



CAA
NYC

College Art
Association
Conference

February 23-26

Program

TUESDAY, FEB 22

**Tues evening
6:30–7:30 p.m.**

East Ballroom, third floor

**Orientation for
Interviewers
and Candidates**

WEDNESDAY, FEB 23

**Wed afternoon
3:00–5:00 p.m.**

**CAA Annual Conference
Committee**

Business Meeting

Hudson Suite, fourth floor

Committee Members Only

**Wed evening
5:30–7:00 p.m.**

Convocation

East Ballroom, third floor

Welcoming Remarks

John R. Clarke, CAA President

Presentation of Awards

Keynote Address

Christo and Jeanne-Claude

**Wed evening
7:30–9:30 p.m.**

Reception

**The Museum of Modern Art
11 West 53rd St.
(between 5th and 6th Aves.)**

**Admission by pre-purchased
ticket only.**

THURSDAY,

**Thurs mornin
7:30–9:00 a.m.**

MEETINGS

**CAA Committee
Intellectual Property**

Business Meeting

Hudson Suite, fourth floor

Committee Members

**CAA Committee
in the Arts**

Business Meeting

Green Room, fourth floor

Committee Members

**CAA Education
Committee**

Business Meeting

Midtown Suite, fourth floor

Committee Members

**CAA Museum
Committee**

Business Meeting

Harlem Suite, fourth floor

Committee Members

**CAA Professional
Practices Committee**

Business Meeting

Lincoln Suite, fourth floor

Committee Members

**National Commission
for the Historical Sites**

Business Meeting

Holland Suite, fourth floor

Committee Members



**Women's Caucus
Visual Committee**

Each regular or special session has been assigned a code. The letter refers to the day of the session and the number corresponds to the order of the session within the day. The session code is used to identify session participants in the Index to Participants on page 151.

Th Thursday

F Friday

Sa Saturday

**Thurs morning
9:30 a.m.– noon**

PROGRAM SESSIONS

4th Annual

Artist Interviews:

**Kerry James Marshall
and Alice Aycock**

Gibson Room, second floor

Kerry James Marshall will be interviewed by Jonathan Fineberg, University of Illinois, Champagne-Urbana; Alice Aycock will be interviewed by Katy Siegel, Hunter College.

Th1

Jewish Holocaust in Art

Trianon Ballroom, third floor

CHAIRS: Matthew Baigell, New York; Marty J. Kalb, Ohio Wesleyan University

STATEMENT: Marty J. Kalb

Ghosts: Strategies of Memory
Ziva Maisels, Jerusalem

*Humor and the Holocaust:
An Italian Film Folly*
Donald Kuspit, New York

Art after Maus
Norman Kleeblatt,
The Jewish Museum

*Emblems of Atrocity:
Holocaust Liberation
Photographs by Margaret
Bourke-White and Lee Miller*
Carol Zemel, State University
of New York, Buffalo

OS *Th2*

**Studio Art Open Session.
Video Art Magic, Memory,
and Melancholy: Is Video
Art Dead?**

Sutton Parlor North, second floor

CHAIRS: Melinda Barlow,
University of Colorado, Boulder;
Mary Lucier, New York

Video and the Afterlife?
*Millennial Thinking
about an Art Medium*
Deirdre Boyle, The New
School for Social Research

*Owning Your Tools:
The Effects of Digital
Technology on Artists' Video*
Charles Hagen,
University of Connecticut

*How Polluted Is the
Ocean of Streams of Story?*
A Nostalgia for Interactivity
Grahame Weinbren, New York

*Cinephilia, Slow Motion,
and the Death of Video Art*
Chrissie Iles, Whitney Museum
of American Art

Th3

**Artistic Devotion:
Private Practice
and Public Images**

Mercury Ballroom, third floor

CHAIRS: Anne Bertrand, Bard
College; Ann Sutherland Harris,
University of Pittsburgh

Tintoretto's Judgment
Frederick Ilchman,
Columbia University

*Giuseppe Valeri
Religious Archi
and Secular Ins*
Maria Ann Cone
National Design

*Devoted Catho.
Cavalieresco"?
Religion in Anti
Oeuvre and Rej*
Emilie Gordenki
voor Kunsthisto
Documentatic

*The Issue of Se
Interpretation in
Century in the A
Context and Re*
Barbara Haeger,
Ohio State Unive

*Bernini's Churc
Towards a Com
Iconology of Ne*
Damian Dombro
Institut für Kunst
der Universität W

S *Th4*

**Crossing Bow
Cyberspace?
of "Body" and
after the Eme
New Media**

Murray Hill Suite, s

CHAIRS: Ursula Froh
Christian Katti, B

*The Difference c
in Contemporary
Cultural Practice*
Lydia Haustein,
Staatliche Hochs
Gestaltung Karls

*"Oculus": GPS, Ritual,
Body, Time, Space,
and Consciousness*
Lynn Tjernan Lukkas,
Oberlin College

*Watch Me! Webcams
and the Public Exposure
of Private Lives*
Brooke A. Knight,
University of Maine

*On-Line & in the Streets:
"Circulation," A Site-Specific
Public Art Work and Dedicated,
Interactive Web Site*
James Costanzo, Pratt Institute

DISCUSSANT: Catherine Bernard,
Southampton College

A Th5

*The Historiographic
Ups and Downs of My
Special Monument*

Sutton Parlor Center, second floor

CHAIR: Creighton E. Gilbert,
Yale University

*The Chapel at Versailles:
God's or the King's?*
Martha Mel Edmunds,
independent scholar,
Bryn Mawr

*A 12th-Century Psalter as Post-
Revolutionary France Saw It*
Jean Brodahl,
Portland State University

*A Michelangelo Downgraded:
The Minerva Christ*
Laura Agoston,
William Paterson University

*Silos: Mirror for Meyer Schapiro
and 20th-Century
Art History*
Elizabeth Valdez del Alamo,
Montclair State University

*The Banal and the
Monumental: Reading
Claes Oldenburg's
Colossal Monuments*
Ellen Tepfer,
School of Visual Arts

OS Th6

**Studio Art Open Session:
Painting. Abstraction as
Description**

West Ballroom, third floor

CHAIR: Richard Kalina,
Fordham University

Transcribing, Not Transmitting
Lisa Corinne Davis,
Yale University

*Shifting Meanings,
Static Images*
Stephen Ellis, Harvard
University and Cooper Union

*Site, Scale, Context:
Abstraction at Actual Size*
Julia Fish,
University of Illinois, Chicago

*The First Rule: Tools Are
Good, Rules Are Bad*
Lucio Pozzi,
School of Visual Arts

CA Th7

**CAA Museum C
A Team Appro:
Study of Objec
and Conservat
within the Mus**
Gramercy B, second

CHAIR: Marilyn S. Kl
Brooklyn Museum

*Resurrecting a 1:
Egyptian Collect*
Thérèse O'Gorm
University; Peter L
Carlos Museum

*Vuillard, Décorat
Distemper Techn*
Gloria Groom and
The Art Institute o

*Exquisite Fakes:
Treachery of the*
William Robinson,
Cleveland Museu

*Conservation an
Changes to Davi
Drawing, Untitled*
Antoinette Owen,
Museum of Art; Pe
Collection of Can
Rebecca Smith

A Th8

**Picturing Scul
Beekman Parlor, se**

CHAIR: Ralph Lieber
Williamstown, Ma

*Poetry or Prose?
How Photograph:
Define Renaissar
Ideal Portrait Reli*
Alison Luchs,
National Gallery o

Photography of Sculpture and the Vision of Sigmund Freud
Mary Bergstein,
Rhode Island School of Design

Representing 'Anti Form': Robert Morris and Photography
Richard J. Williams,
Liverpool John Moores University

Edward Steichen's Rodin. The Thinker: The Rhetorical Genealogy of a Photograph
Claire C. Black,
Longwood College

Patrons, Printmakers, and Paper Statues: Picturing Antiquities in Early Modern Europe
Katherine M. Bentz,
Pennsylvania State University

S *Th9*
Negotiating the Tensions between Two Divergent World Views—Art and Science

Sutton Parlor South, second floor

CHAIR: Margot Lovejoy,
State University of New York,
Purchase

The Critical Initiative: The Computer as the Convergence of "The Two Cultures"
Maureen Nappi,
New York University

Artists, Users, and the Simulation of Science
Joseph Delappe,
University of Nevada

Art and Science in the Digital Age: Hybrid Forms of Inquiry
Christiane Paul, editor,
Intelligent Agent

You Could Be Me
Nell Tenhaaf, York University

DISCUSSANTS: Ann Pasternak,
Executive Director, *Creative Time*, New York; Shaun Lovejoy,
McGill University

A *Th10*
Shaping the Tools: Emerging Genres of Art Historical Literature in the 19th Century

Gramercy A, second floor

CHAIR: Johannes Nathan,
Universität Bern

Artists' Assistants and Color Manuals: A Hidden Genre of Art Historical Literature
Thomas Schmutz,
Université de Neuchâtel

Publish or Perish: The Role of the Market in the Creation of the First History of American Art
Maura Lyons, Rocky Hill, Conn.

Making Art History in General: Franz Kugler and the Universal Survey
Dan Karlholm, Rochester

The Development of the Artist Oeuvre Catalogue During the 19th Century
Alex Ross, Stanford University

The Historical Survey: Narratives and Picture Compendia
Hubert Locher, Akademie der Bildenden Künste, Stuttgart

Th11
Regionalist f on the Margi Queer Cultur

Rendezvous Trial

CHAIR: Michael Pl
Tulane Universi

Constructing a Diaspora: The American Lest
Margo Hobbs T
University of Nc

Queer Identity, Contemporary
James H. Sand
Sawtooth Cente

Homosexual L Ireland: The La of Arthur Kings
Janice Mann,
Bucknell Univei

The Truth abou
Henry Adams, C
Reserve Univer
Cleveland Musi

A *Th12*
Tempus Fugi Time and the
Regent Parlor, se

CHAIR: Jan Schall,
Nelson-Atkins M

Another Time-L The Web Muse
Michele White,
City University c

Progress, Process, and the Problems of Temporality: Murals and National Narration in Mexico's National History
Mary Coffey, University of Illinois, Urbana-Champaign

Museums and History, Avant-Garde or Fascist
T. J. Demos,
Columbia University

The Time of Art and the Time of Life at the Musée Gustave Moreau
Philip Walsh,
Northeastern University

Timing: Exhibiting Academic Art at the Dahesh Museum
Thomas O'Brien, Long Island University, C.W. Post

S Th13
Consciousness: Connecting Neuroscience to the Art of Seeing Thought

East Ballroom, third floor

CHAIR: Barbara Stafford,
University of Chicago

Experience and Experiment in Art
Alva Noë, University of California, Santa Cruz

Visual Ergonomics: Linking Aesthetics in Neurobiology
Warren Neidrich, New York

An Ecological Approach to the Phenomena of Consciousness
LeGrace Benson, Ithaca

Rendering the Viewer Conscious: Interactivity and Dynamic "Seeing"
Tiffany Holmes, University of Michigan, Ann Arbor

Non-Objective Abstract Painting and Cognitive Metaphor
Power Boothe,
Ohio University

A Th14
Gods? Cults? Deities? The Problematic of the Spiritual in Non-Western Art

Nassau Suite, second floor

CHAIR: Carolyn E. Tate,
Texas Tech University

Stone and Spirit in Inca Architecture
Carolyn Dean, University of California, Santa Cruz

Soul Loss of an 8th-Century Maya City: Retrieving the Spirit of Intentional Urban Design at Copan
Allan L. Maca,
Harvard University

Shamanism and the Artistic Enterprise in the Ancient Americas: "Beyond" and "Between" as Primary Aesthetic Problems
Rebecca Stone-Miller,
Emory University

Liminalities in Threshold Architecture at Tala, India
Deborah Stein, University of California, Berkeley

A Th15
Currents in the Floating World: Reconsidering

Petit Trianon, third

CHAIRS: Juliann Wol
University of California
Northridge; Julie
Oberlin College

Reconstructing in Its Own Days
Matthi Forrer, Rijksmuseum

Aesthetic Experience as a Means to Deconstruct Consumers of Urban Space
Allen Hockley,
Dartmouth College

Reconsidering the Typological and Boundaries of Urban Space: the Subject of Tradition
Jilly Traganou,
Tokyo Keizai University

Beyond Mitate: The Edo Half and the Edo Half
Candice F. Kanda,
Yale University

OFF-SITE SESSION



**The Problem of
Interdisciplinarity
in Art History Today**

CHAIR: Michael S. Roth,
Getty Research Institute

Thomas Crow,
Yale University

Thomas DaCosta Kaufmann,
Princeton University

Lydia Goehr,
Columbia University

Robert Nelson,
University of Chicago

Catherine Soussloff, University
of California, Santa Cruz

**This session will be held at:
The Roy and Niuta Titus Theater 2
The Museum of Modern Art
11 West 53rd St.**

(between 5th and 6th Aves.)

Conference badge or single time-slot
ticket is required for admittance.

