Annual Conference Program

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

* DENOTES AFFILIATED SOCIETY

Wednesday Afternoon

1:30 – 6:30

North American Historians of Islamic Art (NAHIA)*
1:30 – 4:00
Epigraphy Seminar, Sheila Blair, Richmond, New Hampshire

4:00 – 4:30
Refreshments

4:30 – 6:30
Papers

1:45 – 4:45

Design Forum*
Open Session

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

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

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

Jane Elkington, Maryland Institute, College of Art
4:45 – 6:15

Art Libraries Society of North America (ARLIS/NA)*
The Art History Information System

CHAIR
Alfred Willis, Architecture Library, Kent State University

SPEAKERS
Interdisciplinary Research in Art History: The Human Body
Robert Baldwin, Connecticut College

The Use of Inter-Concept Relationships for the Enhancement of Semantic Networks and Hierarchically Structured Vocabularies
Pat Molholt, Folsom Library, Rensselaer Polytechnic Institute

Making Bibliographic Databases Useful to Art Historians
Deirdre C. Stäm, The Catholic University of America

RESPONDENT
Donald Preziosi, University of California, Los Angeles

Wednesday Evening

6:30 – 8:30

The Corcoran Gallery and Corcoran School of Art
17th Street and New York Avenue, NW
Reception (cash bar)

6:30

Building a New Museum: An Approach for the 20th Century
John Walsh, Director, The J. Paul Getty Museum

To be followed by a reception at The Phillips Collection, 1600 21st Street, NW (corner of 21st and Q streets. Metro Stop: Dupont Circle–Red Line).

Fee: $15 payable by check to The Phillips Collection. Bring payment to the museum any time before the lecture.
### Thursday Morning

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>8:00 – 9:15</td>
<td>Association of Latin American Art (ALAA) Business Meeting</td>
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<td>COMMITTEE ROOM</td>
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<td>OMNI SHOREHAM, WEST CONFERENCE CENTER</td>
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<td>8:00 – 9:15</td>
<td>Visual Resources Association (VRA)* Business Meeting</td>
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<tr>
<td>8:00 – 9:15</td>
<td>Program for Art on Film</td>
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<td>Breakfast Reception for opening of Video Viewing Room</td>
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<td>TRUMAN ROOM</td>
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<td>SHERATON WASHINGTON, FIRST LEVEL</td>
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<tr>
<td>9:30 – 6:30</td>
<td>Art on Film Screening Room</td>
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<td>The Program for Art on Film Screening Room will feature a selection of</td>
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<td>outstanding recently released U.S. and European films/videos about art.</td>
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<td>Programs will be screened continuously. Check the display board in the</td>
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<td>Membership area, Convention Registration Counter, Lobby Level, Sheraton</td>
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<td>Washington Hotel</td>
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### Thursday Morning

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<tr>
<td>9:30 – 12:00</td>
<td>Art History Sessions</td>
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<tr>
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<td>Who Is the &quot;We&quot; Who Creates Art History?</td>
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<td>(cosponsored by the Women's Caucus for Art)</td>
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<td>CHAIR</td>
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<td>Josephine Withers, University of Maryland, College Park</td>
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<td></td>
<td>PANELISTS</td>
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<td></td>
<td>Susan J. Delaney, San Diego State University</td>
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<td>Margo Machida, Cooper Union; Parsons School of Design</td>
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<td>Barbara Buhler Lynes, Maryland Institute, College of Art</td>
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<td>Nancy Ritter Pettigrew, University of Maryland, College Park</td>
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<td>Hannelore Rodriguez, Brown University</td>
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<td>Diosa M. Summers, Parsons School of Design; History Department, New York University</td>
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Frieda High Tesfagiorgis, Afro-American Studies, University of Wisconsin, Madison

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

9:30 – 12:00
The Problem of Fetishism

WASHINGTON BALLROOM
SHERATON WASHINGTON
LOBBY LEVEL

CHAIR
David Freedberg, Columbia University

SPEAKERS
Fetishism and Aesthetics: Kant, Marx, and the Post-Enlightenment Problematic
William Pietz, independent scholar, Santa Cruz, California

"A Luminous Shine": The Discourse of Fetishism and 17th Century Dutch Still-Life
Hal Foster, Whitney Museum Independent Scholars Program

Looking Up From Below: The Vision and the Body of Fetishism
Whitney Davis, Northwestern University

What A Doll: Louise Bourgeois and/as Fillette
Mignon Nixon, Graduate Center, City University of New York

Visual Seduction and Feminist Anti-Fetishism
Emily Apter, University of California, Davis

9:30 – 12:00

DELAWARE SUITE
SHERATON WASHINGTON, LOBBY LEVEL

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

SPEAKERS
Meeting with Strangers: Sculpture and Public Space in 18th Century London
David Bindman, University College, London

The Bi-Centralized City: Creating an Alternative to the Baroque Plan of Stockholm
Per Gunnar Bjurstrom, National Museums of Sweden

L’Enfant’s Avenues, Haussman’s Boulevards, and the Paradigm of Uniform Streets
Michael Darin, L’Ecole d’Architecture de Nantes

Politics and Architecture in the 1930’s: New Deal Washington and Reza Shah’s Tehran
Mina Marefat, National Museum of American History, Smithsonian Institution
9:30 – 12:00  

