76th Annual Meeting of the College Art Association of America
Houston, February 10—13, 1988
Headquarters: Hyatt Regency Hotel
Placement Center: Doubletree Hotel
WEDNESDAY EVENING
An Annual Meeting Registration Badge is required for admission to receptions.

6:00 – 8:00
Rice University: Sewall Art Gallery; Farish Gallery, School of Architecture
6100 South Main Street
Exhibitions: Modern Masters from the Collection of the Sarah Campbell Blaffer Foundation, Houston; Master Prints from the Collection of Rice University; The Views of Italy: Photographs by Danny Samuels
Transportation: **Ticket A**, shuttle bus ($3.00)

6:00 – 8:00
The Museum of Fine Arts: Reception
1001 Bissonnet
Exhibitions: Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School; Andrew Wyeth: The Helga Pictures; The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University; Lillie and Hugh Roy Cullen Sculpture Garden by Isamu Noguchi
Cash bar
Transportation: **Ticket A**, shuttle bus ($3.00)

6:00 – 8:00
The Glassell School of Art: Reception
5101 Montrose
Exhibition: One + One: Collaborations By Artists and Writers
Transportation: **Ticket A**, shuttle bus ($3.00)

6:00 – 8:00
The Contemporary Arts Museum: Reception
5216 Montrose
Exhibitions: Eric Fischl, Scenes Before the Eye: The Evolution of Year of the Drowned Dog and Floating Islands; Gretchen Bender: Total Recall; Bill Viola: Survey of a Decade.
Cash bar
Transportation: **Ticket A**, shuttle bus ($3.00)

8:00 – 9:30
WCA Honor Awards for Achievement in the Visual Arts: Presentation
Brown Auditorium, Museum of Fine Arts
1001 Bissonnet
Honorees: Margaret Burroughs, sculptor; Dorothy Hood, painter; Miriam Schapiro, painter; Edith Standen, art historian; Jane Teller, sculptor. (seating capacity limited)
Reception following presentation

** Denotes Affiliated Society
THURSDAY MORNING

9:30 - 12:00
Imperial, East
Third Level

Engendering Art (Cosponsored by the Women's Caucus for Art)
Svetlana Alpers, University of California, Berkeley
The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence, Margaret D. Carroll, Wellesley College
Theorizing the Male Gaze: Some Problems, Edward Snow, Department of English, Rice University
Leonore Krasner as L.K., Anne M. Wagner, Massachusetts Institute of Technology and University of California, Berkeley
The Reflexive and the Possessive View: Thoughts on Kertesz, Brandt and the Photographic Nude, Carol Armstrong, University of California, Berkeley

Creating America: The Arts and the Myths of National Identity
Linda Doolherty, Bowdoin College
The Political Melodrama of John Vanderlyn’s “Ariadne,” David M. Lubin, Colby College
“In the Full Gaze of Our Ancestors and Our Posterity”: Paternity and Nationality in Samuel F. B. Morse's “Gallery of the Louvre,” Paul Joseph Staiti, Mount Holyoke College
Holland, Cradle of American Civilization, Annette Stott, Winthrop College
The Coining of a Cultural Identity: The Steiglitz Circle, 1924-1934, Celeste Connor, University of California, Berkeley

9:30 - 12:00
Imperial, Center
Third Level

Charles Sheeler and Henry Ford: The Uses of Historical Artifacts in the Machine Age, Karen Lucic, Vassar College
Discussant: Wanda M. Corn, Stanford University

Uneasy Pieces: An Examination of Controversial Works of Art from the Late Eighteenth Century to the Present
Gerald Silk, Tyler School of Art of Temple University
Claude Dejoux’s Statue of General Desaix: A Study of Prudery in the Neoclassical Age, Michael Worley, University of Chicago
An American Victorian Dilemma: Should a Woman Be Allowed to Sculpt a Man?, Eleanor Tufts, Southern Methodist University
The Case of Aubrey Beardsley: Censorship in the Victorian Period, Milly Heyd*, Hebrew University, Jerusalem
Brancusi's Princesse X: Cherchez la Femme!, Alexandra Parigoris*, Courtauld Institute, London, England
Site-Specific Sculpture at the 1971 Guggenheim International, Lewis Kachur, Columbia University
Richard Serra’s “Tilted Arc”: Art and Non-Art Issues, Harriet Senie, City College of New York

9:30 - 12:00
Imperial, West
Third Level
THURSDAY MORNING

9:30–12:00
The Stilwandel Revisited: When Does the Late Antique Begin?
John R. Clarke, University of Texas, Austin
Venus and Pseudo-Venus: Contrasts in Style, Claire Lindgren, Hofstra University
Testing the “Genetic Connection”: The Whatley Comb, Anthony Cutler, Pennsylvania State University
“Stilwandel” in Roman Architecture, Bernard M. Boyle, Arizona State University
Plebeian Art: The Sociological Theory of Bianchi-Bandinelli, William M. Jensen, Baylor University
Bianchi-Bandinelli’s “Plebeian” and “Patrician”—Styles or Techniques in “Stilwandel” Sculpture?, John Stevens Crawford, University of Delaware
Physiognomic Interpretation and Other Forms of Specious Reasoning About Style in Tetrarchic Art, Robert Grigg, University of California, Davis
Discussant: Sheldon Nodelman, University of California, San Diego

9:30–12:00
Public Text and Style: Writing and Identity in the Islamic World
Irene A. Bierman, University of California, Los Angeles
The Fatimid Public Text, Irene A. Bierman
The Uses of Persian in Fifteenth Century Islamic Epigraphy, Bernard O’Kane*, American University in Cairo, Egypt
Inscribed Ibadi Mihrabs of Oman, John Alden Williams, University of Texas, Austin

9:30–12:00
Script Reform and Secularization in Turkey, Ethel Wolper, University of California, Los Angeles
Writing and Dyula Identity in Côte d’Ivoire and Ghana (West Africa), Raymond A. Silverman, University of California, Santa Cruz
Discussant: Jere L. Bacharach, University of Washington

