass.

Toilet Paper
Margaret Morgan, independent
artist

*Dumpster Values: The DIY Aesthetic
of 'Zines*
Deborah Broderston, Duke
University, Durham, N.C.

*Taking Out the Trash: Public Art
Projects by the Garbage Girls*
Jo Anna Isaak, Hobart and William
Smith Colleges, New York,
Geneva, N.Y.

*Three on a Match: Race, Trauma,
Collaborative Performance*
Tina Takemoto, University of
Rochester

ROOM 409A&B

**(S15) STUDIO ART OPEN SESSION:
GATHERING VOICES: ARTISTS GROUPS
AND COLLABORATIONS**
Karen Atkinson, Side Street
Projects, Santa Monica

Suzy Kerr Pertic, independent
artist, London

Janet Bellotto, Concordia
University, Montreal

Lisa Maya Knauer, REPOhistory,
New York

ROOM 411

(S16) VIRTUAL/HUMAN INTERFACES FOR VIRTUAL EXHIBITIONS

Ben Davis, Getty Information Institute, Los Angeles
Gail Rubini, Florida State University, Tallahassee

Design Lessons Learned from the Virtual Museum

Sally Applin, Kinematic, Palo Alto

Web-Based Museum and Exhibition Activities

Karen Moss, Walker Art Center, Minneapolis

Deinstitutionalization: Virtualizing Museums

Martha Wilson, Franklin Furnace, New York

Museo Virtual de Artes

Alicia Haber, Museo Virtual de Artes, Montevideo, Uruguay

Saturday, 10:45 am-Noon

ROOM 410

(S17) LOOKING EASTWARD

Joann Moser, National Museum of American Art, Washington, D.C.

Zen, Jung, and Radical Chic at Mid-Century

Deborah Johnson, Providence College, Providence, R.I.

"Chinese/American Indian":

Learning from the East
Elizabeth Langhorne, Central Connecticut State University, New Britain, Conn.

Eastward No! Critical Resistance to Asian Influence on American Art, 1945-1970

Jeffrey Wechsler, independent scholar

Saturday, 12:00-1:30 pm

ROOM 309

CAA VISUAL ARTS COMMITTEE

(S18) ARTISTS AND THE I.R.S.

Many artists have been subjected to audits from the I.R.S., including those who teach on the college level. It is therefore increasingly important that issues surrounding artists and the I.R.S. are discussed in such a forum. From this dialogue, it is hoped that a greater understanding can be reached by artists of tax laws and how to prepare for an audit if faced with one.

Michi Itami, CAA Vice-President, City College of New York

Diane Katsiaficas, University of Minnesota

MODERATOR

Jeffrey Cunard, CAA Counsel, Debevoise and Plimpton, Washington D.C.

ROOM 402A

CAA EDUCATION COMMITTEE

(S19) ART PROGRAM ASSESSMENT PANEL

Norman Fullner, California State University, Northridge
Amelia Mesa Bains, Southern California University, Monterey

ROOM 405

CAA MUSEUM COMMITTEE PANEL

(S20) WHAT DOES THE PUBLIC COME TO SEE? MUSEUM ARCHITECTURE AND THE DISPLAY OF THE PERMANENT
Laman Lentz, Festival Institute at Round Top

Debora Gribbon, J. Paul Getty Museum

Susan Taylor, Davis Museum and Cultural Center, Wellesley College

Jessie Otto Hite, Jack S. Blanton Museum of Art, University of Texas, Austin

COMMENT

Wendy Owens, Chair, CAA Museum Committee, Canadian Centre for Architecture, Montreal

Saturday, 2:00-4:30 pm

ROOM 306A&B

(S21) ♦ IMAGE, ICON, IDENTITY: CONSTRUCTIONS OF FEMININITY IN VICEREGAL (COLONIAL) AND NINETEENTH-CENTURY LATIN AMERICAN ART

Kellen Kee McIntyre, University of Texas, San Antonio
Richard E. Phillips, Virginia Commonwealth University, Richmond

Brides of Christ and God's Laborers: Differing Constructions of Femininity in Viceregal Portraits of Nuns

Kirsten Hammer, University of California, Los Angeles

The Virgins of the Sun: Myth or Reality?

Carol Damian, Florida International University, Miami

"May God Give Those Indians Light": St. Teresa of Avila as Missionary of the Viceregal Americas
Christopher C. Wilson, George Washington University, Washington, D.C.