**Chair**
Robert F. Thompson, Yale University

**Speakers**
- *Oju’bo: Art and Altars Among the Yoruba*  
  Babatunde Lawal, Memphis State University
- *Road and Mirror: Sacred Trees in African-American Yard-Shows*  
  Grey Gundaker, Yale University
- *Crossroads of the Muertos: “Congo”/”Egun”/Spiritist Altars in Union City, New Jersey*  
  David Brown, Emory University
- *Art and Altars: An Ethnobiography of a Cuban Artist*  
  Judith Bettelheim, San Francisco State University

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9:30 – 12:00  
**Continuity and Rupture: Iconography and Allegory in Nineteenth-Century European Art**

**Chair**
June Hargrove, University of Maryland, College Park

**Speakers**
- *Revolution Without End: The Vitality of Romantic Symbolism and its Enduring Legacy*  
  Rudolf M. Bisanz, Northern Illinois University
- *The Romantics Unhorsed*  
  Patricia Mainardi, Brooklyn College and Graduate Center, City University of New York
- *The “System” in Courbet’s “System” Paintings*  
  Henri Dorra, University of California, Santa Barbara
- *Dreams and “Descent”: Images of Love and Sexuality in Max Klinger’s Early Prints and Drawings*  
  Marsha Morton, Pratt Institute
- *Dalou and Allegory: The End of a Great Sculptural Tradition*  
  John Hunisak, Middlebury College
- *Emblems for a Modern Age: Van Gogh’s Still Lifes and the Nineteenth-Century Vignette Tradition*  
  Petra ten-Doesschate Chu, Princeton University
9:30 – 12:00  The Meaning of Making Medieval Art

AMBASSADOR ROOM
OMNI SHOREHAM,
LEVEL THREE

CHAIR
Herbert L. Kessler, The Johns Hopkins University

SPEAKERS
Hugh of St. Victor's Mystic Ark and the Multiplication and Spiritualization of Imagery in the Twentieth Century
Conrad Rudolph, University of Notre Dame

Description, Observation, and Meaning in Thirteenth-Century English Art
Jean Givens, University of Connecticut

Model Books: Meaning and Non-Meaning
R.W. Scheller, University of Amsterdam

The Planning of the Illustrations of the "Meditazioni della vita di Cristo": Ms. It. 115 of the Bibliothèque Nationale, Paris
Isa Ragusa, independent scholar, New York City

The Construction of Ornament in the Cross-Carpet Pages of the Hiberno-Saxon Manuscripts and Cosmic Symbolism
Jaques Guilmain, State University of New York, Stony Brook

Constructing and Construing Stories in Glass
Madeline H. Caviness, Tufts University

Bit by Bit: On the Necessity of the Additive Mode
Wolfgang Kemp, University of Marburg

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

9:30 – 12:00  Five Hundred Years Ago: The Last Decade of the Quattrocento Reconsidered

EMPIRE ROOM
OMNI SHOREHAM,
LEVEL THREE

CHAIR
Paul F. Watson, University of Pennsylvania

SPEAKERS
The 1490's in Venice
Wendy Stedman Sheard, independent scholar, Stony Creek, Connecticut

Antonio Pollaiuolo's "Berlin Hercules," Charles VIII and the Crusade
Eric M. Frank, Occidental College

Rome and the Formation of the Ornate Classical Style
Hellmut Wohl, Boston University

The Route from Calamity to Jubilee: Pope Alexander VI and the Vatican Borgo
Bunice D. Howe, University of Southern California

Architecture and Power: Giuliano della Rovere and Giuliano da Sangallo
Linda Pellecchia, University of Delaware

Nature and Grace — Mazzoni, Leonardo and the Limits of Realism
Timothy Verdon, Florida State University
Joint Art History/Studio Session

9:30 – 12:00
HAMPTON ROOM
OMNI SHOREHAM,
EAST CONFERENCE CENTER

Interrelationships Between Art and Science in the Twentieth Century

CHAIR
Craig Adcock, University of Notre Dame

SPEAKERS
Marcel Duchamp's "Painting of Frequency": Science and Technology in the Large Glass
Linda Dalrymple Henderson, University of Texas at Austin

New Nature
Tom Shannon, Artist, New York City

Naum Gabo: Art and Science
Colin C. Sanderson, Scottish Sculpture Trust

Abstract Painting and Astronomical Image Processing: A Case of Modern Art Influencing Modern Science
Michael Lynch, Boston University

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

Studio Sessions

9:30 – 12:00
VIRGINIA SUITE
SHERATON WASHINGTON,
LOBBY LEVEL

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

CHAIR
Howard Risatti, Virginia Commonwealth University

SPEAKERS
Richard J. Powell, Duke University
Philip Brookman, Washington Project for the Arts
Kay C. Larson, New York Magazine
Grant Kester, After-Image
Steven Durland, High Performance Magazine
Alice Thorson, New Art Examiner
A Better Mousetrap: Innovative Teaching Strategies in the Studio Arts

9:30 – 12:00
SHERATON BALLROOM
SOUTH
SHERATON WASHINGTON, LOBBY LEVEL

CHAIR
Bob Haft, The Evergreen State College

SPEAKERS
Shifting Stages III
Roy Johnston. Skidmore College

Self Images
William Volkersz, Montana State University

Integrating the Arts: New Tactics and Strategies
Lorraine Peltz, Northwestern University

A Visual Sound Score: An Alternative Exercise in Observation and Analysis of Visual Works of Art in a Teaching Environment
Nathan Margalit, Mount Holyoke College

Collaborations and Consciousness-Raising: Teaching Studio as a Subversive Activity
Beverly Naidus, California State University, Long Beach

