

February 20 — 23, 1991

79th Annual Conference of the

Washington, D.C.

# Annual Conference Program

AN ANNUAL CONFERENCE REGISTRATION BADGE IS REQUIRED  
FOR ADMISSION TO ALL SESSIONS

\* DENOTES AFFILIATED SOCIETY

## Wednesday Afternoon

### 1:30 – 6:30

ARTHUR M.  
SACKLER GALLERY  
SMITHSONIAN INSTITUTION  
CONFERENCE ROOM  
1050 INDEPENDENCE  
AVENUE, SW  
(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE)

### North American Historians of Islamic Art (NAHIA)\*

1:30 – 4:00

Epigraphy Seminar, Sheila Blair, Richmond, New Hampshire

4:00 – 4:30

Refreshments

4:30 – 6:30

Papers

### 1:45 – 4:45

ROCKVILLE ROOM,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Design Forum\* Open Session

CHAIRS

Richard Martin, Fashion Institute of Technology  
Joseph P. Ansell, University of Maryland, College Park

SPEAKERS

*Commercial Arts: Dilemma for the New Art History*  
C. Edson Armi, University of North Carolina, Chapel Hill

*Origins of the Garamond Style: The Types of Simon De Colines*  
Kay Amert, The University of Iowa

*Design Across Disciplines in Japanese Arts: "Ma" and the "Koto," Architecture, and the Visual Arts*  
Jane Elkinton, Maryland Institute, College of Art

**4:45 – 6:15**SENATE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER**Art Libraries Society of North America (ARLIS/NA)\*  
The Art History Information System****CHAIR**

Alfred Willis, Architecture Library, Kent State University

**SPEAKERS***Interdisciplinary Research in Art History: The Human Body*  
Robert Baldwin, Connecticut College*The Use of Inter-Concept Relationships for the Enhancement of Semantic  
Networks and Hierarchically Structured Vocabularies*  
Pat Molholt, Folsom Library, Rensselaer Polytechnic Institute*Making Bibliographic Databases Useful to Art Historians*  
Deirdre C. Stam, The Catholic University of America**RESPONDENT**

Donald Preziosi, University of California, Los Angeles

**Wednesday  
Evening****6:30 – 8:30**(METRO STOP:  
FARRAGUT WEST-BLUE OR  
ORANGE LINE)**The Corcoran Gallery and  
Corcoran School of Art**17th Street and New York Avenue, NW  
*Reception (cash bar)***6:30**JOHN WESLEY POWELL  
AUDITORIUM  
COSMOS CLUB

2170 FLORIDA AVENUE, NW

**Building a New Museum: An Approach for the  
20th Century**

John Walsh, Director, The J. Paul Getty Museum

*To be followed by a reception at The Phillips Collection, 1600 21st Street, NW  
(corner of 21st and Q streets. Metro Stop: Dupont Circle-Red Line).**Fee: \$15 payable by check to The Phillips Collection. Bring payment to the  
museum any time before the lecture.*

## Thursday Morning

**8:00 – 9:15**

COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

### Association of Latin American Art (ALAA) Business Meeting

**8:00 – 9:15**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

### Visual Resources Association (VRA)\* Business Meeting

**8:00 – 9:15**

TRUMAN ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

### Program for Art on Film

Breakfast Reception for opening of Video Viewing Room

**9:30 – 6:30**

TRUMAN ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

### Art on Film Screening Room

*The Program for Art on Film Screening Room will feature a selection of outstanding recently released U.S. and European films/videos about art. Programs will be screened continuously. Check the display board in the Membership area, Convention Registration Counter, Lobby Level, Sheraton Washington Hotel.*

## Thursday Morning

### Art History Sessions

**9:30 – 12:00**

SHERATON BALLROOM  
NORTH  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Who Is the "We" Who Creates Art History? (cosponsored by the Women's Caucus for Art)

CHAIR

Josephine Withers, University of Maryland, College Park

PANELISTS

Susan J. Delaney, San Diego State University

Margo Machida, Cooper Union; Parsons School of Design

Barbara Buhler Lynes, Maryland Institute, College of Art

Nancy Ritter Pettigrew, University of Maryland, College Park

Hannelore Rodriguez, Brown University

Diosa M. Summers, Parsons School of Design; History Department,  
New York University

Frieda High Tesfagiorgis, Afro-American Studies, University of Wisconsin, Madison

*This session will take the form of a round-table discussion. Audience participation will be welcome.*

**9:30 – 12:00**

WASHINGTON BALLROOM  
SHERATON WASHINGTON  
LOBBY LEVEL

## **The Problem of Fetishism**

### **CHAIR**

David Freedberg, Columbia University

### **SPEAKERS**

*Fetishism and Aesthetics: Kant, Marx, and the Post-Enlightenment Problematic*

William Pietz, independent scholar, Santa Cruz, California

*"A Luminous Shine": The Discourse of Fetishism and 17th Century Dutch Still-Life*

Hal Foster, Whitney Museum Independent Scholars Program

*Looking Up From Below: The Vision and the Body of Fetishism*

Whitney Davis, Northwestern University

*What A Doll: Louise Bourgeois and/as Fillette*

Mignon Nixon, Graduate Center, City University of New York

*Visual Seduction and Feminist Anti-Fetishism*

Emily Apter, University of California, Davis

**9:30 – 12:00**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## **Designing the Capital City: A Bicentenary Appraisal of Pierre Charles L'Enfant's Plan for Washington, DC, 1791-1991**

### **CHAIR**

Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art

### **SPEAKERS**

*Meeting with Strangers: Sculpture and Public Space in 18th Century London*

David Bindman, University College, London

*The Bi-Centralized City: Creating an Alternative to the Baroque Plan of Stockholm*

Per Gunnar Bjurström, National Museums of Sweden

*L'Enfant's Avenues, Haussman's Boulevards, and the Paradigm of Uniform Streets*

Michael Darin, L'École d'Architecture de Nantes

*Politics and Architecture in the 1930's: New Deal Washington and Reza Shah's Tehran*

Mina Marefat, National Museum of American History, Smithsonian Institution

*"To the Enrichment of American Life": Mellon, Pope, and the National Gallery of Art*  
Christopher Thomas, National Gallery of Art

**9:30 – 12:00**

COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## **The Face of the Gods: Art and Altars of the Black Atlantic World**

CHAIR

Robert F. Thompson, Yale University

SPEAKERS

*Oju'bo: Art and Altars Among the Yoruba*  
Babatunde Lawal, Memphis State University

*Road and Mirror: Sacred Trees in African-American Yard-Shows*  
Grey Gundaker, Yale University

*Crossroads of the Muertos: "Congo"/"Egun"/ Spiritist Altars in Union City, New Jersey*  
David Brown, Emory University

*Art and Altars: An Ethnobiography of a Cuban Artist*  
Judith Bettelheim, San Francisco State University

**9:30 – 12:00**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## **Continuity and Rupture: Iconography and Allegory in Nineteenth-Century European Art**

CHAIR

June Hargrove, University of Maryland, College Park

SPEAKERS

*Revolution Without End: The Vitality of Romantic Symbolism and its Enduring Legacy*  
Rudolf M. Bisanz, Northern Illinois University

*The Romantics Unhorsed*  
Patricia Mainardi, Brooklyn College and Graduate Center, City University of New York

*The "System" in Courbet's "System" Paintings*  
Henri Dorra, University of California, Santa Barbara

*Dreams and "Descent": Images of Love and Sexuality in Max Klinger's Early Prints and Drawings*  
Marsha Morton, Pratt Institute

*Dalou and Allegory: The End of a Great Sculptural Tradition*  
John Hunisak, Middlebury College

*Emblems for a Modern Age: Van Gogh's Still Lifes and the Nineteenth-Century Vignette Tradition*  
Petra ten-Doesschate Chu, Princeton University

9:30 – 12:00

AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE**The Meaning of Making Medieval Art**

## CHAIR

Herbert L. Kessler, The Johns Hopkins University

## SPEAKERS

*Hugh of St. Victor's Mystic Ark and the Multiplication and Spiritualization of Imagery in the Twentieth Century*

Conrad Rudolph, University of Notre Dame

*Description, Observation, and Meaning in Thirteenth-Century English Art*

Jean Givens, University of Connecticut

*Model Books: Meaning and Non-Meaning*

R.W. Scheller, University of Amsterdam

*The Planning of the Illustrations of the "Meditazioni della vita di Cristo": Ms. ital. 115 of the Bibliothèque Nationale, Paris*

Isa Ragusa, independent scholar, New York City

*The Construction of Ornament in the Cross-Carpet Pages of the Hiberno-Saxon Manuscripts and Cosmic Symbolism*

Jaques Guilmain, State University of New York, Stony Brook

*Constructing and Construing Stories in Glass*

Madeline H. Caviness, Tufts University

*Bit by Bit: On the Necessity of the Additive Mode*

Wolfgang Kemp, University of Marburg

*The presentations in this session will be 15 minutes in length.*

9:30 – 12:00

EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE**Five Hundred Years Ago: The Last Decade of the Quattrocento Reconsidered**

## CHAIR

Paul F. Watson, University of Pennsylvania

## SPEAKERS

*The 1490's in Venice*

Wendy Stedman Sheard, independent scholar, Stony Creek, Connecticut

*Antonio Pollaiuolo's "Berlin Hercules," Charles VIII and the Crusade*

Eric M. Frank, Occidental College

*Rome and the Formation of the Ornate Classical Style*

Hellmut Wohl, Boston University

*The Route from Calamity to Jubilee: Pope Alexander VI and the Vatican Borgo*

Eunice D. Howe, University of Southern California

*Architecture and Power: Giuliano della Rovere and Giuliano da Sangallo*

Linda Pellecchia, University of Delaware

*Nature and Grace — Mazzoni, Leonardo and the Limits of Realism*

Timothy Verdon, Florida State University

## Joint Art History/ Studio Session

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**9:30 – 12:00**

HAMPTON ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER

### Interrelationships Between Art and Science in the Twentieth Century

#### CHAIR

Craig Adcock, University of Notre Dame

#### SPEAKERS

*Marcel Duchamp's "Painting of Frequency": Science and Technology in the Large Glass*

Linda Dalrymple Henderson, University of Texas at Austin

*New Nature*

Tom Shannon, Artist, New York City

*Naum Gabo: Art and Science*

Colin C. Sanderson, Scottish Sculpture Trust

*Abstract Painting and Astronomical Image Processing: A Case of Modern Art Influencing Modern Science*

Michael Lynch, Boston University

*The Artist-Engineer Collaboration in Experiments in Art and Technology*  
Billy Klüver, Experiments in Art and Technology

## Studio Sessions

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**9:30 – 12:00**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### The Censorship Issue and the Media: Effects on Art, Artists, and Audiences

#### CHAIR

Howard Risatti, Virginia Commonwealth University

#### SPEAKERS

Richard J. Powell, Duke University

Philip Brookman, Washington Project for the Arts

Kay C. Larson, *New York Magazine*

Grant Kester, *After-Image*

Steven Durland, *High Performance Magazine*

Alice Thorson, *New Art Examiner*



**9:30 – 12:00**SHERATON BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
LOBBY LEVEL**A Better Mousetrap: Innovative Teaching Strategies in the Studio Arts**

## CHAIR

Bob Haft, The Evergreen State College

## SPEAKERS

*Shifting Stages III*

Roy Johnston, Skidmore College

*Self Images*

William Volkersz, Montana State University

*Integrating the Arts: New Tactics and Strategies*

Lorraine Peltz, Northwestern University

*A Visual Sound Score: An Alternative Exercise in Observation and Analysis of Visual Works of Art in a Teaching Environment*

Nathan Margalit, Mount Holyoke College

*Collaborations and Consciousness-Raising: Teaching Studio as a Subversive Activity*

Beverly Naidus, California State University, Long Beach

*Architectural Sculpture, Acoustic Structures and Performance Art*

Michael Pestel, Chatham College

**9:30 – 12:00**PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Creators or Destroyers: Ethics, the Environment, and Art Materials**

## CHAIR

Jo Hockenhull, Washington State University

Rita Robillard, Washington State University

## SPEAKERS

William Hunt, *Ceramics Monthly*

Julie Fromme, independent artist, New York City

Margaret Prentice, University of Oregon

Mark Golden, Golden Artist Colors

Minona Rossol, Arts, Crafts and Theater Safety, Inc.

