ANNUAL MEETING PROGRAM

WEDNESDAY EVENING

AN ANNUAL MEETING REGISTRATION BADGE IS REQUIRED FOR ADMISSION TO RECEIPTIONS

6:00–8:30

Receptions hosted jointly by The Fine Art Museums of San Francisco & Asian Art Museum: M.H. deYoung Memorial Museum, Golden Gate Park; Asian Art Museum, Golden Gate Park; and California Palace of the Legion of Honor, Lincoln Park. The West Coast Regional Center of the Smithsonian’s Archives of American Art will also welcome visitors to its deYoung facility. Cash bar.

BUS TICKET R.1 PRICE $6.00

Buses will circulate between the museums and the Art Institute.

7:00–9:00

Reception hosted by the San Francisco Art Institute in the Emanuel Walter/Atholl McBean Galleries. Cash bar.

The Institute is located close to Chinatown and North Beach for excellent post reception dining.

BUS TICKET R.1 Price $6.00

8:00–10:00

**WCA Honor Awards for Achievement in the Visual Arts:** Presentation at the Vorpal Gallery, 393 Grove Street

*Honorees:* Margaret Craver, Claire Leighton, Samella Lewis, Betye Saar, Bernard Bryson Shahn

Reception following presentation.

8:00–10:00

*Jane and John Dillenberger Lecture for Visual Arts:* The Human Figure in Contemporary Art, Peter Selz, Pacific School of Religion Chapel, 1798 Scenic Avenue, Berkeley

CAA members may attend free of charge.

* DENOTES AFFILIATED SOCIETY

* DENOTES GETTY/KRESS TRAVEL GRANT RECIPIENTS
THURSDAY MORNING

ART HISTORY SESSIONS

CONTINENTAL 6
9:30–12:00
CHAIR

Recent Discoveries
Creighton E. Gilbert, Yale University

The Discovery of a Tradition of Maya Cave Painting
Andrea Stone, University of Wisconsin–Milwaukee

Three Rediscovered Justinianic Mosaic Heads from Ravenna
Irina Andreescu-Treadgold, Florida International University

The Use of Images in the Pastoral Care of Nuns: Heinrich Suso and the Dominican Church in Constance
Jeffrey F. Hamburger, Oberlin College

Euclides Redivivus: a Hypothesis on a Proposition
Naomi Miller, Boston University

Recently Discovered Paintings by Jusepe de Ribera
Craig Felton, Smith College

Archaic Wood Figures from Sierra Leone: Implications for Historical Reconstruction
Frederick Lamp, The Baltimore Museum of Art

The Gano Monument, Catalyst for Early Cincinnati Art
Edward A. Bryant, University of New Mexico

Rodin and the Trocadéro: an 'Infinity of Grotesque Heads' Found
Albert Alhadeff, University of Colorado

CONTINENTAL 7, 8, 9
9:30–12:00
CHAIR

The Middle Ages and Renaissance in Northern Europe: The Physical Context
Virginia Chieffio Raguin, College of the Holy Cross

Transformations in the Architecture and 'Decoration' of the Abbey Church of Saint–Remi ca. 1050–1500
Madeline H. Caviness, Tufts University

Continuity in English Medieval Architecture
Peter Draper, Birkbeck College, London University

Elizabeth Pastan, University of Indiana, Bloomington

Steven Gardner, University of California, Santa Barbara
Americanisme: The Old World Discovers the New
Chair: Wanda M. Corn, Stanford University
Speakers:
- An Icon Revisited: Marcel Duchamp's 'Fountain'  
  Wanda M. Corn
- Expectation and Distillation: The Gletzes in New York, 1915–19  
  Daniel Robbins, Union College
- 'La Jeune Fille Américaine' and the Parisian Avant-Garde, 1900–1917  
  Elizabeth Hutton Turner, National Endowment for the Humanities
- 'Amerikanismus' in the Art of Weimar Germany: The Image of the Black Entertainer  
  Beeke Sell Tower, Goethe Institute Boston
  Radu Stern, Université de Lausanne
Discussant: Kenneth E. Silver, New York University

Garden History: Where Did It Come From? Where Is It Going
Chair: John Dixon Hunt, Dumbarton Oaks
Speakers:
- Reconstructing Italian Renaissance Gardens—a Critical Approach to Words and Images  
  Claudia Lazzaro, Cornell University
Sources and Ideas for the Seventeenth Century Dutch Garden
Vanessa Sellers, Princeton University

'Arts topiaria': Archaeological Method in the Study of Ancient Roman Gardens and Landscape Design
Kathryn L. Gleason, University of Pennsylvania

Reconstructing Classical Chinese Gardens
Jan Stuart, Freer and Sackler Galleries of Art

DISCUSSANTS
Robert Oresko, Editor, Garden History; Institute for Historical Research, London University
Norris Brock Johnson, University of North Carolina at Chapel Hill

YOSEMITE A
9:30–12:00

Japanese Art and Culture in Transition: Personality and Patronage in the Twelfth and Thirteenth Centuries

CHAIRS
Bruce Darling, Tufts University
Samuel C. Morse, Amherst College

SPEAKERS
The Image of Ganjin as Ritsu Sect Patriarch
Karen L. Brock, Washington University in Saint Louis

Kaikei and the Early Jodo Community
Hisao Miyake, Tokyo National Research Institute for Cultural Properties

Aristocratic Patronage in a Time of Change: Two Works from the Thirteenth Century 'Edokoro'
Laura W. Allen, University of California, Irvine

'Karayo': Adopting a New Architectural Style
Bruce A. Coats, Scripps College

New Visions of Buddhist Enlightenment: Painting Inscriptions by Chinese Zen Monks in Thirteenth Century Japan
Joseph D. Parker, Bucknell University

YOSEMITE B
9:30–12:00

French Art During the Reign of Louis XIV (1643–1715)

CHAIR
Robert W. Berger, Brookline, Mass.

SPEAKERS
'La Cour et la Ville': The Social and Cultural Context of Artistic Life in the France of Louis XIV.
Philip Benedict, Brown University

Sacred Kingship, Sacred King: Louis XIV's Chapel at Versailles
Martha Mel Edmunds, University of Pennsylvania
**Heroic Mortality and Immortality in French Tomb Sculpture**
Mary Jackson Harvey, University of Illinois at Chicago

**Roger de Piles, Frère Luc François, and Rubens: A Question of Influences**
Ross Fox, Art Gallery of Hamilton

**Antoine Coypel's 'Vénus sur les eaux: Ode anacréontique voluptueuse'**
Candace Jean Kern, University of Washington

**DISCUSSANT**
Guy Walton, New York University

**Yosemite C 9:30–12:00**

**Current Research in Mediterranean Art, A.D. 200–700**

**CHAIR**
Christine Kondoleon, Williams College

**SPEAKERS**

*An Isiac Model for the Miracle of the Raising of Lazarus in Early Christian Art*
Fred C. Albertson, Memphis State University

*The Development of an Ornamental 'Koine'*
James Trilling, Independent Scholar

*Architectural Sculpture in Hagia Sophia: Some Considerations of Style, Motifs, and Workshop Practice*
Lawrence E. Butler, University of Pennsylvania

*The Dome of the Rock and St. Polyeuktos*
Terry Allen, Sebastopol, California

*Images of Paradise: The Development of Verbal Images in Late Antique, Early Christian and Islamic Art*
Erica Cruikshank Dodd, University of Victoria

*An Islamic Adaptation of Late Antique Book Design*
Eva R. Hoffman, Rhode Island School of Design

**DISCUSSANT**
Anthony Cutler, Penn State University

**STUDIO SESSIONS**

**Continental 5 9:30–12:00**

**Memorial Redefined** (Co-sponsored by the Women's Caucus for Art)

**CHAIR**
Linda Cunningham, Franklin and Marshall College

**Panelists:**
Judy Baca, artist, Venice, California
Betsy Damon, artist, New York City
Richard Posner, artist, Seattle, Washington
Harriet Senie, City College of New York
Athena Tacha, Oberlin College
The Content of Abstraction
Dan Nadaner, California State University, Fresno

Irreplaceable Bodies: Aura, Corporeality, and the Feminine in Abstract Art
Ann Gibson, Yale University

Burdenless Objects
Mary Lovelace-O’Neal, University of California, Berkeley

The Education of An Abstractionist
Deborah Rosenthal, Parsons School of Design

Between Abstraction and Representation: Murray, Porter, Amenoff, and Winters
Susan M. Wadsworth, University of Connecticut

Abstraction, Content, and the Complexity of Intent
Richard Wollheim, University of London

Roles: Construction, Reconstruction, Deconstruction
Margaret Lazzari, University of Southern California
Clayton Lee, University of California, Los Angeles

Martin Mull, Los Angeles, California
Moira Roth, Mills College
Adrian Piper, University of California, San Diego, (philosophy department)
Uta Brandes, Technishe Hochschule, Hanover, West Germany
Michael Erlhoff, Rat fur Formgebung, German Design Council, West Germany

Members’ Annual Business Meeting
Phyllis Pray Bober, CAA President presiding

Elections: Officers, Directors, 1989 Nominating Committee. Other Reports.