Changes in Context, Translations of Meaning: Colonial Portraits of Inca Women

Connie Fulwyler, University of New Mexico, Albuquerque

Eat, Drink, and Be Merry: José Agustín Arrieta's Images of Women, Food, and Beverage

Jenny O. Ramirez, Virginia Commonwealth University, Richmond

ROOM 308A&B

SOCIETY OF HISTORIANS OF EAST
EUROPEAN AND RUSSIAN ART AND
ARCHITECTURE

**(S22) CHANGING BOUNDARIES:
NATIONAL, ETHNIC, AND
INTERNATIONAL THEMES IN RUSSIAN
AND SOVIET ART**

Alison Hilton, Georgetown
University, Washington, D.C.

*National Styles at the Margins of
Europe: The Cases of Russia and
Ireland*

Marian Burleigh-Motley,
The Metropolitan Museum of Art,
New York

*National Identity and the Emigré
Experience: Marianne Werefkin's
"Denationalization" of Her Art in
Munich 1896-1914*

Adrienne Kochman, Columbia
College, Columbia, Ill.

*East Meets Autocracy: Natalia
Goncharova's Depiction of Jews in
Tsarist Russia*

Cheryl Kramer, University of St.
Andrews, Edinburgh

*Jewish or Russian? Osip Brik and His
Theory of Proletarian Art*

Natasha Kurchanova, Graduate
Center, City University of New York

*Representations of Ethnicity in USSR
in Construction, 1930-1941*

Victor Margolin, University of
Illinois, Chicago

ROOM 309

**(S23) THE FACE OF THE KATUN:
A NEW LOOK AT MILLENNIALISM
AND TEMPORAL CONCEPTS IN
MESOAMERICAN ART**

Elizabeth A. Newsome, University
of California, San Diego

*Referencing Time: Experiential
Immediacy in Classic Maya Text and
Image*

Bryan R. Just, Tulane University,
New Orleans

*Myth, Ritual History, and the Maya
Built Environment: Continuity and
Change in Radial Temples and*

*Ballcourts from the Classic to
Postclassic Periods*

Jeff Kowalski, Northern Illinois
University, DeKalb

*Surveying Time at Chich en Itza:
A New Look at the Murals from the
Temple of the Warriors*
Cynthia Kristan Graham, Atlanta
College of Art

*Chamber III and Offering 48 of the
Aztec Templo Mayor: Eternal
Abundance in Two Dedicatory Caches*
Megan O'Neil, University of Texas,
Austin

*Structuring History under the
Rainbow: The Nahua View of the End
of the World in Book XII of the
Florentine Codex*
Diana Magaloni Kerpel, Yale
University, New Haven

DISCUSSANT

Mary Ellen Miller, Yale University,
New Haven

ROOM 402A

(S24) INSIDE THE TWIN EXPERIENCE
Noah Riskin, California Institute of
the Arts, Valencia
Seth Riskin, Kunsthochschule für
Medien, Cologne

Celia Rabinovitch, University of
California, Berkeley

Impossible Separations
Ashley Alexander, University of
New Mexico, Albuquerque

Joanne Leonard, University of
Michigan, Ann Arbor

Carol Anthony, independent
scholar

ROOM 402B

AMERICAN INSTITUTE FOR
CONSERVATION

**(S25) AFTER THE EXHIBITION:
NEW OBSERVATIONS**

James Coddington, The Museum of
Modern Art, New York

*Dada Max Ernst under the
Microscope*
William Camfield and Elizabeth

Lunning, Rice University, Houston

*After-Thoughts on the Publication
and Exhibition: The Furniture of
George Hunzinger: Invention and
Innovation in Nineteenth-Century
America*

Barry Harwood, Brooklyn Museum
of Art

*New Thoughts and Observations on
Early Picasso*
Anne Hoenigsudd, National Gallery
of Art, Washington, D.C.