Architectural Sculpture, Acoustic Structures and Performance Art
Michael Pestel, Chatham College

9:30 – 12:00
Creators or Destroyers: Ethics, the Environment, and Art Materials

PALLADIAN ROOM
OMNI SHOREHAM, LEVEL TWO

CHAIR
Jo Hockenhull, Washington State University
Rita Robillard, Washington State University

SPEAKERS
William Hunt, Ceramics Monthly
Julie Fromme, independent artist, New York City
Margaret Prentice, University of Oregon
Mark Golden, Golden Artist Colors
Minona Rossol, Arts, Crafts and Theater Safety, Inc.
Rita Robillard

9:30 – 12:00
Mixed Muses: Theatre and the Visual Artist

DIPLOMAT ROOM
OMNI SHOREHAM, LEVEL TWO

CHAIR
Muriel Magenta, Arizona State University, Tempe

SPEAKERS
Taking It to the Streets: Art as Agitprop as Art
Henry M. Sayre, Oregon State University
Eleanor Antin, University of California, San Diego
Leni Schwendinger, independent artist, New York City
Antoni Miralda, independent artist, Barcelona
Coiffure Carnival
Muriel Magenta

Open Houses

11:00 – 2:00
The Freer Gallery of Art/Arthur M. Sackler Gallery
Smithsonian Institution
Library
1050 Independence Avenue, SW

11:00 – 2:00
Smithsonian Institution Libraries:
National Museum of African Art
950 Independence Avenue, SW

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

Museum Reference Center
900 Jefferson Drive, SW, Room 2235

12:00 – 2:00
Hirshhorn Museum
Smithsonian Institution
8th Street and Independence, SW

Thursday Afternoon

12:15 – 1:15
Getty Grant Program: Information Session
Deborah Marrow, Director, Charles J. Meyers, Program Officer, and Gwen Walden, Program Associate, will discuss categories of funding, particularly research grants.

12:15 – 1:30
“Welcome to the Water Planet”
Documentary film (16mm, 31 minutes)
Painter James Rosenquist and master printer Ken Tyler collaborate in the creation of the giant-scale, brilliantly colored paper pulp series “Welcome to the Water Planet.”

Two screenings: 12:15 – 12:46 and 1:00 – 1:31.
12:15 – 1:45
The NEA: The Next 25 Years?
(sponsored by the CAA Advocacy Committee)
CHAIR
Sanford Hirsch, Executive Director, Adolph and Esther Gottlieb Foundation

SPEAKERS
Richard Jerue, Staff Director, Sub-Committee on Post-Secondary Education, U.S. House of Representatives
John Hammer, Director, National Humanities Alliance
Barbara Hoffman, Esq., Schwartz, Weiss, Steckler, Hoffman; CAA Honorary Counsel
Norma Munn, Executive Director, New York Arts Coalition
Randy McAusland, Deputy Director for Programs, National Endowment for the Arts

12:15 – 1:45
Access to the Arts: A Right and Not a Privilege
(sponsored by the CAA Committee of Members with Disabilities for Accessible Programs and Places)
CHAIR
Jacqueline Clipsham, Aspidistra Studio; Chair of the CAA Committee

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

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

American Sign Language Interpreting will be provided.

12:15 – 1:45
Beyond Word Processing
(sponsored by CAA Committee on Electronic Information)
CHAIR
John R. Clarke, University of Texas at Austin

Speakers to be announced.
12:15 – 1:45  The Future of the Avant Garde in Post-Modern Culture
(Baltimore/Annapolis Rooms, Maryland Suite, Sheraton Washington, Lobby Level)

CHAIR
Elizabeth Welles, Program Officer

SPEAKERS
Rosalind Krauss, Hunter College and the Graduate Center, City University of New York
Paul Rutkivisky, Florida State University

12:15 – 1:45  American Council of Learned Societies (ACLS) Information Session
(Woodley Room, Sheraton Washington, First Level)

Janet Greenberg, Program Director

12:15 – 1:45  Association of Independent Historians of Art Business Meeting/Session
(Director's Room, Omni Shoreham, West Conference Center)

12:15 – 1:45  Coalition of Women’s Art Organizations (CWAO)
Empowering Artists: The Role of Art Schools in Preparing Students to be in Charge of Their Careers
(Taft Room, Sheraton Washington, First Level)

Moderator
Kyra, Broward Community College

Panelists

How Are the New Art Laws and Proposals Empowering the Professional Artists
Thomas M. Goetzl, Golden Gate University, School of Law

Bridging the Gap Between Aesthetic Ideals Taught in Art School and Choices to be made in a Consumer Society
Eleanor Dickinson, California College of Arts and Crafts

12:15 – 1:45  Foundations in Art: Theory and Education (FATE)*
Time, Space and Motion: The Fourth Dimension in Foundations Education
(Ambassador Room, Omni Shoreham, Level Three)

Chair
Stephen Sumner, University of Tulsa

Speakers

Perception and Notation: Time
Edward West, University of Michigan
Constructive Concepts: Space, Form, and Dimensional Color
Harold Linton and Steven Rost, Lawrence Technological University

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

12:15 – 1:45  Gay and Lesbian Caucus*
CALVERT ROOM
SHERATON WASHINGTON,
FIRST LEVEL
Business Meeting

12:15 – 1:45  History of Photography Group*
COUNCIL ROOM
OMNI SHOREHAM,
WEST CONFERENCE CENTER
Business Meeting