9:30–12:00
Regency Room
Purpose and Impact of the Eighteenth-Century Ensemble
Christian F. Otto, Cornell University
Introduction: Fischer von Erlach Between Rome and Vienna, Irving Lavin, Institute for Advanced Study, Princeton
Fischer von Erlach: Architecture as Theater, Esther Gordon Dotson, Cornell University
The Liechtenstein Garden Palace—A “Gesamtkunstwerk” in Baroque Vienna, Helmut Lorenz*, Free University, Berlin, West Germany
The Cult of National History in the Decorative Programs of the Bohemian Baroque, Michael Young, Bard College
Who Signifies in the Würzburg Stairhall: The Monkey or Its Uncle?, Mark Ashton, Ithaca, New York
THURSDAY MORNING

9:30–12:00
Arboretum, West
Second Level

Knowledge of Art and The Reproduced Image
Trevor Fawcett*, Bath, England
Concepts of Original and Reproductive in Italian Prints, Babette Bohn, Sonoma State University
Francisco Goya and the British Reproductive Print in Spain, Reva Wolf, Institute of Fine Arts, New York University
Philip Gilbert Hamerton and the Published Picture, Marie Czach, Riverdale, Illinois
Legitimate and Illegitimate Reproducibility: The 1929 Reproduktionstreit Among German Art Professionals, Christopher Phillips*, International Center of Photography

9:30–12:00
Arboretum, Center & East
Second Level

The MFA (Masters of Fine Arts): Treasure or Trash
Richard Thompson, artist, University of Texas at Austin
David Pease, dean, School of Art, Yale University
Barbara Rogers, painter, San Francisco Art Institute
Phyllis Bramson, painter, University of Illinois, Chicago
Stephen Daly, sculptor, University of Texas at Austin
Leo Robinson, painter, California State University at Fullerton
Virginia Maksymowicz, sculptor, New York City

9:30–12:00
Sandalwood Room
Fourth Level

Collusion and Collision: Critical Engagements with Mass Culture
Martha Rosler, artist, writer, Rutgers University
Sherry Miller, artist, writer, Rutgers University
Dee Dee Halleck, artist, writer, University of California, San Diego
Thomas Lawson, artist, writer, Real Life Magazine
Dennis Adams, artist, writer, New York City

THURSDAY AFTERNOON

12:15–1:45
Magnolia Room
Third Level

Annual Members Business Meeting
Paul B. Arnold, CAA President, presiding
Election of Officers, election of Directors
Election of 1989 Nominating Committee
Other Reports
THURSDAY AFTERNOON

12:15–1:45
Imperial, West
Third Level
Board-Sponsored Session: NEH-Funded Exhibitions: Case Studies in Art Historical Scholarship and Interpretation
Marsha Semmel, assistant director for museums and historical organizations, NEH, moderator
Gerald Bolas, director, Washington University Gallery of Art, St. Louis
Roger Wieck, assistant curator of manuscripts and rare books, Walters Art Gallery, Baltimore
Discussant: Gabriel P. Weisberg, University of Minnesota

12:15–1:45
Arboretum Center & East
Second Level
Film Screening for “Film Study and the Visual Arts”:
Frameline by Gunvar Nelson
Anselmo and the Women by Chick Strand
Shells and Rushes by Sharon Couzin
Labyrinth, Rhinoceros, and Landscape by Jan Lenica

12:15–1:45
Pecan Room
Fourth Level
• Coalition of Women’s Art Organizations (CWAO): Open Business Meeting
Kyra, Broward Community College, CWAO President

12:15–1:45
Raintree Room
Fourth Level
• Columbus Quincentennial: Business Meeting

12:15–1:45
Dogwood Room
Third Level
Stephen Sumner, Potsdam College
Laura Ruby, University of Hawaii at Manoa
Jan Thompson, Santa Clara University
Michael Kendall, Montclair State College
Deborah Curtis, author/artist

12:15–1:45
Regency Room
Second Level
• Visual Resources Association: Graphic Documentation in the Administration of Visual Resource
Nancy Schuller, University of Texas at Austin
F. Terry Arzola, University of Texas at Austin
Rebecca Miller Hoort, University of Michigan
Julie Hausman and Tom Karson, University of Iowa
Scottie Brown Jones, Arizona State University
Patrick J. Young, University of Michigan

• Denotes Special Interest Group
•• Denotes Affiliated Society
THURSDAY AFTERNOON

1:00–3:00
Holly Room and
Ponderosa Room
Fourth Level

National Endowment for the Arts and National Endowment for the Humanities
Representatives of the NEA and NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments
NEH: Elizabeth Wells, Education Programs
    David Wise, Research Programs
NEA: To be announced.

Symposium. Art and Authority: Iconographical and Stylistic Sources of Persuasive Power in Art
Martin J. Powers, University of Michigan
Style as Carrier of Meaning: Two Cases from the Ancient Near East, Irene Winter, University of Pennsylvania
The Persuasive Power of the Manus Island Art System, Deborah Waite, University of Hawaii, Honolulu
The Spectator as Authority: Frederick Edwin Church’s “Niagara”: Democratic Icon, David Huntington, University of Michigan
Internal and External Sources of Value in Two Twelfth–Century Chinese Paintings, Jerome Silbergeld, University of Washington, Seattle

Landscape and the Politics of Silence, Ann Bermingham, University of California, Irvine
Discussant: John Olnians*, University of East Anglia, England

2:00–4:30
Imperial, East
Third Level

Symposium. Assessing the Marxist Tradition in U.S. Art History: Successes, Failures, Challenges
Otto Kari Werckmeister, Northwestern University
A debate among scholars of successive generations who have drawn to various degrees on the Marxist tradition, structured along a point-by-point agenda derived from statements by each of the participants. These statements take the form of conventional one-page abstracts and may be consulted by the audience as a guideline for following the discussion. No papers will be read.