Following the business meeting, there will be a welcome reception for all NEW CAA MEMBERS. Also following the business meeting, there will be an informal meeting and reception for exchange of information on the forthcoming, CAA Survey on People of Color in the Arts
Continent 1, 2, 3
12:15-1:45
Visual Resources Association (VRA): Business Meeting

Continent 7, 8, 9
12:15-1:45
Association of Independent Historians of Art (AIHA): Business Meeting

Yosemite A
12:15-1:45
Coalition of Women’s Art Organizations (CWAO): Business Meeting

Yosemite B
12:15-1:00
Getty Grant Program: Information Session.
Deborah Marrow and other members of the Getty Grant Program will discuss categories of funding, particularly research grants.

Yosemite C
12:15-1:00
American Committee for South Asian Art (ACSAA): Business Meeting

Please note: Afternoon sessions end at 4:30 PM; evening sessions commence at 8:30 PM. There will be no evening studio art sessions.

Thursday Afternoon

Art History Symposia

Continent 4
2:00-4:30
Chair

Speakers
How Far Does Conservation Preserve the Spiritual Value of Our Cultural Heritage
Gaël de Guichen, International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), Rome

How Best to Present Egyptian Antiquities
Zahi Hawass, The Giza and Sakkara Pyramids Conservation Project, Egyptian Antiquities Organization (EAO)

Kalabari Ancestral Screens: Levels of Meaning—An Exhibition Devoted to the Exploration of Meaning in an African Art Form
Philip Ravenhill, National Museum of African Art, Smithsonian Institution

The Spiritual Object and the Connoisseur
Ernst van de Wetering, Centraal Laboratorium Anderzoe, Amsterdam
**The Preservation of Unique Values in 19th and 20th Century Paintings**
Joyce Hill Stoner, University of Delaware/Winterthur Museum

**CONTINENTAL 5, 6**
**2:00–4:30**

**The Legacy of National Socialism and Modern German Architectural History**
Chair
Kathleen Weil-Garris Brandt, Institute of Fine Arts and the College of Arts and Science, New York University

Speakers
Interpreting Nazi Architecture: The Case of Albert Speer
Barbara Miller Lane, Bryn Mawr College

The Emergence of the Idea of a 'National German Architecture'
Jürgen Paul, University of Tübingen

The Gap: New Approaches to An Analysis of German Architecture during the Nazi Period
Hartmut Frank, Hochschule für bildende Künste, Hamburg

Gropius in the 1930's
Winfried Nerdinger, Technische Universität, Munich

Discussants
Fritz Neumeyer, University of Dortmund
Tilman Buddensieg, University of Bonn
Richard Pommer, Institute of Fine Arts, New York University

**ART HISTORY WORKSHOP**

**IMPERIAL A**
**2:00–4:30**

**The Contributions of Art Historians' Personal Background to Their Scholarship**
Chair
Jack J. Spector, Rutgers University

Speakers
The Anxious Critic: John Addington Symonds and the Problem of Greek Art
Peter Holliday, University of Houston

Panofsky's and Gombrich's Reactions to Modern Art, in View of Their Life Experiences
Joan Hart, Berkeley, California

André Salmon from All Sides at Once
Beth Gersh-Nesic, City University of New York

Discussants
Donald Kuspit, State University of New York, Stony Brook
Seymour Howard, University of California, Davis
William C. Loerke, Harvard University, Emeritus

Open discussion among panelists and members of the audience
JOINT ART HISTORY/
STUDIO SESSION

FRANCISCO
2:00–4:30

FACING THE LOSS: IMAGES OF DEATH, DISEASE, AND DEPRIVATION

Judith K. Brodsky, Rutgers, The State University of New Jersey
Colin Eisler, Institute of Fine Arts, New York University

Portraying People with AIDS I
Thomas W. Sokolowski, The Grey Art Gallery, New York University

Portraying People with AIDS II
Douglas Crimp, October magazine

Until That Last Breath: Women with AIDS
Ann Meredith, Oakland

Visual Images as Distillation of an Experience with Cancer
Katharine Patricia Black, University of New Mexico

Art and Healing: A Personal Process
Deborah Davidson, Saddleback College

Images of a Dying Husband
Kathleen K. Desmond, University of Ohio

An Artists’ Response to Bodily Loss
Nancy Fried, New York

Time Gathers: The Artist, African Tradition, and Communications from the Realm of the Spirit World
Martha Jackson-Jarvis, The Corcoran School of Art

Making a Stone of the Heart: The Response of Northern Ireland Artists to the Experience of Political Violence
Roy Johnston, Skidmore College

Ruth and Arnie at the Hospice
Adolph Rosenblatt, University of Wisconsin

Rosa Alice
May Stevens, The Bunting Institute

ON CEMETERIES:

Stones of Memory in Houses of Life
Rochelle Weinstein, Borough of Manhattan Community College

Melancholy: An Image of Mourning in French Art around 1800
Margaret Denton-Smith, Arlington, Virginia

‘Imago Mortis’: Visual Images of Death in Italy
James Alexander, University of Alabama
ON 19TH AND 20TH CENTURY GRIEF:

*Homosexuality and Death in the Art of Marsden Hartley*
Jonathan Weinberg, Bennington College

*Warhol’s Jackies: Mourning JFK or Playing with ‘Life’*
Cecile Whiting, University of California, Los Angeles

**STUDIO SESSIONS**

**CONTINENTAL 7, 8, 9**

2:00–4:30

**Elemental Concerns**

*Chair*
Judith Stein, Pennsylvania Academy of the Fine Arts

*SPEAKERS*

Artists of Earth, Space, and Time in the Inland Northwest
Susan Platt, Washington State University

Water as Content in Contemporary Painting
Diane Burko, Community College of Philadelphia

Restructuring Elements: A Quebecois Perspective
Cyril Reade, London, Ontario, Canada

Pyrotechnics and Twentieth Century Performance Art
David Hall, Plymouth, Minnesota

Back to Basics: Organic Inflections in the Work of Five Contemporary Sculptors
Douglas Dreishpoon, Hirschi & Adler Galleries

Beuys and Kiefer: The Four Elements
Judith Cizek, The Art Institute of Chicago

**IMPERIAL B**

2:00–4:30

**The Woman Question: Taking Positions/Taking Positions Apart** (Co-sponsored by the Women’s Caucus for Art)

Artists and critics speak out, taking positions on current issues on art and criticism as they pertain to women’s roles, gender identity, art practice, and politics

*Chairs*
Suzanne Lacy, California College of Arts & Crafts
Arlene Raven, New School for Social Research

*SPEAKERS*
Betty Brown, California State University, Northridge
Newton and Helen Harrison, University of California, San Diego
Allan Kapro, University of California, San Diego
Judith Bettelheim, San Francisco State University
Carolee Schneemann, New York
Christine Tamblyn, California State University, San Francisco
Rachel Rosenthal, Los Angeles
THURSDAY EVENING

CONTINENTAL 4
4:45–7:15
BOARD-SPONSORED SESSION: New Technologies and the Study of Art

Danielle Rice, Philadelphia Museum of Art

Computers and new storage systems for images, such as laser disc and CDROM, can revolutionize the way that art is studied and taught. This session will introduce several resources that are available or will soon be available to scholars and students of art and art history. Included will be information about the Getty’s Art and Architecture Thesaurus, and demonstrations of art-related interactive videodisc programs.