Rita Robillard

**9:30 – 12:00**DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Mixed Muses: Theatre and the Visual Artist**

## CHAIR

Muriel Magenta, Arizona State University, Tempe

## SPEAKERS

*Taking It to the Streets: Art as Agitprop as Art*

Henry M. Sayre, Oregon State University

Eleanor Antin, University of California, San Diego  
 Leni Schwendinger, independent artist, New York City  
 Antoni Miralda, independent artist, Barcelona  
*Coiffure Carnival*  
 Muriel Magenta

## Open Houses

**11:00 – 2:00**

(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE)

**The Freer Gallery of Art/Arthur M. Sackler Gallery**  
 Smithsonian Institution  
 Library  
 1050 Independence Avenue, SW

**11:00 – 2:00**

(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE)

**Smithsonian Institution Libraries:**  
 National Museum of African Art  
 950 Independence Avenue, SW  
 National Museum of American History  
 12th Street and Constitution Avenue, NW  
 Museum Reference Center  
 900 Jefferson Drive, SW, Room 2235

**12:00 – 2:00**

(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE; L'ENFANT  
PLAZA-BLUE, ORANGE OR  
YELLOW LINE)

**Hirshhorn Museum**  
 Smithsonian Institution  
 8th Street and Independence, SW

## Thursday Afternoon

**12:15 – 1:15**

ROCKVILLE ROOM,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Getty Grant Program: Information Session**  
 Deborah Marrow, Director, Charles J. Meyers, Program Officer, and  
 Gwen Walden, Program Associate, will discuss categories of funding,  
 particularly research grants.

**12:15 – 1:30**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

### **"Welcome to the Water Planet"**

*Documentary film (16mm, 31 minutes)*  
 Painter James Rosenquist and master printer Ken Tyler collaborate in the  
 creation of the giant-scale, brilliantly colored paper pulp series "Welcome to  
 the Water Planet."

Two screenings: 12:15 – 12:46 and 1:00 – 1:31.

**12:15 – 1:45**VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**The NEA: The Next 25 Years?**

(sponsored by the CAA Advocacy Committee)

**CHAIR**

Sanford Hirsch, Executive Director, Adolph and Esther Gottlieb Foundation

**SPEAKERS**

Richard Jerue, Staff Director, Sub-Committee on Post-Secondary Education, U.S. House of Representatives

John Hammer, Director, National Humanities Alliance

Barbara Hoffman, Esq., Schwartz, Weiss, Steckler, Hoffman; CAA Honorary Counsel

Norma Munn, Executive Director, New York Arts Coalition

Randy McAusland, Deputy Director for Programs, National Endowment for the Arts

**12:15 – 1:45**DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Access to the Arts: A Right and Not a Privilege**

(sponsored by the CAA Committee of Members with Disabilities for Accessible Programs and Places)

**CHAIR**

Jacqueline Clipsham, Aspidistra Studio; Chair of the CAA Committee

**SPEAKERS**

Paula Terry, Office for Special Constituencies, National Endowment for the Arts

Members of the Committee will be available to answer questions and to encourage discussion. Audience participation is encouraged. Coffee will be served.

*American Sign Language Interpreting will be provided.***12:15 – 1:45**COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL**Beyond Word Processing**

(sponsored by CAA Committee on Electronic Information)

**CHAIR**

John R. Clarke, University of Texas at Austin

Speakers to be announced.

**12:15 – 1:45**

BALTIMORE/ANNAPOLIS  
ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## **The Future of the Avant Garde in Post-Modern Culture**

(Programs of the Education Division of the National Endowment for the Humanities)

### **CHAIR**

Elizabeth Welles, Program Officer

### **SPEAKERS**

Rosalind Krauss, Hunter College and the Graduate Center, City University of New York

Paul Rutkivisky, Florida State University

**12:15 – 1:45**

WOODLEY ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

## **American Council of Learned Societies (ACLS) Information Session**

Janet Greenberg, Program Director

**12:15 – 1:45**

DIRECTOR'S ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

## **Association of Independent Historians of Art Business Meeting/Session**

**12:15 – 1:45**

TAFT ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

## **Coalition of Women's Art Organizations (CWAO)**

**Empowering Artists: The Role of Art Schools in Preparing Students to be in Charge of Their Careers**

### **MODERATOR**

Kyra, Broward Community College

### **PANELISTS**

*How Are the New Art Laws and Proposals Empowering the Professional Artists*

Thomas M. Goetzl, Golden Gate University, School of Law

*Bridging the Gap Between Aesthetic Ideals Taught in Art School and Choices to be made in a Consumer Society*

Eleanor Dickinson, California College of Arts and Crafts

**12:15 – 1:45**

AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE

## **Foundations in Art: Theory and Education (FATE)\***

**Time, Space and Motion: The Fourth Dimension in Foundations Education**

### **CHAIR**

Stephen Sumner, University of Tulsa

### **SPEAKERS**

*Perception and Notation: Time*

Edward West, University of Michigan

*Constructive Concepts: Space, Form, and Dimensional Color*  
Harold Linton and Steven Rost, Lawrence Technological University

*Time and Technology in 2D Design*  
Pamela Blum, Rochester Institute of Technology

**12:15 – 1:45**

CALVERT ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

**Gay and Lesbian Caucus\*  
Business Meeting**

**12:15 – 1:45**

COUNCIL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**History of Photography Group  
Business Meeting**

**12:15 – 1:45**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**International Center of Medieval Art (ICMA)\***

Brief Business Meeting followed by a Presentation by Stephen Murray,  
Columbia University

## Thursday Afternoon

## Art History Sessions

**2:00 – 4:30**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Four Decades of Research on Chinese Painting  
in the West**

CHAIR

Jason C. Kuo, University of Maryland, College Park

SPEAKERS

*Five Notable Figures in the Early Period of Chinese Painting Studies*  
James Cahill, University of California, Berkeley

*The Connoisseurship of Chinese Painting: The Case of Chang Da-Chien as a Master Forger*  
Shen C.Y. Fu, Freer Gallery of Art/ Arthur M. Sackler Gallery,  
Smithsonian Institution

*The Chinese "Discovery" of Pictorial Space: Western Speculations on Early Chinese Pictorial Art*  
Wu Hung, Harvard University

*Later Chinese Painting Studies: The Descriptive Project*  
Jonathan Hay, Institute of Fine Arts, New York University

DISCUSSANT

Anne Clapp, Wellesley College

**2:00 – 4:30**COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL**Issues in Contemporary Latin American Art**

## CHAIR

Mari Carmen Ramírez-Garcia, Archer M. Huntington Gallery,  
University of Texas at Austin

## SPEAKERS

*Color Field, Flaming Forest: Maria Thereza Negreiros' Amazonian Paintings*  
Valerie Fraser, University of Essex*The Manifested Destinies of Chicano, Puerto Rican and Cuban Artists in the United States*Shifra Goldman, Latin American Center, University of California,  
Los Angeles*Censorship, Metaphors and Strategies of Deception: Cultural and Artistic Production Under Chilean Authoritarianism*

Nelly Richard, independent scholar, Santiago

*Empowerment and Resistance: The Politics of the Image in Contemporary Cuba*Charles Merewether, Museum of Contemporary Art, Monterrey,  
Mexico; Yale University*Appropriation Strategies in Peruvian Radical Art*Gustavo Buntinx, Museo de Arte Italiano, San Marcos University,  
Lima

## DISCUSSANT

Gerardo Mosquera, independent scholar, Havana

**2:00 – 4:30**COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL**Social Networks and Identity in American Art, 1880–1950**

## CHAIR

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

## SPEAKERS

*Charles F. McKim and Government Architecture: Aesthetics, Reform and Professional Hegemony*

Mary Woods, Cornell University

*Marketing Madness: The Artistic Identity Construction of Albert Blakelock*

Sylvia L. Yount, University of Pennsylvania

*Beaux-Arts Ideals and Small-Town Stuff: Educating the Ordinary Architect in the 20's and 30's*

Lisa B. Reitzes, Trinity University

*Catering to Consumerism with \$5.00 Prints: Associated American Artists and the Marketing of Modernism in the 1930's*

Erika Doss, University of Colorado, Boulder

## DISCUSSANT

Vera L. Zolberg, Department of Sociology, The New School for Social Research

**2:00 – 4:30**AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE**The Role of Artists in Advancing Their Own Careers, 15th–17th Centuries**

## CHAIR

Elizabeth Pilliod, Oregon State University

## SPEAKERS

*Ghiberti and Giotto: Entrepreneurial Mythmaking in Quattrocento Florence*  
Gloria Kury, School of Visual Arts, New York City*Artists Seeking the Favor of Cardinal Giulio de' Medici*  
Sheryl E. Reiss, Smith College*Decorating the Court: Guercino, Valesio, and Ludovisi Artistic Patronage*  
Carolyn H. Wood, University of Georgia*Tintoretto, Enemy of Idleness*  
Paul Hills, University of Warwick*The Duke of Lerma and the Artists at the Court of Phillip III*  
Sarah Schroth, University of North Carolina, Chapel Hill**2:00 – 4:30**PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Critical Theory, Film, and the Other Visual Arts**

## CHAIR

Peter Brunette, Department of English, George Mason University

## SPEAKERS

*The Moving Picture Gallery*  
Susan Felleman, Graduate Center, City University of New York*De-Territorialization and the Object: Deleuze Across Cinema*  
Robert Cook, University of Texas at Arlington*Mikhail Bakhtin: Outsideness, Answerability and Unfinalizability in the Visual Arts*  
Deborah Haynes, Harvard University*The "Private Eye" in Barthes, "Film Noir," and the Photography of Robert Frank*  
Ann Sass, Columbia University

## DISCUSSANT

Donald Preziosi, University of California, Los Angeles

**2:00 – 4:30**EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER**The Portable Muse: Prints as Visual Intermediaries**

## CHAIR

Joann Moser, National Museum of American Art

## SPEAKERS

*Derivations of Meckenem's "Christ Washing the Feet of the Apostles" at Ghent and Prague*  
Diane G. Scillia, Kent State University

*Northern Prints Around 1600 and Artistic Intent*

Dorothy Limouze, Bates College

*Views of the Golden Age in the Art of Carracci, Blake, and Matisse*

Joan K. Stemmler, independent scholar, Washington, DC

*"Reproducing the Past": Abraham Bosse, Wenceslaus Hollar, and Augustus Leopold Egg, R.A.*

Hilarie Faberman, University of Michigan Museum of Art

*The Influence of 17th and 18th Century European Prints on the Development of Early Painting and Sculpture in New France*

Denis Martin, Musée du Québec

## Current Research Session

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**2:00 – 4:30**BALTIMORE/  
ANNAPOLIS ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Court and Commerce: Original Contexts for Oriental Carpets**

## CHAIR

Carol Bier, The Textile Museum

## SPEAKERS

*Muslim Rugs in Sephardi Synagogues: Evidence of Responsa Literature*

Vivian B. Mann, The Jewish Museum

*Persian Rugs and Changing World Markets: Timurid Times to the Twentieth Century*

Leonard Helfgott, Department of History, Western Washington University

*Commercial Weaving Among Trans-Caspian Turkmens: A Preliminary Survey of Sources*

Richard E. Wright, independent scholar, Bethesda, Maryland

## DISCUSSANT

Brian Spooner, Department of Anthropology, University of Pennsylvania

## Joint Art History/ Studio Session

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**2:00 – 4:30**HAMPTON ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER**Unfinished Works of Art**

## CHAIR

Charles K. Steiner, Art Museum, Princeton University

## SPEAKERS

*An Indian Relief: Preparatory Sketch?*

Joanna Williams, University of California, Berkeley



*The Eye of Nefertiti: Unfinished Business at Amarna?*  
Karen Polinger Foster, Wesleyan University

*Disintegration, Recompensation and the Incomplete: The Body and Michelangelo's "Awakening Slave"*  
Paula Carabell, Columbia University

*An Unfinished Work of Art? The Problem of Finish in Rembrandt's "St. Jerome Reading in an Italian Landscape"*  
Catherine B. Scallen, The J. Paul Getty Museum