**Thurs afternoon
12:30–2:00 p.m.**

SPECIAL SESSIONS AND MEETINGS



**American Society of
Hispanic Art Historical
Studies**

*Turning Point: Imagining
the End of Time and the
Visual Traditions of the
Iberian Peninsula*

Gibson Room, second floor

CHAIRS: Janice Mann,
Bucknell University;
Marie-Tere Alvarez,
J. Paul Getty Museum

*Codes of Conduct for the
Modern Woman: Femininity and
Its Representation in Turn-of-
the-Century Spain*

Carmen Lord, Pennsylvania
State University

*Ignore It and It Will Go Away:
The Obliteration of the Self
and the Cultural Deaths
of al-Andalus*

Cynthia Robinson,
Institute for Advanced Study,
Princeton University

*The Beginning of the End:
Creation and Representation of
Time in Spanish Apocalypse
Cycles around 1500*

Barbara Anderson,
J. Paul Getty Museum



**Arts Council
Studies Association
Iconoclasm in**

Gramercy B, second floor

CHAIR: Z. S. Strotz,
Columbia University

SPEAKERS: Elisabet
Nelson-Atkins Museum
Ikem Stanley Olafson,
Northwestern University
Annie E. Coomaraswamy,
College, University of

DISCUSSANT: David F.
Columbia University



**Association for
Scholarship in**

*The Lives of
Autobiography
and Historiography*

Sutton Parlor South

CHAIR: Liana De Groot,
University of Maryland
Lowell

*Christine's Mirror:
A Study in Auto-
biography and Self-Portrait*
Mary Weitzel Gilman,
independent scholar

*Leon Battista Alberti's
"Painting" as Architecture*
Gabor Hajnoczi,
Catholic University of

*The Toad Spaw
Baglione's Offshoots*
Maryvelma Smit,
Webster University

*Rear View Mirror:
Moving Forward, Looking
Back, Paula Rego's "Artist
in Her Studio," 1993*
Memory Holloway, University of
Massachusetts, Dartmouth



Association of Art Editors
The Future of
the Art Magazine

Sutton Parlor North, second floor

A roundtable discussion of art
magazine editors to address the
future of the art magazine as we
enter the 21st century.

MODERATOR: Janet A. Kaplan,
Executive Editor, *Art Journal*

PARTICIPANTS:
Walter Robinson,
ArtNet Magazine

Olu Oguibe, *NKA: Journal of
Contemporary African Art*

Betsy Sussler,
Bomb Magazine



**Association of
Independent
Historians of Art**
Director's Roundtable:
The Independent Scholar
and the Ever-Changing
Museum

Regent Parlor, second floor

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

SPEAKERS: Deborah Johnson,
The Museums at Stony Brook;
Maxwell L. Anderson, Whitney
Museum of American Art;
Annette Blaugrund,
National Academy of Design;
Mary Sue Sweeney Price,
The Newark Museum;
J. David Farmer,
Daresh Museum



**Catalogue Raisonné
Scholars Association**
Factualities: A Debate
on the Value of Factual
Research for the New
Millennium

Beekman Parlor, second floor

CHAIRS: Nancy Mowll Mathews,
Williams College Museum of Art;
Melvin Laden, George
Washington University

SPEAKERS: Michael Ann Holly,
Sterling and Francine Clark Art
Institute; Stephen Eisenman,
Northwestern University; Francis
V. O'Connor, independent
scholar; Anne Adriens-Pannier,
The Museum of Modern
Art, Brussels; Gary Tinterow, The
Metropolitan Museum of Art



CAA Board of Directors
SPEAKOUT! What Do
Artists Want from the
CAA, Anyway?

Murray Hill Suite, second floor



**CAA Committee
on Diversity/CAA
on Women in the
Re-writing the
of 20th-Century
American Art: A
Roundtable Discussion**

Sutton Parlor Center

CHAIRS: Melanie Her
Edgewood College
Ferris Olin, Rutgers

PARTICIPANTS: Alejandr
Jersey City Museum
Ann Gibson, Unive
Delaware; Margo I
independent scho
Nicholas D. Mirzo
University of New
Brook; Julia Moor
Abrams; Isabel Na
Center for Art and
Rutgers University
Rando, Rutgers U
James Smalls, Uni
Maryland at Balti
Gail Tremblay, The
State College; Alai
College of William

**CAA Internatio
Committee
Business Meeti**

**Hudson Suite, fourth
Committee Members O**



**Historians of G
and Central Eu
Board of Direct**

**Video Room, fourth f
Officers and Members o
the Board of Directors C**

AS

**International Center
for Medieval Art
Business Meeting**
Petit Trianon, third floor

C Th24

CAA Museum Committee
**The Role of the Curator
in the Art Museum 2000**
Trianon Ballroom, third floor

CHAIRS: Peter Kenny, The
Metropolitan Museum of
New York; Bruce Robertson,
University of California,
Santa Barbara

SPEAKERS: Keith Christensen,
The Metropolitan Museum of Art,
New York;

Anne D'Harnoncourt,
Philadelphia Museum of Art;

Danielle Rice,
Philadelphia Museum of Art;

Alan Shestack,
National Gallery of Art;

Lowery Sims, Studio Museum
in Harlem, New York

P Th25

**National Endowment
for the Arts**
**Transparency and
Candor at the NEA**
Gramercy A, second floor

CHAIR: Saralyn Reece Hardy,
Director of Museums
and Visual Art, National
Endowment for the Arts

Saralyn Reece Hardy will
discuss the ways in which the
Museum and Visual Arts staff is
striving to create more direct
interaction with artists, curators,
and other arts professionals.
She will answer questions about
the panel process, decision-
making criteria, political
ramifications and financial
issues.

**Thurs aftern
2:30-5:00 |**

PROGRAM

S Th26

**Emergent M
Art, Technol
and Conscio**
Murray Hill Suite

CHAIR: Roy Ascot
University of W
University of PI

*To See Knowir
Dissociative C
Parapsycholog
Kristine Stiles,*

*Universal Patte
Use As Mind T
Tyler Volk, New*

*Art, Science, a
Embrace the V
Piet Hut, Institu
Study, Princeto*

*Tracing Netwo
Victoria Vesna,
California, Los .*

A Th27

**Toward a His
Teaching Art**
Sutton Parlor Cer

CHAIR: Eli Bentor,
Appalachian St

*Illustrating Art
Carl Goldstein,
North Carolina,*

*The Efficient E
of Helen Gardn
Barbara Jaffee,
University, Deka*

Luisa Becherucci and the Teaching of Quattrocento Art
Deborah Strom Gibbons,
Hopewell, NJ

Through a Glass Darkly: Visual Technologies and the History of Art Historical Pedagogy
Beth Rayfield, University of California, Irvine

Foundations of a Feminist Classroom: A History
Jean Robertson, Herron School of Art, Indiana University, Purdue University

AS Th28
Historians of German and Central European Art and Architecture
Modernism and Nationalism, Postmodernism and Postnationalism?

Gibson Room, second floor

CHAIRS: Peter Chametzky and Anya Brzyski-Long, Southern Illinois University

Modernist and Anti-Modernist Theories of National Art in Latvia During the 1920s and 1930s
Stella Pelse, Institute of Literature, Folklore, and Art, Riga, Latvia

The Dilemma of Hungarianness and Internationalism in Hungarian Modernism and Postmodernism
Eva Forgacs, Art Center College of Design

"Neue Slowenische Kunst" and the Semiotics of Suprematism
Myroslava M. Mudrak, Ohio State University

zofia kulik: From Warsaw to Cyberia
Sarah G. Wilson, Courtauld Institute of Art

A Th29
Pre-Columbian and Colonial Latin American Art History

Nassau Suite, second floor

CHAIR: Tom B. F. Cummins, University of Chicago

Colonialism and Tiwanaku: Perceptions and Implications
Georgia de Havenon, independent scholar, New York

Setting the Stage, Staging the Set
Jaime Lara, Yale University

Romancing the Ruin: Modernity Meets Maya Architecture
Jennifer Ahlfeldt, Columbia University

Race and Historiography of Colonial Art
Charlene Villaseñor-Black, University of New Mexico

Iconography, Ideology, and Propaganda: Mesoamerican Art History after Marx and Panofsky
Dana Leibsohn, Smith College

AS Th30
Renaissance Society of America
Recalibrating European Culture from Don Quixote
Trianon Ballroom, third floor

CHAIRS: Patricia Emis, University of New York; Peter Parshall, National Gallery of Art

Classical Ruin and Landscapes of Disillusion
Leonard Barkan, New York University

Ecstatic Journeys: Subterranean Work
Ingrid Rowland, University of Chicago

Leon Battista Alberti as Collaboration
Anthony Grafton, Princeton University

Michelangelo's "Lost Half-Forgotten Evidence"
Carlo Ginzburg, University of California, Los Angeles; University of Bologna

S Th31
The Muse Is Wild: Psychoanalytic of the Mind

Sutton Parlor South,

CHAIR: Lynn Gamwell, Binghamton University; Art Museum

Psychoanalysis and Art
Ellen Handler Spill, Stanford University

*(Mind)ing the Store:
Claes Oldenburg and
Freudian Dream Theory*
Lisa D. Freiman,
Emory University

*Psychological Insight
and Artistic Creativity*
Lucy C. Daniels,
Lucy Daniels Foundation

*Louis Bourgeois's Poetics
of Space: Intersubjective
Psychoanalysis and
Embodied Feminism*
Lynn M. Somers, New York

Th32
**The Curse of Sameness:
Homogeneity in the
Global Art World**

Sutton Parlor North, second floor

CHAIR: John S. Gordon,
Pratt Institute

*Art in Parliament: The Failure
of State Patronage in the
Berlin Reichstag*
Sebastian Preuss, Berlin

*Heuristic Principles for
Making Pictorial Images*
Adele Lau Rossetti Morosini,
New York

*Toward a New Eleusis: Burning
Man as Cathedral Vivant*
Mark Van Proyen, Bolinas, Ca.

*Toward a Moral Paradigm:
The Vocation of the Artist
in the 21st Century*
Mara Adamitz Scrupe,
Bremo Bluff, Va.

DISCUSSANT: Berta Sichel, New York

S Th33
Bodies/Machines
West Ballroom, third floor

CHAIRS: Caroline A. Jones,
Boston University;
Amelia Jones, University
of California, Riverside

*Disciplined Bodies:
Medieval Automata
between Literature and Art*
Katharine Park,
Harvard University

*Raoul Hausmann's World
Revolution: The Cyborg as
Performance and Spectacle*
Matthew Biro,
University of Michigan

*Delay In the Machine Age:
On the Teleprompter*
Laurence Rickels, University
of California, Santa Barbara;
Nancy Barton, New York
University

*Extending Sight and Making
Sense(s): Engineering the
Gesture in Contemporary Art*
Joanna Roche, University of
Colorado, Colorado Springs

States of Confusion
Perry Hoberman,
School of Visual Arts

S Th34
**Art in the Nuclear Age:
Fertile or Subversive
Model**

Mercury Ballroom, third floor

CHAIRS: Joan Marter, Rutgers
University; Mona Hadler,
Brooklyn College and CUNY
Graduate Center

The Shadow o
Sandy Skogglur
Rutgers Univer

Untitled
Gregory Greer

Nuclear Encha
Patrick Nagata
University of N

Face to Face w
Bomb: Nuclea
after the Cold
Paul Shambroc

A Th35
**Photography
Shape of Art**
Regent Parlor, st

CHAIR: Anne McC
of Massachuse

Photography a
Historiography
Renaissance &
Geraldine A. Jc
Villa I Tatti, Flor

Photography, t
Meyer's Fagus
and the Consti
Modernist Arc
Annemarie Jae
Institut für Kun
Universität Karl

African Art, Ph
and the Shape
Modernist "Pri
Wendy Grossm
University of M
College Park

The Art of Rest
Malraux's Mus
Peter Geimer,
University of Kc

S Th36

**Building a Body of
Architecture: Design
on an Organic Model**

Beekman Parlor, second floor

CHAIR: Jayne Merkel, *Occulus*

*Designing beyond the Visual:
Life, Death and Trade-offs in
the Garden of Art*
Patricia Johanson,
artist and park designer

*Rethinking Tropical
Skyscrapers*
Abidin Kusno,
New York University

Deep Breath
Deborah Gans,
Deborah Gans and Matthew
Jelacic, Architecture

Architecture for the Living
Terry Brown, Cincinnati

*The Human Landscape
in Architecture*
James Hubbell,
Santa Ysabel, Ca.

A Th37

**Élite to Non-Élite:
The Success Story of
Greek and Roman Art**

Gramercy A, second floor

CHAIR: Guy P. R. Métraux,
York University, Toronto

*Roman Salons of Literati:
Social Pretense or Sage
Commentary*
Christine Kondoleon,
Worcester Art Museum

*Making the Classic Comic:
The Sages Comment on Caca*
John R. Clarke,
University of Texas, Austin

*Myth as Model:
The Mythological Portrait
and Social Identity of
Non-Élites in Rome*
Eve D'Ambra, Vassar College

*"Soldatenkunst" Revisited:
Art on the Roman Frontier*
Natalie Boymel Kampen,
Barnard College

*Measuring Athena: The Use
of Pagan Symbolism on Late
Roman Commercial Weights*
A. L. McClanan,
Portland State University

A Th38

Places of Memory: Part 1

Part 2 of this session will be held
Sat, 2:30–5:00 p.m.

East Ballroom, third floor

CHAIRS: Robert S. Nelson,
University of Chicago;
Margaret Olin, School of the
Art Institute of Chicago

*Sights of the Medieval Pasts:
The Politics of Restoration
at the Great Mosque of
Damascus and the Krak
des Chevaliers*
Heghnar Watenpaugh,
Rice University

*Colonial/Postcolonial
Intersections: Lieux de
Mémoire in Algiers*
Zeynep Celik, New Jersey
Institute of Technology

*Germany's Holocaust
Memorial Problem*
James E. Young,
of Massachusetts

*Not a Place of Honor:
A Monument of A
Warning*
Julia Bryan-Wilson
of California, Berk

S Th39

**The Art of Infiltration:
The Visual Artists
the Museum Co**

Rendezvous Trianon

CHAIR: Rosamond P.
Medford, Mass.