*The Fauve Landscape: New
Observations*
Joe Fronek, Los Angeles County
Museum of Art

The Jackson Pollock Retrospective
James Coddington and Carol
Muncusi Ungaro, The Museum of
Modern Art, New York

ROOM 403A

**(S26) BETWEEN TIME AND PLACE:
LIMINALITY, GENDER, AND SOCIAL
STATUS IN REPRESENTATIONS OF
DONORS, VENERATORS, AND
DEVOTIONAL FIGURES, PART II**
Lars Jones, Harvard University,
Cambridge
Corine Schleif, Arizona State
University, Tempe

*Psychoanalysis against the
Individual: The Case of the Donor
Portrait*
Rico Franses, independent scholar,
New York

*Between Times, Places, and Art
Historians: Emma/Ælfgifu and the
Book of Life*
Catherine E. Karkov, Miami
University, Oxford, Ohio

*Queen, King, and Cleric: Authorizing
the Toledo Moralized Bible*
Gerald B. Guest, independent
scholar, New York

*The Shoemakers' Window at
Chartres Cathedral: Giving Gifts and
Taking Chances*
Anne F. Harris, University of
Chicago

The Portrait as Prayer in the Psalter-Hours of Yolande of Soissons
Alexa Sand, University of California, Berkeley

ROOM 403B

(S27) J CONTEMPORARY ART IN THE ASIA-PACIFIC REGION

Caroline Turner, Queensland Art Gallery, Brisbane, Australia

David Ross, San Francisco Museum of Modern Art

Apinan Poshyananda, Centre of Academic Resources, Chulalongkorn University, Bangkok

Hou Hanru, independent curator, Paris

Dana Friis-Hansen, Contemporary Arts Museum, Houston

Pat HOFFIE, independent artist, Brisbane

Caroline Turner

ROOM 404A&B

(S28) ATTENTION SPAM®

Paul Zelevansky, University of Southern California, Los Angeles

Lost in Translation

Colin H. Ives, University of Maryland, Baltimore

Horse Utopia

Pae White, independent artist, Pasadena, Calif.

A Short History of the Fragment

Gerry Beegan, Wimbledon School of Art, London

Polywog Ponders Working with Sound

D. J. Polywog, musician, San Francisco

What Graphic Designers Mean When They Talk About Meaning

Lorraine Wild

ROOM 405

(S29) WORK IN PROGRESS:

PRESENTATIONS BY CAA PROFESSIONAL DEVELOPMENT FELLOWSHIP RECIPIENTS

Katie Hollander, CAA Director of Development and Special Projects

Cristina Cruz Gonzalez, University of Texas, Austin

Ricardo J. Miranda, Carnegie Mellon University, Pittsburgh

Veena Cabreros Sud, New York University

Dennis Peter Trujillo, University of Mexico

ROOM 406A&B

CAA EDUCATION COMMITTEE

(S30) PEDAGOGY SPEAK OUT: THEORY AND PRACTICE OF TEACHING ABOUT ART

Stephen Shipps, Emerson College, Boston

This session will consist of discussion groups facilitated by the following participants:

Greta Berman, The Julliard School, New York

Sherry Buckberrough, University of Hartford

Debra Drexler, University of Hawai'i, Manoa

Yvonne Gaudelius, Pennsylvania State University, University Park

Nancy House and Leslie Williams, University of Cincinnati

Jo Carol Mitchell, Anderson College, Anderson, S.C.

Arthur Pontynen, University of Wisconsin, Oshkosh

Mary-Ann Winckelmes, Harvard University, Cambridge, Mass.

ROOM 407

(S31) ♦ ART AND TROUBLE: ART IN THE COMMUNITY

Carol Newborg, community artist, Mountain View, Calif.

Drea Howenstein, School of the Art Institute of Chicago

Portrait of Self

Hugh Merrill, Kansas City Art Institute

Sixth Street Photography Workshop

Tom Ferentz, California State University, Hayward

One on One: Video Dialogue between Inmates at the California Institution for Men and Los Angeles Residents

Wendy Clarke, community artist

Dismantling "The Master's Tool": Popular Culture, Popular Education, and Counter Media

Dalida Maria Benfield, School of the Art Institute of Chicago

Visible Knowledge Program: Museum-Community Relations

Claudia Hernández, New Museum of Contemporary Art, New York

ROOM 408A

(S32) NINETEENTH-CENTURY PERSPECTIVES ON THE ITALIAN RENAISSANCE

Andrew Schulz, Seattle University

Renaissance Art to Nurture the Christian Character: Donatello and His Nineteenth-Century Critics
David G. Wilkins, University of Pittsburgh

"When the Historical Sense Reigns Supreme without Restraint": Nietzsche, Imitation, and the Académie de France in Rome in the Nineteenth Century
Paul Duro, Australian National University, Canberra

Shaping the Renaissance: Museums and the Living Artist in the Nineteenth Century
Andrée Hayum, Fordham University, Bronx, N.Y.