*Unfinished Works of Art – from the Artist's Point of View*  
Julia D. Kjelgaard, University of Michigan

*Fixing Photographs*  
Diane Neumaier, Rutgers University

## Studio Sessions

**2:00 – 4:30**

WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Images of Abuse: Despair, Hope and Triumph** (cosponsored by the Women's Caucus for Art)

#### CHAIR

Miriam Schapiro, independent artist, New York City

#### SPEAKERS

Jaune Quick-to-See Smith, independent artist, Corrales, New Mexico

Judith K. Brodsky, Rutgers University

Patricia Grace Crawley, independent artist, New York City

Roger Shimomura, University of Kansas

Martha "Redy Story" Wilson, Franklin Furnace

Robert McAn, University of North Texas

Anne Starnes, University of North Texas

Judith Raphael, Moraine Valley Community College

Alison Brown, Rutgers University

Ida Applebroog, independent artist, New York City

Beth B, independent filmmaker, New York City

**2:00 – 4:30**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Beyond Fascination: Contemporary Eastern European Art in Western Perspective**

#### CHAIR

Milena Kalinovska, independent curator and critic, Washington, DC

#### SPEAKERS

John P. Jacob, independent artist and curator, Bloomington, Indiana

Elizabeth Sussman, Institute of Contemporary Art, Boston

*On Looking Through Western Eyes: Contemporary Eastern European and Soviet Art*

Owen F. Smith, University of Washington, Seattle

Patrick T. Murphy, Institute of Contemporary Art, Philadelphia

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

Kim Levin, *The Village Voice*

**2:00 – 4:30**

EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE

## **Art and Design Education: Learning from the U.S. – Learning from the U.K.**

CHAIR

Vaughan Grylls, Wolverhampton Polytechnic

SPEAKERS

*Policy Directions Now Influencing Art and Design Education in the U.K.*  
David Vaughan, Sheffield City Polytechnic

*The Development of Art and Design Education: Some Historical and Contemporary Themes*  
Edward Bird, Wolverhampton Polytechnic

*The Relevance of Art and Design Programs to Employment Prospects: A California Community College View*  
Robert Rhoades, College of the Redwoods

*Art and Design Education: Is a Multicultural Perspective Important?*  
Murry DePillars, Virginia Commonwealth University

*What Are Foundation Courses? Why Are They So Popular with Students and Educational Institutions?*  
Philippa Beale, Central Saint Martin's College of Art

DISCUSSANT

Jospeh P. Ansell, University of Maryland

**2:00 – 4:30**

DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **Computer Visualization: Working in 4D on the Z Axis**

CHAIR

Craig Caldwell, Northern Arizona University

SPEAKERS

Ruedy Leeman, System Engineering Association

Tom Defanti, Computer Science Department, University of Illinois at Chicago

Kenneth Snelson, independent artist, New York City

## Thursday Evening

**4:45 – 6:15**

WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

### **"...and no one heard me scream"**

*a performance piece by Ann Meredith on incest, boundaries, and abuse*

**4:45 – 6:15**

DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO

### **Visual Information: Problems in Documenting the Artist's Work**

(cosponsored by the Visual Resources Association)

#### CHAIRS

Carla Conrad Freeman, New York State College of Ceramics at Alfred University

Jennifer Hehman, Herron School of Art, Indiana University-IUPUI

#### SPEAKERS

*The Use of the Video in Documenting Artists' Work*

Anne Barclay Morgan, independent scholar, critic and producer, Gainesville, Florida

*From Ted Turner to Madison Avenue: Computer Technology and the Integrity of the Visual Arts*

Tim Hawkins, Managing Photo Librarian, Playboy Enterprises

*Towards Understanding Photography for Reproduction*

Melville D. McLean, Nelson-Atkins Museum of Art

*Slides Like Mine*

Linda Adele Goodine, Herron School of Art, Indiana University-IUPUI

*When Does a Photographic Reproduction Become Something Other Than a Reproduction?*

Judy Natal, New York State College of Ceramics at Alfred University

**4:45 – 6:15**

CALVERT ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

### **Opportunities for Research and Fellowship Support from the National Endowment for the Humanities**

#### CHAIR

Richard Ekman, Director, Division of Research Programs

#### SPEAKERS

Stephen Ross, Deputy to the Director, Division of Fellowships and Seminars

Stephanie Q. Katz, Deputy to the Director, Division of Research Programs

Joseph Neville, Program Officer, Division of Fellowships and Seminars

Margot Backas, Assistant Director, Texts Program, Division of Research Programs

**4:45 – 6:15**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**The Annenberg/CPB Project**  
**Art of the Western World: A Video Interpretation**  
Lin Foa, Senior Project Officer

**4:45 – 6:15**

ROCKVILLE ROOM,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**BHA: Bibliography for the History of Art/  
Bibliographie d'Histoire de l'Art, Getty Art History  
Information Program**  
*Reception*

**4:45 – 6:15**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Historians of Netherlandish Art (HNA)\***  
**Humanists and Their Programs**  
Elizabeth McGrath, Warburg Institute

**4:45 – 6:15**

BALTIMORE/  
ANNAPOLIS ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**International Survey of Jewish Monuments**  
**The United Germany: New Opportunities in the Study and  
Preservation of Jewish Monuments**

**SPEAKERS**

Eva Frojmovic, Bibliotheca Hertziana, Rome

Veronica Bendt, Department of Judaica, Berlin Museum

M. Raina Fehl, American Academy in Rome; University of Illinois at  
Urbana-Champaign

**4:45 – 6:15**

COUNCIL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**American Society for Hispanic Art Historical Studies  
(ASHAHS)\***

**The State of Research in Hispanic Art Historical Studies**

**CHAIR**

Marcus B. Burke, Yale Institute for Sacred Music, Worship and the Arts

**PANELISTS***Medieval Art*

Jerrilyn D. Dodds, City College of New York

*Renaissance and Baroque Painting*

Jonathan Brown, Institute of Fine Arts, New York University

*18th and 19th Century Painting*

Janis A. Tomlinson, Columbia University

*20th Century Art*

Ronald S. Lubar, Institute of Fine Arts, New York University

*Post-Medieval Architecture*

Katherine Wilkinson Zerner, Brown University

*Session will be followed by Business Meeting*

**4:45 – 6:15**GOVERNOR'S ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER**Arts Council of the African Studies Association  
(ACASA)\* Business Meeting****4:45 – 6:15**COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER**Association of Research Institutes in Art History  
(ARIAH)\* Business Meeting****4:45 – 6:15**DIRECTOR'S ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER**Association for Textual Scholarship in Art History  
(ATSAH) Business Meeting****Thursday  
Evening****Open Houses/  
Receptions****5:00 – 7:00**(METRO STOP:  
TENLEYTOWN; RED LINE—  
APPROX. 5-BLOCK WALK)**Opening Reception—Washington, DC Area MFA  
Exhibition, cosponsored by CAA**Butler Pavilion,  
American University  
4400 Massachusetts Avenue, NW**5:30 – 7:30**(METRO STOP:  
DUPONT CIRCLE,  
Q STREET EXIT – RED LINE)**The Textile Museum**2320 S Street, NW  
*Open House***6:00 – 8:00**(METRO STOP:  
JUDICIARY SQUARE –  
RED LINE;  
ARCHIVES – YELLOW LINE)**National Gallery of Art**West Building  
6th Street and Constitution Avenue, NW  
East Building  
4th Street, NW  
*Open House and Reception (cash bar)***6:30 – 8:30**(METRO STOP:  
METRO CENTER; RED, BLUE  
OR ORANGE LINE)**The National Museum of Women in the Arts**Martin Marietta Hall  
1250 New York Avenue, NW  
*Reception in conjunction with the opening of contemporary  
"FOREFRONT: Wallace & Donohue" exhibition).*

**7:00 – 8:30**

KAY LIFE CENTER,  
AMERICAN UNIVERSITY  
4400 MASSACHUSETTS  
AVENUE  
(METRO STOP:  
TENLEYTOWN-RED LINE;  
APPROX. 5-BLOCK WALK)

## Pluralism, Race, Gender, and Otherness in Contemporary Art

### CHAIRS

Robert Storr, The Museum of Modern Art  
Kellie Jones, independent curator, New York City

### SPEAKERS

Glenn Liegon, independent painter, New York City  
Michael Brenson, *New York Times*  
Luis Cancel, Bronx Museum of the Arts

## Thursday Evening

## Art History Sessions

**8:30 – 11:00**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## The Object as Subject

### CHAIR

Anne W. Lowenthal, independent scholar, New York City

### SPEAKERS

*Food in Pieter Aertsen's Still Life Paintings and Sixteenth-Century Eating Habits: Differences of Taste*

Reindert L. Falkenburg, University of Amsterdam

*Decorative Art Transformed: Understanding the Meaning of Objects in 18th-Century French Still-Life Painting*

Carolyn Sargentson, University of Glasgow

*Pygmalion Revisited: Reproductions of Sculpture as Pictured by Three Inventors of Photography – Bayard, Daguerre, and Talbot*

Julia Ballerini, independent scholar, New York City

*The Architectural Structures in the Still Lives of Giorgio Morandi*  
Janet Abramowicz, Harvard University

*Tom Wesselman: Still-Life Painting and American Culture circa 1962*  
Nan B. Freeman, Fitchburg Art Museum

**8:30 – 11:00**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## Capital Centers: Spaces of Power in Pre-Columbian Mesoamerica

### CHAIR

Elizabeth Hill Boone, Dumbarton Oaks

### SPEAKERS

*The Kings and the Paddler Gods at Maya Period Endings*  
Jessica Joyce Christie-Schultz, University of Texas at Austin

*The Great Shrine at Piedras Negras*  
Mary Ellen Miller, Yale University

*Uxmal: The Regional Capitol of the Eastern Puuc District*  
Jeff Karl Kowalski, Northern Illinois University

*An Archeology of Power at Tula*  
Cynthia Kristan-Graham, Atlanta College of Art

*Mitla: Ethnicity and Political Cohesion at the Center of the World*  
John M.D. Pohl, Dumbarton Oaks

**8:30 – 11:00**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## **The Impact of Technical Studies on the History of Art**

### **CHAIRS**

John Winter, Freer Gallery of Art/Arthur M. Sackler Gallery,  
Smithsonian Institution  
John Shearman, Arthur M. Sackler Museum, Harvard University

### **SPEAKERS**

*How Old is the Magic Flute?: Reflections on the Limits of Technical Examination*

Norbert S. Baer, Institute of Fine Arts, New York University

*A Technical and Art Historical Study of the Panel Painting in a Late Medieval Cologne Workshop*

Leslie A. Mason, DePaul University

*The Abrogation of the Old by the New: Concordance of Painterly Technique, Visual Content, and Hieratic Tradition in Albrecht Dürer's "Virgin and Child with a Pear"*

Katherine C. Lubert, Bryn Mawr College

*The Role of Technical Studies in South Asian Art Historical Research*  
Chandra L. Reedy, University of Delaware

*Edgar Degas' Wax Sculptures from Creation to Completion: A Technical Study*

Shelley Sturman, National Gallery of Art  
Daphne Barbour, National Gallery of Art

**8:30 – 11:00**

EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE

## **Nationalism and Internationalism in the Modern Art of Eastern and Central Eastern Europe, ca. 1900-1945**

### **CHAIR**

Steven Mansbach, Freie Universität Berlin

### **SPEAKERS**

*Young Poland, 1890-1914*

Jan Cavanaugh, Reed College

*Art and Independence: Polish Art in the 1920's*

Piotr Piotrowski, Adam Mickiewicz University, Poznan

*Latvian Modernism*

Mark Allen Svede, independent scholar, Columbus, Ohio

*Nationalism and Internationalism in the Genesis of the Hungarian Avant-Garde*

Sylvia D. Bakos, State University of New York, Buffalo

*Great Utopias and Small Worlds: Printmaking at the Weimar Bauhaus*

Karen Koehler, Skidmore College

*The Ideology of the Nature Garden – Nationalistic Trends in German Garden Design During the Early 20th Century*

Joachim Wolschke-Buhlan, Hochschule der Künste

Gert Gröning, Hochschule der Künste

**8:30 – 11:00**

PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **The Romantic Sublime in Europe and America**