*Reflecting the Past
in the Renaissance
Museum*
Lisa Melandri, Lehigh
the Arts in Philadelphia
College of Art and

*Bad Penny: For Money
Purchase Only*
Robert Thill, New York

Mark Sloan, Halsey
College of Charles

Kirsi Peltomäki,
University of Rochester

Charles Stainback,
Saratoga Springs



Th40

American Institute for Conservation of Historic and Artistic Works
In Retrospect: The History of Art Conservation

Gramercy B, second floor

CHAIR: Rebecca Anne Rushfield, Flushing, N.Y.; Susan Anne Mathisen, Conservation Center, Institute of Fine Arts, New York University

Necessity Introduced These Arts: Pietro Edwards, Director of the Restoration of the Public Pictures of Venice (1778–1819)
 Elizabeth Darrow, Montana State University

What Do Andrew W. Mellon, John D. Rockefeller, Samuel H. Kress, and J. Paul Getty Have to Do with the History of Art Conservation?
 Jean D. Portell, independent scholar, New York

Museum, Classroom, Laboratory: The Early History of Conservation and Technical Studies at the Fogg Art Museum
 Francesca G. Bewer and Ron Spronk, Straus Center for Conservation, Harvard University Art Museums

Art under Fire: The Lessons of World War II
 Krysia Spirydowicz, Queen's University, Kingston, Ontario

Through a Glaze Darkly: The Idea of Patina and the Rhetoric of Controversy
 Barbara Keyser, Queen's University, Kingston, Ontario

The Physical and the Metaphysical: Controversies about the Cleaning of Paintings
 Joyce Hill Stoner, Winterthur/University of Delaware

Th41

Chinese Painting in Its Material Culture Context

Petit Trianon, third floor

CHAIR: Kathleen Ryor, Carleton College

Fan Paintings in Song Dynasty Material Culture
 Ankeney Weitz, Colby College

When Stones Speak: Dialogue, Discourse, and Dialectic in the Response and Relationship of Chinese Painting to the Material Culture of Mongol Rule in Quannan, Fujian
 Jennifer Purtle, University of Chicago

"Cutting Flowers and Planting Bamboo": Paintings of Penjing and Botanical Arrangements in the Late Ming
 Kathleen Ryor, Carleton College

Recycling Cathay: Images of Tilling and Weaving in Chinese Painting, Prints, and Porcelain
 Philip K. Hu, Institute of Fine Arts, New York University

DISCUSSANT: Craig Clunas, University of Sussex

**Thurs evening
 5:30–7:00 p**

**SPECIAL
 2000 CAA
 MFA Exhibi**

Hunter College
 Times Square
 450 W. 41st S

**SPECIAL S
 AND MEE1**



Th42

CAA Annual Conference
 Developing the Annual C the Program

Beekman Parlor,

CHAIRS: Bruce R University of C
 Barbara; Emm College Art As



**CAA Board c
 SPEAKOUT!
 Strategic Pl**

Murray Hill Sulte

AS Th43

**Coalition of Women's
Art Organizations**

Books about or by Women
Artists: An Important
Contribution to Art History
of the New Millennium

Sutton Parlor Center, second floor

CHAIR: Kyra Belán,
Broward Community College

*Women Artists:
A Historical Perspective*
Nancy G. Heller,
The University of the Arts

*From Coffee Rings to
Coffee Table*

Peggy Barlow, *Woman's Art
Journal*, Hugh Lauter Levin
Assoc.

*Earth, Spirit, and Gender:
Visual Language for the New
Reality*
Kyra Belán

*Woman Artists of Color:
A Bio-Critical Sourcebook
to the 20th Century Artists
in the Americas*
Phoebe Harris,
Purdue University

AS

**Renaissance Society
of America**

Business Meeting

Harlem Suite, fourth floor

**Thurs evening
8:00–10:30 p.m.**

PROGRAM SESSIONS

P Th44

*The Group Critique:
Authority, Ritual,
Hegemony, Performance*

Mercury Ballroom, third floor

CHAIR: Jeffrey Abt,
Wayne State University

*The Group Critique
as Symptom*
Richard Roth, Virginia
Commonwealth University

*An Ethnography of the "Crit":
Learning to Become an Artist*
David W. Penney,
Detroit Institute of Arts

*What We Talk about
When We Talk about Art*
Christopher Shipley, Maryland
Institute, College of Art

*Aesthetic House Calls:
Critique and the Visiting Artist*
Buzz Spector, University of
Illinois at Urbana-Champaign

AS Th45

Historians of British Art
John Ruskin at the
Millennium: A Centennial
Commemoration and
Analysis of His Legacies

Regent Parlor, second floor

CHAIRS: Alice Beckwith,
Providence College;
Barbara Apelian Beall,
Providence College

*The Work of Art:
Labor and Value*
Thought of John
Timothy Barringer,
Yale University

*A Victorian Man
Queens: John R*
Artistic Education
Anthony Lacy Gu
Arizona State Un

*Ruskin: The Political
Rhetoric of Landscape
and the Landscape*
Political Rhetoric
Rory Wallace,
Emily Carr Institute
and Design, Vancouver

*Perpendicular Line
Ruskin and Bauhaus*
Jonathan Ribner,
Boston University

DISCUSSANT: Stephen
Ruskin Library, Lehigh
University

Th46
*The Harmony of
Spheres: A Model of
Interdisciplinary*

Murray Hill Suite, second floor

CHAIRS: Greta Bermejo,
Juilliard School; Catherine
Princeton University

Color Me Synesthetic
Jack Ox, New York

*Manet's 1880 Portrait
Cabanet as a Synesthetic*
Therese Dolan,
Temple University

*"Ancient" Music and
Modernist Art in Britain*
Melinda B. Parsons,
University of Memphis

*A Transcendental Language
of Color: Synesthesia and
the Astral World*
Kevin Dann,
The University of Vermont

*"Waves of Colorful Ether
in Forms Moving":
Ruth Lynda Deyo and Her
Grand Egyptian Opera*
Ann H. Murray,
Wheaton College

S *Th47*
*Interpreting Wild America:
Public Art as an
Environmental Lens*

Sutton Parlor North, second floor

CHAIRS: Cathey Billian,
Pratt Institute; Jack Becker,
publisher, *Public Art Review*

Stopping Time
Cathey Billian

Nature Trails
Jack Becker

Mapping Place
Patricia Seitz,
Massachusetts College of Art

Writing Place
Scott Slovic,
University of Nevada

A *Th48*
*Reality, Mythology,
and Agency:
The Historiography of
African-American Art*

Beekman Parlor, second floor

CHAIR: Mary Ann Calo,
Colgate University

*A Visual Paradox:
Art and Aesthetics in
African-American Thought*
Lisa Gail Collins, Vassar College

*Folk or Fine? Life Magazine,
African-American Art, and the
Construction of Racial Identity*
Joyce Henri Robinson,
Pennsylvania State University

*Re-Examining Charles White's
Five Great American Negroes*
Andrea D. Barnwell,
Art Institute of Chicago

*What Role to Take? Robert
Blackburn as a Case Study*
Deborah Cullen,
El Museo del Barrio

*Writing African-American
Art History, 1925–1998*
Jacqueline Francis,
Kenyon College

A *Th49*
*Same As It Never Was:
Issues in the Historiography
of Ancient Art*

Gramercy B, second floor

CHAIRS: A. A. Donahue,
Bryn Mawr College;
Mark D. Fullerton,
Ohio State University

*The Productive
and Sexual Ri
Historiograph
Mesopotamia*
Julia A. Assandri,
Columbia University

*The Fate of Pl
Precious Mat
a Historiogra
Greek Minor (*
Kenneth D. S.
Boston University

*Humanissima
Evaluation an
in Pliny's Hist*
Jacob Isager,
Odense University

*Inventing the
The Definition
in Victorian C*
Mary Beard,
University of Cambridge

*Cold War Illus
Classical Pas
on the Atheni*
Elizabeth Mark,
Columbia University

OS *Th50*
Studio Art (
Design. Desi
for the 21st

Sutton Parlor S

CHAIR: Cynthia L.
College of New
York City Technic

*The Role of ti
Arts in Desig*
Mary Donahue,
Parsons School of
Design and School of

*Design as Cultural Artifact:
Teaching Design History*
Ellen Lupton, Maryland
Institute, College of Art

*Seizing the Digital Future:
Shaking the Foundations of
Design Education*
Candice Wolff Sanders,
University of Rochester

*Virtual Drama and
the Cyber School*
Rebekah Higgins, Moore
College of Art and Design

DISCUSSANT: Paula Scher,
Pentagram Design



Th51
*The End of Wonder? The
Beginning of Science?*

East Ballroom, third floor

CHAIR: Joy Kenseth,
Dartmouth College

*According to Maps:
Art, Collecting, and
Scientific Culture*
Francesca Fiorani,
University of Virginia

*Hand-Stones: Specimens
of Art or Artefacts of Nature*
Catherine Levesque, The
College of William and Mary

*The Science of Wonder:
The Musaeum Kircherianum
in Rome*
Angela Mayer-Deutsch,
Johann Wolfgang Goethe
University, Frankfurt/Main

*"Still Lives in a Bottle":
Zoological Cabinets in
Early Modern Holland*
Julie V. Hansen, Durham, N.C.

*Wondrous Science in Claude
Perrault's "Memoires pour
servir à l'histoire naturelle
des animaux"*
Masumi Iriye, University of
Illinois at Urbana-Champaign



Th52
**International Center
for Medieval Art**

*The Late Medieval Artist
in Theory and Practice*

Sutton Parlor Center, second floor

CHAIRS: Sherry C. M. Lindquist,
Saint Louis University; Stephen
Perkinson, University of Denver

*Artistic Politics in the 14th
Century: The Princely and
Papal Courts of Naples
and Avignon*
Cathleen Fleck, Georgia
College and State University

*The Practice of Italian Stained
Glass: Santa Croce in the
Early 14th Century*
Nancy Thompson,
College of William and Mary

*The Artist as Storyteller:
The Case of the Châtelaine
de Vergi Casket in the Louvre*
Paula Mae Shoppe, University
of Illinois at Urbana-Champaign

*In Search of the Jewish
Artist in Late Medieval
Christian Spain*
Michael Batterman,
Northwestern University

DISCUSSANT: Jonathan
Alexander, Institut
Arts, New York Un



Th53
*The Pantheon
Reception in the
Antique World*

Gramercy A, second floor

CHAIR: Tod Marder,
Rutgers University

*The Pantheon as
Medieval Church:
Sible de Blaauw,
Dutch Institute in*

*The Asses' Ears and
Deconstruction of
Kathleen Schrade
University of Virginia*

*Giovanni Paolo P
of the Pantheon: A
Document of 18th
English and Italian
Kerin Murtagh, Carleton
Reserve University*

*Rationalism and the
of the Unseen: On
Duc's Reconstructions
Dome of the Roman
Réjean Legault, Centre
Centre for Architecture
Canadien d'Architecture*

*Secularizing the Pantheon
the Service of Politics
Robin B. Williams,
Savannah College of*



Th54
*Art History and
History of Science*

Trilanon Ballroom, third floor

CHAIRS: Douglas Nickel, San Francisco Museum of Modern Art; Leah Dickerman, Stanford University

Riegl and the Visual Disclosure of the Past
Erika Naginski,
Harvard Society of Fellows

Embodied Vision: Empathy Theory and the Modernist Spectator
Juliet Koss, Massachusetts Institute of Technology

Purifying Vision: French Purist Esthetics and the Limits of a German Model of Collective Perception
Nina Rosenblatt,
New York University

The Casual Theory of Perception and the Optical Unconscious
Malcolm Turvey, October

Rauschenberg's Screens
Branden W. Joseph,
Harvard University

Th55
The Art of Making Families: Power, Patronage, and Image in Renaissance Rome

Petit Trianon, third floor

CHAIRS: Marjorie Och, Mary Washington College; Ría O'Foghludha, Whittier College

Household Gods and Venerable Houses: The Colonna Family and the Archaeology of Nobility in Renaissance Rome

Brian A. Curran,
Pennsylvania State University

Building on Nero's Tomb: Sixtus IV della Rovere, Santa Maria del Popolo, and the Creation of a Family Pantheon
Anne Dunlop,
Concordia University

Peruzzi's Sala delle Prospettive: Staging the Banker's Dynasty in Renaissance Rome
Stefanie Solum, University of California, Berkeley

Orsini Patronage and the Construction of a Public Image at Monte Giordano
Kristin A. Triff,
Brown University

Th56
What's the Artist's (Critic's, Historian's, Curator's, Dealer's) Job in the 21st Century?