Participants:
Milton Brown, Graduate Center, City University of New York
Timothy J. Clark, University of California, Berkeley
Patricia Hills, Boston University
John Hutton, Trinity University
David Kunze, University of California, Los Angeles
Donald Preziosi, University of California, Los Angeles
John Tagg, State University of New York at Binghamton
Lisa Tickner*, Middlesex Polytechnic, Enfield, England
Alan Wallach, Kean College of New Jersey
### THURSDAY AFTERNOON

**2:00–4:30**  
**Film Study and the Visual Arts**  
Kathe Geist, Illinois State University  
*Recourse to Painting: Film Theorists and the History of Art*, Antonia Lant, New York University  
*Meaning and Representation in the Avant-Garde Cinema: Poetic Roots of the Image*, Sharon Cousin, School of The Art Institute of Chicago  
*The Development of Figurative Style in the Animated Films of Jan Lenica*, Steven Weiner, University of Southern California  
*The Role of the Visual Arts in the Films of John Huston*, Gail Levin, Baruch College, City University of New York  
*Art Historical Research for the Period Drama “Sorceress,”* Pamela Berger, Boston College  
*Discussants*: Diane Kirkpatrick, University of Michigan; Paul Tassie, Los Angeles

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**2:00–4:30**  
**The Needle and the Eye: Feminist Discourse in Action**  
Suzanne Bloom, artist, University of Houston  
Abigail Solomon-Godeau, critic, historian, International Center of Photography  
Joyce Fernandes, School of The Art Institute of Chicago  
Jane Gallop, Rice University

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**2:00–4:30**  
**Living in Texas: Working in the Mainstream**  
Marti Mayo, director, Blaffer Gallery, University of Houston  
Donald Judd, artist, Marfa, Texas and New York City  
Joseph Giasco, artist, Galveston, Texas and New York City  
Derek Boshier, artist, University of Houston  
James Surls, artist, Splendora, Texas  
Gael Stack, artist, University of Houston  
Melissa Miller, artist, Austin, Texas  
Sue Graze, curator, twentieth century art, Dallas Museum of Art

### THURSDAY EVENING

**4:00–6:00**  
**Houston Center for Photography: Reception**  
Exhibition: *French Photo-Journalists*  
Cash bar  
Transportation: **Ticket B**, shuttle bus ($3.00)
THURSDAY EVENING

4:00–7:00
1511 Branard Street

The Menil Collection: Open House
Exhibitions: Permanent Collection; Surrealist Art from The Menil Collection; John Chamberlain Sculpture from the 70s and 80s; Centennial Exhibition of Marcel Duchamp’s Fountain.
Transportation: Ticket B, shuttle bus ($3.00)

4:00–7:00
1416 Richmond

Richmond Hall, The Menil Collection
Exhibition: Texas Art
Transportation: Take shuttle bus to The Menil Collection

4:45–5:45
Cottonwood Room
Third Level

• Getty Grant Program: Information Session
Deborah Marrow, Getty Grant Program
Birute Anne Vileisis, Getty Grant Program

• ARLIS/CAA Joint Session: Artists’ Rights
Gregory P.J. Most, Museum of Fine Arts, Houston
Re-Vision: Implications of Appropriation for Artists’ Rights in the 1980s, Richard Martin, Arts Magazine and Fashion Institute of Technology
Censorship in the Arts, Marilyn L. Russell, Kansas City, Kansas Public Library
Understanding Artists’ Rights Laws, Monroe E. Price, Benjamin N. Cardozo School of Law, Yeshiva University

The Kennedy Amendment and the Copyright Notice: ‘Who Needs It?’ . . . ‘Who Cares?’ Nani Morris, lawyer, Texas Accountants and Lawyers for the Arts, Houston

4:45–7:15
Live Oak Room
Fourth Level

• Association of Independent Historians of Art: Business Meeting

4:45–7:15
Sandalwood Room
Fourth Level

• Association for Latin American Art: Latin American Colonial Art and its Audience and Business Meeting
Thomas Cummins, Arizona State University
N.C. Christopher Couch, Columbia University
Jeanette Favrot Peterson, University of California, San Diego and The Bishop School
Janet Brody Esser, San Diego State University
Robert J. Muilen, University of Texas at San Antonio
Carey Rote, Corpus Christi State University
Carolyn S. Dean, University of California, Los Angeles

4:45–7:15
Redbud Room
Third Level

• Design History Forum: Business Meeting

• Denotes Special Interest Group
•• Denotes Affiliated Society
THURSDAY EVENING

4:45-7:15
Dogwood Room
Third Level

4:45-7:15
Arboretum, Center & East
Second Level

4:45-7:15
Regency Room
Second Level

4:45-7:15
Imperial, West
Third Level

- Historians of Netherlandish Art: Business Meeting and Session
- International Survey of Jewish Monuments: Open Session
  Maria Raina Fehl, University of Illinois, Urbana-Champaign
  Samuel Gruber, Columbia University
- Visual Resources Association: Business Meeting
- Women's Caucus for Art: Parenthood and the Creative Process
  Audrey Flack, artist and mother, New York City
  Martha Jackson-Jarvis, artist and mother, Washington, D.C.
  Joan Semmel, artist and mother, New York City
  Charleen Touchette, artist and mother, Arizona
  Ann Sutherland Harris, art historian and mother, University of Pittsburgh

5:00-7:00
1600 Smith in
Cullen Center

5:30-8:00
214 Travis Street

Houston Art Dealers Association: Opening Reception
Exhibiton: Houston '88

DiverseWorks: Reception
Exhibitions: Installation by Houston Chapter of the Guerilla Girls; Coast to Coast: An Exhibition of Books by Women of Color
Cash bar
Transportation: Ticket B ($3.00)

6:00-8:00
315 Travis
on Market Square

Cajun Dinner at Treebeard's (across from DiverseWorks)
Prepaid ticket holders only (DI)

8:30-11:00
Imperial, East
Third Level

The Rise of Modernism and the German Empire, 1871-1918
Françoise Forster-Hahn, University of California, Riverside
Modernism and the German Universities, Rudolf M. Bisanz, Northern Illinois University
Max Liebermann and the Painting of the Public Sphere, Irit Rogoff, Center for European Studies, Harvard University

- Denotes Special Interest Group
- Denotes Affiliated Society

(session continued on next page)
THURSDAY EVENING

8:30–11:00
Imperial, Center
Third Level

Art on the Parliament Floor: The Reichstag Debates, 1871–1914, Andreas Blühm*, Museum für Kunst und Kulturgeschichte, Lübeck, West Germany

The Example of Hellerau, Peter Günther, University of Houston

The Politics of Architectural Training, Rosemarie Haag Bletter, Graduate Center, City University of New York

The Institutionalization of Expressionism in Berlin, 1914–1919, Joan Weinstein, University of Pittsburgh

Discussants: Thomas Gaeghtens, Free University, Berlin, West Germany; Marion Deshmukh, Department of History, George Mason University

Open Session
Christiane Andersson, Städelisches Kunstinstitut, Frankfurt am Main, West Germany