SPEAKERS
Elma Sanders, Senior Editor, The Getty Art History Information Program
Lisa Leizman, Center for Design of Educational Computing, Carnegie Mellon University
Anne-Marie Logan, Yale Center for British Art

CONTINENTAL 5
4:45–7:15
BOARD-SPONSORED SESSION: Funding for Art Museums at NEA and NEH—Needs and Opportunities

Andrew Oliver, NEA Museum Program
Nancy Pressley, NEA Museum Program
Marsha Semmel, NEH Museums Program
Elizabeth Turner, NEH Museums Program

NEH Reception to follow session starting at 6:00
CONTINENTAL 6
4:45–7:15
**Visual Resources Association (VRA): Image-Bases and Image Management**
CHAIR
Stephen Toney, Systems Planning, San Francisco
SPEAKERS
Howard Besser, University of California, Berkeley
Steve Cisler, Apple Computers, Inc.
Frederick Jones, Eclat Intelligent Systems, Inc.
Robert Marsh, Plexus Computers, Inc.
Michel Vulpe, Image Online, Inc.

CONTINENTAL 1, 2, 3
4:45–7:15
**American Committee for South Asian Art (ACSSA): Islamic Architecture in India or Indian Islamic Architecture?**
CHAIR
Robert J. Del Bonta
SPEAKERS
Architectural Style as a Political Issue: Is the Taj Mahal “Indian” or “Foreign”?
Wayne E. Begley
The ‘Bangala’ Roof: A Hindu Form as a Mughal Symbol
Jeffrey A. Hughes
The Ayat Al-Kursi and the Sultans of Delhi
Anthony Welch
The Tomb of Jam Nizam al-Din, Makli Hill, near Thatta, Sind
Daniel J. Ehnbom
The Indian Islamic Architecture of Gujarat
Robert J. Del Bonta
DISCUSSANT:
Catherine B. Asher

CONTINENTAL 7, 8, 9
4:45–7:15
**YLEM: Artists Using Science and Technology: Session**

IMPERIAL A
4:45–7:15
**Historians of Netherlandish Art: Business Meeting/Session**

IMPERIAL B
4:45–7:15
CHAIR
Maria Raina Fehl, University of Illinois at Urbana-Champaign
SPEAKERS
Preservation and Reconstruction of European Synagogues
Carol Krinsky, New York University

Vienna's Oldest Cemetery: It's Destruction and Reconstruction
Philipp Fehl, University of Illinois at Urbana-Champaign

Yosemite A
4:45–7:15

Association for Latin American Art (ALAA): Business Meeting (Ellen T. Baird, Chair) and Session: Margins and the Center; Exploring the Question of Dependency in 19th and 20th Century Latin American Art
Chair: Barbara Braun, Independent Scholar

Speakers
 Argentine Art and Nationalism: Pettoruti's Musicians and Harlequins of the 1920’s
Susan Verdi Webster, The University of Texas at Austin

Artificial Language in the European Works of Xu Solar
Daniel Nelson, The University of Texas at Austin

Tarsilla do Amaral and the Anthropophagous Movement: Redefining Surrealism at the Periphery
Nancy Deffebach, The University of Texas at Austin

The Contemporaneos Poets and Artists in Mexico: The Contact between "European Achievement and American Promise"
Blair Paltridge, University of California, Los Angeles

Rejecting Dependency: Atavism and Innovation in Mexican Painting of the 1980’s
Edward J. Sullivan, New York University

Francisco
4:45–7:15

Design Forum: Session

5:00–8:30

Receptions at San Francisco Museums, Galleries and Artists Spaces
Reception at San Francisco Museum of Modern Art, 401 Van Ness Avenue, in Rotunda. Cash bar and complimentary hors d'oeuvres. Museum galleries open to CAA members and the general public until 9:00 pm. Receptions at San Francisco Art Commission Gallery, 155 Grove Street; Capp Street Project, 270 14th Street; California College of Arts and Crafts, 1700 17th Street; New Langton Arts, 1246 Folsom Street; SF Camerawork, 70 12th Street; San Francisco ArtSpace, 1286 Folsom Street.
Reception at San Francisco State University Gallery to view the exhibition Bay Area MFA sponsored by the College Art Association.

Buses will circulate between receptions; buses to San Francisco State will not stop at all receptions—those wishing to go to San Francisco State should select ticket R.2 (SFS)

BUS TICKET R.2 PRICE $6.00
BUS TICKET R.2 (SFS) PRICE $6.00

5:00–7:00 Reception/Opening at the Art Options Gallery, 1635 Divisadero Street. Exhibition: Peter Mangan: Metal and Glass Sculpture. Transportation not provided.

7:15–8:15 The MATRIX program of the University Art Museum, Berkeley presents “The Question of Manet’s Olympia: Posed and Skirted,” a panel discussion by The V Girls

Martha Baer, member of the faculty, N.Y.C.
Jessica Chalmers, affiliate, N.Y.C.
Erin Cramer, visiting member, N.Y.C.
Andrea Fraser, member of the board, N.Y.C.
Marianne Weems, member, N.Y.C.

THURSDAY EVENING

ART HISTORY WORKSHOPS

Andy Warhol Contextualized
Sidra Stich, University Art Museum, Berkeley

Andy Warhol and the Social Construction of the Modern Artist
David Deitcher •

Warhol’s ‘Factory’ in its Cultural Context
Caroline A. Jones, Stanford University

Andy Warhol: The Overlapping of Aesthetics and Political Economy
Thierry de Duve, University of Ottawa

Andy Warhol Contextualized: The Filmmaker as Homosexual Hipster
David Ehrenstein, Los Angeles Herald-Examiner

DISCUSSANT
Karen Marta, Parkett

Open discussion among panelists and members of the audience
CONTINENTAL 6
8:30–11:00

The Problematics of American Landscape: Exhibition and Interpretation

CHAIR
Roger B. Stein, University of Virginia

SPEAKERS
Sins of Omission: American Landscape Exhibitions and the Nationalist Myth
Angela Miller, Washington University, St. Louis
David C. Miller, Allegheny College

The Corporate Landscape as Spectacle: Thomas Moran and Modern Exhibitions
Joni L. Kinsey, Washington University, St. Louis

Exhibiting Cultural Contexts: The Example of 'The Catskills: Painters, Writers, and Tourists in the Mountains, 1820–1895'
Kenneth Myers, Middlebury College

The Frederic Edwin Church Exhibition in 1989
Franklin Kelly, Corcoran Gallery of Art

The Problem of Exhibition Space
Alan Wallach, Kean College of New Jersey

DISCUSSANT
Roger B. Stein

Open discussion among panelists and members of the audience

CONTINENTAL 1, 2, 3
8:30–11:00

The Fiber Arts in Context: Cross-Cultural Perspectives

CHAIR
Rebecca R. Stone, Emory University

SPEAKERS
Introduction: The Ancient Andean Example
Rebecca R. Stone

Textile Evocations in Early Chinese Poetry
Lisa Lee Peterson, Purdue University

Patterns of Power: Textiles as Propaganda in the Age of Absolutism
Elisabeth Mikosch, Institute of Fine Arts, New York University

Religious Symbols in Afro-American Textiles
Maude Southwell Wahlman, University of Central Florida

Understanding Oceanic 'Tapa' through Tattooing: A Theoretical and Methodological Framework
Francine Farr, The Brooklyn Museum

Textiles and Intertextuality in Contemporary Native Cultures of the New World
Janet Catherine Berlo, University of Missouri–St. Louis

Contemporary Fiber Art in the United States
Nancy A. Corwin, Smithsonian Institution, Renwick Museum