West Ballroom, third floor

CHAIR: Mel Pekarsky,
State University of New York at Stony Brook

From a Gallery Perspective
George Adams,
George Adams Gallery

Running Free in the 21st Century: Art/Futurist Fantasies
Leon Golub, New York

Kim Levin, *Village Voice*

Intervisuality: The Practice of Visual Culture in the Era of Global Capital
Nicholas Mirzoeff,
State University of New York at Stony Brook

World on a Stride
Dan Cameron,
of Contemporana

DISCUSSANT: Tina Te
University of Rc

Th57
Landscape as a Genre in Historical

Rendezvous Triar

CHAIR: Greg M. Ti
The University of

Natural Laws: The River School and the Preservation of
Patricia Likos R
Elizabethtown C

Vignettes of Architecture: Parks, Distant Views, and the Environmental
Thomas Patin, C

Mother Dearest: Pastoral Longings and the Interpretation of
Suzaan Boettge
City College of

Preserving the Past: The Fountainhead and the School of Architecture
Veronique Chabot
Graduate Center City University of

The Mundane in the In Search of the "Ecological" in Monumental Landscapes
Heping Liu,
Wellesley College

FRIDAY, FEB 25

**Fri morning
7:30-9:00 a.m.**

SPECIAL EVENT

**CAA Committee on
Women in the Arts
Annual Recognition
Awards Breakfast**

West Ballroom, third floor

GREETINGS

Ferris Olin, Chair, CAA
Committee on Women in the
Arts, Rutgers, The State
University of New Jersey

PRESENTATION OF AWARDS

INTRODUCTORY COMMENTS: Flavia
Rando, Rutgers, The State
University of New Jersey

PRESENTER: Judith A. Barter,
Field-McCormick Curator
of American Arts at the
Art Institute of Chicago

HONOREE: Norman Broude,
The American University

PRESENTER: Yael Even,
University of Missouri—St.
Louis

HONOREE: Mary D. Garrard,
The American University

INTRODUCTORY COMMENTS:
Joanna Frueh,
University of Nevada, Reno

PRESENTER: Kristine Stiles,
Duke University

HONOREE: Carolee Schneeman

**ADMISSION BY PREPURCHASED
TICKET ONLY.**

**SPECIAL SESSIONS
AND MEETINGS**

AS

**Association of Historians
of 19th-Century Art
Business Meeting**
Gibson Room, second floor

CL

**CAA Board of Directors
SPEAKOUT! What Do Art
Historians Want from the
CAA, Anyway?**

Murray Hill Suite, second floor

**CAA Museum Committee
Business Meeting**

Midtown Suite, fourth floor
Committee Members Only

**CAA Student Committee
Business Meeting**

Hilton Board Room, fourth floor
Committee Members Only

AS

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

Gramercy B, second floor

AS

**Italian Art Society
Business Meeting**
New York Suite, fourth floor

**Fri morning
9:30 a.m.—noon**

PROGRAM 5

S F1

**Material into N
Picturing DNA**

Regent Parlor, second floor

CHAIR: Suzanne Anker,
School of Visual Arts

The Church of Dismal
Lynn A. Petrullo,
College of New Rochester

*Neither Here Nor
Non-Living DNA*
Frances Yeatts Wilson,
School of the Art Institute
of Chicago

*Rhetorical Origin
of the Genetic Code*
Richard Doyle,
Pennsylvania State University

*DNA, Art, and the
Robert Shapiro*,
New York University

OS F2

**Art History Open
Session: Egypt
the Ancient World**

Gibson Room, second floor

CHAIR: Jane B. Carter,
Tulane University

*Egyptian Imports
Minoan Textiles*
Brendon Burke, University
of California, Los Angeles

I Am a Lion, I Am Virile: Royal Identity and the Collecting of Exotic Animals in Neo-Assyrian Texts and Images

Allison Karmel Thomason,
Southern Illinois University,
Edwardsville

Greek Statuettes in Egyptian Dress in the Archaic Period

Carol A. Benson,
The Walters Art Gallery

Augustus and the Obelisks of Egypt

Paul Rehak, Duke University

Divergent Views: J. B. Greene and Leavitt Hunt and Early Photography of the Near East

William F. Stapp,
Washington, D.C.

S_{F3}

The Impact of the Artistic Imagination of Science and Technology During the Second Half of the 20th Century

Sutton Parlor South, second floor

CHAIRS: Anne F. Collins, University of Virginia; Cynthia Pannucci, Art and Science Collaborations, Inc., Staten Island

Performing a Marriage of Science and Art

Aviva Rahmani,
Vinalhaven, Me.

Art as Research

Stephen Wilson,
San Francisco State University

In Surgical Sleep

Louise K. Wilson,
Devon, United Kingdom

Merging the Performing Arts with the Science of Speech

Michael Edward Edgerton;
Stephen M. Tasko,
University of Wisconsin

OS_{F4}

Art History Open Session: Medieval Art

Sutton Parlor Center, second floor

CHAIR: Michael W. Cothren,
Swarthmore College

A Moses Capital at Jaca

David L. Simon, Colby College

Seeing Is Believing: Directing the Gaze in the Book of Kells

Heather Pulliam,
University of St. Andrews

Disparate Piers in Nôtre-Dame de Donnemarie: An Irregularity Embraced or Necessary Evil?

Evelyn Staudinger Lane,
Wheaton College

Cathedral and Cloister, Imagery and Audiences: The Case of Chartres

Laura H. Hollengreen, University of Arizona

Refounding the Holy City: The Labyrinth Pavement at Chartres

Daniel K. Connolly,
Western Michigan University

A_{F5}

Mediating History: Photographs as Art, Evidence, Instrument

Beekman Parlor, second floor

CHAIRS: Patricia Johnston, Salem State College; Joanne Lukitsh, Massachusetts College of Art

Becoming Photographic: Towards a Vernacular

Geoffrey Batchen,
University of Nebraska

Paris 1871: The Photography of War

Jeannene M. Pierson,
San Francisco

Telling Histories: Photojournalism in the Triangle Sh

Company Fire
Ellen Wiley Todd,
George Mason

Revisiting Architecture: Defending the Photomurals in

Pavillon, Paris
Jordana Mendel,
University of Illinois at Urb

Art and Industry: Notes on the B

Blake Stimson,
University of California

The Look of Inland: Martha Buskirk

Monserrat Collado

A_{F6}

The Appropriation of the Past in Photography

Gramercy A, second floor

CHAIR: Claudia La Roca,
Cornell University

Old Masters, New Exhibitions of

Abroad under the
Emily Braun, Hunter College
CUNY Graduate Center

Let's Go Italy: A Tour of the Restored Middle Ages
D. Medina Lasansky,
Cornell University

Shaping the Fascist "New Man": Donatello's St. George and Mussolini's Appropriated Renaissance of the Italian Nation
Roger Crum,
University of Dayton

The Return of the Repressed: Tradition as Myth in Futurist Fascism
Christine Poggi,
University of Pennsylvania

Mussolini as Pilot: Fascist Aeronautical Symbolism and Imperial Rome
Gerald Silk, Tyler School of Art, Temple University

S F7

Social Simulation in the Digital Domain

Murray Hill Suite, second floor

CHAIRS: Barbara London,
The Museum of Modern Art;
Kathy Rae Huffman, Rensselaer
Polytechnic Institute

Whoa! Frankensteins of (Virtual) Reality
Steve Dietz, Shorewood, Minn.

The Avant-Garde as Software
Lev Manovich, University of California, San Diego

Sayonara Diorama
Adrienne Wortzel, New York

Agents, Disembodiment, and Posthuman Transgressions in Simulated Worlds
Lynn Hershman, San Francisco

Marina Grzinic Mauhler,
Institute of Philosophy ZRC
SAZU, Ljubljana, Slovenia

Paul Miller aka DJ Spooky,
Music Art, New York

F8

Alchemy of Anatomy: Art, Science, and the Dissected Body

Nassau Suite, second floor

CHAIR: Lyle Massey,
Northwestern University

Caravaggio's Coroner: Medicine and Art Criticism in Seicento Italy
Todd P. Olson, University of Southern California

Ostensible Bodies: Anatomy and Its Representations at Leiden University ca. 1600
Claudia Swan,
Northwestern University

Anatomy, Cartography, and the New World Body
Valerie Traub,
University of Michigan

Doctored Images: Physiognomy, Phrenology, and Non-Invasive Dissections of the Mind
Lisa J. Nicoletti, University of Wisconsin, Madison

Meat, Anatomy, and Selfhood: The Still Lives of Raphaelle Peale
Alexander Nemerov,
Stanford University

A F9

Art Writing of the 1950s and '60s

East Ballroom, third

CHAIR: Keith Moxey,
College, Columbia

Ultramoderne: or, How George K Stole the Time in
Pamela Lee, Stanl

Pragmatism Aest. Empirical Search
David Raskin,
University of Akron

Forgetting Marcu.
Claudia Mesch,
Cleveland State U

Lukács, Greenbe and Ideology
Tom Huhn, Wesley

Clement Greenbe Formalism
Mark Cheetham,
University of Weste

A F10

New Research i Renaissance Ar

Mercury Ballroom, th

CHAIR: John T. Paolet
Wesleyan Universi

The Material Rena Shopping and the of Consumption ir 1350-1550
Evelyn Welch,
University of Susse

*The Widow as Ma(r)ker
of Memory in 16th-Century
Italian Portraiture*
Allison Levy, Bryn Mawr College

*The Santa Trinita Magdalene by
Desiderio da Settignano and
Giovanni d'Andrea*
Louis Alexander Waldman,
University of Texas, Austin

*Michelangelo's Florentine
Pietà: A Digital Study*
Jack Wasserman,
Temple University, emeritus

*Renaissance Atrocity: A
Decorous Reception*
Robert W. Gaston,
Latrobe University

*F11
New Directions in the
Study of Devotional Art
in Northern Europe,
1300–1600*

Rendezvous Trïanon, third floor

CHAIRS: Andrea J. Pearson,
Bloomsburg University of
Pennsylvania; Bret Rothstein,
Rhode Island College

*Virtutis tacitae ut lumina non
videant? Love, Judgement,
and the Trope of Vision in
Benedictus Arias Montanus's
Divinarum nuptiarum conventa
et acta and Christ Jesu
vitae admirabiliumque
actionum speculum*
Walter Melion,
Johns Hopkins University

*The Invention of a Performative
Image: Representations
of Purgatory on the Eve
of the Reformation*
Christine Goettler,
University of Washington

*16th-Century Gothic and
Problems of Authority*
Ethan Matt Kavaler,
University of Toronto

*Looking Elsewhere: Early
Netherlandish Painting and the
Altarpieces of Lluís Dalmau*
Henry Luttikhuisen,
Calvin College

*Corporeality and Correctness:
Frans Floris's Celestial Seige*
Anne Woollett,
The J. Paul Getty Museum

*Jacques Daret's
Presentation in the Temple:
From Theological Debate to the
Churching of Women*
Penny Howell Jolly,
Skidmore College

A F12
**Art as History:
Archaism and Renaissance
in Chinese Art**

Petit Trïanon, third floor

CHAIR: Robert Poor, University
of Minnesota, Twin Cities

*Archaism and Renaissance
in Chinese Art*
Robert Poor, University
of Minnesota, Twin Cities

*Octagonal Hallways:
Cellings: Arch
Renaissance in
Architecture*
Nancy S. Stein
University of Pennsylvania

*"The Heavenly
How a Gift from
to be Portrayed
Horse at the Yoke"*
Lauren Arnold,
Ricci Institute for
Western Culture

*Negotiating Time
Archaeology:
Vessels of the
Susan N. Erickson
of Michigan, D*

*Not Our Father
Dong Qichang*
Katherine P. Brown
University of California

A F13
**Outsiders Looking In:
Art Historiography
by Non-Historians**

Sutton Parlor North

CHAIR: Gary Schreyer
Codart, Maars

*Catharism and
David Carrier,
Carnegie Mellon*

*Who Gets to Be
Rembrandt? Caricature
Catherine Scott
Western Res*

*A Poet Writing
Otto Julius Bierbaum
on Franz von Sickingen*
Michael Fuhr,
Gutenberg Un

"Chronology: Five Decades of Contemporary Art, 1916–1968" (1972): When Artists Beat Historians
Reiko Tomii, independent scholar, New York

The Man with the Blue Guitar: The Discrete Art-Historical Subversions of the Electronic Media
Peter Walsh,
Davis Museum and Cultural Center, Wellesley College

OS *F14*
Studio Art Open Session: Painting. Repositioning the Nude

Trlanon Ballroom

CHAIR: Joan Semmel, Rutgers University

Bailey Doogan,
University of Arizona

Julie Heffernan, New York

Attila Richard Lukacs, New York

Hanneline Røgeberg,
Rutgers University

Joan Semmel,
Rutgers University

**Fri afternoon
12:30–2:00 p.m.**

SPECIAL SESSIONS AND MEETINGS

AS

**American Council for
Southern Asian Art
Business Meeting**

New York Suite, fourth floor

F15

ArtTable
**If Not Teaching,
Then What?**

Rendezvous Trlanon, third floor

CHAIR: Helen Shannon,
Sarah Lawrence College

SPEAKERS: Amy Cappallazzo,
President, Curator, Inc.; Nancy
Harrison, Senior Vice President,
Director of 19th-Century
Paintings, Sotheby's; Suzanne
Lemakis, Curator, Vice
President, Citigroup; Julie Saul,
President, Julie Saul Gallery;
Kimberly Camp, Executive
Director, The Barnes
Foundation; Kathy Walsh-Piper,
Associate Director for Public
Programs, Dallas Museum of Art

AS *F16*

**Association of Historians
of American Art**

**The Commodity Politics of
Academic Exchange:
American Art History,
American Studies, and
Visual Culture**

Gramercy A, second floor

CHAIR: Shirley Teresa Wajda,
Kent State University

*"Visual Literacy
the Politics of Si
American Art*
Kirsten Swinth,
Fordham Univers

*Interdisciplinary
International Pe.*
Maren Stange, C

DISCUSSANT: Angela l
Washington Univ

AS

**Association fo
American Art
Business Meet**

Green Room, fourth

CI

**CAA Board of I
SPEAKOUT! C,
Strategic Plan**
Murray Hill Suite, s

AS P *F17*

**Foundations ir
Theory and Ed
Transfer Issue
Foundations A**

Beekman Parlor, se

CHAIR: Barbara Nes
Range Communi

SPEAKERS: Linda D. F
Hardin-Simmons
Dana Fritz, Univer
Nebraska, Lincoln
Savannah Colleg
Design; Reigh Wo
County Communi