Text and Image in the Herrenberg Altarpiece, Lisa Farber, Princeton University

Sex and Citizenship in Donatello's "Judit and Holofernes," Susan L. Smith, University of California, San Diego

Pictorial Programs to the Poetry of 'Abd Al-Rahman Jami, Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts, National Gallery of Art

Peruzzi and the Gesù, Andrew Morrogh, Lehigh University

8:30–11:00
Imperial, West
Third Level

Albani's Phaeton Cycle for Vincenzo Giustiniani, Catherine R. Puglisi, Rutgers University

Minimal Art and Its Sources: Frank Stella and Barnett Newman, Inge Hacker*, University of Frankfurt, West Germany

The Originality of Medieval Art: Tradition and Individuality in Artistic Creativity
Herbert L. Kessler, The Johns Hopkins University

Pattern-type Variation and Individual Style in 11th Century Upplandic Memorials, Kyle Robert Crocker, Bemidji State University

The Byzantine Illuminator: The Case of Theodore Hagiopetrites, Robert S. Nelson, University of Chicago

The Medieval Painter's Choice? Cavallini and the Frescoes in S. Cecilia in Trastevere, Jens T. Wollesen*, University of Toronto

Arnolfo di Cambio: A Medieval Original, Franklin Toker, University of Pittsburgh

Originality and the Medieval Architect, Christine Smith, Georgetown University

Another Look at the Disappearing Christ and the Problem of Anglo-Saxon Originality, Robert Deshman, University of Toronto

Anomalous Carving in Romanesque Sculpture: Accident, Incident or Intention?, Linda Seidel, University of Chicago
THURSDAY EVENING

8:30–11:00
Cottonwood Room
Third Level

The Anonymous Hand and the Invisible Potential
Gridley McKim-Smith, Bryn Mawr College
Early Twentieth-Century Interpretations on a Damaged Liang Winged Unicorn, Robin Tichane,
Richard Barden, Clarence Shangraw, Patricia Berger, Asian Art Museum, San Francisco
Some Eighteenth-Century "Restored" Boxers, Seymour Howard, University of California, Davis
Will the Real Mr. Ryder Please Stand Up?, William Innes Homer, University of Delaware
Discussant: Ann Gibson, Yale University

8:30–11:00
Regency Room
Second Level

Houston: The Making of the City
Diane Ghirardo, University of Southern California
Transportation Technology/City Form: Urban Movement and the Cultural Landscape, Peter C.
Papademetriou, Rice University
Mirrors of Power: Reflections on Freedman’s Town, Houston, Dana Cuff, University of Southern
California and Kenneth Breisch, Southern California Institute of Architecture
Houston’s New and Old Downtowns: Economics and Culture, Nia D. Becnel and Thomas Colbert
University of Houston
City Myth, City Reality and City Voice in Houston, John Kalinski, Skidmore, Owings and Merrill,
Los Angeles

8:30–11:00
Arboretum, Center & East
Second Level

The Forbidden Image
Thomas McEvilley, art historian, Rice University
Ann McCoy, artist, Barnard College
David Brauer, art historian, Glassell School of Art
Carolee Schneemann, artist, New York City
Donald Kuspit, art historian, State University of New York, Stony Brook
Leon Golub, artist, Rutgers University

8:30–11:00
Arboretum, West
Second Level

Discussing Otherness: Possessing the Outsider
Eunice Lipton, State University of New York, Binghamton
Patriarchal and Imperialist Myths of Dominance and Submission in Matisse’s Odalisques, Marilyn
Board, State University of New York, Geneseo
Gimme, Gimme: Mapplethorpe and the Image of the Black, Carrie Mae Weems*,
Hampshire College
The Problem of Corot’s Figural Paintings: The Renunciation of Desire, Carol R. Wenzel-Rideout,
Montclair Art Museum
Inside-Out: Lesbian Narrative in "Damned If You Do" and "She Must Be Seeing Things," Martha
Gever*, The Independent Film and Video Monthly
Discussant: Sally Stein, University of California, San Diego
FRIDAY MORNING

8:00–9:30
Regency Room
Second Level

International Center for Medieval Art: Availability of Manuscript Books to Scholarly Users
Annemarie Weyl Carr, Southern Methodist University
Susan Madigan, Michigan State University
Abigail B. Quandt, Walters Art Gallery
Lucy Freeman Sandler, New York University
Alison M. Stones, University of Pittsburgh
Roger Wieck, Walters Art Gallery

Towards an Historical Framework for the Study of Netherlandish Art
Gary Schwartz, Maarssen, The Netherlands
Pictures from the Southern Hemisphere in Seventeenth-Century Holland, William Eisler*, Art Gallery of New South Wales, Australia
Gerard David's "Justice of Cambyses": "Exemplum iustitiae" or Political Allegory?, Hans J. Van Miegroet, University of California, Santa Barbara
The Seven Sorrows of the Virgin: Historical and Artistic Perspectives, Carol Schuler, Mount Holyoke College
Inventing Tradition: The Post-Iconoclasm Dutch Reformed Church Interior, Carol Janson, University of Missouri-St. Louis
Patronage in the Cities of Holland During the Sixteenth Century, S. A. C. Dudok van Heel*, Amsterdam Municipal Archives, The Netherlands

9:30–12:00
Imperial, East
Third Level

Institutions and the Aestheticization of "Primitive Art": 1897–1950
Cecelia F. Klein, University of California, Los Angeles
Aesthetic Pleasure and the Colonial Process: The Case of the Benin "Bronzes": 1897, Annie E. S. Coombes*, Middlesex Polytechnic, England
Franz Boas, John Swanton, Charles Edenshaw, and the Creation of "New" Haida Art at the American Museum of Natural History: 1897–1901, Aldona Jonaitis, State University of New York, Stony Brook
Going Native: Spinden in the Brooklyn Museum, 1929–1935, Aline Brandauer, Graduate Center, City University of New York
The Museum of Modern Art Presents "Indian Art of the United States" (1941), W. Jackson Rushing, University of Maine
Aestheticizing the Pre-Columbian Past: Exhibitions Sponsored by the Office of the Coordinator of Inter-American Affairs, 1940–1945, Holly Bernet-Sanchez, University of California, Los Angeles
Surrealists and the "Primitive" Art Market in 1940s New York, Barbara Braun, New York City
Discussants: Mark Graham, Mankato State University; Elizabeth H. Boone, Dumbarton Oaks