12:15 – 1:45  International Center of Medieval Art (ICMA)*
EXECUTIVE ROOM
OMNI SHOREHAM,
WEST CONFERENCE CENTER
Brief Business Meeting followed by a Presentation by Stephen Murray,
Columbia University

Thursday
Afternoon  Art History Sessions

2:00 – 4:30  Four Decades of Research on Chinese Painting in the West
VIRGINIA SUITE
SHERATON WASHINGTON,
LOBBY LEVEL

CHAIR
Jason C. Kuo, University of Maryland, College Park

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

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

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

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

DISCUSSANT
Anne Clapp, Wellesley College
2:00 – 4:30

Issues in Contemporary Latin American Art

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

SPEAKERS
Color Field, Flaming Forest: Maria Thereza Negreiros’ Amazonian Paintings
Valerie Fraser, University of Essex

The Manifested Destinies of Chicana, Puerto Rican and Cuban Artists in the United States
Shifra Goldman, Latin American Center, University of California, Los Angeles

Censorship, Metaphors and Strategies of Deception: Cultural and Artistic Production Under Chilean Authoritarianism
Nelly Richard, independent scholar, Santiago

Empowerment and Resistance: The Politics of the Image in Contemporary Cuba
Charles Merewether, Museum of Contemporary Art, Monterrey, Mexico; Yale University

Appropriation Strategies in Peruvian Radical Art
Gustavo Buntinx, Museo de Arte Italiano, San Marcos University, Lima

DISCUSSANT
Gerardo Mosquera, independent scholar, Havana

2:00 – 4:30

Social Networks and Identity in American Art, 1880–1950

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

SPEAKERS
Charles F. McKim and Government Architecture: Aesthetics, Reform and Professional Hegemony
Mary Woods, Cornell University

Marketing Madness: The Artistic Identity Construction of Albert Blakelock
Sylvia L. Yount, University of Pennsylvania

Beaux-Arts Ideals and Small-Town Stuff: Educating the Ordinary Architect in the 20’s and 30’s
Lisa B. Reitzes, Trinity University

Catering to Consumerism with $5.00 Prints: Associated American Artists and the Marketing of Modernism in the 1930’s
Erika Doss, University of Colorado, Boulder

DISCUSSANT
Vera L. Zolberg, Department of Sociology, The New School for Social Research
2:00 – 4:30

The Role of Artists in Advancing Their Own Careers, 15th—17th Centuries

CHAIR
Elizabeth Piliiod, Oregon State University

SPEAKERS
Ghiberti and Giotto: Entrepreneurial Mythmaking in Quattrocento Florence
Gloria Kury, School of Visual Arts, New York City

Artists Seeking the Favor of Cardinal Giulio de’ Medici
Sheryl E. Reiss, Smith College

Decorating the Court: Guercino, Valesio, and Ludovisi Artistic Patronage
Carolyn H. Wood, University of Georgia

Tintoretto, Enemy of Idleness
Paul Hills, University of Warwick

The Duke of Lerma and the Artists at the Court of Phillip III
Sarah Schroth, University of North Carolina, Chapel Hill

2:00 – 4:30

Critical Theory, Film, and the Other Visual Arts

CHAIR
Peter Brunette, Department of English, George Mason University

SPEAKERS
The Moving Picture Gallery
Susan Felleman, Graduate Center, City University of New York

De-Territorialization and the Object: Deleuze Across Cinema
Robert Cook, University of Texas at Arlington

Mikhail Bakhtin: Outsideness, Answerability and Unfinalizability in the Visual Arts
Deborah Haynes, Harvard University

The "Private Eye" in Barthes, "Film Noir," and the Photography of Robert Frank
Ann Sass, Columbia University

DISCUSSANT
Donald Preziosi, University of California, Los Angeles

2:00 – 4:30

The Portable Muse: Prints as Visual Intermediaries

CHAIR
Joann Moser, National Museum of American Art

SPEAKERS
Derivations of Meckenem’s “Christ Washing the Feet of the Apostles” at Ghent and Prague
Diane G. Scillia, Kent State University
Northern Prints Around 1600 and Artistic Intent
Dorothy Limouze, Bates College

Views of the Golden Age in the Art of Carracci, Blake, and Matisse
Joan K. Stemmler, independent scholar, Washington, DC

"Reproducing the Past": Abraham Bosse, Wenceslaus Hollar, and Augustus
Leopold Egg, R.A.
Hilarie Faberman, University of Michigan Museum of Art

The Influence of 17th and 18th Century European Prints on the Development
of Early Painting and Sculpture in New France
Denis Martin, Musée du Québec

Current Research Session

2:00 – 4:30

Court and Commerce: Original Contexts for Oriental Carpets

CHAIR
Carol Bier, The Textile Museum

SPEAKERS

Muslim Rugs in Sephardi Synagogues: Evidence of Responsa Literature
Vivian B. Mann, The Jewish Museum

Persian Rugs and Changing World Markets: Timurid Times to the Twentieth Century
Leonard Helfgott, Department of History, Western Washington University

Commercial Weaving Among Trans-Caspian Turkmens: A Preliminary Survey of Sources
Richard E. Wright, independent scholar, Bethesda, Maryland

DISCUSSANT
Brian Spooner, Department of Anthropology, University of Pennsylvania

Joint Art History / Studio Session

2:00 – 4:30

Unfinished Works of Art

CHAIR
Charles K. Steiner, Art Museum, Princeton University

SPEAKERS

An Indian Relief: Preparatory Sketch?
Joanna Williams, University of California, Berkeley
The Eye of Nefertiti: Unfinished Business at Amarna?
Karen Polinger Foster, Wesleyan University