Italian Art Society
Continuity and Change
in Italian Art

Gramercy B, second floor

CHAIR: David G. Wilkins,
University of Pittsburgh

SPEAKERS: Sharon Hecker,
independent scholar;
Iván Estéban Castañeda,
Kunsthistorisches Institut,
Florence; Fred Licht, Peggy
Guggenheim Collection, Venice

DISCUSSANT: Bernadine Barnes,
Wake Forest University



CAA Museum Task Force
Roundtable Discussions

Midtown Room, fourth floor

CHAIR: Christine Kondoleon,
Worcester Museum of Art

This year's topics include:
*Curatorial Departments: How
Do We Divide the Spoils,*
*Cultural Policy: A Closer Look
at the Pew Charitable Trust
Initiative, The Museum and
Controversy: Constructive
Strategies from Within and
Without.*



National Endowment
for the Humanities
Taking New
Art History Public

Sutton Parlor South, second floor

CHAIR: Sarah Ridley, Senior
Program Officer, National
Endowment for the Humanities

SPEAKERS: Patricia McDonnell,
Frederick R. Weisman Art
Museum, University of
Minnesota; Danielle Rice,
Philadelphia Museum of Art;
James Christian Steward,
University of Michigan Museum
of Art; William H. Truettner,
National Museum of American
Art, Smithsonian Institution



Society of Historians
of East European
and Russian Art
and Architecture
Business Meeting

Hudson Suite, fourth floor



Women's Caucus for Art
Creative Relationships:
Teachers and Students
Constructing Women's
Place in History

Sutton Parlor North, second floor

CHAIR: Cynthia Millis,
Houston Community College

Rikki Asher, Queens College,
City University of New York

M. G. Martin, Westover
Preparatory School for Girls



CAA Cultural
Committee

Business Meeting

Hilton Board Room

Committee Members



CAA Education
Special Session
Assessment

Regent Parlor, second floor

CHAIRS: Kathleen L.
Central Missouri
Edward Forde, University of
Los Angeles

Presentations to be
followed by questions
and responses and a
discussion

**Fri afternoon
2:30–5:00 p.m.**

PROGRAM SESSIONS



**Studio Art Open Session:
Printmaking**

*Reflections on the
Past/Intimations of the
Future: Printmaking
at the Millennium*

Trilanon Ballroom, third floor

CHAIR: Judith K. Brodsky,
Rutgers University

*The Matrix and Serial
Monoprinting: Marking
Time, Space, and Change*
Robert Glasgow,
University of Iowa

Multiples and the Museum
Beauvais Lyons, University
of Tennessee, Knoxville

*Los Angeles—Sarajevo Under
Siege: Olympics, Politics, and
Print Production at the End of
the Millennium*
Endi Poskovic, Whittier College

*How and Why the Printmaking
Esthetic Influences an
Artist in Our Time*
Willie Cole, New Jersey

*The Black Diaspora and
the Changing Patterns in the
Victoria and Albert Collection.*
Rosemary Miles,
Victoria and Albert Museum



**CAA Committee on Women
in the Arts**

*Learning in Mind and Body:
Influential Teacher-
Student Relationships*

West Ballroom, third floor

CHAIR: Maria-Elena Buszek,
University of Kansas; Johanna B.
Burton, New York University

The Amorous Stepmother
Joanna Frueh,
University of Nevada, Reno

*Out of Academia's Closet:
Emotion and Intellect
as Knowledge*
Flavia Rando and Stacy Frymier,
Purdue University

*Does This Head Go
with This Body?*
Carolee Schneemann,
New York

*The Snake-Haired Boy
Meets the Black Tarantula*
Jillian St. Jacques, independent
artist/scholar, Rochester



**Notions of the Norm:
Modeling and Remodeling
the Self**

Sutton Parlor South, second floor

CHAIRS: Joyce Cutler-Shaw,
University of California, San
Diego; Bettyann Holtzmann
Kevles, Art Center College
of Design

Genetic Self-Portrait
Gary Schneider, New York

The Spiritual as I
Dui Seid, New York

A Subtle Balance
Laura Ferguson, I

Is Math/Art Lang.
a New Visual Hyb
David Kremers, C
Institute of Techn

Ocular Prosthetic
Visuality and Inte
Brian Goldfarb, U
Rochester; Lisa C
Rochester

*Pioneers:
The Aged at 200*
Harriet Casdin-Sil
Brookline, Mass.

DISCUSSANT: Dorothy I
New York



**Studio Art Ope
Session: Textil**

*Textiles: Real,
Metaphoric & V*
in the 21st Cen

Sutton Parlor North,

CHAIRS: Virginia Davi
independent artis
Berkeley; Ana Lise
La Honda, Ca.

Computational M
Maggie Orth, Mas
Institute of Techn

Technology and I
Discontents: Wor
with My Digits
Lynn Cazabon,
Bucknell Universit

*Images in the Air:
A Technology for
Urban Installations*
Ronit Eisenbach,
University of Detroit, Mercy
School of Architecture

*Textile in/of/through
the Virtual*
Christopher Burnett,
Kansas City Art Institute

*The Sensual Image:
Weaving in the Digital Age*
Lia Cook, California College
of Arts and Crafts

A _{F27}
The City as Artistic Form
Rendezvous Trianon, third floor

CHAIRS: Barbara Deimling and
Alick McLean, Syracuse
University in Florence

*Among the Columns:
Producing an Experimental
Understanding of the
Roman City*
James F. D. Frakes,
Columbia University

*Platea Vetis, Platea Nova: The
Construction of Public Space
in Parma's Piazza del Duomo
and Piazza Comunale in the
13th Century*
Areli Marina,
New York University

*Constantinople/Istanbul:
Cultural Encounters and
Urban Vision*
Çiğdem Kafescioğlu,
Boğaziçi University, Istanbul

*The Riverfront of Florence and
Its Streets and Buildings*
Brenda Preyer, University of
Texas, Austin; Caroline Elam,
The Burlington Magazine

*We're Building the Most
Beautiful City in the World!*
Annie Gérin, Leeds University

_{F28}
*Learning from the Body:
Life Drawing as Idea and
Object, 1500–1950*

Nassau Suite, second floor

CHAIR: Carter E. Foster,
Cleveland Museum of Art

*The Lantern of Our Art:
Notes on the Invention
of the Sistine Ignudi*
William Hood, Oberlin College

*Expressive Bodies: Duchenne
de Boulogne's Photographs
and the French Academy*
Alisa Luxenberg,
University of Georgia

*Women and Life Drawing
at the Académie Julian:
An Obstacle Overcome*
Jane R. Becker, independent
scholar, New York

*Charles Darwin, William
Rimmer, and Frederic Church:
A Case Study in the Practice
of Life Drawing in the
United States*
Elliot Bostwick Davis,
The Metropolitan Museum of Art

*The Nude as Ordinary Truth:
Henry Tonks and the
Slade Tradition*
David Cast, Bryn Mawr College

A _{F29}
*The Historio
Modern Latin
Art: New Visi
Challenges*

Regent Parlor, st

CHAIRS: Shifra M.
Latin American
University of Ca
Angeles; Mari C
Jack S. Blanton
University of Te

*Art History as a
Critical Proces
Mapping Cont
Argentinean A
Andrea Giunta,
Universidad de*

*Necessary Dis
Commentary c
Artistic Practic
Social Respon
Mario Ontivero
of California, L*

*Beyond Identit
Critical Issues
in Latin Americ
Mari Carmen R*

Luis Camnitzer,
State University
Old Westbury

A _{F30}
*Reviving a Hi
Corpse: Rew
Historiograph
Century Reli*

Sutton Parlor Cer

CHAIR: Cordula A.
German Histori
Washington, D.


Art/History: Competing Narratives of Secularization and Re-Christianization
Cordula A. Grewe

The Resurrection of Religious Art: Death, Art Criticism, and the Salon of 1819
Brian Grosskurth,
York University, Toronto

Eugène Delacroix, Religious Paintings: Revealed, Revived, Revised
Joyce C. Polistena,
Pratt Institute

Writing Religion Out: On the Secular Revision of the Pre-Raphaelites
Alicia Craig Faxon,
Simmons College

The "Crise Catholique": Avant-Garde Painting and Catholicism in Fin-de-Siècle France
Maria E. DiPasquale,
University of Texas at Austin

 F31
The Origins of Public Collections in the Greater New York Area
Gramercy A, second floor

CHAIR: Barry R. Harwood,
Brooklyn Museum of Art


Building the "Cloisters" in New York City: Patron John D. Rockefeller, Jr., and the Curator James Rorimer
Kyung-hee Choi, Institute of Fine Arts, New York University

Reconceiving the Museum: The Société Anonyme as the Model for the New Museum
John Angeline,
The Museum of Modern Art

The Language of Things: Stewart Culin Collects for the Brooklyn Museum of Art
Deidre E. Lawrence,
Brooklyn Museum of Art

The Museum That Never Was: American Institute Fairs and the Grand Palace of Art and Industry
Ethan Robey,
Columbia University

Wealth Judiciously Expended: Robert Leighton Stuart as Collector and Patron
Paul Sternberger,
Rutgers University

 F32
Reading and Writing Art History

East Ballroom, third floor

CHAIR: Michael Ann Holly, Sterling and Francine Clark Art Institute

Focillon's Bergsonian Rhetoric and the Possibility of Deconstruction
Andrei Molotiu, independent scholar, Rochester

Writing/Picturing Art History: Visual Difference from Winckelman to Warburg
Ulrich Keller, University of California, Santa Barbara

Beyond Recover Art, Homosexual Historical Past
Richard Meyer, U of Southern Calif

Reading and Writing "The Philosophic"
Lisa Florman,
Ohio State University

Why Warburg Now?
Michael Roth,
Getty Research Institute

 **Central Asian Exhibitions: Expanding a Methodology**

Petit Trianon, third floor
CHAIR: Angela F. Hovav,
Rutgers University

China and Central Asia: The 3rd to 6th Centuries
James C. Y. Watt,
The Metropolitan Museum of Art

A Central Asian Tradition: Cultural Identity in the Silk Road
Diana P. Rowen, independent scholar, New York

Tejapzabja: An Uyghur Painting Reexamined
Lilla Russell-Smith,
University of London

The Art of Western China and Its Chinese Connections: An Asian Connection
Deborah Klimburg-Schulze,
Institut für Kunstgeschichte, Universität Wien

DISCUSSANT: Lothar Leitz,
Kunsthistorisches Museum, Universität Heidelberg

S F34

Art Advances Science

Murray Hill Suite, second floor

CHAIR: Robert Root-Bernstein,
Michigan State University

*Presentation of Art Work
with Hydroponics*

Michele Brody, New York

Models

Ellen Levy, Cooper Union

Nature's Geometry:

Claude Bragdon and

Buckminster Fuller

Jonathan Massey, New York

*Hyperspace, Hyperseeing,
Hypersculptures*

Nat Friedman, State University of
New York, Albany

DISCUSSANT: Vicki Goldberg,
New York Times

OS F35

**Art History Open Session:
Native American Art**

Gibson Room, second floor

CHAIR: W. Jackson Rushing III,
University of Missouri,
Saint Louis

Hopi Art/Consumer Art
Zena Pearlstone, California
State University, Fullerton

*The Trade in Navajo Textiles
and Culture at the Hubbell
Trading Post*

Carolyn Kastner,
Stanford University

*Inventing "Indian" Art:
New Deal Indian Policy
and the Native Artist as
"Natural" Resource*

Jennifer McLerran,
Ohio University

*Indianness and Modernity:
Yeffe Kimball In New York
and Oklahoma, 1945–1950*

Bill Anthes,
University of Minnesota

*The Body in Place: Concepts of
Space, Land, and Identity in
Recent Native American Art*

Lisa A. Roberts,
University of Illinois

Primordial Perspective
Charlotte Townsend-Gault,
University of British Columbia

DISCUSSANT: Sara Bates,
Florida State University

A F36

*Desedimenting Time:
Toward a Critical
Diachronics of Art History*

Mercury Ballroom, third floor

CHAIR: Marvin Trachtenberg,
Institute of Fine Arts, New York
University

*Desedimenting Time? Pros and
Cons of Stratigraphic Models in
Art History*

Robert Bork, University of Iowa

*On Medieval Chinese Art
and Other Hybrid Monsters*

Jonathan Hay, Institute of Fine
Arts, New York University

*Sienese Paintl
and 15th Cent
Participation w
Benjamin Davic*

*Progress, Iden
Architecture a
of Historicizing
Alina Payne,
University of Tc*

*In the Name of
Nicholas Newn
University of Rc*

A F37

*Early Moder
as Art Critici
ca. 1500–18*

Gramercy B, sec

CHAIRS: Mariët W
Rutgers Univer
H. Perry Chapr
University of Di

*Nature and Ari
Critical Topoi
Mark A. Meadc
of California, S*

*Vasari's Victim
Marginalizatio
of Francesco I
Robert G. La F
of Fine Arts, Ne*

*Finding Found
Fathers in Flar
Larry Silver,
University of Pe*

*Caravaggio's
Philip Sohm,
University of Tc*

OS F38

**Studio Art Open Session:
Photography. Visualizing
the Body**

Beekman Parlor, second floor

CHAIR: Deborah Willis,
Smithsonian Institution

*Akin & Ludwig: The Women
Series, 1992–1994—
What about Women?*
Dana Self, Kemper Museum
of Contemporary Art

The Odalisque Suite
Martin Gantman, Los Angeles

*Casual Encounters with
Strangers: Relational
Aesthetics, Photographing the
Body of the Other, and Using
a Camera to Pick Up Men*
Cinthea Fiss,
University of Denver

*The Site of Transformation:
From Female to Male*
Clarissa Sligh,
Washington, D.C.