•• Denotes Affiliated Society
FRIDAY MORNING

9:30–12:00
Cottonwood Room
Third Level

Vernacular Housing in Italy 1300–1700: The Significance of Change
Deborah Wilde, Getty Art History Information Program

Medieval Houses of Todi: Survival and Change, Samuel Gruber, Columbia University

The “Casa Mattel”: An Example of Architectural Accretion and Urban Relationships in Medieval and Renaissance Rome, Deborah Robbins, University of Southern California

The “Casa” and Barberini Palace Building, Patricia Waddy, Syracuse University

Sebastiano Serlio’s Modest Farms in Book 6, “On Domestic Architecture”: The Sources and Mutations of a European Building Type, Myra Nan Rosenfeld, Canadian Centre for Architecture, Montreal

9:30–12:00
Regency Room
Second Level

Theory and Practice: A Critical Look at the Theoretical Basis of Medieval Art
Thomas W. Lyman, Emory University

The Visual Image as Textual Unconscious, Stephen G. Nichols*, Department of Romance Languages, University of Pennsylvania

Discussant: Michael Camille, University of Chicago

A Theory of Text/Image Reciprocity in the Interpretation of Monumental Art: The Moissac Portal Program, Daniel Smartt, Georgia Institute of Technology

Discussant: Harvey Stahl, University of California, Berkeley

9:30–12:00
Arboretum, Center & East
Second Level

An Iconography of Anglo-Saxon Architecture? The Case of Wilfrid’s Churches of Hexham, Charles B. McClendon, Yale University

Discussant: Lawrence Nees, University of Delaware

The Integration of Space in Early Architectural Design, James M. Addiss, City University of New York

Discussant: Peter Sobol, Department of History of Science, University of Wisconsin at Madison

Recycled Images: Citations and Appropriations of Style
Sheldon Nodelman, University of California, San Diego

On the Modernist Construction of the Author: Two Interpretative Copies by Matisse, Roger Benjamin, University of Melbourne

Copies and Variants in Early Flemish Painting, Edward Caraco, Southern Methodist University

Before and After Raphael: Historical Vision in Pre-Raphaelite Doctrine and Practice, Larry Lutchmansingh, Bowdoin College

The Politics of Calligraphic Style in China: Yan Zhen-ting (709–785) and the Song Literati, Amy McNair, University of Chicago

Dismembered/Re-membered: The Quotation of Classical Fragments in Maniera Painting, with Special Reference to Bronzino’s London “Allegory,” Leatrice Mendelsohn, Union College

A View from Berlin: Some Transformations of Image and Meaning in Post-War Architecture, Fritz Neumeyer, Technische Universität, Berlin, West Germany
FRIDAY MORNING

9:30–12:00
Arboretum, West
Second Level

Problems of Genre in Chinese Pictorial Art
Richard Vinograd, University of Southern California
Ink-Plum: A Case Study in the Formation of a Chinese Scholar-Painting Genre, Maggie Bickford, Brown University
Travel as a Genre-Defining Theme in Chinese “Topographical” Landscape Painting, Kenneth Ganza, Indiana University
Garden Painting as a Genre, Jan Stuart, Freer/Sackler Galleries, Smithsonian Institution
Amorous Beauty or Aloof Nymph: A Study of Qiu Ying’s “Beauty in Spring Thoughts,” Ellen Johnston Laing, University of Oregon
In Her Studio: Qing Dynasty Images of Female Writers and Artists, Marsha Weidner, University of Virginia
Old Painting in New China: The Theory and Practice of Guohua, Julia F. Andrews, Ohio State University
Discussant: James Cahill, University of California, Berkeley

9:30–12:00
Dogwood Room
Third Level

Where are my Black students?
Dorothy Gilliam, columnist, Washington Post
Robert Sites, Norfolk State University
Ofelia Garcia, president, The Atlanta College of Art

Martin Puryear, sculptor, Chicago
Howardena Pindell, State University of New York, Stony Brook
Melvin Edwards, sculptor, Plainfield, New Jersey

9:30–12:00
Imperial, West
Third Level

Artists' Visions of Imaginary Cultures
Barbara Maria Stafford, University of Chicago; Beauvais Lyons, University of Tennessee-Knoxville
Imaging the Unknown: From a Plurality of Worlds to Imaginary Realms, Barbara Maria Stafford, art historian
The Civilization of Liuhros, Norman Daly, artist, Cornell University
The Excavation of Apsht and Other Discoveries from the Hokes Archives, Beauvais Lyons, artist
Caerulea: Ruins and Restorations, Eleanor Rappe, artist, Fort Mason Art Center, San Francisco
Insect Mythology/Insect Technology, Paul Rutkovsky, artist, Florida State University
The Case for the Burial of Ancestors, Paul Zelevansky, artist, New York City
FRIDAY AFTERNOON

12:15–1:45
Arboretum, West
Second Level

Board-Sponsored Session: Projects in Art History and Other Disciplines: Case Studies
Elizabeth Welles, program officer, Division of Education Program, NEH, moderator
Michael Holsi, University of Rochester
Keith Moxey, University of Virginia
Robert Calkins, Cornell University

Board-Sponsored Session: Money and Art: Funding the Muse
Judith K. Brodsky, Rutgers University and Sam Gilliam, Washington, D.C., moderators
Charles C. Bergman, executive vice-president, The Pollack-Krasner Foundation
Richard Huff, National Assembly of State Arts Councils and executive director, Texas Commission on the Arts
Frances N. Chaves, curator, The Reader's Digest Collection
Bonnie Clearwater, executive director, The Lannan Foundation
Norie Clarke, art administrator, The Prudential Insurance Company of America

Coalition of Women's Art Organizations (CWAO): The Artist and the Law
Kyra, Broward Community College

12:15–1:45
Regency Room
Second Level

12:15–1:45
Dogwood Room
Third Level

12:15–1:45
Cottonwood Room
Third Level

Stephen Sumner, Potsdam College
Kenneth Procter, Montevallo University
R.K. Hills, Glendale Community College
Mary Frisbee Johnson, Arizona State University
Robert Mertens, University of Wisconsin-Whitewater

Media Arts Caucus: Film, Video, Photography: The Media Arts and the New Frontier
David Tafler, University of the Arts and Alan Bloom, California State University, Los Angeles
Gunter Sabionski, manager, interactive graphics, Flight Training Branch, Mission Operations Directorate, NASA

National Endowment for the Arts and National Endowment for the Humanities
Representatives of the NEA and NEH will be available for individual discussions of grants, fellowships, and other programs of the Endowments
NEH: Marsha Sammel, Museums Programs
      David Wise, Research Programs
NEA: To be announced.