DISCUSSANT
Lee Ann Wilson, Gettysburg College

Open discussion among panelists and members of the audience
The Cult of Images in Italy, 1300–1600  
William Hood, Oberlin College

Opening Remarks  
William Hood

Foreign Powers: Images in Italy  
Hayden B.J. Maginnis, McMaster University

Miraculous Bones and their Impact on Italian Renaissance Church Architecture and Decoration  
Sarah Blake McHam, Rutgers University

The Miraculous Image as Generator of Italian Renaissance Church Architecture, c. 1480–1520  
Alison Luchs, National Gallery of Art

The Pauline Chapel in S. Maria Maggiore and its Icon of the Virgin and Child  
Steven F. Ostrow, Vassar College

Open discussion among panelists and members of the audience

Wives, Mistresses, Virgins and Courtesans in European Art and Life, 1400–1700  
Rona Goffen, Rutgers University  
Joanna Woods-Marsden, University of California, Los Angeles

Introduction to Women in Art and Life: The Relation of Pictorial Illusion to 'Reality'  
Joanna Woods-Marsden

Vasari's Portrayal and Critical Assessment of Women Artists  
Frederika Jacobs, Virginia Commonwealth University

Illness and Independence—The Female Sickroom in Seventeenth-Century Art and Medicine  
Laurinda S. Dixon, Syracuse University

Images of Domestic Virtue in Dutch Seventeenth-Century Art  
Wayne E. Franits, Syracuse University

Stanley Chojnacki, Michigan State University, History Department  
Ann Rosalind Jones, Smith College, Comparative Literature Department  
David Kunzle, University of California, Los Angeles  
Mary Beth Rose, The Newberry Library, Literature Department  
Richard Trexler, State University of New York, Binghamton, History Department
Standards in Attribution: Rubens and Rembrandt

Arthur K. Wheelock, Jr., National Gallery of Art and University of Maryland

Introduction
Arthur K. Wheelock, Jr.

Drawings in Rubens' Workshop: the Evidence of Padre Resta and Other Early Collectors

Problems of Rubens and His Workshop: Pictorial Language and Execution
Justus Müller Hofstede, Kunsthistorisches Institut, University of Bonn

One Cottage Too Many: Landscape Drawings by Rembrandt and his Followers
Cynthia P. Schneider, Georgetown University

Rembrandt and the Nature of His Workshop
Ernst van de Wetering, Kunsthistorisch Institut, University of Amsterdam

Discussants
Jeffrey Muller, Brown University
Egbert Haverkamp-Begemann, Institute of Fine Arts, New York University

Open discussion among panelists and members of the audience

The Buddhist Narrative Tradition Re-examined

Elizabeth S. Rosen, Independent Scholar

Identifying a Symbol of Enlightenment
Janice Leoshko, Los Angeles County Museum of Art

Scenes of the Buddha's Post Enlightenment Miracles: Pictorial and Textual Sources
Patricia Eichenbaum Karetzky, Bard College

The 'Jātaka,' the Aniconic Tradition, and the Pilgrimage Sites
Alex Wayman, Columbia University

Narrative as Icon in the Art of Amarāvati and Nāgārjunakonda
Walter Smith, Wheaton College

The Narrative Cycle of the Buddha Sākyamuni: The Second Phase
Deborah Klimburg-Salter, Institut für Tibetologie und Buddhismuskunde der Universität Wien

Discussant
Victor Mair, The University of Pennsylvania

Open discussion among panelists and members of the audience
SYOSMITE B

8:30-11:00

Chair

Secular Art in the Middle Ages
Susan Smith, University of California, San Diego

The Cluny 'Shoemaker Stele': Artisan's Sign or Devotional Image?
Carol S. Pendergast, University of Lowell

Images of Queenship: Melisende of Jerusalem, A Case Study
Jaroslav Folda, University of North Carolina, Chapel Hill

King Arthur, His Knights, and the French Aristocracy in Picardy: An Illustrated Verse Romance by Chrétien de Troyes
Sandra Hindman, Northwestern University

Early Heraldry: How to Crack the Code
Meredith Parsons Lillich, Syracuse University

An Image of Women at Work in a Late Fourteenth-Century North Italian Model Book: Variant Interpretations
Annette Dixon, Independent Scholar

Medieval in the Renaissance? The Status of Italian Secular Painting Before Botticelli
Cristelle L. Baskins, College of the Holy Cross

Discussant

Alison Stones, University of Pittsburgh

Open discussion among panelists and members of the audience

SYOSMITE C

8:30-11:00

Chair

Greek Portraiture in the Fifth and Fourth Centuries B.C.; What Was It Like?
Richard Brilliant, Columbia University

Introduction
Richard Brilliant

Athletic Sculpture: Transition toward Portraiture
Nancy Serwint, Arizona State University

Medicine, Natural Philosophy and Classical Portraits
Guy P.R. Métraux, York University

Representing the Individual: Plato and Aristotle on Philosophers and Artists
Martha C. Nussbaum, Brown University

Ethos and Pothos in a Portrait of Alexander the Great
Andrew Stewart, University of California, Berkeley

Open discussion among panelists and members of the audience
**FRIDAY MORNING**

**CONTINENTAL 5**

9:30–12:00  
**CHAIR**  

**Europe and Africa: Africa and Europe**  
Suzanne Preston Blier, Institute for Advanced Study, Princeton/Columbia University

**SPEAKERS**  
*The Interaction of European and Indigenous Artistic Traditions in Fifteenth Century Ethiopia*  
Marilyn E. Heldman, University of Missouri, St. Louis

*Political Subtexts in Nineteenth Century European Influences on Art in Dahomey*  
Suzanne Preston Blier

*Anticolonialism and Primitivism in 'la bande à Picasso'*  
Patricia Leighten, University of Delaware

*The Other Primitivism: Aspects of Colonial Period Architecture in Near Coastal West Africa*  
Ikeem Stanley Okoye, Massachusetts Institute of Technology

*Ernst Ludwig Kirchner's Use of Bachofen's Theories of Cultural Development*  
Lisa J. Street, Emory University

*Snake Charmer, Water Spirit, and Snake: The History of an Image of the Exotic on Three Continents*  
Henry John Drewal, Cleveland State University

**DISCUSSANT**  
Jack Flam, Brooklyn College

**CONTINENTAL 6**

9:30–12:00  
**CHAIRS**  

**Art and Politics in the People's Republic of China**  
Julia F. Andrews, The Ohio State University  
Ellen Johnston Laing, University of Oregon

**SPEAKERS**  
*The Campaign Against 'American Imperialists Films' from 1949 to 1952*  
Paul Kendel Fonoroff, Hong Kong

*Opening the Mind: Nudity and Eroticism in Chinese Art of the 1980s*  
Ralph Croizier, University of Victoria

*The Influence of the Cultural Revolution on Traditional Chinese Painting ('Guohua')*  
Ann Barrott Wicks, Miami University of Ohio

*Gu Wenda and His Critics*  
Jason Chi-sheng Kuo, Williams College

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The Trauma of Internationalism: Chinese Artists Abroad
Joan Lebold Cohen, Tufts University/Museum School, Boston

DISCUSSANT Richard King, University of Victoria

CONTINENTAL 1, 2, 3
9:30–12:00
CHAIR

Art and Society in Britain, 1700–1900
David Bindman, Westfield College, University of London

SPEAKERS

Commerce as Civilization: The Portraiture of Politeness in Early Eighteenth Century England
David H. Solkin, Courtauld Institute, London

'Lovers of wild rebellion': Satan in British Revolutionary Art
John Hutton, Trinity University, San Antonio

'Baleful Enchantment': Turner, Carlyle, and the Poetics of Steam Travel
Brian Lukacher, Vassar College

'The Best for the Lowest': The Architecture of Social Reform in Late 19th Century London
Deborah Weiner, University of California, Davis

A May Day for Capitalists—Alma Tadema's Spring
Louise Lippincott, J. Paul Getty Museum