CHAIR

John R. Peters-Campbell, University of Colorado, Colorado Springs

SPEAKERS

*Untoward Knowledge: Joseph Wright of Derby and the Sublime*

Bryan Wolf, American Studies and English, Yale University

*From Passions to Shiptwrecks: George Romney and the Sublime*

Yvonne R. Dixon, Trinity College, Washington, DC

*The Sublime in Early American Portraiture*

Dorinda Evans, Emory University

*"Some Wise Purpose": Volcanic Imagery in the Late 18th Century*

Susan M. Sivard, Columbia University

*"Great God, This is an Awful Place": The Imagery of the Sublime as Reflected in the Antarctic Expeditions of Scott and Shackleton, 1910-1916*

Nancy Finlay, The Houghton Library, Harvard University

*The Sublime Then and Now: Postmodern Reflections on a Visual-Verbal Category*

Mark A. Cheetham, University of Western Ontario

DISCUSSANT

Neil Hertz, The Johns Hopkins University

**8:30 – 11:00**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

## **British Portraiture, 1740 – 1780**

CHAIR

John Wilson, The Cincinnati Art Museum

SPEAKERS

*"The Face is the Index of the Mind" (William Hogarth): Portrait Painting in London of the 1740's*

Brian Allen, The Paul Mellon Centre for Studies in British Art

*Thomas Gainsborough's Portraits of His Daughters*

Nadia Tscherny, The Frick Collection



*A Painter's Progress: Matthew Pratt and "The American School"*  
Susan Rather, University of Texas at Austin

*Visual Politics in the 1780's: Francis Wheatley's "Volunteers" and the Dublin Castle Ceiling*  
Fintan Cullen, Trinity College, Dublin

DISCUSSANT

Michael Kitson, The Paul Mellon Centre for Studies in British Art

## Current Research Session

### 8:30 – 11:00 French Sculpture, 1650 – 1800

BALTIMORE/  
ANNAPOLIS ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

CHAIR

Anne Betty Weinshenker, Montclair State College

SPEAKERS

*Italian Models and French Tomb Sculpture*  
Mary Jackson Harvey, Saint Xavier College

*Exotic Subjects in French Sculpture in the Reign of Louis XIV*  
Susi Colon, Montclair State College

*François Girardon's "Bain de Diane": Relief Sculpture and the "Querelle des Anciens et des Modernes"*  
Betsy Rosasco, Art Museum, Princeton University

*Sculptors of the French Revolution: Témoins de la Liberté*  
Thomas F. Rowlands, University of Illinois at Chicago

## Joint Art History/ Studio Session

### 8:30 – 11:00 Master Teachers and Star Pupils: American Artists at Work in the Teaching Studio

HAMPTON ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER

CHAIR

Maria Chamberlin-Hellman, Marymount College

SPEAKERS

*Thomas Eakins and the Problem of Teacher-Student Relationships*  
Kathleen A. Foster, Indiana University Art Museum

*No Party to Reconstruction: The Resignation of William Merritt Chase from the New York School of Art*  
Elizabeth Milroy, Wesleyan University

*Arthur B. Carles: Bringing Paris to Philadelphia*  
Barbara A. Wolanin, Office of the Architect of the Capitol

*Hans Hofmann and Burgoyne Diller*  
Deborah M. Rosenthal, Rider College

DISCUSSANT

Barbara Weinberg, Metropolitan Museum of Art; City University of New York

## Studio Sessions

**8:30 – 11:00**

SHERATON BALLROOM  
NORTH  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Civic Icon/Civic Identity: Collaborations in Public Art**

CHAIR

Michael Gallis, College of Architecture, University of North Carolina at Charlotte

SPEAKERS

Mary Jane Lanz, National Museum of the American Indian

Harry Rand, National Museum of American Art

Hilton Kramer, *The New Criterion*

**8:30 – 11:00**

WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Body Count: The Contemporary Body in Sickness and Health**

CHAIR

John Kissick, Pennsylvania State University

SPEAKERS

*Touching and Being Touched*

Leslie Bellavance, University of North Carolina, Chapel Hill

*Balthus and the Body*

Stefan Draughon, Rhode Island School of Design; The New School for Social Research

*Body as Autobiography*

Nancy Fried, independent artist, New York City

*Art in Crisis: An Attack on Recent Body Metaphors*

Charles Garoian, Palmer Museum of Art

*Beyond an Eloquent Silence: Speaking "la Différence" in the Visual Arts*

Karen Norton, Cornell University

*Rorty and Richter: Private Visions and Public Accounts*

John White, Jr., Pennsylvania State University

DISCUSSANT

Linda Troeller, independent artist, Lawrenceville, New Jersey

**8:30 – 11:00**COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL**Somos Artistas: Who is a "Hispanic" Artist?**

CHAIR

Ofelia Garcia, Atlanta College of Art

SPEAKERS

Rupert Garcia, San Jose State University

Carlos Gutierrez-Solana, New York State Council on the Arts

*Mistizaje: A Postmodern Condition*

Arturo Lindsay, Spelman College

**8:30 – 11:00**DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Transcultural Icons and Aesthetics in African  
Diaspora Media Art**

CHAIR

Philip Mallory Jones, State University of New York, Fredonia

SPEAKERS

Kobena Mercer, University of California, Santa Cruz

*"Asilah"*

Carlos De Jesus, New York University

*No More Mammy Stories: An Overview of Black Women Filmmakers*

Michelle Parkerson, Eye of the Storm Productions

*Sign Reading at the Crossroads of West African Mythology*

Collis Davis, Ohio State University

**Friday  
Morning****8:00 – 9:00**DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Annual Members' Business Meeting**

Ruth Weisberg, CAA President, presiding

**8:00 – 9:15**EISENHOWER ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL**Design Forum\*  
Business Meeting**

**8:00 – 9:15**VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Visual Resources Association (VRA)\*  
Session****9:30 – 6:30**TRUMAN ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL**Art on Film Screening Room**

*The Program for Art on Film Screening Room continues to feature a selection of outstanding recently released U.S. and European films/videos about art. Programs will be screened continuously. Check the display board in the Membership area, Convention Registration Counter, Lobby Level, Sheraton Washington Hotel.*

**Friday  
Morning****Art History Sessions****9:30 – 12:00**WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL**The Gender Politics of American Art and Culture****CHAIR**

Cécile Whiting, University of California, Los Angeles

**SPEAKERS**

*The "Earnest Untiring Worker" and the "Magician of the Brush": Gender Politics in the Criticism of Cecilia Beaux and John Singer Sargent*  
Sarah Burns, University of Indiana, Bloomington

*The Masculinization of American Culture: Ray's Man*  
Nancy Ring, University of Chicago

*Sex for Sale: Reginald Marsh, the Discourse of Advertising and the Construction of Working-Class Femininity*  
Ellen Todd, George Mason University

*Misogyny/Miscegenate: Intersecting Politics of Gender and Race in the Art of Bob Thompson, Sylvia Snowden, Robert Colescott and Adrian Piper*  
Judith Wilson, University of Virginia, Charlottesville

*Hygienic Eroticism: MOCA and Downtown Los Angeles*  
Jo-Anne Berelowitz, University of California, Los Angeles

**DISCUSSANT**

Anna Chave, Harvard University

9:30 – 12:00

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Style in Art and Technology: Precolumbian America and Precolonial Africa**

(Sponsored by CAA Art History Program Committee)

## CHAIR

Heather Lechtman, Massachusetts Institute of Technology

## SPEAKERS

*Social Organization and Technological Styles Among the Artists of Las Animas*

Dorothy Hosler, Massachusetts Institute of Technology

*The Style and Technology of Prehispanic Ecuadorian Ceramic Figurines*  
Tom Cummins, Virginia Commonwealth University*Transformations at the Forge: A Legacy of Metals Technology in Southeastern Zaire*

S. Terry Childs, University of Florida

*Blacksmiths and Kings: Forging Symbolic Meaning in Luba Metal Arts*

William J. Dewey, University of Iowa

## DISCUSSANT

Monni Adams, Harvard University

9:30 – 12:00

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL**The "Funnies": Caricature, Cartoon, Parody, 1750 – Present**

## CHAIR

Nina Athanassoglou-Kallmyer, University of Delaware

## SPEAKERS

*William Hone, George Cruikshank and the "Political House That Jack Built"*  
Peter Funnell, National Portrait Gallery, London*"The Medieval Mania": Artistic Subject Matter and Social Reform Through the Eyes of "Punch"*

Rebecca Jeffrey Easby, Trinity College, Washington, DC

*Marcel Duchamp, "Avant-Gardism" and the Culture of Mystification and Blague*

Jeffrey Weiss, Institute of Fine Arts, New York University; National Gallery of Art

*"Portraits d'apparat, portraits mythes": Jean Dubuffet's Painted Caricature Portraits of Writers and Artists*

Susan Cooke, Columbia University

*The Rise of the Graphic Novel: A Case Study of the Interaction of Material and Ideological Processes*

Martin Barker, Bristol Polytechnic

## DISCUSSANT

Judith Wechsler, Tufts University

**9:30 – 12:00**AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE**The Eye of the Poet: Poems About Painting in the Renaissance and Baroque**

CHAIR

Amy Golahny, Lycoming College

SPEAKERS

*Life in Bruegel's "Death of the Virgin"*

Nina Eugenia Serebrennikov, Davidson College

*Michelangelo: Poems About Portraits That Were Never Made*

James M. Saslow, Queens College, City University of New York

*Renaissance and Baroque Poetic Interpretations of Michelangelo's Vatican "Pieta"*

Rebekah J. Smick, University of Toronto

*Dutch 17th-Century Poetry on Paintings: A Critical and Historical Evaluation*

Karel Porteman, University of Leuven; University of Pennsylvania

**9:30 – 12:00**EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE**Cosmic Vault and "Kaisersaal": Architectural Symbolism in the Roman World, 1st – 2nd Century**

CHAIR

Hetty Joyce, State University of New York, Stony Brook

SPEAKERS

*Roman Words on Imperial Architecture:**"se quasi hominem tandem habitare coepisse"*

Mary T. Boatwright, Department of Classical Studies, Duke University

*Rustication in Rome: Antiquarian Revival or Anti-Classical Innovation?*

Laetitia La Follette, University of Massachusetts at Amherst

*Hadrian at Home and at Work: The "Teatro Marittimo" and the "Pantheon"*

Alfred Frazer, Columbia University

*Cult Spaces and Honor Halls in Secular Roman Architecture*

Fikret Yegül, University of California, Santa Barbara

DISCUSSANT

Roger Ulrich, Department of Classics, Dartmouth College

**9:30 – 12:00**DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO**The Question of Biography**

CHAIRS

James E. B. Breslin, Department of English,

University of California, Berkeley

Ellen Handler Spitz, Cornell University Medical College

SPEAKERS

*The Theoretical Pose of Biographical Narrative*

William H. Epstein, Department of English, University of Arizona

*The Uses of Biography: Gersaint's Biography of Watteau*  
Julie Plax, The University of the South

*Edward Hopper and the Question of the Silent Collaborator*  
Gail Levin, Baruch College and the Graduate Center, City University of New York

*Dealing with Distortion: An Artist's Life, Louise Hervieu, 1876-1954*  
Joan Halperin, Department of French, Saint Mary's College of California

## Current Research Session

**9:30 – 12:00**

BLUE ROOM  
OMNI SHOREHAM,  
LEVEL TWO

### **The Art History Survey: Problems and Solutions**

(Sponsored by CAA Education Committee)

#### **CHAIR**

Floyd W. Martin, University of Arkansas, Little Rock

#### **SPEAKERS**

*The Post-Modern Agenda: Editing the Litany/Introducing New Meaning Perspectives*

Charles R. Jansen, Middle Tennessee State University

*"Contrapposto": Publishing Models for Writing*  
Yoshio Kusaba, California State University

*The Artist in Society: An Historical Focus for the Studio Art Major*  
Julia I. Miller, California State University

*Steps Toward the Research Paper*  
Darryl Patrick, Sam Houston State University

*Participatory Projects for Art History Survey*  
Maureen Pelta, Moore College of Art and Design

*The Short In-Class Writing Exercise: A Method for Fostering Students' Writing Skills and Critical Comprehension*  
Jane S. Peters, University of Kentucky

*Teaching the Term Paper: A Sequenced Approach*  
Kenneth J. Proctor, University of Montevallo

*A Studio Project: The Survey Student in the Role of A Medieval/Renaissance Artist*  
Joanne Snow-Smith, University of Washington, Seattle

*Learning Cycles: Collaborative Learning in the Classroom*  
Joanne Sowell, University of Nebraska, Omaha

*Representing Native Arts of the Americas, Oceania and Africa*  
Victoria Wyatt, University of Victoria

*The Place of Architecture in the Art History Survey*  
Craig Zabel, Pennsylvania State University

*The participants in this session will be available for informal discussion on the topics as listed. There will also be general discussion, led by the session chair.*

## Museum Sessions

(PRE-REGISTRATION ONLY. SPECIAL TICKETS REQUIRED.)