Disintegration, Recompensation and the Incomplete: The Body and Michelangelo’s “Awakening Slave”
Paula Carabell, Columbia University

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

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

Fixing Photographs
Diane Neumaier, Rutgers University

Studio Sessions

2:00 – 4:30
WASHINGTON BALLROOM
SHERATON WASHINGTON, LOBBY LEVEL

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

CHAIR
Miriam Schapiro, independent artist, New York City

SPEAKERS
Jaune Quick-to-See Smith, independent artist, Corrales, New Mexico
Judith K. Brodsky, Rutgers University
Patricia Grace Crawley, independent artist, New York City
Roger Shimomura, University of Kansas
Martha “Redy Story” Wilson, Franklin Furnace
Robert McAn, University of North Texas
Anne Starnes, University of North Texas
Judith Raphael, Moraine Valley Community College
Alison Brown, Rutgers University
Ida Applebroog, independent artist, New York City
Beth B, independent filmmaker, New York City

2:00 – 4:30
DELAWARE SUITE
SHERATON WASHINGTON, LOBBY LEVEL

Beyond Fascination: Contemporary Eastern European Art in Western Perspective

CHAIR
Milena Kalinovska, independent curator and critic, Washington, DC

SPEAKERS
John P. Jacob, independent artist and curator, Bloomington, Indiana
Elizabeth Sussman, Institute of Contemporary Art, Boston
On Looking Through Western Eyes: Contemporary Eastern European and Soviet Art
Owen F. Smith, University of Washington, Seattle
Patrick T. Murphy, Institute of Contemporary Art, Philadelphia
Thomas W. Sokolowski, Grey Art Gallery and Study Center, New York University
Kim Levin, The Village Voice

2:00 – 4:30
Art and Design Education: Learning from the U.S. – Learning from the U.K.
Chair
Vaughan Grylls, Wolverhampton Polytechnic

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

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

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

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

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

Discussant
Joseph P. Ansell, University of Maryland

2:00 – 4:30
Computer Visualization: Working in 4D on the Z Axis
Chair
Craig Caldwell, Northern Arizona University

Speakers
Ruedy Leeman, System Engineering Association
Tom Defanti, Computer Science Department, University of Illinois at Chicago
Kenneth Snelson, independent artist, New York City
Thursday Evening

4:45 – 6:15
WASHINGTON BALLROOM
SHERATON WASHINGTON,
FIRST LEVEL

"...and no one heard me scream"
a performance piece by Ann Meredith on incest, boundaries, and abuse

4:45 – 6:15
DIPLOMAT ROOM
OMNI SHOREHAM,
LEVEL TWO

Visual Information: Problems in Documenting the Artist’s Work
(cosponsored by the Visual Resources Association)

CHAIRS
Carla Conrad Freeman, New York State College of Ceramics at Alfred University
Jennifer Hehman, Herron School of Art, Indiana University–IUPUI

SPEAKERS
The Use of the Video in Documenting Artists’ Work
Anne Barclay Morgan, independent scholar, critic and producer, Gainesville, Florida

From Ted Turner to Madison Avenue: Computer Technology and the Integrity of the Visual Arts
Tim Hawkins, Managing Photo Librarian, Playboy Enterprises

Towards Understanding Photography for Reproduction
Melville D. McLean, Nelson-Atkins Museum of Art

Slides Like Mine
Linda Adele Goodine, Herron School of Art, Indiana University–IUPUI

When Does a Photographic Reproduction Become Something Other Than a Reproduction?
Judy Natal, New York State College of Ceramics at Alfred University

4:45 – 6:15
CALVERT ROOM
SHERATON WASHINGTON,
FIRST LEVEL

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

CHAIR
Richard Ekman, Director, Division of Research Programs

SPEAKERS
Stephen Ross, Deputy to the Director, Division of Fellowships and Seminars
Stephanie Q. Katz, Deputy to the Director, Division of Research Programs
Joseph Neville, Program Officer, Division of Fellowships and Seminars
Margot Backas, Assistant Director, Texts Program, Division of Research Programs
<table>
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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Presenter/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:45 - 6:15</td>
<td>The Annenberg/CPB Project&lt;br/&gt;Art of the Western World: A Video Interpretation&lt;br/&gt;Lin Foa, Senior Project Officer</td>
<td>Delaware Suite, Lobby Level, Sheraton Washington, Lobby Level</td>
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<td>4:45 - 6:15</td>
<td>BHA: Bibliography for the History of Art/Bibliographie d'Histoire de l'Art, Getty Art History Information Program&lt;br/&gt;Reception</td>
<td>Rockville Room, Maryland Suite, Lobby Level, Sheraton Washington, Lobby Level</td>
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<td>4:45 - 6:15</td>
<td>Historians of Netherlandish Art (HNA)*&lt;br/&gt;Humanists and Their Programs&lt;br/&gt;Elizabeth McGrath, Warburg Institute</td>
<td>Virginia Suite, Lobby Level, Sheraton Washington, Lobby Level</td>
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<tr>
<td>4:45 - 6:15</td>
<td>International Survey of Jewish Monuments&lt;br/&gt;The United Germany: New Opportunities in the Study and Preservation of Jewish Monuments</td>
<td>Baltimore/Annapolis Rooms, Maryland Suite, Lobby Level, Sheraton Washington, Lobby Level</td>
<td>Eva Frojmovic, Bibliotheca Hertziana, Rome&lt;br/&gt;Veronica Bendt, Department of Judaica, Berlin Museum&lt;br/&gt;M. Raina Fehl, American Academy in Rome; University of Illinois at Urbana-Champaign</td>
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</table>
4:45 – 6:15
Arts Council of the African Studies Association (ACASA)* Business Meeting
GOVERNOR'S ROOM
OMNI SHOREHAM,
EAST CONFERENCE CENTER