DISCUSSANT John Brewer, Clark Library, University of California, Los Angeles

FRANCISCO
9:30–12:00
CHAIR

Open Session: Pre–Twentieth Century
Joel Isaacson, University of Michigan

SPEAKERS

Re-reading the Interior Elevation of Hadrian's 'Pantheon'
William Loerke, Dumbarton Oaks/Harvard (emeritus)

The Snare of Love: Avian and Piscatory Themes in Rococo Art
Elise Goodman-Soellner, University of Cincinnati

Rossinisme as Modernism: Delacroix, Rossini and Stendhal
Nina Athanassoglou-Kallmyer, University of Delaware

Vital Signs: David d'Angers and the Semiology of Landscape
Dorothy Johnson, University of Iowa

Repetition and Memory in Jongkind's Topographical Views
Dennis Costanzo, State University of New York, Plattsburgh
IMPERIAL A  
9:30–12:00  
**History Painting and Historiography 1300–1800**  
**CHAIRS**  
Judith C. Brown, Stanford University (history department)  
Sheila ffolliott, George Mason University and Pembroke Center, Brown University  
**SPEAKERS**  
*Historical Ideal and Political Reality: Francesco Salviati’s Frescoes of ‘Camillus’ and Florentine Historiography*  
Mclinda Schlitt, Bates College  
*‘Com’era anco avanti ...’ Invoking the Past in Late Renaissance Venice: the Façade Program of San Giorgio Maggiore*  
Tracy E. Cooper, Center for Advanced Study in the Visual Arts, The National Gallery of Art  
*Allegory and Artifact in the Re-interpretation of History in Early Eighteenth-Century Rome*  
Christopher M.S. Johns, University of Virginia  
*Public Virtue/Private Passion: Politics and Gender in Two Medieval British History Paintings by Angelica Kauffman*  
Wendy Wassyng Roworth, University of Rhode Island  
**DISCUSSANTS**  
Patricia Fortini Brown, Princeton University  
W.B. Carnochan, The Stanford Humanities Center

IMPERIAL B  
9:30–12:00  
**History, Connoisseurship and the Cross Section: Conservators Discuss the Complexity of Successful Conservation**  
**CHAIR**  
David Bull, National Gallery of Art  
**SPEAKERS**  
*The Rothko Chapel: A Discussion of the Black-form Triptychs*  
Carol C. Mancusi-Ungaro, The Menil Collection  
*James Ensor’s ‘The Entry of Christ into Brussels’: Research and Restoration*  
Mark Leonard, J. Paul Getty Museum  
*‘A Corner at the Moulin de la Galette’ by Henri de Toulouse Lautrec: A Discussion of the Methods of the Artist and the Conservation of the Painting*  
Teresa Longyear, Private Conservator
'The Feast of the Gods' by Bellini and Titian: An Investigation into the Alterations of the Painting
David Bull

YOSEMITE B
9:30–12:00

CHAIR
Myra D. Orth, The Getty Center for the History of Art and the Humanities

SPEAKERS

The Early French Renaissance: the Italian Connection
Robert W. Scheller, University of Amsterdam

'Imagier et Peintre du Roi': Guido Mazzoni and the Frescoes at the Hôtel de Cluny
Timothy Verdon, Florida State University Study Center, Florence

'Re' discovering Painters, Patrons, and Public: Stained Glass as a Major Medium of French Renaissance Painting
Michael W. Cothren, Swarthmore College

Primaticcio and Dominico del Barbiere in the Service of the Guises
Ian Wardropper, Art Institute of Chicago

Etienne Delaune and a Drawings Cycle on the Theme of 'Charles IX and the Liberal Arts'
George Wanklyn, American University in Paris

Germain Pilon, Giambologna, and Their Influence
Mary L. Levkoff, Institute of Fine Arts

DISCUSSANTS

Henri Zerner, Harvard University
Sylvie Béguin, Center for Advanced Study in the Visual Arts, National Gallery of Art; Louvre, Paris

STUDIO SESSIONS

CONTINENTAL 4
9:30–12:00

CHAIR
Elaine King, Carnegie Mellon University

PANELISTS
Annegreth Nill, Carnegie Museum of Art
Klaus Ottmann, Ezra & Cecile Zilkha Gallery, Wesleyan University
Ned Rifkin, Hirshhorn Museum and Sculpture Garden
Patterson Sims, Seattle Art Museum
Judith Tannenbaum, Institute of Contemporary Art, Philadelphia

Exhibitions: Who Decides and Why?

Studios: Who Decides and Why?
CONTINENTAL 7, 8, 9

9:30–12:00  The Idea of the Moral Imperative in Contemporary Art

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

PANELISTS  Amy Baker Sandback, New York City
           John Baldessari, Santa Monica, California
           Luis Camnitzer, Great Neck, New York
           Suzi Gablik, London ♦
           Jeff Koons, New York City
           Robert Storr, New York City

YOSEMITE A

9:30–12:00  The Role of Lost Art Techniques in the Postmodern Era

CHAIR  Cynthia Kukla, Northern Kentucky University

PANELISTS  Encaustic Painting: Yesterday and Today
           Suzanne Arnold, artist, Randolph Macon College

           The Logic of the Eighteenth Century Palette for Rendering Form
           Ed Ahlstrom, artist, Montgomery College

           Contemporary Uses of Traditional Fresco
           Walter O’Neill, artist, Skowhegan School of Painting & Sculpture and

           Jane Brucker, artist, Los Angeles Fresco Works

           Gilding and Illuminating as Process and Symbol
           Cynthia Kukla

           Rediscovering Historical Photographic Processes
           Barbara Riley, artist, Corpus Christi State University

FRIDAY

AFTERNOON

IMPERIAL A

12:15–1:45  Annenberg/CPB Project: Screening and Discussion of The Art of the Western World television-based course.

COORDINATOR  Lin J. Foa

 SPEAKER  Linda Nochlin, The Graduate Center, City University of New York
           (You are welcome to bring your lunch to the screening.)
12:15–1:45  YOSEMITE A

F.A.T.E. Foundations in Art, Theory and Education Cultural Objectivity: Teaching Art Values Within the Multi-Ethnic Classroom

*Introduction*

Stephen Sumner, Potsdam College

*Anthropological and Psychological Approaches to Building Crosscultural Art and Design Theory*

Steven Skaggs, University of Louisville

*Teaching Art in a Multi-Ethnic Context*

Janet Taylor Pickett, Essex County College

*Bloomfield College: An Art Curriculum Enriched by Multi-cultural and Multi-racial Perspectives*

Lisa Rabinowitz, Bloomfield College

*Chinese Calligraphy as a Design Element*

Ying Kit Chan, University of Louisville

12:15–1:45  YOSEMITE B

American Section, International Association of Art Critics (AICA): Concerning the Spiritual in California Art: Pro and Con

Mark Levy, California State University, Hayward

Fred Martin, dean, San Francisco Art Institute

Caroline Marks, artist and teacher, Blue Rider School, San Francisco

Charles Miedzinski, J.F.K. University, San Francisco

Christine Tamblyn, San Francisco State University and San Francisco Art Institute

12:15–1:45  YOSEMITE C

History of Photography Group: Business Meeting

12:15–1:45  CABRILLO

Association of Historians of American Art (AHAA): Business Meeting

12:15–1:45  BALBOA

Design Forum: Business Meeting

12:15–1:45  ANZA

Media Arts Caucus: Film, Video, Photography: New Technologies and the Media Arts

David Tafler, University of the Arts

Peter D'Agostino, Temple University
**IMPERIAL B**

**12:15-1:45**

**Reader’s Digest Artists at Giverny Program**

Frances Chaves, curator, Reader’s Digest Collection

Artists and jurors who participated in 1988

**DOLORES**

**12:15-1:45**

**Advanced Placement Art History: An Untapped Resource, sponsored by the CAA Committee on Education**

Chair: Martha Kingsbury, University of Washington, Seattle

**Speakers**

*The Advanced Placement Art History Course and Examination*

Martha Kingsbury

*Grading the Essay Section of the Advanced Placement Art History Examination*

Anthony Gully, Arizona State University, Tempe

*Secondary School: A Place to Teach Art History*

James T. Womack, Montgomery Bell Academy, Nashville

*The Art History Student in Chicago*

Entire panel

**Discussants**

Entire panel, members of the audience

Refreshments will be served.