Naturalism and Nostalgia: Taine's Italian Renaissance
Mary Morton, Museum of Fine Arts, Houston

The Renaissance of National Character in Turn-of-the-Century Sweden
Michelle Facos, Indiana University, Bloomington

ROOM 408B

(S1) ♦ IDENTITY AND THE LIMITS OF REPRESENTATION, PART II

David Joselit, University of California, Irvine
Richard Meyer, University of



Southern California and Getty Research Institute, Los Angeles

From the History of Phallos
Page Dubois, Getty Research Institute, Los Angeles, and University of California, San Diego

In the Shadow of the Peale Family
Gwendolyn Dubois Shaw, Stanford University, Stanford, Calif.

A Relay of Likenesses: Manet Points Himself
Carol Armstrong, City University of New York

The Native's Big Toe: Natural Versus Cultural Identity in Gauguin's Delicious Land
Stephen Eisenman, Northwestern University, Evanston, Ill.

DISCUSSANT

Richard Meyer

ROOM 409A&B

(S34) ♦ **AUTOETHNOGRAPHIC PHOTOGRAPHY: PICTURES FROM ANOTHER PLACE**

Elizabeth Hutchinson, University of New Mexico, Albuquerque
Paul Sternberger, Rutgers University, Newark, N.J.

On the Inside: Toyo Miyatake's Photographic Record of Japanese American Internment
Jasmine Alinder, University of Michigan, Ann Arbor

All Kinds of Veils: Wendy Ewald's Saudi Arabian Women's Project and the Possibilities of Autoethnography
Stacy W. Garfinkel, University of California, Berkeley

Foto-Escultura: A Mexican Photographic Tradition
Monica Garza, University of New Mexico, Albuquerque

Group Portrait: Identifying the New Chinese Avant-Garde
Susan Ryan and Fredrikke Scollard, Louisiana State University, Baton Rouge

ROOM 411

(S35) **TRAVELING, TRAVELING: ON DISTANCE, LOCATION AND TRANSFORMATIONS**

John Di Stefano, School of the Art Institute of Chicago
Kaucyila Brooke, California Institute of the Arts, Valencia

On the Romance of Nomadism
Carol Becker, School of the Art Institute of Chicago

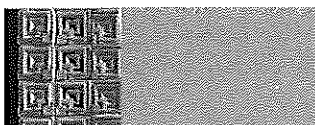
Feeling Queer in Bali: Exorcising Exotic Ethnography
Jeff Abel, Columbia College, Chicago

Fugitive Places: The Art of Addressing National Identity and the Site of the Holocaust
Shelly Hornstein, York University, Toronto

Spatialization and Racialization: Photography, Travel, and Identity in the Work of Oriental Women Writers, 1900-1937

Reina Lewis, University of East London

Chloe Chard, independent scholar, London



**SUNDAY,
FEBRUARY 14**

SPECIAL EVENTS

A pre-purchased ticket is required for all Sunday special events

SAN DIEGO/TIJUANA TRIP

Bus departs the Regal Biltmore Hotel at 7:30 am and arrives in Tijuana at 10:30 am for tour of Centro Cultural. Depart Tijuana at 11:30 am for San Diego for lunch at Chuey's in Logan Heights, followed

by tours of Chicano Park and Centro Cultural de la Raza. There will also be free time to explore Balboa Park, which includes the Museum of Art, Museum of Man, Museum of Natural Science and the Meing Museum of Asian Art. Buses depart Balboa Park at 5:30 pm and will make a stop at San Diego Lindberg Field Airport before returning to the Regal Biltmore Hotel.

CULTURAL HISTORY OF EAST LOS ANGELES

Join Tomas Benitez and Lindsay Haley of Self-Help Graphics for a tour of Self-Help Graphics and of mural sites including Estrada Courts, Brooklyn and Soto Streets, as well as lunch. Bus departs from the Biltmore Hotel at 9:00 am. Bus departs Self-Help Graphics at 2:00 pm and will stop at all conference hotels.

A PASADENA OVERVIEW

Participating institutions: The Huntington Gallery and Libraries; Armory Center for the Arts; Norton Simon Museum; and the Williamson Art Gallery at Center College of Design. Bus departs the Biltmore Hotel at 9:30 am. Bus departs the Huntington Library at 2:30 pm and will stop at all conference hotels.