4:45 – 6:15
Association of Research Institutes in Art History (ARIAH)* Business Meeting
COMMITTEE ROOM
OMNI SHOREHAM,
WEST CONFERENCE CENTER

4:45 – 6:15
Association for Textual Scholarship in Art History (ATSAH) Business Meeting
DIRECTOR'S ROOM
OMNI SHOREHAM,
WEST CONFERENCE CENTER

Thursday Evening
Open Houses/Receptions

5:00 – 7:00
Opening Reception—Washington, DC Area MFA Exhibition, cosponsored by CAA
Butler Pavilion,
American University
4400 Massachusetts Avenue, NW
(Metro stop: Tenleytown; Red Line—Approx. S-Block Walk)

5:30 – 7:30
The Textile Museum
2320 S Street, NW
Open House
(Metro stop: Dupont Circle; Q Street Exit—Red Line)

6:00 – 8:00
National Gallery of Art
West Building
6th Street and Constitution Avenue, NW
East Building
4th Street, NW
Open House and Reception (cash bar)
(Metro stop: Judiciary Square—Red Line; Archives—Yellow Line)

6:30 – 8:30
The National Museum of Women in the Arts
Martin Marietta Hall
1250 New York Avenue, NW
Reception in conjunction with the opening of contemporary "FOREFRONT: Wallace & Donohue" exhibition.
(Metro stop: Metro Center; Red, Blue or Orange Line)
7:00 – 8:30
Pluralism, Race, Gender, and Otherness in Contemporary Art

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

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

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

Thursday Evening
Art History Sessions

8:30 – 11:00
The Object as Subject

VIRGINIA SUITE
SHERATON WASHINGTON, LOBBY LEVEL

CHAIR
Anne W. Lowenthal, independent scholar, New York City

SPEAKERS
Food in Piter Aertsen's Still Life Paintings and Sixteenth-Century Eating Habits: Differences of Taste
Reindert L. Falkenburg, University of Amsterdam

Decorative Art Transformed: Understanding the Meaning of Objects in 18th-Century French Still-Life Painting
Carolyn Sargentson, University of Glasgow

Pygmalion Revisited: Reproductions of Sculpture as Pictured by Three Inventors of Photography – Bayard, Daguerre, and Talbot
Julia Ballerini, independent scholar, New York City

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

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

8:30 – 11:00
Capital Centers: Spaces of Power in Pre-Columbian Mesoamerica

DELAWARE SUITE
SHERATON WASHINGTON, LOBBY LEVEL

CHAIR
Elizabeth Hill Boone, Dumbarton Oaks

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

The Great Shrine at Piedras Negras
Mary Ellen Miller, Yale University
8:30 – 11:00

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

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

**Speakers**

*How Old is the Magic Flute?: Reflections on the Limits of Technical Examination*
Norbert S. Baer, Institute of Fine Arts, New York University

*A Technical and Art Historical Study of the Panel Painting in a Late Medieval Cologne Workshop*
Lesa A. Mason, DePauw University

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

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

*Edgar Degas' Wax Sculptures from Creation to Completion: A Technical Study*
Shelley Sturman, National Gallery of Art
Daphne Barbour, National Gallery of Art

8:30 – 11:00

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

**Chair**
Steven Mansbach, Freie Universität Berlin

**Speakers**

*Young Poland, 1890-1914*
Jan Cavanaugh, Reed College

*Art and Independence: Polish Art in the 1920's*
Piotr Piotrowski, Adam Mickiewicz University, Poznan

*Latvian Modernism*
Mark Allen Svede, independent scholar, Columbus, Ohio
Nationalism and Internationalism in the Genesis of the Hungarian Avant-Garde
Sylvia D. Bakos, State University of New York, Buffalo

Great Utopias and Small Worlds: Printmaking at the Weimar Bauhaus
Karen Koehler, Skidmore College

The Ideology of the Nature Garden – Nationalistic Trends in German Garden Design During the Early 20th Century
Joachim Wolschke-Bulhman, Hochschule der Künste
Gert Gröning, Hochschule der Künste

8:30 – 11:00
The Romantic Sublime in Europe and America

PALLADIAN ROOM
OMNI SHOREHAM
LEVEL TWO

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

SPEAKERS
Untoward Knowledge: Joseph Wright of Derby and the Sublime
Bryan Wolf, American Studies and English, Yale University

From Passions to Shipwrecks: George Romney and the Sublime
Yvonne R. Dixon, Trinity College, Washington, DC

The Sublime in Early American Portraiture
Dorinda Evans, Emory University

“Some Wise Purpose”: Volcanic Imagery in the Late 18th Century
Susan M. Sivard, Columbia University

“Great God, This is an Awful Place”: The Imagery of the Sublime as Reflected in the Antarctic Expeditions of Scott and Shackleton, 1910-1916
Nancy Finlay, The Houghton Library, Harvard University

The Sublime Then and Now: Postmodern Reflections on a Visual-Verbal Category
Mark A. Cheetham, University of Western Ontario