• Denotes Special Interest Group
• Denotes Affiliated Society
FRIDAY AFTERNOON

2:00–4:30
Imperial, East
Third Level

Images of Rule: The Role of the Arts, Including Ceremony and Celebration, in the Affirmation or Critique of Rule in Europe from 1400 to 1800
Thomas DaCosta Kaufmann, Princeton University

Portable Propaganda: Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold, Jeffrey Chipp Smith, University of Texas, Austin

Images of Rule in Fifteenth-Century Italy: Always Affirmations, or Sometimes Critiques, of “Signoria”? Joanna Woods-Marsden, University of California, Los Angeles

Casting a Rival into the Shade: Catherine de’ Medici and Diane de Poitiers, Sheila Ffolliott, George Mason University


Masquerade and Enigma at the Court of Louis XIV, Betsy Rosasco, The Art Museum, Princeton University

The Challenge to Rule: Confrontations with Louis XVI, Vivian P. Cameron*, Acadia University, Nova Scotia, Canada

The Artist as Entrepreneur
Anne McCauley, University of Texas, Austin

The Artist in the Era of Early Capitalism: The Independent Exhibition as Enterprise at the End of the French Revolution, Ewa Laer-Burcharcht, Graduate Center, City University of New York

“Duc de Lithographie, Baron de Charge et Chevalier des Caricatures”: Charles Philipon and the Parisian Print Market, 1830–1848, James Cuno, Grunwald Center for the Graphic Arts, University of California, Los Angeles

From Luxury Consumption to Speculative Investment: Shifts in Value of French Nineteenth-Century Landscape Painting, Nicholas Green*, University of East Anglia, England


Public Relations: How Yves Promoted His Myth While Undermining Vincent’s, Nan Rosenthal, National Gallery of Art

Discussants: Allan Sekula, California Institute of the Arts; Richard Shiff, University of North Carolina, Chapel Hill

The Frame as Form: 1300–1988
Richard R. Brettell, Art Institute of Chicago

Questions About Early Italian “Church Building” Frames, Ann Keck-Henderson Riggs, Chapel Hill, North Carolina; David Golst, Janet Hessling, North Carolina Museum of Art

(session continued on next page)
FRIDAY AFTERNOON

Piranesi's Use of the "Trompe L'Oeil" Frame: A Playful Response to the Theoretical Discourse of the Day, Susan M. Dixon, Cornell University

Defining the Pictorial: Frames, Borders, Decoration: Puvis de Chavannes and His Followers, Aimée Brown Price, New York City

The Photo Secessionist's Frame and the Making of Modern Photography, Jeffrey H. Rosen, Columbia College

Playing with the Paradoxes of the Frame, Michel Oren, East Carolina University

2:00–4:30
Regency Room
Second Level

Materials as Progenitors of Form and Meaning
Charles Talbot, Trinity University

Material as Medium in Prehistoric Metalwork, Amelia M. Trevelyan, Gettysburg College

Engraved Rock Crystal in Ninth-Century Europe, Genevra Kornbluth, University of North Carolina, Chapel Hill

Restoring the Glass at Troyes Cathedral, Elizabeth Pastan, Wellesley College

Fixing the Pastel, Mary D. Sheriff, University of North Carolina, Chapel Hill

Simulated Auras: Matter and Memory in the Art of Paul Klee, Charles W. Haxthausen, University of Minnesota

Discussants: Joseph Koerner, Harvard University; Judith Sobé, University of Texas, San Antonio; David Castriota, Duke University

2:00–4:30
Arboretum, Center & East
Second Level

Non-Traditional Methodologies in African Art and Architectural History
Labelle Prussin, City College, City University of New York

Studies in Stylistic Change Among Nomadic Peoples, Labelle Prussin

Material Culture in the Presentation of Self and Society: Puppet and Masquerade in Mali, Mary Jo Arnoldi, National Museum of Natural History, Smithsonian Institution

Methodology and Mystery: On the Role of Disorientation in Dahomean Art, Suzanne Preston Blier, Columbia University

Pattern, Contingency and Change in Kono Ceramics and Weaving, Kris Hardin, Department of Anthropology, University of Pennsylvania

Popular Urban Painting in Zaire: The Social History of an Artifact, Bogumil Jewsiewicki*, Department of History, Université Laval, Quebec City, Canada

Discussant: Ivan Karp, National Museum of Natural History, Smithsonian Institution

2:00–4:30
Arboretum, West
Second Level

Narrative and Event in Greek and Roman Art
Peter J. Holliday, University of Houston

The Legend of Kassandra in Greek Vase Painting, Joan Breton Connelly, New York University

The Birth of Athena on the East Pediment of the Parthenon: Narrative of the Imperial City, Yvonne Korshak, Adelphi University

Reckoning with the Akropolis: Construc(ting) the Propylaia, Donald Preziosi, University of California, Los Angeles

(session continued on next page)
FRIDAY AFTERNOON

Reading the Augustan City, Diane Favro, University of California, Los Angeles
What We See and What We Don't See: Narrative Structure and the Ara Pacis Augustae, Barbara A. Kellum, Smith College
The Gemma Augustea and the Creation of a Dynastic Narrative, John Pollini, University of Southern California
Discussant: Jeffrey M. Hurwit, University of Oregon

2:00–4:30
Dogwood Room
Third Level

Humor in Art
Warrington Colescott, artist, University of Wisconsin, Madison
Jim Pomeroy, artist, University of Texas at Arlington
Lynwood Kreneck, Texas Tech University
Pat Oleszko, artist, New York City
Walter Askin, artist, California State University, Los Angeles
Louise Stanley, painter, Oakland, California

Public Art Today
Al Nodal, executive director, Contemporary Arts Center, New Orleans
Cesar Trasobares, executive director, Metro-Dade County Art in Public Places, Miami
Patricia Fuller, public art consultant, Greenville, North Carolina