**CONTINENTAL 5**

**12:15-1:45**

**BOARD-SPONSORED SESSION: NEH Funding of Art Historians**

Marsha Semmel, NEH Division of General Programs

Elizabeth Welles, NEH Education Division

David Wise, NEH Research Division

**LOMBARD ROOM, MASON ROOM**

**SIXTH FLOOR**

**2:00-4:00**

**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.
FRIDAY AFTERNOON

ART HISTORY SYMPOSIA

CONTINENTAL 5, 6
2:00-4:30

CHAIR

Reading Art Museums
John Walsh, J. Paul Getty Museum

Introduction and Overview
John Walsh

New Art Museums in Texas and Sectional Space
Richard Ingersoll, Rice University

Visualizing Revisionism: Museum Installation and the Reassessment of Nineteenth Century Painting
John House, Courtauld Institute, University of London

The Museum from Inside
Rudi Fuchs, Haags Gemeentemuseum, The Hague

DISCUSSANT
Joseph Rykwert, University of Pennsylvania

IMPERIAL A, B
2:00-4:30

CHAIR

Western Art and the Antique: Continuity, Imitation, Assimilation
Salvatore Settis, Scuola Normale Superiore di Pisa

Introduction
Salvatore Settis

Ancient Models in Romanesque Art: France and Italy
Dorothy F. Glass, State University of New York, Buffalo

Renaissance and Renascences in Astrological Imagery
Kristen Lippincott, I Tatti, Florence

Tullio Lombardo’s Approach to the Antique
Wendy Stedman Sheard, Boston University

Ingres and the Archaeological Discourse of His Time
Meredith Shedd, University of Rhode Island

DISCUSSANTS
Irving Lavin, Institute for Advanced Study, Princeton
Salvatore Settis

ART HISTORY WORKSHOP

CONTINENTAL 1, 2, 3
2:00-4:30

CHAIR

Biography and Art History
Ruth Butler, University of Massachusetts at Boston

The Biographer as Cultural Critic
M. Kay Flavell, Independent Scholar

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Biography and Women Artists? The Case of Victorine Meurent
Eunice Lipton, Independent Scholar

"Disagreeably Hidden": Rosa Bonheur’s ‘Horse Fair’ and the Relevance of Biography for Lesbian and Gay Artists
James M. Saslow, Queens College, City University of New York

Biography in Northwest Coast Indian Art Studies
Victoria Wyatt, University of Washington

Biography and Hagiography: Morris Graves
Martha Kingsbury, University of Washington

Frank Lloyd Wright: Autobiography and Biography
Eileen Manning Michels, College of St. Thomas

The Promises and Perplexities of Biographical Research about Live or Recently Living Artists: Interviews, the Real Truth and Other Fictions
Laurie J. Wilson, New York University

Reconceiving Biography: The Case of Mark Rothko
James E.B. Breslin, University of California, Berkeley

Brief Remarks on Tensions Inherent within the Subject: Biography and Art History
Ellen Handler Spitz, Cornell University Medical College

Open discussion among panelists and members of the audience

JOINT ART HISTORY/STUDIO SESSION

CONTINENTAL 7, 8, 9
2:00–4:30

The Word and Image in Twentieth Century Art
Judi Freeman, Los Angeles County Museum of Art

The Visible Presence of the Word
Johanna Drucker, University of Texas at Dallas

Object and Text: Marcel Duchamp’s Author-ity
Amelia G. Jones, University of California, Los Angeles

Joan Miró, Language and Literary Sources
Brian Grosskurth, Oxford University

Feminism, Postmodernism, and Language
James Weiss, Yale University

Verbal/Visual Dichotomy in Photographic Art
Blaise Tobia, Drexel University

The Textuality of Conceptualism
John Welchman, University of California, San Diego
STUDIO SESSIONS

CONTINENTAL 4
2:00–4:30
CHAIR
The Political Artist
Henry Klein, Los Angeles Valley College
Nancy Bless, Cincinnati, Ohio
Robbie Conal, Los Angeles, California
James Cuno, Grunwald Center for the Graphic Arts, University of California, Los Angeles
Cheri Gaulke, Los Angeles, California
Paul Szep, The Boston Globe

Yosemite B
2:00–4:30
CHAIR
Drawing as a Major Medium
Susan Schwalb, New York
Judith Foosaner, California College of Arts and Crafts
Sonia Gechtoff, New York
Paul Rotterdam, New York
Townsend D. Wolfe, III, Arkansas Arts Center

FRIDAY EVENING
Saratoga Room
4th Floor
4:45–6:30
Association of Research Institutes in Art History (ARIAH): Business Meeting

CONTINENTAL 1, 2, 3
4:45–7:15
BOARD-SPONSORED SESSION: Art History in the Boondocks. The Art Historian/Educator: Shifting Audiences; Resource Realities; Pedagogical Alternatives
Annabelle Simon Cahn, California State University, Bakersfield
James McManus, California State University, Chico

Speakers
Art History Without Art
Annabelle Simon Cahn

The Boondocks is Not a Geographical State of Being
Irene Gordon, John Jay College of Criminal Justice, City University of New York

Report from the Trenches, or Confessions and Aspirations of an Old Fashioned Tyrant
Alessandra Comini, Southern Methodist University

The Learning Cycle as a Method for Teaching Art History
Joanne E. Sowell, University of Nebraska, Omaha
Within the Citadel/Mapping the Boondocks;
Art History in Context
James McManus

Open discussion among panelists and members of the audience.

FUNDING PROVIDED BY THE U.S. DEPARTMENT OF EDUCATION FOR THE IMPROVEMENT OF POSTSECONDARY EDUCATION (FIPSE).

CONTINENTAL 6
4:45–7:15

BOARD-SPONSORED SESSION: What do Artists Want from the CAA, Anyway?
Joyce Kozloff, New York City
Faith Ringgold, University of California, San Diego

Artist members air their opinions, suggestions, grievances, pronouncements, hidden agendas and future fantasies in three to five minutes each.

YOSEMITE B
4:45–7:15

Board-Sponsored Session: Opportunities for the Preservation of Research Resources
Co-sponsored by the CAA Committee on Preservation of Research Resources and the Commission on Preservation and Access

5:00–7:00

Receptions at Museums and Galleries of Fort Mason including San Francisco Craft & Folk Art Museum; African American Historical Society; Mexican Museum; Musco ItaloAmericano; and San Francisco Museum of Modern Art Rental Gallery. A performance Inquiry: The Trial of Helen Aylon and the Sands of Time; Star Witnesses: James Melchert, Peter Selz, Marc Kasky, Moira Roth, Charles Shere, will be sponsored by the Fort Mason Foundation. Cash bar at Pier 2. See below for bus information.

6:30–8:00

CAA Convocation at the Palace of Fine Arts Theatre, Bay and Lyon Streets. See below for bus information.

Welcome
Phyllis Pray Bober, CAA President

Greetings
Harry S. Parker, III, Director, San Francisco Fine Arts Museums

Presentation of Awards
7:00–9:30
Reception and dinner at the Exploratorium, 3601 Lyon Street, a museum of science, art, and human perception. Box dinner and cash bar.
Buses will travel to Fort Mason and on to the Palace of Fine Arts Theatre; or, directly to the Palace of Fine Arts Theatre. The Exploratorium is located next to the theatre.