**9:30 – 12:00**

ARTHUR M. SACKLER  
GALLERY  
CONFERENCE ROOM  
SMITHSONIAN INSTITUTION  
1050 INDEPENDENCE  
AVENUE, SW

### New Directions in the Study of Indian Painting

CHAIR

Daniel Ehnborn, State University of New York, New Paltz

SPEAKERS

*Mughal Border Decoration and the Hierarchy of the Imperial Atelier*  
John Seyller, University of Vermont

*Archival Sources for the Study of Painting in Bikaner*  
Naval Krishna, Meharangarh Museum Trust, Jodhpur

*The Simla "Devi Mahatmya" Illustrations: A Reappraisal of Content*  
Tryna Lyons, University of California, Berkeley

**9:30 – 12:00**

NATIONAL GALLERY OF ART  
WEST BUILDING  
LECTURE HALL  
SMITHSONIAN INSTITUTION  
CONSTITUTION AVENUE  
AT SIXTH STREET, NW

### Jan van Eyck's "Annunciation in a Church": Current Research in Context

CHAIR

Carol J. Purtle, Memphis State University

SPEAKERS

*Report on the Current Condition of the Painting*  
John O. Hand, National Gallery of Art

*The Underdrawing of the "Annunciation" and the Question of Eyckian Style*  
Molly Faries, Indiana University

*Prospects for Restoring the Washington "Annunciation": An Art Historian's Perspective*  
Dana Goodgal-Salem, independent scholar, Ewingville, New Jersey

*One Step Back: Locating the "Annunciation" in Dijon Before the French Revolution*  
Philippe Lorentz, Musée du Louvre

*Reviewing the Eyckian Chronology*  
Albert Châtelet, University of Strasbourg; Centre Nationale de la Recherche Scientifique

*Disguise and Revelation in Eyckian Symbolism*  
John Ward, University of Florida

*The Afterlife of Some Eyckian Patterns*  
Anne H. Van Buren, independent scholar, Boston, Massachusetts

DISCUSSANT

Jeffrey Chipps Smith, University of Texas

*This session will include 10-12 minute presentations and discussion.  
Audience participation is encouraged.*



**9:30 – 12:00**

NATIONAL MUSEUM  
OF AMERICAN ART  
LECTURE HALL  
SMITHSONIAN INSTITUTION  
EIGHTH & G STREETS, NW

## **Painting in Little: Portrait Miniatures and Their Makers**

### **CHAIR**

Clifford T. Chieffo, Georgetown University

### **SPEAKERS**

*Aspects of American Miniature Painting: An Overview*  
Clifford T. Chieffo

*"Strong and Particular Recommendations": The Philadelphia Patronage of Miniature Artist Benjamin Trott*  
Anne A. Verplanck, College of William and Mary

*The American Society of Miniature Painters: A Portrait Restored*  
Lewis Hoyer Rabbage, independent scholar, New York City

**9:30 – 12:00**

THE PHILLIPS COLLECTION  
MUSIC ROOM  
1600-1612 21ST STREET, NW

## **The American Family Collects: Private Collections and Museum Patronage from 1850 to 1925**

### **CHAIRS**

Ruth K. Meyer, Taft Museum  
Lilien Robinson, George Washington University

### **SPEAKERS**

*The Collection of James Bowdoin III (1752–1811)*  
Susan E. Wegner, Bowdoin College

*William T. Walters: The Private Connoisseur as Patron of Public Art (1819–1894)*  
Janet A. Headley, Loyola College, Maryland

*Art and Technology: Anthony J. Drexel (1826–1893) and His Museum*  
Kimerly Rorschach, Drexel University Museum

*Art for the Frontier: James J. Hill as Collector, 1883–1916*  
Sheila ffolliott, George Mason University

*Samuel P. Avery, Jr. and His Circle: Changes in the Art Market 1888–1905*  
Madeleine Fidell-Beaufort, American University of Paris

*The Huntingtons as Art Collectors and Patrons*  
Andrea S. Norris, Spencer Museum of Art

*Museum Builders in the West: The Stanfords as Patrons and Collectors of Art, 1870–1906*  
Carol M. Osborne, Stanford University Museum of Art

*The presentations in this session will be 15 minutes in length*

## Joint Art History/ Studio Session

**9:30 – 12:00**

SHERATON BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Censorship and the Visual Arts: Current Issues and Historical Perspectives

#### CHAIR

Elizabeth Childs, State University of New York, Purchase

#### SPEAKERS

*Censorship of Polemical Prints During the Reformation*

Christiane Andersson, Städtisches Kunstinstitut und Städtische Galerie, Frankfurt

*Burn It, Hide It, Flaunt It: Goya's Majas and the Censorial Mind*  
Janis Tomlinson, Columbia University

*"Chambers of Horrors of Art": The Forerunners of the Exhibition "Degenerate Art" (1937)*

Christoph Zuschlag, University of Heidelberg

*"Red, White and Blue Art": The Dallas Museum in the McCarthy Era*  
Francine Carraro, Southwest Texas State University

*Art Censorship in Socialist China: A Do-It-Yourself System*  
Jerome Silbergeld, University of Washington, Seattle

*David Wojnarowicz: Art for Many Tribes*

Peter Spooner, University Galleries, Illinois State University

## Studio Sessions

**9:30 – 12:00**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Conservation and Artistic Intent

(cosponsored by the National Institute for Conservation)

#### CHAIR

Susan Bandes, Kresge Art Museum, Michigan State University

#### SPEAKERS

*Permanence and Transience in 20th Century Art*

William R. Leisher, The Art Institute of Chicago

*Surviving the Great Outdoors: Sculpture Conservation at Storm King*  
Maureen Megerian, Storm King Art Center

*Cooperating with the Environment*

Jean Van Harlingen, University of Missouri-Kansas City

*Conservation Collaborations: Working with Artists*

Harriet Irgang, New York Conservation Associates, Ltd.  
Rustin Levenson, New York Conservation Associates, Ltd.

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**9:30 – 12:00**

COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL

**Cultural Identity and Design****CHAIR**

Judith Moldenhauer, University of Michigan; Wayne State University

**SPEAKERS**

*The Technological Implications of Design in Contemporary Culture*  
Diane J. Gromala, University of Texas at Austin

*Design, Technology and Cultural Values*  
Amy E. Arntson, University of Wisconsin, Whitewater

*Cultural Diversity: Sharing, Borrowing, Plunder, or Denial?*  
Elizabeth Youngblood, *The New York Times*

*Creating the Countryside: The Rural Industries Bureau and Its Role in the Making of the Modern Rural Image*  
Christopher Bailey, Wolverhampton Polytechnic

*Issues Surrounding the Publication of "Women in Design": Objectives, Emotions, Controversies, and Commercial Markets*  
Liz McQuiston, independent designer and writer, London

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**9:30 – 12:00**

HAMPTON ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER

**Nonfunctional Crafts: Does the Argument Hold Water?****CHAIR**

Jim Hopfensperger, Pennsylvania State University

**SPEAKERS**

*Gilt by Association*  
David Peterson, Skidmore College

*Opinion vs. Promotion: Growing Critical Acceptance of the Crafts*  
Matthew Kangas, independent critic and curator, Seattle

*Function as Meaning in Contemporary Craft*  
Nancy Corwin, National Museum of American Art, Smithsonian Institution

*Contemporary Crafts: Transcending Function*  
Kathleen Browne, Eastern Illinois University

## Open Houses

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**11:00 – 2:00**

(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE)

**The Freer Gallery of Art/  
Arthur M. Sackler Gallery**

Smithsonian Institution  
Library  
1050 Independence Avenue, SW  
*Open House*

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**11:00 – 2:00**

(METRO STOP:  
SMITHSONIAN – BLUE OR  
ORANGE LINE)

**Smithsonian Institution Libraries:**

National Museum of African Art  
950 Independence Avenue, SW

National Museum of American History  
12th Street and Constitution Avenue, NW

Museum Reference Center  
900 Jefferson Drive, SW, Room 2235  
*Open House*

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**12:00 – 2:00**

(SHUTTLE DEPARTS  
EVERY HOUR ON THE  
HOUR FROM AMERICAN  
HISTORY MUSEUM,  
12TH STREET &  
CONSTITUTION AVE., NW)

**Conservation Analytical Laboratory-Museum  
Support Center**

4210 Silver Hill Road  
Suitland, Maryland  
*Open House*

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**12:00 – 2:00**

(METRO STOP: GALLERY  
PLACE-RED OR YELLOW LINE)

**Archives of American Art, National Museum of  
American Art, and The National Portrait Gallery,  
Smithsonian Institution**

Third Floor  
F Street at Eighth, NW  
*Research Resources Open House*

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## Friday Afternoon

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**12:15 – 1:30**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

**"Welcome to the Water Planet"**

*Documentary film (16mm, 31 minutes)  
Painter James Rosenquist and master printer Ken Tyler collaborate in the  
creation of the giant-scale, brilliantly colored paper pulp series "Welcome to  
the Water Planet."*

*Two screenings: 12:15 – 12:46 and 1:00 – 1:31*

**12:15 – 1:45**JOHNSON ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL**Projects and Activities of the Getty Art History Information Program**

Marilyn Schmitt, Program Manager

**12:15 – 1:45**ROOSEVELT ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL**Fulbright Grant Information Session**

Steven A. Blodgett, Director of Recruitment and Liaison, Fulbright Scholar Program, Council for International Exchange of Scholars

**12:15 – 1:45**DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Association of Historians of American Art****Deconstruction: Its Uses and Abuses for American Art History****MODERATOR**

Patricia Hills, Boston University

**PANELISTS**

Michael Fried, The Johns Hopkins University

Allan Wallach, The College of William and Mary

Bryan Wolf, Yale University

*Session will be followed by a brief business meeting.***12:15 – 1:45**VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Association of Latin American Art (ALAA) Session****12:15 – 1:45**COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL**Design Forum\*  
Open Session****CHAIRS**Richard Martin, Fashion Institute of Technology  
Joseph Ansell, University of Maryland, College Park**SPEAKERS***Food for Thought: The Nineteenth Century British Market Hall as an Experiment in Social Design*

Kenneth R. Carls, University of Illinois at Urbana-Champaign

*De\$ign: Richard Hamilton's Art of Commercial Criticism and Criticism of Commercial Art in the Early 1960s*

Richard Martin

*Contemporary Graphic Design in the Soviet Union*

Jeffrey W. Morin, The University of Tennessee at Chattanooga

## 12:15 – 1:45 NEH and the Scholarship of Exhibitions

CONGRESSIONAL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

### CHAIR

Marsha Semmel, Assistant Director, Humanities Projects in Museums and Historical Organizations, Division of Public Programs

### SPEAKERS

Marianne Doezema, Program Officer, Humanities Projects in Museums and Historical Organizations, Division of Public Programs

Joy Kenseth, Dartmouth College

Marsha Weidner, University of Virginia

## 12:15 – 1:45 Fellowship Opportunities for the Individual Artist: Demystifying the Process

COUNCIL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

Susan Lubowsky, Director, Visual Arts Program, National Endowment for the Arts

## 12:15 – 1:45 National Endowment for the Arts – the Museum Program: Opportunities for Funding

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

Andrew Oliver, Jr., Director, Museum Program, National Endowment for the Arts

Nancy L. Pressly, Assistant Director, Museum Program, National Endowment for the Arts