Caroline Huber, director, DiverseWorks, Houston; project director, Market Square Park Project, Houston
Jerry Allen, director, Division of Cultural Affairs, Dallas
Richard Nonas, artist, participant: Socrates Park, Long Island City, New York

FRIDAY EVENING

4:45–6:30
Cottonwood Room
Third Level

• American Society for Hispanic Art Historical Studies: Spain and Portugal in an International Context
  Suzanne Stratton, The Spanish Institute
  Janis Tomlinson, Columbia University
  David Underwood, University of Pennsylvania
  Mary Crawford Volk, Harvard University
  Marcus Burke, Southern Methodist University

• Arts Council of the African Studies Association: African Art in Europe and America: Perspectives, Presentation, and Pedagogy
  Fred T. Smith, Kent State University
  Suzanne Biler, Columbia University
  Chris Hardin, University of Pennsylvania

• Denotes Affiliated Society

(session continued on next page)
FRIDAY EVENING

Frederick Lamp, Baltimore Museum of Art
Thomas McEvilley, Rice University
Mikele Smith Omari, California State University, Long Beach
Fred T. Smith

4:45 - 6:30
Willow Room
Fourth Level

- Association of Historians of American Art: Business Meeting

4:45 - 8:30
Ebony Room
Fourth Level

- Association of Research Institutes in Art History: Reception

5:30 - 8:30
4800 Cahnoun

Sarah Campbell Blaffer Gallery, University of Houston: Reception

Exhibiton: Six Artists/Six Idioms
Cash bar
Transportation: Ticket C, shuttle bus ($4.00)

6:30 - 7:30
4800 Cahnoun

CAA Convocation
Atrium, School of Architecture, University of Houston
Welcome: Paul B. Arnold, CAA President
Greetings: Peter Marzio, Director, Museum of Fine Arts, Houston
Presentation of Awards
Convocation Address: Quarrels with Museums Facing the Millenium, Walter Hopps, Director, The Menil Collection, Houston
Transportation: Ticket C, shuttle bus ($4.00)

6:00 - 8:00

Box dinner in Courtyard of Blaffer Gallery
Prepaid ticket holders only (D2)

9:00 - 10:30
5600 Hillman

Lawndale Art and Performance Center, University of Houston
Performances: Jill Bedgood, How to get into the Modern: the Last Resort; Marilyn Lanfear, The Snakes and the Medicine Show
Transportation: Ticket C, shuttle bus ($4.00)

- Denotes Special interest Group
**SATURDAY MORNING**

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<tr>
<th>Time</th>
<th>Venue</th>
<th>Event</th>
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<tr>
<td>8:45-9:30</td>
<td>Ebony Room</td>
<td>Texas Conference of Art Historians: Business Meeting</td>
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<tr>
<td>9:30-12:00</td>
<td>Imperial, East</td>
<td>Symposium. Three Decades of Art History in the United States (1910-40): The American Contribution</td>
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<td>Third Level</td>
<td>Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art</td>
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<td>Richard Offner and the Ineffable, Hayden B.J. Maginnis, McMaster University, Hamilton, Ontario</td>
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<td>Kingsley Porter's Contribution to the Americanization of the Romanesque, Linda Seidel, University of Chicago (substituting for Willibald Sauferlander)</td>
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<td>Charles Rufus Morey: Rome, Archaeology and the History of Art, Craig H. Smyth, Harvard University</td>
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<td>Sidney Fiske Kimball, Joseph J. Rishel, Philadelphia Museum of Art</td>
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<td>&quot;American Backgrounds&quot;: Fiske Kimball's Study of Architecture in the United States, c. 1915-1930, Laren Weiss Bricker, University of California, Santa Barbara</td>
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<td>9:30-12:00</td>
<td>Imperial, Center</td>
<td>Symposium. What Use Is Deconstruction Anyway?</td>
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<td>Third Level</td>
<td>Norman Bryson, Cambridge University, England</td>
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<td>Dis-semination: Rembrandt and the Navel of the Text, Mieke Bal*, Department of Foreign Languages, Literatures and Linguistics, University of Rochester</td>
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<td>Manet, Modernity and Deconstruction, Christopher Prendergast*, Faculty of Modern and Medieval Languages, Cambridge University, England</td>
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<td>Deconstruction and Art History, Stephen Melville*, Department of English, University of Syracuse</td>
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<td>The Blink of An Eye, Rosalind Krauss, Hunter College</td>
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<td>9:30-12:00</td>
<td>Regency Room</td>
<td>Museums and Contemporary Art</td>
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<td>Second Level</td>
<td>Neal Ben Ezra, The Art Institute of Chicago</td>
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<td>The Interaction of Architecture, Installation, and the Viewer in New Museums of Contemporary Art, Melinda Wurtz, University of California, Irvine</td>
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<td>Leveled Art and Elevated Theory: Museum Exhibitions of Contemporary Art in the 1980s, Lynn Gamwell, State University of New York, Binghamton</td>
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<td>The Salon of the Late Twentieth Century, Elaine A. King, Carnegie-Mellom University</td>
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<td>Defining the Present in the Past: Contemporary Art at the Pennsylvania Academy of the Fine Arts, Judith Stein, Pennsylvania Academy of the Fine Arts</td>
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<td>Discussant: Sidra Stich, University Art Museum, University of California, Berkeley</td>
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SATURDAY MORNING

9:30–12:00
Arboretum, Center & East
Second Level

The Relief Print in the 80's
Sylvia Solocheck Waiters, artist, San Francisco State University
Jack Lemon, Landfall Press, Chicago
Frances Myers, artist, University of Wisconsin, Madison
Richard Mock, artist, New York City
Karen Kunc, artist, University of Nebraska
Hidekatsu Takada, Crown Point Press, Takada Fine Arts, Oakland, California

9:30–5:00
Brown Auditorium
Museum of Fine Arts, Houston
1001 Bissonnet

• • Design History Forum, Symposium. After Modernism: Design, Art, Architecture and the Crafts: the Challenge of the Traditional Boundaries of Cultural Activity
John Montague, S.U.N.Y. College of Buffalo
"Design Issues Journal," Victor Margolin, University of Illinois-Chicago
Design After Modernism, Clive Dilnot, Harvard University
Art After Modernism, Brad Collins, Florida State University
Architecture After Modernism, Robert Bruegman, University of Illinois-Chicago
The Crafts After Modernism, Christopher Bailey, Wolverhampton Polytechnic, England