BUS TICKET R.3 PRICE $6.00
DINNER TICKET D.1 PRICE $10.00

SATURDAY MORNING

ART HISTORY SESSIONS

CONTINENTAL 5
9:30–12:00
CHAIR
Malcolm Campbell, University of Pennsylvania
SPEAKERS
Giotto’s Arena Chapel Frescoes and Contemporary Religious Theater
Charles Parkhurst, Williams College
Oliviero Carafa’s ‘Soccorpo’ in Naples: Imperatrice De Tucte Cappelle
Charlotte Nichols, Mount Holyoke College
Some Donatello Madonnas and the Cavalcanti ‘Annunciation’ in the Context of Renaissance Painting
Martha Levine Dunkelman, State University of New York at Buffalo
Raphael’s Logge and Byzantine Manuscript Sources
Kathryn Andrus–Walck, University of Colorado, Colorado Springs
New Light on Bronzino: The Cavalcanti Chapel in S. Spirito
Elizabeth Pilliod, University of Michigan
Ten Laureti Drawings for the Fountain of Neptune in Bologna
Richard J. Tuttle, Tulane University

CONTINENTAL 6
9:30–12:00
CHAIRS
Lorenz Eitner, Stanford University
Pierre Rosenberg, Musée du Louvre
SPEAKERS
Introduction
Pierre Rosenberg
The Thinking Eye, the Mind that Sees: the Art Historian as Connoisseur
Hal Opperman, University of Washington
Connoisseurship: Its Failures and its Future
Joseph R. Goldyne, Independent Scholar

Collecting and Connoisseurship in Seventeenth Century France
Arnauld Brejon de Lavergnée, Musées d’Art et d’Histoire de Lille

Some Observations about Poussin’s Second Autograph Versions
Timothy J. Standring, Pomona College

Francois Boucher’s Late Drawings: the Brown Chalk Compositions
Beverly Schreiber Jacoby

The Representation of Nature in Ancient Art
Jeffrey M. Hurwit, University of Oregon

Vicissitudes of the Groundline in Early Egyptian Art
Whitney Davis, Northwestern University

Exotic Flora and Fauna in Egyptian and Mesopotamian Art
Karen Polinger Foster, Providence College

Landscape in Greek and Roman Murals
Vincent J. Bruno, University of Texas at Arlington

‘Varia Topia’: Composition and Meaning in Roman Landscape
Bettina Bergmann, Mount Holyoke College

The Politics of Reality: The Villa ‘Ad Gallinas’ and the Construction of Landscape in Augustan Rome
Barbara A. Kellum, Smith College

Institutionalizing Art History: The Early Discipline in the United States
Donald Preziosi, University of California, Los Angeles

Art History’s Encyclopedia Memory
Philip Armstrong, University of California, Los Angeles

The Beginnings of Art History at Harvard and ‘The Fogg Method’
Sybil Kantor, City University of New York

The Departments of Art, Wellesley College and of the History of Art and Classical Archaeology, Bryn Mawr College, 1875–1914
Claire Richter Sherman, Center for Advanced Study in the Visual Arts, National Gallery of Art
Virtue and Good Manners: Toward a History of Art History Instruction
Mary Ann Stankiewicz, California State University, Long Beach

Framing Art History at Princeton: Marquand, Brown, Butler, and Cram
David Van Zanten, Northwestern University

DISCUSSION
Hayden White, University of California, Santa Cruz
Hubert Damisch, École des Hautes Études en Sciences Sociales, Paris, and University of California, Los Angeles

FRANCISCO

9:30–12:00
CHAIR

Open Session: Twentieth Century
Joel Isaacson, University of Michigan

SPEAKERS

Méliés 'Fantastic' Cinema and the Origins of Cubism
Natasha Staller, Yale University

From Barrier to Bridge to Body: The Canvas Threshold in Picasso's Structuring of the Artist and Model Theme
Karen Kleinfelder, University of Missouri–Columbia

August Sander's 'Menschen des 20 Jahrhunderts' and the Germany of the Late 1920s and Early 1930s
Tom Dewey II, The University of Mississippi

New Deal for the 'Forgotten Man': William Gropper's Scandalous Murals for the Museum of Modern Art, 1932
April J. Paul, The Graduate Center of the City University of New York

California Light and Space: The Art of Perceiving Perceiving
Craig Adcock, University of Notre Dame

IMPERIAL A

9:30–12:00
CHAIR

The Cosmopolitan Court: Bourbon Patronage in Spain 1700–1808
Janis A. Tomlinson, Columbia University

SPEAKERS

In Search of a Style for the Spanish Bourbon Court: Projects for the Buen Retiro, 1712–1715
Robert Neuman, Florida State University

Hybrid Styles in Spanish Bourbon Court Portraiture
Marcus B. Burke, Meadows Museum

From a Grateful Heart: Jacopo Amigoni at the Court of Ferdinand VI (1747–1752)
Leslie Griffin Hennessey, University of Kentucky
Corrado Giaquinto: The Artist and his Role at the Courts of Ferdinand VI and Charles III (1753–1762)
Irene Cioffi, Independent Scholar

Tradition, Innovation and Revelation in Goya's Family of Carlos IV
Ann Glenn Crowe, Stanford University

Discussant: Nigel Glendinning, Queen Mary College, University of London

YOSEMITE B
9:30–12:00
CHAIRS

Art History in Japan
Maribeth Graybill, University of California at Berkeley
Shūji Takashina, Tokyo University

Introductory Remarks
Maribeth Graybill

Speaker
Three Intellectual Liberations: The Current Revolution in Muromachi Painting Studies
Kaori Chino, Tokyo National Museum

Discussant: Carolyn Wheelwright, Yale University

Speakers
The Tea Ceremony and Japanese Art History
Jun’ichi Takeuchi, The Gotoh Art Museum
Richard L. Wilson, Rice University

The Kano School: the Japanese ‘Academy’ and its Literature
Motoaki Kôno, Tokyo University

Discussant: Stephen Addiss, University of Kansas

Speaker
Reassessing Eighteenth Century Painting in Kyoto in its Cultural Context: Baisa6 and His Circle
Hiroyuki Kano, Kyoto National Museum

Discussant: Yoko Woodson, Asian Art Museum of San Francisco

Speaker
Studies of ‘Western-Style’ Japanese Painting: East Meets West?
Emiko Yamanashi, Tokyo National Research Institute of Cultural Properties

Discussant: J. Thomas Rimer, University of Maryland

Concluding Remarks:
Shūji Takashina

Funding provided by the Kajima Foundation for the Arts for the Six Japanese Speakers.

STUDIO SESSIONS

CONTINENTAL 4
9:30–12:00
CHAIRS

West Coast Painting Now
Mary Priester, Portland Art Museum
Karen Tsujimoto, Piedmont, California
Josine Ianco Starrels, Long Beach Museum

Various artists from the West Coast community will have their work shown in slide form.
**IMPERIAL B**

**9:30–12:00**

**CHAIR**

**PANELISTS**

**Computers and Art: Issues of Content**

Terry Gips, University of Maryland

**Art Technology and Postmodernism: Paradigms, Parallels, and Paradoxes**

Margot Lovejoy, State University of New York, Purchase

**Computers and Art: An Overview**

Cynthia Goodman, IBM Gallery of Science and Art

**Photography and Belief in the Electronic Age**

George Legrady, Paris, France

**The Digital Studio: Shifts in Software, Hardware & Artists' Attitudes Make the Computer Prevalent in the Arts**

Craig Hickman, University of Oregon

**Art and Education in the Telematic Culture**

Roy Ascott, Bristol, England

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**YOSEMITE A**

**9:30–12:00**

**CHAIR**

**SPEAKERS**

**California Sculpture**

Brian Wall, University of California, Berkeley

Larry Bell, Taos, New Mexico

Claire Falkenstein, Venice, California

Robert Hudson, Cotati, California

Ron Nagle, Mills College

Connie Wirtz, Stephen Witz Gallery, San Francisco

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**SATURDAY AFTERNOON**

**IMPERIAL A**

**12:15–1:45**

**American Society for Hispanic Art Historical Studies (ASHAHS): Session and Business Meeting**

**Session: Artists and Patrons in Spain and Portugal to 1700**

**SPEAKERS**

**Royal Patronage and Rule by God's Grace in Eleventh Century Aragon**

Janice Mann, Columbia University

**Five Funerary Monuments of Cardinal Juan Tavera**

Samuel K. Heath, Columbia University

**Spanish Patrons in Seventeenth Century Italy: Perception and Reality**

James D. Clifton, Tulane University

**Business Meeting (to include presentation of the annual ASHAHS Distinguished Publication Award)**
ART HISTORY WORKSHOPS