## 12:15 – 1:45 Historians of Netherlandish Art (HNA)\* Business Meeting

WOODLEY ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

## 12:15 – 1:45 International Association of Art Critics, American Section

BALTIMORE/  
ANNAPOLIS ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Approaching the Millennium: Critics View the Nineties**

### MODERATOR

Joan Marter, Rutgers University

### SPEAKERS

Kim Levin, *Village Voice*, *Opus International*, *Artline*, *Iskusstvo*

Eleanor Heartney, *Art in America*, *Artforum*

Robert C. Morgan, *Tema Celeste*, Rochester Institute of Technology

Robert Storr, The Museum of Modern Art

Judith Wilson, *Art in America*, *Issue*, *African Arts*

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**12:15 – 1:45**

EISENHOWER ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

**Italian Art Society\***  
**Business Meeting**

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**12:15 – 1:45**

COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**Media Arts Caucus: Film, Video, Photography**  
**Business Meeting**

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**12:15 – 1:45**

KENNEDY ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

**MidAmerica College Art Association**  
**Business Meeting**

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## Friday Afternoon

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**2:00 – 4:00**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**National Endowment for the Arts**  
**Individual Counseling**

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**2:00 – 4:00**

CONGRESSIONAL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**National Endowment for the Humanities**  
**Individual Counseling**

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**2:00 – 4:30**

COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**Arts America/U.S. Information Agency**  
**Consultation/Touring Exhibition Program**

## Art History Sessions

**2:00 – 4:30**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Medieval Women and Their Patrons: Architectural Space and Problems of Design

#### CHAIRS

Caroline Bruzelius, Duke University  
Constance Berman, Department of History, University of Iowa

#### SPEAKERS

*Female Spirituality of Fontevault: Anxiety, Ritual and Architecture*  
Loraine Sprague, University of Chicago

*Pictorial Depiction of the "Monastery of the Countesses" in Foligno*  
Dominique Rigaux, Centre Nationale de la Recherche Scientifique,  
Paris

*The Cistercian Monastery of Coyroux in the Province of Limousin in the 12th  
and 13th Centuries*  
Bernadette Barrière, Centre de Recherches Historiques et Archéologie  
Médiévale, Université de Limoges

*Nuns and Altarpieces*  
Julian Gardner, Warwick University

#### DISCUSSANT

Jeffrey Hamburger, Oberlin College

**2:00 – 4:30**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Open Session I

#### CHAIR

Mary D. Garrard, The American University

#### SPEAKERS

*Greatest Good or Utmost Evil? Conflicting Interpretations of the Commemo-  
rative Altar at Pergamon*  
Claire Lindgren, Hofstra University

*Arithmetical Narrative in Piero della Francesca's Fresco Cycle in Arezzo*  
Perry Brooks, Columbia University

*The Iconography of the Medici Chapel: A New Hypothesis*  
Edith Balas, Carnegie-Mellon University

*Michelangelo in Heaven*  
Frederick Hartt, University of Virginia (emeritus)

*Pieter Bruegel's "Triumph of Death" and the Crisis in Death Beliefs c. 1568*  
L.S. Milne, independent scholar, Coxsackie, New York

*Frans Snyders' Leningrad "Markets": Provenance and Program  
Reconsidered, or, the Revelations of Secret Agent Macky*  
Susan Koslow, Brooklyn College, City University of New York



2:00 – 4:30

ROCKVILLE ROOM,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## The Isabelline Style: Art in Spain During the Reign of Ferdinand and Isabella

### CHAIR

Suzanne L. Stratton, The Spanish Institute

### SPEAKERS

*Isabella of Castile's "Resurrection" in the Choirbooks of Toledo Cathedral: From Flanders and Germany to Spain*

Lynette M.F. Bosch, State University of New York, Cortland

*The Tomb of Juan II and Isabel de Portugal: Monarchich Ideology and Isabelline Patronage at the Cartuja de Miraflores*

Ronda Kasl, Institute of Fine Arts, New York University

*The Introduction of Italian Architecture in the Spain of the Catholic Kings: The Palace of La Calahorra (Granada)*

Miguel Angel Zalama, Universidad de Valladolid

*Spanish Renaissance Style and Symbolism in the Portrait Medallion of the Catholic Kings on the University of Salamanca Facade*

Irene Soriano, El Paso Community College

*"Pintadas istorias": The Life of Christ as Presented in the "Retablo of Isabel la Católica" by Juan de Flandes and Michael Sittow*

Chiyo Ishikawa, University of Washington; Seattle Art Museum

### DISCUSSANT

Judith Berg Sobre, University of Texas, San Antonio

*Travel from Spain for participants in this session has been generously provided by Iberia Airlines of Spain.*

2:00 – 4:30

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## Art in Ritual Context

### CHAIR

Irene J. Winter, Harvard University

### SPEAKERS

*An Unsentimental View of Ritual in the Middle Ages, or, St. Foy Was No Snow White*

Kathleen Ashley, University of Southern Maine

Pamela Sheingorn, Baruch College, City University of New York

*Loss and Recovery of Spiritual Self Among Hindu Icons*

Richard H. Davis, Department of Religious Studies, Yale University

*The Ritual Discourse of Place: Architecture and Coronation in Romanesque Mainz*

Melissa Thorson Hause, Emory University

*From Ritual in the Landscape to Capture in the Ceremonial Center:*

*Appropriation of Ritual Environments in Mesoamerica*

Andrea Stone, University of Wisconsin, Milwaukee

*Sacred Altars, Sacred Streets: The Processional Sculpture of Penitential  
Confraternities in Early Modern Spain*  
Susan Verdi Webster, University of Texas

*The Replicated Icon and the Perpetuation of Ritual: Altdorfer and the Schöne  
Maria Pilgrimage*  
Christopher Wood, Harvard University

**2:00 – 4:30**

PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **Rethinking Modernist Criticism: The Legacy of Clement Greenberg**

### **CHAIR**

Johanna Drucker, Columbia University

### **SPEAKERS**

*Is There a Painting in That Representation? Post-Greenbergian Status of the  
Pictorial*  
Nicole Dubreuil-Blondin, Université de Montréal

*Modernism, Criticism, Politics*  
Francis Francina, The Open University

*Post-Modernism's Debt to Greenberg*  
Amelia Jones, University of California, Los Angeles

*Aesthetics of presence (topic)*  
Rosalind Krauss, Graduate Center, City University of New York

### **DISCUSSANT**

John Tagg, State University of New York, Binghamton

**2:00 – 4:30**

DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **Monuments and The Politics of Representation, 1865-1990**

### **CHAIRS**

Daniel J. Sherman, Rice University  
Anne Higonnet, Wellesley College

### **SPEAKERS**

*En-Gendering White Supremacy: The Lee Monument in Richmond, Virginia*  
Kirk Savage, University of Pittsburgh

*Flying Down to Taxco: American Tourism and the Mexican Colonial  
Monument*  
James Oles, Yale University

*Representing the Race: Detroit's Monument to Joe Louis*  
Donna Graves, University of California, Los Angeles

*The Rocky Dilemma: Monuments and Popular Culture in the Post-Modern  
Era*  
Danielle Rice, Philadelphia Museum of Art

*Defining Berlin: The Berlin Wall as Monument*  
Brian Ladd, History Department, Oglethorpe University

**2:00 – 4:30**HAMPTON ROOM  
OMNI SHOREHAM,  
EAST CONFERENCE CENTER**Milanese Renaissance Art****CHAIR**

Charles R. Morscheck, Drexel University

**SPEAKERS***Filarete and Amadeo: The Renaissance Without Rome*  
Richard V. Schofield, The University of Nottingham*The Mantegazza Brothers, Martino Benzoni, and the Colleoni Tomb*  
Janice Shell, independent scholar, Milan*The Facade of the Colleoni Chapel in Bergamo*  
JoAnne G. Bernstein, Mills College*Drawings and Perspective in Some of Bramantino's Paintings*  
Pietro C. Marani, Pinacoteca di Brera, Milan*Bramantino's "Crucifixion" in the Brera: A New Hypothesis for its Original Provenance*

Charles Robertson, Oxford Polytechnic

*This session will continue in a symposium at the Stein Auditorium, Nesbitt Hall, Drexel University, 33rd Street at Market Street, Philadelphia, PA, on Saturday, February 23, at 5:00 PM. The CAA would like to thank Drexel University, SmithKline Beecham, and the Consulate-General of Italy for their generous support of this session.*

**Current Research Session****2:00 – 4:30**BALTIMORE/  
ANNAPOLIS ROOMS  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL**Culture, Identity and Nationalism in Scandinavian and Baltic Art and Architecture****CHAIR**Karin M. E. Alexis, Center for Advanced Study in the Visual Arts,  
National Gallery of Art**SPEAKERS***Ferdinand Boberg and Eliel Saarinen in Paris, 1900: Expressions of National Identity*

Ann Thorson Walton, Saint Paul, Minnesota

*Alvar Aalto, the Viipuri Library, and the Perception of Finnish Architecture*  
Judith S. Hull, University of Illinois, Chicago*Modern Architecture in Oslo: Scandinavian and International Tendencies*  
Jay C. Henry, University of Texas at Arlington*Finnish Fiber: Women's Textiles and Canvases*

Mary T. Swanson, University of St. Thomas

Claire Selkurt, University of St. Thomas

*Aspects of Early 20th Century Estonian Art*  
Martina Norelli, George Washington University

PANELISTS

M.R. Bismanis, University of Regina  
Görel Cavalli-Björkman, National Museum of Sweden  
Michelle Facos, Case Western Reserve University  
William Morgan, Allen R. Hite Art Institute  
Richard Guy Wilson, University of Virginia

## Museum Sessions

(PRE-REGISTRATION ONLY. SPECIAL TICKETS REQUIRED.)

**2:00 – 4:30**

NATIONAL MUSEUM OF  
AFRICAN ART  
LECTURE HALL  
SMITHSONIAN INSTITUTION  
950 INDEPENDENCE  
AVENUE, SW

### The Art of the Personal Object

CHAIRS

Philip L. Ravenhill, National Museum of African Art, Smithsonian Institution  
Roy Sieber, National Museum of African Art, Smithsonian Institution

SPEAKERS

*Decoration as Discourse: Gourds and Social Processes in Northeastern Nigeria*  
Maria C. Berns, Goldstein Gallery

*Routine Acknowledgements: Mortuary Arts and the Individual in Pre-Conquest Panama*  
Peter S. Briggs, University of Arizona

*The Art of the Personal Object: Stylistic Issues in the Interpretation of the Prehistoric Personal Object*  
Richard Bothwell Wright, University of Tulsa

*This session will take the form of a round-table discussion. Audience participation will be welcome.*

**2:00 – 4:30**

NATIONAL GALLERY  
OF ART  
WEST BUILDING  
LECTURE HALL  
SMITHSONIAN INSTITUTION  
CONSTITUTION AVENUE  
AT SIXTH STREET, NW

### Anthony Van Dyck: 350 Years After His Death

CHAIR

Zirka Z. Filipczak, Williams College

SPEAKERS

*Woman's Supremacy Over Nature: Van Dyck's "Elena Grimaldi" and the Pastoral Hyperbole*  
Elise Goodman, University of Cincinnati

*Van Dyck's "Holy Family with Partridges": Catholic Symbols and Classical References at the English Court*  
Margaret Roland, University of Vermont

*Van Dyck at Work: "The Taking of Christ" and the "Samson and Delilah" Projects*

Christopher Brown, The National Gallery, London

*[Re]Writing Life in Death: Van Dyck's Posthumous Portraits of Venetia Stanley and the Northern Tradition of Posthumous Portraiture*

Ann Jensen Adams, University of Chicago

**2:00 – 4:30**

NATIONAL MUSEUM  
OF AMERICAN ART  
LECTURE HALL  
SMITHSONIAN INSTITUTION  
EIGHTH & G STREETS, NW

## **A Social History of American Art to 1914: Problems and Prospects**

### **CHAIR**

Alan Wallach, The College of William and Mary

### **SPEAKERS**

*Chromatics and Social Harmonics in the Art of Washington Allston*  
David Bjelajac, George Washington University

*Feminist Revision and the Sentimental Genre Painting of Lilly Martin Spencer*  
David Lubin, Colby College

*Class and Taste in the New York Art World of the 1870's*  
Saul E. Zalesch, Georgia Southern University