Monica Bock, Willington, Conn.
and Zofia Burr, Washington, D.C.

OFF-SITE SESSION

A L F39

**Methodologies of
Communicating African
Systems of Thought and
Belief through Artifacts**

CHAIR: Alisa LaGamma,
The Metropolitan Museum of Art

Ultimate Mambo
Robert Farris Thompson,
Yale University

Mary Nooter Roberts,
Fowler Museum, University
of California, Los Angeles

*From Fragment to
the Original Art Form*
Frederick Lamp,
Baltimore Museum of Art

Mary Jo Arnoldi, National
Museum of Anthropology,
Smithsonian Institution

Suzanne Blier,
Harvard University

THIS SESSION WILL BE HELD AT:

**Oris Auditorium
The Metropolitan Museum of Art
1000 Fifth Ave. at 81st St.**

Enter at street level, at the 81st St.
entrance. Conference badge or single
time-slot ticket is required for admittance.

**Fri evening
5:30–8:00 p.**

PROGRAM 1

L F40

**Art History Op
Greek and Ro**

Petit Trianon, third

CHAIR: Carla M. Ant
Wesleyan Univer:

*Building (on) the
The Arch of Sept
and Conceptual*
Penelope Davies
University of Texe

*Ajax, Achilles, ar
On the Creation
Greek Visual Nar*
Guy Hedreen, Wi

*Attic Vase Paintli
the Athenian Coi
Perception of Va*
Kathleen Lynch,
American School
Studies in Athens

*The Minoan "Sne
A New Interpreta
Costume and Ide*
Bernice R. Jones
Queens College,
University of New

*Bangles, Bauble:
The Trier Ceiling
In Context*
Marice Rose, Nev

F41

The Mediterranean as Place and Vision

Mercury Ballroom, third floor

CHAIR: Nina Athanassoglou-Kallmyer, University of Delaware

A Mediterranean of the Mind: Action Française, Classicism, and the Dilemmas of Traditionalism in France
Neil McWilliam,
University of Warwick

Recentering the Axis: Configuring the Mediterranean in French Modern Architecture of Marseilles and Algiers, 1930–1960
Sheila Crane,
Northwestern University

Fantasy Island(s): Dance, Sculpture, and the Classical Body in Early 20th-Century France
Sarah Kennel, University of California, Berkeley

Mediterranean Mythology and French Nationalism in the Art of Pablo Picasso
Victoria Beck-Newman, State University of New York, Buffalo

The Creation of a Mediterranean Identity in the Architecture of Tourism in the Italian Colonies in North Africa in the 1930s
Brian McLaren, Massachusetts Institute of Technology

AS F42

**Women's Caucus for Art
Inventing A New Visual
Language: Culture-Based
and Site-Specific
Environmental Art
for the 21st Century**

Regent Parlor, second floor

CHAIRS: E. Margaret Curley-Clay, Northeastern University; Betsy Damon, Chendu and Beijing, China, and St. Paul, Minn.

*Water Talks:
Our Bodies-Our Selves*
Betsy Damon

The Intersection of Ecology, Municipal Parks, and Public Art
Galen Cranz, University of California, Berkeley

*Practicing Nature:
Licking Our Tails*
Jackie Brookner, New York

Recycle-Art-Sustain
Leila Isikantar, Community Institute for Development, Cairo

Integrating Water Management and Recreation
Sara Kontoff Baker,
The Art Institute of Boston at Lesley College and
Northeastern University

DISCUSSANTS: Yin Xiuzhen, Beijing; Rebecca Bellmore, Toronto, Canada

AS F43

**International
of Art Critics
They Were T
Critics and A
at the End of
West Ballroom, th**

CHAIRS: Monroe D
of Visual Arts; A
Anderson-Spivy

Peter Schjeldat
The New Yorker

*Through the Lc
Modernism fro
European Pers,
Marek Bartolek
Cooper Union, I*

Roberta Bernst
University of Ne

Cai Guo-Qiang,

Roberta Smith,
New York Times

CP F44

**CAA Student
Entering the
Tips for Visu
History, and
Students**

Nassau Suite, sec

CHAIR: Michele Gr
Fine Arts, New

Michael Aurbac
Vanderbilt Univ

Melissa Kepke
MKG Art Manag

Ena Heller, The
American Bible

Matthew Lawrence, George
Ross Elementary School

Diana Mille, Fairfield University



Studio Art Open Session.
Public Art: When Is It Art?

Sutton Parlor South, second floor

CHAIR: Jim Hirshfield, University
of North Carolina, Chapel Hill

*An Intimate Act: Swimming
the River as Public Art*
Billy X. Curmano

*Public Art and the
Space of Imagination*
Patricia Phillips, State University
of New York, New Paltz

*Public Art:
Time-Based Approaches*
Terri Cohn, independent artist/
writer/curator, San Francisco

Recent Public Art Projects
Carl Pope, independent artist,
Chapel Hill



**Marxism and Art
History Today**

Trilanon Ballroom, third floor

CHAIRS: Paul Jaskot, DePaul
University; Barbara McCloskey,
University of Pittsburgh

*Marx, Engels, and
Architectural History*
Tom McDonough,
Binghamton University

*Reconsidering International Art
Movements: Conceptual Art
and Cultural Imperialism,
1972–1978*

Michael Corris,
Oxford Brookes University

*Primitivism, Modernism,
and Communism*
Stephen Eisenman,
Northwestern University

*Art and Globalization
from Below*
Barbara McCloskey,
University of Pittsburgh

DISCUSSANT: Andrew Hemingway,
University College, London



**Alternatives to the
Vasarian Tradition**

Beekman Parlor, second floor

CHAIRS: Elizabeth Pilliod, Oregon
State University; Thomas
DaCosta Kaufmann, Princeton
University and Getty Research
Institute

*Marcantonio Michiel:
A Venetian Vasari?*
Monika Schmitter, University
of Massachusetts, Amherst

*Sacred Art Theory as
an Alternative to Vasari:
Gabriele Paleotti and
Giovanni Domenico Ottonelli*
Pamela M. Jones, University
of Massachusetts, Boston

*Lucas d'Heere's
de tous les peuple
A Geographical
Conceptualization*
Tine L. Meganck,
Princeton University

*Gem Connoisseur
and Early Art History*
Pierre-Jean Marie
Traité des pierres
Kristel Smentek,
University of Delaware
National Gallery of Art



**Art History and
Visual Culture in
American Religion**

Sutton Parlor Center

CHAIRS: Sally M. Pruss,
University of Maryland; David
Valparaiso University

*The Holy and the Profane
The Gothic Revival
Antebellum South*
Amanda Badgett,
Columbia University

*Reframing the Picture
of Old New England*
Roger B. Stein,
University of Virginia

*Religion and/as Art
Isabella Stewart
Gardner Palace Chapels*
Linda J. Docherty,
Bowdoin College

*Religion as "Power":
Cultural Resistance
Harlem Renaissance*
Caroline Goeser,
University of Houston

*Witnessing the
Beloved Community:
Tim Rollins and K.O.S.*
Erika Doss,
University of Colorado

S F49

*Nature in the Microchip:
Art and Artificial Life*

Sutton Parlor North, second floor

CHAIR: Kenneth E. Rinaldo,
Ohio State University

Our Works Are Making Us
Randall Davis, New Rochelle

Art Is Nature
George Gessert, Eugene, Ore.

The Fine Art of Creating Life
Amy M. Youngs,
Art Institute of Chicago

*Lies That Tell the Truth:
A Thousand Turing Tests*
Paul Badger, Brown University

DISCUSSANT: Carol Gigliotti,
Technical University of
British Columbia

F50
*Five Millennia of the
Written Word and Image:
An Investigation of the
Interface between
Writing and Art*

Gibson Room, second floor

CHAIRS: Denise Schmandt-
Besserat, University of
Texas, Austin; Megan O'Neil,
Yale University

*The Insular Decorated Letter:
An Anthropological Approach*
William J. Diebold,
Reed College

*Writing as Art:
Kana Calligraphy as a
Visual Intermediary in
Japanese Painting*
John T. Carpenter,
University of London

*The Thousand-and-One Words
of Classic Maya Artifacts*
Dorie Reents-Budet,
Smithsonian Institution

*Chinese Writing in
Chinese Contemporary Art*
Patricia Karetzky, Bard College

*The Meaning and Manipulation
of Stoichedon: From the
"Hekatompedon Inscription" at
Athens to the Honorary Decree
of Scipio Africanus at Delos*
Patricia A. Butz, University of
Southern California

A F51

Images within Images
Gramercy B, second floor

CHAIR: Nancy Patterson Sevcenko,
Rutgers University

Introduction
Annemarie Weyl Carr,
Southern Methodist University

*"Something Old, Something
New, Something Borrowed...":
Venerable Images in the
Decorative Programs at Santa
Maria Antigua, Rome*
Stephen J. Lucey,
Washington and Lee University

The Case of Anagni
Martina Bagnoli, Peabody
Conservatory of Music and
Johns Hopkins University

*Enshrining the
The Relation
Byzantine Im-
So-called Sta
Holger Klein,
and University*

*The Santa Cr
in Images of t
of Saint Greg
Melanie Corn
University of T*

*A Veneto-Cre
an Ethiopian
Marilyn Heldn
of Missouri, S*

OS F52

*Art History
The Expres
Emotions in
Baroque Ar*

Rendezvous Tri

CHAIR: Joaneath
Walters Art G

*Introduction
of the Emotio
Baroque Art:
Rubens, and
Joaneath Spi*


Anger in the I
Jane Kromm,
New York, Pu

*Damsels in D
and Emotion
Dutch Narrat
Stephanie S.
School of Art,*

*Recognizing
or, How to Di
Master and H
Benjamin Bin
New York Uni*

*Characterizing the Passions:
Michel Auguier's Challenge to
Le Brun's Theory of Expression*
Julia K. Dabbs,
Hollins University

*Emotional Display in
the Animal Subjects of
Jean-Baptiste Oudry*
Masumi Iriye, University of
Illinois, Urbana-Champaign

 **F53**
**Open Session: The
Archives of the Avant-
Garde (Archiving the
Non-Archival), Part 1**
Part 2 of this session will be held
Sat, 2:30–5:00 p.m.

Grameroy A, second floor

CHAIR: Martha Wilson, Franklin
Furnace Archive, Inc.


*Overview of Archiving
the Non-Archival: Archivist,
Researcher, Librarian*
Darlene Tong,
San Francisco State University

*The Evolution from
Document to Work of Art*
Catherine J. Morris, New York

*The Jean Brown
Digitization Project:
Avant-Garde Surrogates*
Lynda Bunting,
The Getty Research Institute

*The Library as Activist:
Documenting Contemporary
Women Artists*
Ferris Olin,
Mabel Smith Douglass Library,
Rutgers University

The Archive as Muse
Mary Ann Staniszewski,
Rensselaer Polytechnic Institute

 **F54**
**Visual Display:
Science, Art, and Wonder**

Murray Hill Suite, second floor

CHAIR: Carla Yanni,
Rutgers University

*"Parts of the dress & c. of the
Natives of Columbia River, and
animals totally unknown":
Narratives of Nation in the
Display of Artifacts from the
Lewis and Clark Expedition,
1806–2000*
Elizabeth Hutchinson,
University of New Mexico


*Strange Impressions:
Animal Images from Buffon's
"Histoire naturelle"*
Elizabeth A. Liebman,
University of Chicago

*(New Volumes from) the
Alternate Encyclopedia*
Sue Johnson, Saint Mary's
College of Maryland

*Museum of Memory:
Photography as Taxidermy*
Jesseca Ferguson,
The School of the Museum
of Fine Arts and the
Massachusetts College of Art

*The 19th-Century Photograph
Album as Encyclopedia:
The Albums of the
Brassey Museum*
Nancy Micklewright,
University of Victoria

OFF-SITE S

 **F55**
**Historiograph
the Decorativ
From "Minor 1
to "Material C**

CHAIR: Beth Holma
Bard Graduate C
Studies in the De

*Introduction: Di
Decorative Arts
Have a Renaiss
Beth Holman*

*Roman Images
"Ornament"*
Ann Kuttner
University of Pen

*Under Wraps: By
as a Major and A
Molly Fulghum,
Harvard Universi*

*Objects and Oth
Material Culture
Cross-Cultural C
Laurier Turgeon,
Laval University*

*Pedagogy in Am
Decorative Arts
Culture: Gender,
and Academia
Catherine Whale
Yale University*

THIS SESSION WILL I

**The Bard Graduate
Studies in the Dec
18 West 86th St.**

A reception will follow
Conference badge or
ticket is required for a

SATURDAY, FEB 26

Sat morning
7:30-9:00 a.m.