SATURDAY AFTERNOON

12:15–1:45
Regency Room
Second Level

• Contemporary Curators: Business Meeting

2:00–4:30
Imperial, East
Third Level

Surrealism's Construction of the Subject
Rosalind Krauss, Hunter College
Appropriating the Gaze: Desire and the Discourse of the Beholder, Whitney Chadwick, San Francisco State University
Ought A Woman Be Beheaded?: Parricide, Decapitation and Co-option In Surrealism, Terri Cafaro, Graduate Center, City University of New York
Identity Papers: Max Ernst and the Self as Subject, Judith Meighan, Columbia University
The Divided Self: Duchamp, Lacan and the Politics of Sexuality, Mason Klein, Graduate Center, City University of New York
Sexuality, Death, and the Loss of Self: The Collaborative Work of André Masson and Georges Bataille, Clark V. Poling, Emory University
Rereading Masson and Reading Re Masson, Robert J. Belton, University of Western Ontario

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SATURDAY AFTERNOON

2:00–4:30
Imperial, Center
Third Level

Portraits as Visual Language
Wendy Stedman Sheard, Story Creek, Connecticut
Face as Figure: Portraits as Exempla in Northern Europe, Larry Silver, Northwestern University
Ercole I d’Este and Ducal Portraiture at the Court of Ferrara, 1471–1505, Joseph Manca, Seton Hall University
Giorgione and Portraiture, Jaynie Anderson*, Ruskin School of Art, Oxford University, England
Cinquecento Portraits with Sculptural Accessories: Prolegomena to Their Study, Peter Meller, University of California, Santa Barbara
Caravaggio’s "Lute Player" Reconsidered, Franca Trinchieri Camiz*, Trinity College and Temple University
Rembrandt’s Discovery of the Self, H. Perry Chapman, University of Delaware

2:00–4:30
Imperial, West
Third Level

New Approaches to the Study of Patronage in American Art
Patricia Hills, Boston University; Alan Wallach, Kean College of New Jersey
John Trumbull and the American Academy of the Fine Arts, Carrie Rebora, Graduate Center, City University of New York
A Modern Form of Patronage? Diego Rivera’s Detroit Institute of Arts Mural: Cooption and Controversy, Terry Smith*, University of Sydney, Australia

2:00–4:30
Dogwood Room
Third Level

The Administrative Organization of the Federal Art Project: Power, Possession and State-Cultural Populism, Jonathan Harris*, Edinburgh University, Scotland
A Critical Assessment of Philip Morris’ Justifications for Art Sponsorship in the 1960s, Joan DelPiano, Simon’s Rock of Bard College

Acculturation and Amerindian Art
Aldona Jonaitis, State University of New York, Stony Brook
Survival, Resistance and Acculturation: Guaman Poma’s Use of Costume and Textile Imagery, Lee Ann Wilson, Arizona State University
Painting the Past: Conquest and Acculturation in Colonial Native Peru, Tom Cummins, Arizona State University
Pictorial Designs in Basketry of the Far West, Marvin Cohodas, University of British Columbia
Eskimo Art: Innovations and Continuities, Shepard Krech III, American Museum of Natural History and George Mason University
Influences of Acculturation on Contemporary Inuit Graphic Art, Marion E. Jackson, School of Art, University of Michigan
Euro-American Criticism of Native American Art, Christian F. Feest, Newberry Library
Discussants: Janet Catherine Berlo, University of Missouri at St. Louis; Ruth Phillips, Carleton University
SATURDAY AFTERNOON

2:00–4:30
Cottonwood Room
Third Level

Large-Scale Building in the Middle Ages: Its Impact and Legacy
Barbara Abou-el-Haj, State University of New York, Binghamton

Building at Reims and Amiens: Feudal Monopolies and Communal Constraints, Barbara Abou-el-Haj

Chartres Cathedral: Historical Circumstances and Art-Historical Consequences, Jane Welch Williams, University of Illinois, Urbana-Champaign

The Systematization of Gothic Architecture, Dieter Kimpel*, University of Oidenburg, West Germany

The Role of Patriciate and Clergy in the Planning and Financing of Late Gothic Architecture: The Case of St. Lorenz in Nuremberg, Peter K. Klein*, University of Regensburg, West Germany

Discussant: Stephen Murray, Columbia University

2:00–4:30
Arboretum, Center & East
Second Level

New Approaches and Interpretations of the Decorative Arts
Thomas S. Michie, Museum of Art, Rhode Island School of Design

The Revolution in Chinese Furniture: Moving from Mat to Chair, Sarah Handler, Krannert Art Museum, University of Illinois, Urbana-Champaign

Tables in Early America: A Study of Historical Proxemics, Gerald W. R. Ward, Strawberry Banke, Inc.

Victorian Ornament and Critical Theory, Jane Kromm, University of Alabama, Huntsville

Marketing Strategies as Indexes to Style: The Case of Artus Van Briggel, Timothy R. Rodgers, Brown University

Glasgow and the Arts and Crafts Movement, Juliet Kinchin*, University of Glasgow, Scotland

Discussant: Jules D. Prown, Yale University

2:00–4:30
Arboretum, West
Second Level

Art Markets and Marketplaces in Early Modern Europe
Jean C. Wilson, State University of New York at Binghamton

Marketing Art in Antwerp’s Cathedral District, 1468–1547, Dan Ewing, Hobart and William Smith College

Antwerp and the Specialized Marketing of Painting, Zirka Filipczak, Williams College

The Emergence and Role of Art Dealers in Seventeenth-Century Netherlands, J. Michael Montias, Institute for Social and Policy Studies, Yale University

Estate Sales and Artist-Dealers in Seventeenth-Century Spain, Marcus B. Burke, Meadows Museum, Southern Methodist University

The Evolution of an English Art Market after 1680, Iain Pears*, Oxford University, England

2:00–4:30
Regency Room
Second Level

The Artists’ Audience
Robert Hobbs, art historian

James Surls, artist, Splendora, Texas

William Simon, sociologist, University of Houston

Peter Marzio, director, Museum of Fine Arts, Houston

John Hallmark Neff, director of art programs, First National Bank of Chicago

Ann Sutherland Harris, art historian, University of Pittsburgh