*The American Patrons of William M. Harnett*  
Doreen Bolger, Amon Carter Museum

### **DISCUSSANT**

Eric Rosenberg, Tufts University

## **Studio Sessions**

**2:00 – 4:30**

COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## **Gay and Lesbian Sensibility in Photography**

(Co-Sponsored by the Gay and Lesbian Caucus)

### **CHAIR**

Ann Meredith, New York University

### **SPEAKERS**

*Visual Definitions: Picturing Lesbians*  
Tee A. Corinne, independent artist and writer, Sunny Valley, Oregon

*Exhibiting "Stolen Glances" I*  
Tessa Boffin, independent photographer and curator, London

*What is Homerothic Art?*  
Jose Villarrubia, Towson State University

*Exhibiting "Stolen Glances" II*  
Jean Fraser, independent photographer and curator, London

*Picturing the Male Homerothic*  
Allen Ellenzweig, independent photography critic, New York City

**2:00 – 4:30**

AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE

## **Book Arts 2000: Contemporary Directions in Artists' Books**

CHAIR

Helen Frederick, Pyramid Atlantic

SPEAKERS

*In Memory of Reading*

Buzz Spector, Art Center College of Design, Pasadena

*The Look of Heteroglossia*

Francis Butler, University of California, Davis

*"Journal Details 1980-1988": The Process of Collaboration*

Peter Kruty, Solo Press

*Expanding the Book Arts with Use of Graphic Arts Technology*

Martha Carothers, University of Delaware, Newark

*A Book of His/Her Own: Men's and Women's Visual Diaries*

Judith A. Hoffberg, University of California, Santa Barbara

## **Open House/ Reception**

**4:30 – 5:30**

(METRO STOP:  
GALLERY PLACE – RED OR  
YELLOW LINE)

## **Archives of American Art, National Museum of American Art, and The National Portrait Gallery Smithsonian Institution**

Third Floor

F Street at Eighth, NW

*Research Resources Open House and Reception (cash bar)*

*Museum staff and authors of recent and current publications will be available to sign books and to discuss their research with colleagues.*

*Demonstrations of the CD-ROM of the National Portrait Gallery's collection and the interactive databases of the Inventories of American Paintings and Sculpture are scheduled in the Library.*

## Friday Evening

## Open Houses/ Receptions

**5:00 – 7:00**

SHERATON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL

### CAA Convocation

*Cash Bar Reception to follow in the Sheraton Foyer.*

*Greetings* Ruth Weisberg, CAA President

*Welcome* Tom L. Freidenheim, Assistant Secretary of Museums,  
Smithsonian Institution

*Presentation of Awards*

*Convocation Address* Dennis Barrie, Director, Contemporary Arts  
Center, Cincinnati

*American Sign Language Interpreting will be provided.*

**6:30 – 8:00**

(METRO STOP:  
FOGGY BOTTOM-BLUE OR  
ORANGE LINE;  
DUPONT CIRCLE-RED LINE)

### Dumbarton Oaks Research Library and Collection

1703 32nd Street, NW

*Open House*

**6:30 – 8:00**

(METRO STOP:  
FARRAGUT WEST-BLUE  
OR ORANGE LINE)

### Museum of Modern Art of Latin America

1889 F Street, NW

*Open House*

**6:30 – 8:30**

(METRO STOP:  
JUDICIARY SQUARE-  
RED LINE)

### National Building Museum

F Street between 4th and 5th, NW

*Open House*

## Saturday Morning

## Art History Sessions

**9:30 – 12:00**

WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Others Viewing Others: The Representation of Gender and Sexuality

(cosponsored by the Gay and Lesbian Caucus)

CHAIRS

Ann Kibbey, *Genders*

Jonathan Weinberg, Yale University

## SPEAKERS

*Subcultural Representation in the Art of Jasper Johns and Robert Rauschenberg: Identity and Community Among Post-War Gay Artists*  
Jonathan Katz, Northwestern University

*The Lesbian, Feminism and Art History*  
Cassandra Langer, Hunter College and City College, City University of New York

*Redressing Gender: Louise Bourgeois Confronts Sexual Difference*  
Jodi Hauptman, Yale University

*Caravaggio as a [Homo?]/Erotic Painter*  
Patricia Simons, University of Michigan, Ann Arbor

*Coffee Table Sex: Robert Mapplethorpe and the Sadomasochism of Everyday Life*  
Paul Morrison, Department of English, Brandeis University

9:30 – 12:00

ROCKVILLE ROOM,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Genesis and Transmission of Design in East Asia**

## CHAIR

Jan Stuart, Freer Gallery of Art/Arthur M. Sackler Gallery,  
Smithsonian Institution

## SPEAKERS

*The Influence of Textile Designs on Chinese Art of the Warring States Period (475-221 B.C.)*  
Colin Mackenzie, East Asian Studies, University of Durham

*The Cloud Scroll Design in Ancient China*  
Martin J. Powers, University of Michigan, Ann Arbor

*Chinese Ornament, Manipulation and Meaning*  
Jessica Rawson, The British Museum

*Influences and Intrusions of Painting Concepts in Chinese Printed Book Illustrations of the Ming and Qing Dynasties*  
Kenneth Ganza, Colby College

*Ogata Korin and Japanese Design*  
Richard L. Wilson, Rice University

9:30 – 12:00

COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
LOBBY LEVEL

**Art Patronage in the Modern Period: Structures, Strategies and Supporters**

## CHAIR

A. Deirdre Robson, independent scholar, London

## SPEAKERS

*Creating Patrons: The British Art Market, Professional Societies and Modernism, 1880 – 1914*  
Julie F. Codell, Arizona State University

*The Art Market and Modernism in Pre-1914 Paris: Kahnweiler, the "Dénicheurs" and Their Influence*  
David Cottingham, Falmouth School of Art and Design



*Towards a Typology of the Private Patronage and Public Institutionalization of Modernist Art in the United States*

Naomi Sawelson-Gorse, University of California, Santa Barbara

*The NEA: Medici Beyond the Potomac*

Elaine A. King, Carnegie Mellon Gallery

*Tensions Between Art and Market During the 1960's*

Martha Buskirk, Graduate Center, City University of New York

*Beyond Aesthetics: New Art and Collecting Practices*

Krystyna Warchol, Annenberg School for Communication, University of Pennsylvania

**9:30 – 12:00**

AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE

## **Canon Formation in the Netherlands from Van Mander to Houbraken**

CHAIR

Walter S. Melion, The Johns Hopkins University

SPEAKERS

*Van Mander on Memory and the Sisterhood of "Schrijfconst" and "Schilderconst"*

Walter S. Melion

*Philips Angel and the "Verciercels van ons Vaderlant"*

Eric Jan Sluijter, Rijksuniversiteit te Leiden

*Programmatic Lives: Houbraken's Rembrandt and Steen Reconsidered*

H. Perry Chapman, University of Delaware; The Woodrow Wilson Center

*Northern Landscape Painting in the Italian Beholder's Eye*

Mary Pardo, University of North Carolina, Chapel Hill

DISCUSSANT

Celeste Brusati, University of Michigan, Ann Arbor

**9:30 – 12:00**

PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **Identity, Society, and the Hand-Made Object**

CHAIR

Anthony Cutler, Pennsylvania State University

SPEAKERS

*Roman Copies and Nineteenth-Century Technique?*

Lori-Ann Touchette, Department of Classics, The Johns Hopkins University

*On the Trail of the Elusive Goldsmith: Individual Style and Workshop Characteristics in Migration Period Metalwork*

Nancy L. Wicker, Mankato State University

*Mosaic Making in Trecento Venice: St. Mark's Baptistery*

Irina Andreescu-Treadgold, Florida International University

*Michelangelo at the Campidoglio: Artistic Identity, Patronage, and Manufacture*

Charles Burroughs, State University of New York, Binghamton

*The Illusion of Tradition: Identity and Authenticity in Dogon Sculpture of Mali, West Africa*

Rachel Hoffman, University of California, Los Angeles

DISCUSSANT

Joseph Connors, American Academy in Rome

**9:30 – 12:00**

EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE

**Points of View: Site and Meaning in Sculpture  
1500-1700**

CHAIR

Leatrice Mendelsohn, independent scholar, New York City

SPEAKERS

*Introduction*

Mary Weitzel Gibbons, independent scholar, New York City

*Placing Michelangelo's "Christ"*

Laura Agoston, Harvard University

*Stefano Maderno's "Santa Cecilia": Early Christian Archeology in Counter-Reformation Rome*

Jack Freiberg, independent scholar, Rome

*Seicento Florentine Sculpture in the Boboli Gardens: Changes in Site and Iconology*

Claudio Pizzorusso, Università degli Studi di Urbino

*Bernini's Equestrian Statue of Constantine*

Tod Marder, Rutgers University

DISCUSSANT

Kathleen Weil-Garris Brandt, Institute of Fine Arts and Washington Square College, New York University

**9:30 – 12:00**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

**Scholars and Artists at Work in Turkey: Pioneers of  
Byzantine and Islamic Art History**

CHAIRS

Lawrence Butler, George Mason University

Nancy Micklewright, University of Victoria

SPEAKERS

*Impact of Photography on the Study of Ottoman Architecture During the 19th Century*

Ayshe Erdogdu, Hamline University

*Ottoman Architectural Theory and Historicism: The Genesis of Tradition, 1860-1939*

Beatrice St. Laurent, Wellesley College

*Thomas Whittemore, 1871-1950*

William L. MacDonald, independent architectural historian, Washington, DC

DISCUSSANT

Cecil L. Striker, University of Pennsylvania

## Current Research Session

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**9:30 – 12:00**

BALTIMORE/  
ANNAPOLIS ROOMS  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Late Gothic and Renaissance Art During the Reigns of Henry VII and Henry VIII: England and Currents Across the Channel**

#### **CHAIR**

Alan Phipps Darr, The Detroit Institute of Arts

#### **SPEAKERS**

*The Palaces of the Early Tudors: Function and Form*  
Simon Thurley, Historic Royal Palaces, London

*Antonio Da Solario's Altarpiece for Paul Withypoll*  
Susan Foister, The National Gallery, London

*Henry VIII's Tapestry Collection and the Extent to Which It Exposed the Henrician Court to Italianate Art*  
Thomas P. Campbell, Courtauld Institute of Art

*Stained Glass: Imports and Insular Products*  
Virginia Chieffo Raguin, College of the Holy Cross

*Alien Goldsmiths at the Early Tudor Court*  
Philippa Glanville, Victoria and Albert Museum

*Architectural Terracottas: New Discoveries and the Case of Laughton Place*  
Maurice Howard, University of Sussex

*The presentations in this session will be 15 minutes in length.*

## Studio Sessions

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**9:30 – 12:00**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### **Daily Bread/Forgiveable Trespasses: The Artist Who Works in the Art Museum**

#### **CHAIR**

Sidney Lawrence, independent artist/Public Affairs Officer, Hirshhorn Museum and Sculpture Garden

#### **SPEAKERS**

*Portrait of the Artist as a Young Curator, or How I Learned to Stop Worrying and Love the Museum*

David Ribar, independent artist/Curator of Exhibitions, Cheekwood Fine Arts Center

*The Isabella Stewart Gardner Museum as Influence: Prayer Pieces*  
Lisa Lesniak, independent artist/Advanced Conservation Assistant,  
Isabella Stewart Gardner Museum

*Improvisation in the Studio and in the Museum*

Eleanor Rubin, printmaker/Coordinator of Special Services, Museum of Fine Arts, Boston

*The Parable of an Artmaker Doing PR for a Contemporary Art Museum*

Sidney Lawrence

**9:30 – 12:00**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

## **What Really Counts? Evaluating the Creative Performance of the Artist-Educator**

(sponsored by the CAA Education Committee)

### **CHAIR**

Michael Aurbach, Vanderbilt University

### **SPEAKERS**

*Art Faculty Tenure and Promotion: The Current Dilemma*  
Jon Meyer, University of Dayton

*Ethical Evaluations of Creative Performance*  
Phillip J. Blackhurst, University of Kansas

*What Counts is Hard to Measure*  
Larry Scholder, Southern Methodist University

*Creative Assessment and the Institutional Mission*  
Gregory Shelnett, University of Mississippi