MEETINGS



CAA Annual Business Meeting

Meet the Candidates
for the 2000 Board
of Directors

Madison Room, second floor



Association for Textual Scholarship in Art History Business Meeting

Gibson Room, second floor



Catalogue Raisonné Scholars Association Business Meeting

Holland Suite, fourth floor

Sat morning
9:30 a.m.-noon

PROGRAM SESSIONS

Sa1

**Recent Research in Early
Medieval Architecture in
France**

Clinton Room, second floor

CHAIRS: C. Edson Armi,
University of California, Santa
Barbara; James Morganstern,
Ohio State University

*Saint Georges-De-
Boscherville: From the
Gallo-Roman Temple to
the Collegiate Church
(1st Century B.C.-12th
Century A.D.)*
Jacques Le Maho,
CNRS Université de Caen

*The Early Church of the Former
Benedictine Abbey of Saints
Peter and Paul at Psalmodi
in Light of its Excavations*
Whitney S. Stoddard,
Williams College and Brooks
Stoddard, University of Maine

*Saint-Germain at Auxerre
and the Carolingian
Heritage in Burgundy*
Christian Sapin,
CNRS Université de Bourgogne

*The Medieval Building:
An Archive of Stone*
Nicolas Reyeyron,
Université de Lyon-II

*Mathematical Principles
of Design in the French
Romanesque*
Marie-Thérèse Zenner,
CNRS Université de Poitiers

A Sa2

**Writing Toward
Disappearance**
Sutton Parlor Ce

CHAIR: Jane Block
University of Mi

Two Boys Mad
Carol Mavor, Uni
North Carolina,

*Happenings in
Epistemology*
Gavin Butt, Uni

Not to Betray E
John Paul Rico
Texas Tech Uni

*Repetition, Rit
and Remains*
Rebecca Schn
Cornell Univers

DISCUSSANT: Jennif
University of Ca

Sa3

**Harold Rosen
Reconsidered**
West Ballroom, 11

CHAIRS: David Cat
of Kansas; Dan
Sheldon Memo
and Sculpture (

*Revolution and
Harold Rosen:
Opposition of*
Glen R. Brown,
Kansas State U

*Harold Rosen:
Painting, and E*
Robert Hobbs,
Commonwealth

*"Action Painting"
and American Poetics*
Matthew Rohn,
St. Olaf College

*Creative Misreadings:
The Allan Kaprow/Harold
Rosenberg Correspondence*
Elaine O'Brien, California State
University, Sacramento

DISCUSSANT: Stephen C. Foster,
University of Iowa



**Art History Open
Session: Oceanic Art**
Gibson Room, second floor

CHAIR: George A. Corbin,
Lehman College and
The Graduate Center,
City University of New York

*Mingmarriya: The Life and
Art of Queenie McKenzie*
Eric Kjellgren,
The Metropolitan Museum of Art

*Lt. Boyd Somerville in
the Solomon Islands*
Deborah B. Waite,
University of Hawai'i, Mānoa

*Tattoo as Crime
and Punishment in
19th-Century Tahiti*
Anne D'Alleva,
University of Connecticut, Storrs

*Samoan Tattoo:
Identity and History*
Teri Sowell,
San Diego State University

*Hawaiian Petroglyphs
as Historical Narratives*
Jerome Feldman,
Hawaii Pacific University



**The Historiography
of Film as a Visual Art**
Sutton Parlor North, second floor

CHAIR: Susan Felleman,
Southern Illinois University

*"The Thumbprint of the
Nation": The Discourse of
National Style in the Late
Silent and Early Sound Periods*
Ingrid Periz,
University of Melbourne

*From History Painting
to History Film: Visual
Constructions of History
in Modern France*
Kirsten Strom,
Grand Valley State University

*Roberto Longhi and
the Development of
an Italian Art Film*
James S. Cheney,
Columbia University

*Film as a Visual Art?
Historicizing the 1960s*
Liz Kotz, Columbia University

*Art Writes Film History:
Theory/Praxis and
Contemporary Women
Artists as Bricoleurs*
Anne Ciecko,
University of Massachusetts



**Diverse Approaches to the
Visual Representation of
Greek Gods and Heroes**
Petit Trianon, third floor

CHAIR: Luba Freedman, The
Hebrew University of Jerusalem

*Mythology's Hist
Envisioning Jasc
in Early Renaiss*
Caroline Campbe
Museum, Oxford

*Renaissance and
Text-Illustrations*
Metamorphoses
Gerlinde Huber-F
Universität Jena, I
Altertumswissens

*"Rector Marium"
Patriae": The Port
Andrea Doria as I*
Friedrich Polleros
of Vienna, Vienna

*Edward Burne-Jo
and Psyche: The I*
of an Ancient Tak
Liana De Girdami
University of Mass
Lowell

*Paul Klee and the
Emblem of Aphro*
Pamela Kort, Barn

DISCUSSANT: Phyllis Pr
Bryn Mawr Colleg



**Historians of
Netherlandish**
The Changing F
of Netherlandis
Regent Parlor, secon

CHAIR: Amy Golahny,
Lycoming College

*Not Giorgione, Ne
but Drost: How a f*
Pupil Became a 16
Venetian Artist
Jonathan Bikker,
Utrecht University

"Purged of all Grosser Substance": Rembrandt's Jews 1800–1945?

Shelley Perlove, University of Michigan, Dearborn

Eduard Kolloff and the Historiography of Rembrandt and the Jews

Michael Zell, Boston University

Reinventing the Biography, Creating the Myth: The Formation of Rembrandt's Artistic Persona in 19th-Century France

Alison McQueen, Mt. Allison University

AS Sa8

Italian Art Society
Rome in the 18th Century: Continuity and Innovation

Nassau Suite, second floor

CHAIRS: Christopher Johns, University of Virginia;
Steven F. Ostrow, University of California, Riverside

Rome's Modern Art: Italian Caricature in the 18th Century
Amelia Rauser, Skidmore College

The Sociability of Virtue: The Painting and Rhetoric of British Virtue in Early 18th-Century Rome
Cinzia Sicca Bursill-Hall, Università degli Studi di Pisa

Papal Charity and Enlightenment Ideals: Art Instruction for Orphans in Rome, 1752–1797
Laura Foster, Duke University

Continuity and Innovation in Settecento Roman Patronage: The Zondadori Commission for a Family History in Ten Paintings

Melissa Bryan, Rochester Institute of Technology

Battling the Sacred Heart in Settecento Rome
Jon L. Seydl, University of Pennsylvania

DISCUSSANT: Edgar Peters Bowron, Museum of Fine Arts, Houston

S Sa9

Structural Intuitions in Art and Science

East Ballroom, third floor

CHAIR: Martin Kemp, Oxford University

The Soft Earth
Joan Lederman, Woods Hole, Mass.

Form and Chaos
Athena Tacha, Oberlin College and University of Maryland

Art and Mathematics: Specifics of Four Dimensional Space
Tony Robbin, New York

Observing, Part I
Susan Gamble, Massachusetts Institute of Technology

Observing, Part II
Michael Wenyon, Massachusetts Institute of Technology

DISCUSSANT: Jon Ippolito, Solomon R. Guggenheim Museum

Sa10
New York City
Trilanon Ballroom

CHAIR: Sarah Brackman, New York University

Clubs by Design: White's First Picture Houses in New York
Mosette Brodeur, New York University

The 1897 New York Library Competition: the Beaux-Arts Style
Ingrid Steffens, Brookdale Community College

The Corporate Office: The Metropolitan Insurance Company's Home Office
Roberta M. Mott, Cornell University

Le Corbusier and the Debate on New Housing
Mardges Baco, Northeastern University

Modernism and New York City: The Architect—Machine—Their Co-Existence
Isabelle Hymar, New York University

P Sa11
Global and Transnational Approaches to Art Appreciation

Mercury Ballroom

CHAIR: Margaret L. University of Southern California; Don Divine Wood C

Teaching Art Appreciation Functionally
Selma Kraft,
Siena College

A Paired Course Approach to the Survey of Art
Susan J. Baker and
William Gilbert, University
of Houston, Downtown

Art Appreciation: The Course Foisted upon the Young
Annabeth Headrick,
Vanderbilt University

Queering Art Appreciation
Richard G. Mann,
San Francisco State University

The Web of Art and Culture: A Digital Solution
Kathleen Rogers Cohen,
San Jose State University

Art Appreciation in Teaching Art Technology Practice
Ron Saito, Pasadena

DISCUSSANT: Floyd Coleman,
Howard University

 Sa12
Society of Historians of Eastern European and Russian Art and Architecture
What Is Socialist Realism?
Rendezvous Trilanon, third floor

CHAIR: Sarah Bingham Miller,
Woodside

New Painterly Realism and the Transition from Avant-Garde to Socialist Realism
Jennifer Cahn, University
of Southern California

"The Industry of Socialism," 1935–41, and the Formation of Socialist Realism
Susan Emily Reid,
University of Northumbria

The Other "International Style": Socialist Realism and the Design of Postwar Germany
Greg Castillo, University
of California, Berkeley

How the West Corroborated Socialist Realism in the East
Katarzyna Murawska-Mathesius,
independent scholar, Norwich

DISCUSSANT: Erika Wolf,
University of Rochester

  Sa13
"Here's Looking at You": The History and Problems of Sculpture Display
Murray Hill Suite, second floor

CHAIRS: Debra Pincus, Washington, D.C.; Shelley E. Zuraw,
University of Georgia


Into the Light: Sculpture in the New Greek Galleries at The Metropolitan Museum of Art
Elizabeth J. P. Milleker,
The Metropolitan Museum of Art

What Do We Know about the Display of Renaissance Medals?
Arne R. Flaten,
Indiana University

Displaying Sculpture at the Getty Museum: Opportunity and Compromise
Peter Fusco,
J. Paul Getty Museum

But Is It Authentic? The Collecting and Casting in the Study of Medieval Sculpture
Lisa Reilly, University of

Garden Variety Art: The National Gallery's Sculpture on the Walls
Marla Prather, White House
Museum of American Art

 Sa14
Fingering Ingres
Beekman Parlor, second floor

CHAIRS: Susan Siegfried,
University of Leeds; Adrian R.
Middlesex University

Le Violon d'Ingres: Appropriation, and the History of Ingres between the Two World Wars
Kristen H. Powell,
Middlebury College

Academic Gymnastics: Ingres and the Poetics of the Body
Sarah Betzer,
Northwestern University

Ingres Versus Delacroix: History Versus Legend
Andrew Shelton,
Massachusetts College of Art and Design

Ingres in Reproduction
Stephen Bann, University
of Kent at Canterbury

Ingres as a Blast of the Past
Karen L. Klein Felton,
California State University, Long Beach

OS Sa15**Art History Open
Session: Islamic Art****Gramercy B, second floor****CHAIR:** Priscilla P. Soucek, Institute
of Fine Arts, New York University*Christian spolia and Muslim
Propaganda: From Aural to
Visual in the Counter-Crusade*
Finbarr Barry Flood,
independent scholar, Edinburgh*Eclecticism in an
Umayyad Structure:
Sasanian Hellenistic-Roman
and Manichean Paradigms
at Quseir Āmra*
Cynthia Finlayson,
Brigham Young University*New Thoughts on
the First Illustrated
Ottoman Manuscript*
Aysin Yoltan, Institute of Fine
Arts, New York University*Objects of Desire:
Interpreting the Arab
and Byzantine Gift Lists*
Anthony Cutler,
Pennsylvania State University*The Esthetics of Geometry
in the Alhambra*
Valérie Gonzalez, School of
Architecture, Marseilles-Luminy

Sa16

**An ABC for Art History:
Childhood Education
and Modernism****Gramercy A, second floor****CHAIR:** Jack J. Spector,
Rutgers University*Topos and Truth:
Odilon Redon's Childhood
Memory of Visual Imagination*
Dario Gamboni, Case Western
Reserve University*Roger Fry, Marion Richardson,
and the Missing Text*
Sue Malvern,
University of Reading*The A-Dimensional Space
of the Childhood Ego*
Jonathan Fineberg,
University of Illinois,
Champaign*Messenger's Cahiers:
Reconsidering the
Formation of Jeunes Filles*
Rebecca J. DeRoo,
University of Chicago*On the Child Self and
Feminine Subjectivity in
Stieglitz's Modernism*
Kathleen Pyne,
University of Notre Dame**S** Sa17**Interactive Art: A Thirty-
Year Retrospective****Sutton Parlor South, second floor****CHAIR:** Julie Wosk, State University
of New York, Maritime College*Interactive Art: A Thirty-Year View*
Julie Wosk*Seeing and Believing*
Nancy Burson, independent
photographer, New York*Art, the Spectator, and
Interactivity in the Sixties:
Groupe Recherche d'Art Visuel*
Valerie L. Hillings, Institute of
Fine Arts, New York University*Trends in Aud
Interactive Art*
Bruce Wands,
School of Visu*Interaction: Si
Meaning? Act
4 Questions, 1*
Douglas Davis
artist, author, s**OFF-SITE****C P** Sa18**CAA Commit
Intellectual
Intellectual
Issues in the
Workplace: 1
of War betwe
University, a
for Rights to
of Contempe
Education****CHAIRS:** Robert A.
independent s
David Green, N
for Networked
(NINCH)*Participants to***This session will
The Roy and Niu
The Museum of A
11 West 53rd St.
(between 5th and**Conference ba
time-slot ticket
admittance.**A follow-up sessi
12:30-2:00 today
Sutton Parlor So**

Sa19

**Modern Landscape:
New Perspectives**

CHAIR: Magdalena Dabrowski,
The Museum of Modern Art

*Representing Nature and
Country: Paul Cézanne's
Grandes Baigneuses and
the French Pastoral*
Jennifer Yum,
CUNY Graduate Center

*The Landscape as a Discerning
Continuum in Wassily
Kandinsky's Painting,
1901–1913*
Patrick McGrady,
Pennsylvania State University

*The Architecture of
Landscape: Rethinking
Mondrian's Pier (and Ocean)*
Marek Wieczorek,
University of Washington

*Alfred Stieglitz and the
Musicality of Landscape*
Katherine Hoffman,
Saint Anselm College

**This session will be held at:
The Roy and Niuta Titus Theater 2
The Museum of Modern Art
11 West 53rd St.
(between 5th and 6th Aves.)**

Conference badge or single time-slot
ticket is required for admittance.