DISCUSSANT
Neil Hertz, The Johns Hopkins University

8:30 – 11:00
British Portraiture, 1740 – 1780

EXECUTIVE ROOM
OMNI SHOREHAM
WEST CONFERENCE CENTER

CHAIR
John Wilson, The Cincinnati Art Museum

SPEAKERS
“The Face is the Index of the Mind” (William Hogarth): Portrait Painting in London of the 1740’s
Brian Allen, The Paul Mellon Centre for Studies in British Art

Thomas Gainsborough’s Portraits of His Daughters
Nadia Tscherny, The Frick Collection
A Painter's Progress: Matthew Pratt and "The American School"
Susan Rather, University of Texas at Austin

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

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

Current Research Session

8:30 – 11:00

French Sculpture, 1650 – 1800

Chair
Anne Betty Weinshenker, Montclair State College

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

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

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

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

Joint Art History/Studio Session

8:30 – 11:00

Master Teachers and Star Pupils: American Artists at Work in the Teaching Studio

Chair
Maria Chamberlin-Hellman, Marymount College

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

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

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

**8:30 – 11:00**  
**Civic Icon/Civic Identity: Collaborations in Public Art**

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

**Speakers**  
Mary Jane Lanz, National Museum of the American Indian  
Harry Rand, National Museum of American Art  
Hilton Kramer, *The New Criterion*

**8:30 – 11:00**  
**Body Count: The Contemporary Body in Sickness and Health**

**Chair**  
John Kissick, Pennsylvania State University

**Speakers**  
*Touching and Being Touched*  
Leslie Bellavance, University of North Carolina, Chapel Hill

*Balbus and the Body*  
Stefan Draughon, Rhode Island School of Design; The New School for Social Research

*Body as Autobiography*  
Nancy Fried, independent artist, New York City

*Art in Crisis: An Attack on Recent Body Metaphors*  
Charles Garoian, Palmer Museum of Art

*Beyond an Eloquent Silence: Speaking “La Différence” in the Visual Arts*  
Karen Norton, Cornell University

*Rorty and Richter: Private Visions and Public Accounts*  
John White, Jr., Pennsylvania State University

**Discussant**  
Linda Troeller, independent artist, Lawrenceville, New Jersey
**8:30 – 11:00**  
**Somos Artistas: Who is a "Hispanic" Artist?**  
**Chair**  
Ofelia Garcia, Atlanta College of Art  
  
**Speakers**  
Rupert Garcia, San Jose State University  
Carlos Gutierrez-Solana, New York State Council on the Arts  
*Mistizaje: A Postmodern Condition*  
Arturo Lindsay, Spelman College

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**8:30 – 11:00**  
**Transcultural Icons and Aesthetics in African Diaspora Media Art**  
**Chair**  
Philip Mallory Jones, State University of New York, Fredonia  
  
**Speakers**  
Kobena Mercer, University of California, Santa Cruz  
"Asilah"  
Carlos De Jesus, New York University  
*No More Mammy Stories: An Overview of Black Women Filmmakers*  
Michelle Parkerson, Eye of the Storm Productions  
*Sign Reading at the Crossroads of West African Mythology*  
Collis Davis, Ohio State University

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**Friday Morning**

**8:00 – 9:00**  
**Annual Members' Business Meeting**  
Ruth Weisberg, CAA President, presiding

**8:00 – 9:15**  
**Design Forum*  
Business Meeting**
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<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>8:00 - 9:15</td>
<td>Visual Resources Association (VRA)* Session</td>
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<tr>
<td>9:30 - 6:30</td>
<td>Art on Film Screening Room</td>
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<td>The Program for Art on Film Screening Room continues to feature a selection of outstanding recently released U.S. and European films/videos about art. Programs will be screened continuously. Check the display board in the Membership area, Convention Registration Counter, Lobby Level, Sheraton Washington Hotel.</td>
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Friday Morning

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>9:30 - 12:00</td>
<td>The Gender Politics of American Art and Culture</td>
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<td>CHAIR</td>
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<td></td>
<td>Cécile Whiting, University of California, Los Angeles</td>
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<td>SPEAKERS</td>
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<td></td>
<td>The “Earnest Untiring Worker” and the “Magician of the Brush”: Gender Politics in the Criticism of Cecilia Beaux and John Singer Sargent Sarah Burns, University of Indiana, Bloomington</td>
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<td>The Masculinization of American Culture: Ray’s Man</td>
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<td>Nancy Ring, University of Chicago</td>
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<td>Sex for Sale: Reginald Marsh, the Discourse of Advertising and the Constr-</td>
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<td>uction of Working-Class Femininity</td>
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<td>Ellen Todd, George Mason University</td>
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<td>Misogyny/Miscegenate: Intersecting Politics of Gender and Race in the Art</td>
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<td>of Bob Thompson, Sylvia Snowden, Robert Colescott and Adrian Piper</td>
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<td>Judith Wilson, University of Virginia, Charlottesville</td>
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<td>Hygienic Eroticism: MOCA and Downtown Los Angeles</td>
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<td>Jo-Ann Berelowitz, University of California, Los Angeles</td>
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<td>DISCUSSANT</td>
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<td>Anna Chave, Harvard University</td>
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9:30 – 12:00

DELAWARE SUITE
SHERATON WASHINGTON,
LOBBY LEVEL

Style in Art and Technology: Precolumbian America and Precolonial Africa
(Sponsored by CAA Art History Program Committee)

CHAIR
Heather Lechtman, Massachusetts Institute of Technology

SPEAKERS
Social Organization and Technological Styles Among the Artists of Las Animas
Dorothy Hosler, Massachusetts Institute of Technology