CONTINENTAL 1, 2, 3

2:00–4:30

Critical Issues in Sixteenth and Seventeenth Century Art Theory
Chair: Janis Bell, Kenyon College

Speakers:
Is Art a Humanistic Discipline?
Claire Farago, University of Colorado at Boulder

Art Theory and Epistemology in the Early Modern Period
Robert Williams, University of California, Santa Barbara

Critical Issues in Counter-Reformation Art Theory
Pamela Jones, University of Massachusetts—Boston

Theories and Practices of Invention in Renaissance Painting 1400–1750
Anthony Colantuono, Wake Forest University

The Quality of Grace in the Art of Anthony Van Dyck
Jeffrey Muller, Brown University

Open discussion among panelists and members of the audience

IMPERIAL A

2:00–4:30

The Issue of Gender and Content in Twentieth Century Art
Chairs: Gail Levin, Baruch College, City University of New York
Joan Marter, Rutgers University

Speakers:
Bloomsbury Art: Re-Imag(in)ing the Domestic
Christopher Reed, Yale University

Princess X/Prince's Sex: The Sexual Dimorphism of Brancusi's Sculpture
Anna C. Chave, Harvard University

Reading Matisse's Women
Catherine C. Bock, The School of the Art Institute of Chicago

Gender, the Female Body and the Implication of the Gaze
Janet A. Kaplan, Moore College of Art

Male Support and Romantic Entanglements for Women Artists
Ellen G. Landau, Case Western Reserve University

Discussant: Carol Duncan, Ramapo College of New Jersey

Open discussion among panelists and members of the audience
Structural Engineering as an Art Form

David P. Billington, Princeton University

Structural Art

David P. Billington

The Haj Terminal at Jeddah Airport
Carol Herselle Krinsky, New York University

The Eiffel Tower and the Galerie des Machines: The Art of Iron Construction at the Paris World's Fair of 1889
John W. Stamper, University of Notre Dame

Albert Kahn and the Aesthetics of the Factory
James C.A. Thompson, Montgomery College

Discussants
William Clarke, Queens College of The City University of New York
Rowland Richards, State University of New York at Buffalo, Department of Civil Engineering

Open discussion among panelists and members of the audience

Uses of Dress in Art

Anne H. van Buren, Tufts University

Cloaking Imperialism: Dress in Roman Art
Natalie Boymel Kampen, University of Rhode Island

Costumes and Hieroglyphs: Complementary Symbol Systems in Maya Reliefs
Carolyn E. Tate, Dallas Museum of Art

Fashion, Lechery, and Historicism in Late Medieval French and Flemish Manuscripts
Anne Hagopian van Buren

Images of Middle- and Working-Class Dress in Tudor Book Illustrations
Ruth Samson Luborsky, Independent Scholar, Philadelphia

Inside/Outside: Lower Class Dress and Character in Paintings of the Le Nain Brothers
Judith A. Akehurst, Independent Scholar, Eden Prairie, Michigan

Cheating Tradition: The Origin of the American Pilgrim Costume
Ann Uhry Abrams, Agnes Scott College

’Ut pictura vestis’: The Image System of Art and Fashion in the 1980s
Richard Martin, Fashion Institute of Technology

Open discussion among panelists and members of the audience
YOSEMITE C
2:00–4:30
CHAIR

**Martyrium Then and Now**

**SPEAKERS**

- From 'Heroa' to 'Martyria'?; the Circular Tomb of Late Antiquity
  Sheila McNally, University of Minnesota

- 'Martyrium' as an Account of Byzantine Architecture
  Dale Kinney, Bryn Mawr College

- 'Martyrium' and 'Relic Art'
  Gary Vikan, Walters Art Gallery

**DISCUSSANTS**

- Joseph Alchermes, University of Minnesota and Dumbarton Oaks
- Thomas Mathews, Institute of Fine Arts, New York University

**SPEAKER**

- Grabar's 'Martyrium' and the Place of Martyrial Elements in the Western Medieval Tradition
  Eric Fernie, University of Edinburgh

**DISCUSSANT**

- Charles McClendon, Brandeis University

**SPEAKER**

- Rereading 'Martyrium': the Modernist and Post-Modernist Texts
  Annabel Wharton, Duke University

Open discussion among panelists and members of the audience

MUSEUM WORKSHOPS

ASIAN ART MUSEUM
MAGNIN ROOM
2:00–4:30
CHAIR

**Paintings and Their Colophons: Wang Hui’s Summer Mountains, Misty Rain and others.**

**SPEAKERS**

- 'Welcoming the Imperial Carriage' and its Colophon: A Monument Recovered
  Julia K. Murray, Harvard University

- Ho Ch'eng's 'Returning to the Village'
  Elizabeth Brotherton, Freer/Sackler Library

- 'Parting by the River Bank' by Wen Chia, ca. 1563
  Alice R.M. Hyland, University of Alabama at Birmingham

- Wang Hui and Chou Liang–Kung: Wang Hui's 'Summer Mountains, Misty Rain' Contextualized
  Hongnam Kim, The Asia Society Galleries

**DISCUSSANT**

- James F. Cahill, University of California, Berkeley

SESSION TICKET MW1 PRICE $5.00
The Connoisseurship of French Painting and Drawing II. French Paintings and Drawings in Bay Area Collections

2:00–4:30

CHAIRS
Lorenz Eitner, Stanford University

Pierre Rosenberg, Musée du Louvre

SPEAKERS

'The Fortune Teller' of (1824) or the Elegant Dilemma of David's Late Style
Heather McPherson

Connoisseurship into Art History: the Case of Géricault
Lorenz Eitner

'Géricault' or Géricault
Francis S. Jowell, Independent Scholar

Reconsidering Delacroix Drawings: the Fake Estampe Stamp
Susan Whitesell Strauber, Grinnell College

Corot's Early Drawings and the Role of the Copy: Confronting Nature under the Guidance of Art
Josée Eikelenboom Smits, Stanford University

Style and Content in the Drawings of J. J. Grandville
Clive F. Getty, Miami University

SESSION TICKET MW.2 PRICE $5.00

Issues in American Culture and Ideology: Problem Paintings in the Collections of the Fine Arts Museums of San Francisco

2:00–4:30

CHAIR
Margareta M. Lovell, University of California at Berkeley

SPEAKERS

The "Work" of the Modern Artists: William Merritt Chase's 'A Corner of My Studio'
Linda Graham, University of California at Berkeley

Thomas Waterman Wood and the Artful Cloak of Sentiment
Lesley Wright, Stanford University

A 'forcible peace of weird decoration': Whistler and the 'Gold Scab'
Kirk Savage, University of California, Berkeley

Breaking Up the Crowd: William Glackens' 'Maypole, Central Park'
Rebecca Zurier, Emory University

The Innocent Eye and the Work of Seeing in Bingham's 'Boatmen on the Missouri'
Bryan Wolf, Yale University

DISCUSSANT Marc Simpson, Fine Arts Museums of San Francisco

SESSION TICKET MW.3 PRICE $5.00
**The Avant-Garde and Photography**

Carol M. Armstrong, University of California, Berkeley
Sandra F. Phillips, San Francisco Museum of Modern Art

**View and Record: Photography and the Early Industrial City**

Eve Blau, Canadian Centre for Architecture

**Bierstadt and Watkins at Yosemite: Aspects of 19th Century Landscape Painting and Photography**

Kate Nearpass, Columbia University

**Charles Sheeler, Unconventional Modernist, 1910–1945**

Susan Fillin Yeh, Yale University

**The Avant-Garde Function of ‘f/64’—A Re-evaluation**

Michael Oren, East Carolina University

**Discussant**

Christopher Phillips, Parsons School of Design

**Saturday Evening**

6:00–10:00

6:00–8:00
Reception at Mills College Art Gallery, 5000 MacArthur Boulevard, Oakland.

*Buses will circulate between Berkeley museums and Mills College Gallery*

BUS TICKET $4.00 PRICE $6.00

6:00–9:00

BUS TICKET $5.00 PRICE $6.00