**Sat afternoon,
12:30–2:00 p.m.**

SPECIAL SESSIONS

 Sa20

**American Council
for Southern Asian Art
Roundtable Discussion:
Using Religious Categories
for Southern Asian Art**
Clinton Room, second floor

CHAIRS: Alka Patel, Harvard
University; Sonya Rhie
Quintanilla, Harvard University

 Sa21

**Association for
Latin American Art
Open Session:
Latin American Art**
Gibson Room, second floor

CHAIR: Patricia Joan Sarro,
Youngstown State University

*Abstraction and Number in
Middle Horizon Tapestry Tunics*
Susan E. Bergh,
Texas Christian University

*Problematizing Gender in
Olmec Art and Archaeology*
Billie J. A. Follensbee, University
of Maryland, College Park

*Landscapes of Lineage:
Nahua Pictorial Genealogies
of Central Mexico*
Delia Annunciata Cosentino,
University of California,
Los Angeles

 Sa22

**Association o
of 19th-Centu
New Voices in
Century Scho
Sutton Parlor Cen**

CHAIR: Gabriel P. V
University of Min

SPEAKERS: Melissa S
University of New
Coughlin, New Y
Christine Neal, Te

 Sa23

**College Board
Advanced Pla
in the History
Contextualizin
Gramercy B, secon**

CHAIR: Susan Bake
Southern Methoc

SPEAKERS: Eve Eisen
Hunter High Sch
Eric Frank, Occid
Frima Fox Hofrich
Institute; Yu Bong
High School, Ora

 Sa24

**CAA Committe
on Women in tl
Roundtable:
Historiography
Strategy**
Beekman Parlor, se

CHAIR: Hilary Robins
University of Ulste

SPEAKERS: Renee Baert, Concordia University; Whitney Chadwick, San Francisco State University; Deborah Cherry, University of Sussex; Katy Deepwell, *n.paradoxa*; Phoebe Farris, Purdue University; Dori Lemeh, Pennsylvania State University; Marsha Meskimmon, Loughborough University; Janet Wolff, University of Rochester, Cornell University.

CP Sa25

**CAA Committee
on Intellectual
Property Rights**
**Intellectual Property
Issues in the Academic
Workplace: The Tug of
War between Faculty,
University, and Publisher
for Rights to the Products
of Contemporary
Education**

Sutton Parlor South, second floor

CHAIRS: Robert A. Baron,
independent scholar; David
Green, National Initiative for
Networked Cultural Heritage
(NINCH)

PARTICIPANTS TO BE ANNOUNCED

This follow-up meeting continues
the morning session held at The Museum
of Modern Art and be will open for
questions and discussion.

AS P Sa26

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

**The Associate Degree as
the Student's Final Goal:
Is the Community College
Offering a Terminal Degree
or a Stepping Stone to
Higher Education?**

Sutton Parlor North, second floor

CHAIR: Thomas Morrissey,
Community College of
Rhode Island; Patricia Bailey,
Sussex Community College

SPEAKERS TO BE ANNOUNCED

Sa27

**What Time Is It Then?
The Place of Chronology
in Art Historical Writing**

Petit Trianon, third floor

CHAIRS: Elizabeth Rodini,
independent scholar, Chicago;
Mary Weitzel Gibbons,
independent scholar, New York

SPEAKERS:

What Time Is the Revolution?
Vivian Rehberg,
Northwestern University

**Time and Eternity in Fifteenth-
Century Flemish Painting**
Lisa Deam,
University of Chicago

**Art Historical Time and the
Time of the Artist**
David O'Brien, University of
Illinois at Urbana-Champaign

In Praise of Chronology
Lew Andrews, University of
Hawai'i at Manoa

**Sat afternoon
2:30–5:00 p.**

PROGRAM :

S Sa28

**The Practical
of Ideal Beau**
Gramercy A, second floor

CHAIR: Kirby Gook
New York Univer

Building the Bo
"La Culture Phy
New Artistic An
French Radical
Fay Braver, The
of New South W

Abstraction and
the Empirical Ic
Charles A. Cran
Suffolk Universi

Bodies of Art: J
Italian Female I
19th-Century P
Marie Lathers,
Iowa State Univ

The Anxious Id
Zeuxis Paints h
Elizabeth Mansl
University of the

Ideal Beauty ar
Imagination
Darrell Moore,
DePaul Univers

A Sa29

Whatever Ha
the Social Ar
East Ballroom, th

CHAIR: Marc Gotli
University of To

*The Wanamaker Arcade:
A Passage in Narrative Space*
Louisa Iarocci,
Boston University

*Publicity, Identity, and the
Culture of Consumption:
Modern Women's Icons
in Fin-de-Siècle Posters*
Ruth E. Iskin, University
of British Columbia



Sa34

Studio Art Open
Session: Studio Glass
Sutton Parlor Center, second floor

CHAIR: Ellen Driscoll

PARTICIPANTS: Kiki Smith, Andy
Keating, Lillian Ball, Jocelyn
Prince, Walter Zimmerman



Sa35

**Has American Public
School Art Education
Met Its "Goals 2000"?**
Mercury Ballroom, third floor

CHAIR: Mark Moilanen,
University of Tennessee-
Knoxville

*The Role of Higher Education
in the Implementation of the
Goals 2000 into Public School
Art Classrooms*
Christine Thompson, University
of Illinois, Urbana-Champaign

*Did the Goals 2000 Plan for
Today's Instructional
Technologies?*
Dustin Schuhmacher, University
of Wisconsin, Stevens Point

*Exemplary Models and
Success Stories of the
Goals 2000: Educate
America Act into Today's
Public School Art Curricula*
Shelli Goodwin,
Putnam City North High School,
Oklahoma City

*The Goals 2000: Educate
America Act: An Overview
of Its Origins, Implementation,
and Impact*
Lee-Ling Ee, Lamar High
School, Arlington, Tex.



Sa36

Places of Memory: Part 2
West Ballroom, third floor

CHAIRS: Robert S. Nelson,
University of Chicago;
Margaret Olin, School of
the Art Institute of Chicago

*Local Memory and National
Aesthetics: Amiens Cathedral
in the Early Eighteenth Century*
Richard Wittman,
Columbia University

*The "Looshaus" (Vienna,
1909–1912) as a Place of
Memory and Forgetting*
Leslie Topp, Oxford Brookes
University, Oxford

*Mutations of Empire at the
Musée des Arts d'Afrique
et d'Océanie*
Chloé S. Georas, State
University of New York,
Binghamton

*Landscape and Incident: Eye
Witness to a Ritual Whale Hunt,
Baffin Island, July 1998*
Jonathan M. Bordo,
Trent University,
Peterborough, Ontario

Sa37
**Ancients and
Italian Art, 1**
Nassau Suite, se

CHAIR: Catherine
Rutgers Univer

Mapping the T
Architects and
Study at the B
16th Century
Ann C. Hupper
University of Vi

Reconciling P
Patronage and
Veneto in the 1
Mary L. Pixley,
Philadelphia M

(Self-)Preserv
Accademia di
Ruling on the 1
Moderns in Ear
Peter M. Lukeh
Trout Gallery, E

Apelles, Pouss
the Significant
Venus Anadyo
the Opus Ultim
Victoria C. Gar
Philadelphia

Shaping A Nev
and the Discot
Sebastian Schi
Kunsthistorisch
Universität Mür



Sa38

Art History O
Globalizing L
Sutton Parlor So

CHAIR: Allen F. Ro
of California, Lc

*Moving through Clothing:
African Textile and
Global Fashion*
Victoria Rovine, The University
of Iowa Museum of Art

*Nsibidi and Contemporary Art:
A Global Perspective*
Amanda Carlson, The University
of Southern Florida

*Drumming and Dancing in the
Danish Forest: An Unexpected
African Diaspora*
Aimée Bessire,
Harvard University

*Beyond the Globe:
Time, Space, and the "Idea"
of India in West African
Vodun Art and Thought*
Dana Rush,
University of Michigan

DISCUSSANT: Allen F. Roberts

Sa39
Imaging Human Sanctity
Gramercy B, second floor

CHAIR: Walter Smith,
Mississippi State University


*A "Florentine Ambrose": The St.
Zenobius Chapel in Florence
Cathedral* Sally J. Cornelison,
Savannah College of Art and
Design

*The Countess Matilda and the
Revival of Popular Female Cults
in Seicento Rome*
Scott A. Schweigert,
Pennsylvania State University

*Worshipping the Universe
Within: Nath Painting at the
Court of Maharaja Man Singh
of Jodhpur*
Debra Diamond

*Sufi Dargahs in Pandua and
Gaur in India: The Cult of
Saints, Tombs, and Tomb
Veneration*
Naseem A. Banerji,
Weber State University

*Visions of the Virgin: At Home
with the Virgin of Guadalupe*
J. Michael Walker, independent
artist, Los Angeles

 Sa40
**Open Session: The
Archives of the Avant-
Garde (Archiving the
Non-Archival): Part 2**
Gibson Room, second floor

CHAIR: Martha Wilson, Franklin
Furnace Archive, Inc.


*I'll Be Your Mirror, Reflect
What You Are: Postmodern
Documentation and the
Downtown New York Scene
from 1975 to Present*
Marvin J. Taylor,
Fales Library & Special
Collection, New York University

*Accounting for New York City
Artists' Organizations*
Alan Moore, New York

*Alternative Traditions in
the Contemporary Arts:
Subjugated Knowledges
and the Balance of Power*
Estera Milman,
University of Iowa

*Collecting the Uncollectable:
A Unique, Yet Commonizing
Approach*
Jack Waters,
ABC NO RIO, New York

*Conceptual and
Intermedia Art On
Film*
Richard Rinehart,
Museum/Pacific I

 Sa41
**Art History Open
Session: Northern Rena
issance**
Petit Trianon, third f

CHAIR: Christopher
Yale University

*Tapestries of Color
and the Texturing
Process*
Laura Weigert, Pa

*Van Eyck to Holbein
the Younger: Origins and Exten
sion of Northern Painti*
Jeanne Nuechterl

*Hans Holbein and
the Fatherhood of Sir
David Smith,*
University of New

*The Image versus
the Emblem ca. 1500*
David Kilpatrick, E

Sa42
**National Coalit
ion Against Censor
ship: Looking Forwa
rd, Looking Back: .
Funding Contr**

Beekman Parlor, se

See a new film, *The
Endowment* ab
for funding the Na
Endowment for th
Lamarre and Meli
participate in a dis
public funding for
humanities.



Stuido Art Open Session: Sculpture

Regent Parlor, second floor

CHAIRS: Ursula von Rydingsvard,
New York; Sylvia Netzer, City
College of New York

Participants to be announced

OFF-SITE SESSIONS



Duccio's "The Temptation of Christ on the Mountain" in the Frick Collection

CHAIRS: Andrew Ladis, University of
Georgia; Susan Grace Galassi,
The Frick Collection

*The Painter and the Devil:
Conjuring Temptation*
Hayden B. J. Maginnis,
McMaster University

*The Voyage to the
Frick Collections*
Jane Immler Satkowski,
The Minneapolis Institute of Arts

*The Construction of Visual
Ideology: The Temptation of
Christ on the Mountain in
Duccio's Maestà (1308–1311)
and in the Church of Christ at
Chora (1321)*
Bissera V. Pentcheva,
Harvard University

*The Technique of Duccio's
Temptation of Christ in Context*
Norman Muller, The Art
Museum, Princeton University

*Considerations of the Treatment
of Space in Duccio's Maestà*
Luciano Bellosi,
University of Siena

**This session will be held at:
The Frick Collection
1 East 70th St. (at 5th Ave.)
and will be followed by a reception
open only to session attendees.**

Conference badge or single time-slot
ticket is required for admittance.

Sa45

*Re-Viewing "Washington
Crossing the Delaware"
and Other Icons of
National Identity*

CHAIRS: Barbara J. Mitnick,
independent scholar,
Morristown, N.J.;
Mark Thistlethwaite,
Texas Christian University

*Auctoritas and the
Athenaeum Washington*
Dorinda Evans, Decatur

*Crossing the Racial Divide in
Emanuel Leutze's Washington
Crossing the Delaware*
Dan Lewis, University of Iowa

*The "Veil of Race" in Thomas
Crawford's Statue of Freedom*
Vivian Green Fryd,
Vanderbilt University

*Custer's Last Stand: The Last
Stand for History Painting?*
Patricia M. Burnham,
University of Texas, Austin

*"A Genuinely American
Painting": Grant Wood's
American Gothic and
Regionalist Ideology*
Nancy Rose Marshall,
Yale University

**This session will
be held at:
The Metropolitan
Museum of Art,
1000 Fifth Ave. (1st
entrance).**

Conference badge
ticket is required for



*The Role of the
Book in the Study
of Illumination*

CHAIR: Roger S. Wiebe,
The Morgan Library

*On the Margin of
Renaissance
Manuscript Production
in the Time of Philip
Gregory Clark,
University of Toronto*

*The Blossoming of
French Late Middle Ages
Renaissance Manuscripts
1982–1993*
Myra D. Orth, independent
scholar, Boston

*The Status of the Book
in the 19th Century
in the United States*
Sandra Hindman,
Northwestern University

*Princely Pleasures:
Three Exhibitions of
the Book*
Marianna Shreve
Walters Art Gallery

DISCUSSANT: Anne
Little Deer Isle,

**This session will
be held at:
The Morgan Library
229 East 36th St.**

Conference badge