*Tenure-Track or Tenuous-Track? Reports from the Trenches*  
Victoria Star Varner, Southwestern University

### **DISCUSSANTS**

Emma Amos, Rutgers University  
Ruth Weisberg, University of Southern California

**9:30 – 12:00**

DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO

## **Artists and Society: Can't Live With Them/Can't Live Without Them**

### **CHAIR**

Jeff Gates, ArtFBI (Artists for a Better Image), Baltimore

### **SPEAKERS**

*Casting the Artist's Role*  
Charles S. Mayer, Indiana State University

Joe Lewis, Carnegie-Mellon University

Susan Wyatt, Artists Space, New York

*Community Art is Bad Art: The LAPD Model*  
John Malpede, Los Angeles Poverty Department

Alma Robinson, San Francisco Arts Democratic Club

## Open House

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**11:00 – 2:00**

(METRO STOP:  
SMITHSONIAN-BLUE OR  
ORANGE LINE)

### Smithsonian Institution Libraries:

National Museum of African Art  
950 Independence Avenue, SW

National Museum of American History  
12th Street and Constitution Avenue, NW

Museum Reference Center  
900 Jefferson Drive, SW, Room 2235  
*Open House*

## Saturday Afternoon

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**12:15 – 1:30**

COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL

### "Welcome to the Water Planet"

*Documentary film (16mm, 31 minutes)*

*Painter James Rosenquist and master printer Ken Tyler collaborate in the creation of the giant-scale, brilliantly colored paper pulp series "Welcome to the Water Planet."*

*Two screenings: 12:15 – 12:46 and 1:00 – 1:31.*

**12:15 – 1:45**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Curatorial Economics

(sponsored by the CAA Art History Program Committee)

CHAIR

Marilyn Kushner, Montclair Art Museum

SPEAKERS

Paul Anbinder, Hudson Hills Press

David Mickenberg, Mary and Leigh Block Gallery, Northwestern University

## Saturday Afternoon

## Art History Sessions

**2:00 – 4:30**

WASHINGTON BALLROOM  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Images of Power and the Construction of Gender: Cross-Cultural Perspectives

#### CHAIR

Mikelle Smith Omari, Obafemi Awolowo University

#### SPEAKERS

*Women Warriors: A Special Case from the 15th Century*  
Laura Rinaldi Dufresne, Winthrop College

*The Empress's New Clothes: Politics and Fashion in Second Empire France*  
Therese Dolan, Tyler School of Art, Temple University

*Cross-Cultural Aspects of Androgyny and Sacred Female Hirsutism*  
Elizabeth Nightlinger, Marymount University

*The Queen's Elbow: Female Power and Authority*  
Joneath Spicer, The Walters Art Gallery

*"Britannia's Atlas, Star of England's Globe": Portraits of Elizabeth I of England and the Manipulation of Gender to Signify Power and Virtue*  
Anthony L. Gully, Arizona State University

**2:00 – 4:30**

DELAWARE SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### Open Session II

#### CHAIR

Mary D. Garrard, The American University

#### SPEAKERS

*Delacroix and Landscape Painting: A View from Champrosay*  
Shaw Smith, Davidson College

*"Jugendstil" and Racism: An Unexpected Alliance*  
Angelika Pagel, Weber State University

*The Re-Evaluation of Ad Reinhardt 1936-1944*  
Michael Corris, Oxford Polytechnic

*The Implications of Appearance in Diane Arbus' Reversible World*  
Diana Emery Hulick, Arizona State University

*Rhetoric As Canon*  
Joanna Frueh, University of Nevada, Reno

*Skid Row Enters the Performance Space: A Case of Reverse Gentrification*  
Karen L. Kleinfelder, University of Missouri, Columbia

**2:00 – 4:30**COTILLION BALLROOM  
SOUTH  
SHERATON WASHINGTON,  
FIRST LEVEL**The "Other" History of Art**

CHAIR

Tom L. Freudenheim, Smithsonian Institution

SPEAKERS

*Exhibiting Freud's Museum*

Jeffrey Abt, Wayne State University

*Toward A Theory of Signification for Museum Objects*

Laurier Lacroix, Université du Québec à Montréal

*"Love" Affair: Robert Indiana's Word-Image and Appropriation in the 60's*  
Susan Elizabeth Ryan, independent scholar, Portland, Maine*Photographs in Museums: Information, Artifact, or Art?*

Bonnie Yochelson, Museum of the City of New York

**2:00 – 4:30**AMBASSADOR ROOM  
OMNI SHOREHAM,  
LEVEL THREE**The Past Preserved: An Introduction to the Questions**

CHAIR

Frederick M. Asher, University of Minnesota

SPEAKERS

*The Intellectual Preservation of the Aztec Sun Stone*

Magali M. Carrera, Southeastern Massachusetts University

*18th-Century Criticisms of the Excavations at Herculaneum and Pompeii:  
Establishing Criteria for the Why and How of Preservation*

Susan M. Dixon, San Diego State University

*The Political and Imperialist Function of Paris's Luxor Obelisk*

Todd Porterfield, Boston University

*Incorporating Islamic Monuments into the History of Christian Spain*

D. Fairchild Ruggles, University of Pennsylvania

*Let the Past Serve the Present*

Robert L. Thorp, Washington University, St. Louis

**2:00 – 4:30**PALLADIAN ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Favorite Speculations**

CHAIR

Linda Caron, Wright State University

SPEAKERS

*The Dating of Santa Costanza*

David J. Stanley, University of Florida, Gainesville

*Sound Health in Sound Design: Speculations on the Architecture of  
Hospitals in the Islamic World*

Yasser Tabbaa, University of Michigan, Ann Arbor

*Grillanda, Goliath, Groom? A Nuptial Reading of Donatello's Bronze "David"*

Cristelle L. Baskins, University of Rochester

*Pontormo's "Virgin and Child with St. Anne" in the Louvre*

Jack Wasserman, Temple University

*Mother Earth—Father Sky: Anthropomorphic Personification in 19th Century Art*

J. Gray Sweeney, Arizona State University, Tempe

**2:00 – 4:30**

EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

## **Teaching American Art History: The Politics of Curriculum Transformation**

(sponsored by the Education Committee, CAA Board)

### **CHAIR**

Frances Pohl, Pomona College

### **SPEAKERS**

*Models of Persistence: "It Comes Up Different Every Time"*

Ferris Olin, Institute for Research on Women, Rutgers University

*Histories of Chicano Art: Redefining American Art*

Victor Sorell, Chicago State University

*Widening Teaching Perspectives: Multi-Cultural Resources*

Benjamin Peterson, Massachusetts College of Art

*A Second Look at Native American Contemporary Art: Influential First Nation Artists as National Treasures*

Hulleah Tsinhahjinnie, California College of Arts and Crafts

### **DISCUSSANT**

Frances K. Pohl

## **Current Research Session**

**2:00 – 4:30**

BALTIMORE/  
ANNAPOLIS ROOMS,  
MARYLAND SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

## **Max Ernst**

### **CHAIR**

M.E. Warlick, University of Denver

### **SPEAKERS**

*Max Ernst in Brühl: The Influence of His Early Life on Later Works*

Charlotte Stokes, Oakland University

*Max Ernst and the Kölner Lehrmittelkatalog—An Update on a Major Source for Cologne Dada*

Dirk Teuber, independent scholar, Baden-Baden



*Max Ernst and the Creative Process*  
Robert Knott, Wake Forest University

*Geometry and Taxonomy in the Work of Max Ernst*  
David Hopkins, University of Edinburgh

## Joint Art History/ Studio Session

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**2:00 – 4:30**

VIRGINIA SUITE  
SHERATON WASHINGTON,  
LOBBY LEVEL

### The Surveillance Paradigm

#### CHAIR

Alan Sekula, California Institute of the Arts

#### SPEAKERS

*Security Blankets: Sex, Video, and the Police*  
John Greyson, Canadian Film Centre, Toronto

*Tracing "The Eye of Power": Foucault, Factories, and Photography, U.S.A. 1870-1920*

Terry Smith, University of Sidney

#### DISCUSSANT

Martha Rosler, Rutgers University

## Studio Sessions

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**2:00 – 4:30**

COTILLION BALLROOM  
NORTH  
SHERATON WASHINGTON,  
FIRST LEVEL

### Computers in the Studio Curriculum: A Progress Report

#### CHAIR

Michael Eckersley, University of Maryland

#### SPEAKERS

*The Dream Curriculum*  
Deborah Sokolove, George Mason University

*Computer Curricula Integration, Development, and Enhanced Creativity*  
Jim Kaufman, Ohio State University

*The Computer as a Tool of Concept, Ideation, and Pathfinding*  
Steven Herrnstadt, Iowa State University

*New Medium, New Process, New Imagery*  
Cynthia Beth Rubin, University of Vermont

*Aging Knowledge and Other Characters in the Computer Art Comedy*  
Sandro Corsi, University of Wisconsin, Oshkosh

2:00 – 4:30

DIPLOMAT ROOM  
OMNI SHOREHAM,  
LEVEL TWO**Seeing Yourself Historically: The Importance of Self-Documentation in the Visual Arts**

(cosponsored by ARLIS/NA)

**CHAIR**

Camille Billops, Hatch-Billops Collection, Archives of Black American Cultural History, New York City

**SPEAKERS***Writing the First Biography of Kenneth Rexroth: Notes on the Art of Preservation and Discovery*

Linda Hamalian, William Paterson College of New Jersey

*Art For (and Against) Art History*

Eric Cameron, University of Calgary

*Arctic Journals*

James R. Behlke, University of Fairbanks

*The Importance of Journal Writing in the Creative Process*

Denise Ward-Brown, sculptor, Washington, DC

2:00 – 4:30

EMPIRE ROOM  
OMNI SHOREHAM,  
LEVEL THREE**Sculpture in Context: Site-Specific Sculpture and the Community****CHAIR**

Joseph Mannino, Carnegie Mellon University

**SPEAKERS***"Green Acres": A Landscape Sculpture for the Department of Environmental Protection, Trenton, NJ*

Athena Tacha, Oberlin College

*Art in Place*

Jeff Kelley, independent critic, Oakland, California

*Public Art: Balancing the Ideal and the Real*

Lloyd Hamrol, Los Angeles, California

Lewis "Buster" Simpson, independent artist, Seattle, Washington

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Jock Reynolds, Addison Gallery of American Art, Phillips Academy

Suzanne Hellmuth, independent artist, Andover, Massachusetts

## Saturday Evening

## Symposium

5:00 – 7:30

STEIN AUDITORIUM,  
NESBITT HALL  
DREXEL UNIVERSITY  
33RD STREET AT  
MARKET STREET  
PHILADELPHIA,  
PENNSYLVANIA

### Milanese Renaissance Art

#### CHAIR

Charles Morscheck, Drexel University

#### SPEAKERS

*Defining the Canonical Status of Milanese Renaissance Art:  
Bernadino's Luini's Paintings as Exemplary Models for the Ambrosian  
Accademia del Disegno*

Pamela M. Jones, University of Massachusetts

*The Pavian Origins of Stefano da Verona*  
Evelyn Karet, Wheaton College

*The So-Called Monument to Camillo Borromeo*  
Ellen Longworth, Merrimac College

*Competition in Mid-16th Century Milan: Local Versus "Foreign" Painters*  
Robert S. Miller, University of Chicago

*Making it Milanese: The Cathedral and the "Aurea Repubblica Ambrosiana"*  
Evelyn S. Welch, Warburg Institute

## Sunday

8:15 – 7:00

### CAA Baltimore Tour

(PRE-REGISTRATION ONLY)

BUSES DEPART 8:15AM FROM  
24TH STREET ENTRANCE,  
SHERATON WASHINGTON.

12:00 – 3:30

### Fashion History Association

#### 20th Century Fashion

VISTA HOTEL  
1400 M STREET, NW  
MONTICELLO EAST & WEST

#### SPEAKERS

*Artistic Dress in Italy, 1900 – 1930*  
Marianne Carlano, Museum of Fine Arts, Boston

*The Libido for Looking: Fashion Photography in the 1960s*  
Valerie Steele, The Juilliard School; Fashion Institute of Technology

*Worn on the Fouth of July: Old Glory and New Clothes in the  
Contemporary Period*  
Richard Martin, Fashion Institute of Technology