The Style and Technology of Prehispanic Ecuadorian Ceramic Figurines
Tom Cummins, Virginia Commonwealth University

Transformations at the Forge: A Legacy of Metals Technology in Southeastern Zaire
S. Terry Childs, University of Florida

Blacksmiths and Kings: Forging Symbolic Meaning in Luba Metal Arts
William J. Dewey, University of Iowa

DISCUSSANT
Monni Adams, Harvard University

9:30 – 12:00

COTILLION BALLROOM
SOUTH
SHERATON WASHINGTON,
FIRST LEVEL

The “Funnies”: Caricature, Cartoon, Parody, 1750 – Present

CHAIR
Nina Athanassoglou-Kallmyer, University of Delaware

SPEAKERS
William Hone, George Cruikshank and the “Political House That Jack Built”
Peter Funnell, National Portrait Gallery, London

“The Medieval Mania”: Artistic Subject Matter and Social Reform Through the Eyes of “Punch”
Rebecca Jeffrey Easby, Trinity College, Washington, DC

Marcel Duchamp, “Avant-Gardism” and the Culture of Mystification and Blague
Jeffrey Weiss, Institute of Fine Arts, New York University; National Gallery of Art

“Portraits d’apparit, portraits mythes”: Jean Dubuffet’s Painted Caricature Portraits of Writers and Artists
Susan Cooke, Columbia University

Martin Barker, Bristol Polytechnic

DISCUSSANT
Judith Wechsler, Tufts University
9:30 – 12:00  The Eye of the Poet: Poems About Painting in the Renaissance and Baroque

AMBASSADOR ROOM
OMNI SHOREHAM,
LEVEL THREE

**CHAIR**
Amy Golahny, Lycoming College

**SPEAKERS**
- *Life in Bruegel’s “Death of the Virgin”*
  Nina Eugenia Serebrennikov, Davidson College
- *Michelangelo: Poems About Portraits That Were Never Made*
  James M. Saslow, Queens College, City University of New York
- *Renaissance and Baroque Poetic Interpretations of Michelangelo’s Vatican “Pieta”*
  Rebekah J. Smick, University of Toronto
- *Dutch 17th-Century Poetry on Paintings: A Critical and Historical Evaluation*
  Karel Porteman, University of Leuven; University of Pennsylvania

9:30 – 12:00  Cosmic Vault and “Kaisersaal”: Architectural Symbolism in the Roman World, 1st – 2nd Century

EMPIRE ROOM
OMNI SHOREHAM,
LEVEL THREE

**CHAIR**
Hetty Joyce, State University of New York, Stony Brook

**SPEAKERS**
- *Roman Words on Imperial Architecture: “se quasi hominem tandem habitare coepisse”*
  Mary T. Boatwright, Department of Classical Studies, Duke University
- *Rustication in Rome: Antiquarian Revival or Anti-Classical Innovation?*
  Laetitia La Follette, University of Massachusetts at Amherst
- *Hadrian at Home and at Work: The “Teatro Marittimo” and the “Pantheon”*
  Alfred Frazer, Columbia University
- *Cult Spaces and Honor Halls in Secular Roman Architecture*
  Fikret Yegül, University of California, Santa Barbara

**DISCUSSANT**
Roger Ulrich, Department of Classics, Dartmouth College

9:30 – 12:00  The Question of Biography

DIPLOMAT ROOM
OMNI SHOREHAM,
LEVEL TWO

**CHAIRS**
James E. B. Breslin, Department of English, University of California, Berkeley
Ellen Handler Spitz, Cornell University Medical College

**SPEAKERS**
- *The Theoretical Pose of Biographical Narrative*
  William H. Epstein, Department of English, University of Arizona
The Uses of Biography: Gersaint’s Biography of Watteau
Julie Flax, The University of the South

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

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

Current Research Session

9:30 – 12:00

The Art History Survey: Problems and Solutions
(Sponsored by CAA Education Committee)
CHAIR
Floyd W. Martin, University of Arkansas, Little Rock

SPEAKERS
The Post-Modern Agenda: Editing the Litany/Introducing New Meaning
Perspectives
Charles R. Jansen, Middle Tennessee State University

“Contrapposto”: Publishing Models for Writing
Yoshio Kusaba, California State University

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

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

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

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

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

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

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

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

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

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

9:30 – 12:00

New Directions in the Study of Indian Painting

CHAIR
Daniel Ehnbom, State University of New York, New Paltz

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

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

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

9:30 – 12:00

Jan van Eyck’s “Annunciation in a Church”: Current Research in Context

CHAIR
Carol J. Purtle, Memphis State University

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

The Underdrawing of the “Annunciation” and the Question of Eyckian Style
Molly Faries, Indiana University

Prospects for Restoring the Washington “Annunciation”: An Art Historian’s Perspective
Dana Goodgal-Salem, independent scholar, Ewingville, New Jersey

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

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

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

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

This session will include 10-12 minute presentations and discussion. Audience participation is encouraged.
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<tr>
<th>9:30 – 12:00</th>
<th>Painting in Little: Portrait Miniatures and Their Makers</th>
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<tr>
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<td>CHAIR: Clifford T. Chieffo, Georgetown University</td>
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<td>SPEAKERS:</td>
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<td></td>
<td><em>Aspects of American Miniature Painting: An Overview</em></td>
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<td>Clifford T. Chieffo</td>
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<td><em>“Strong and Particular Recommendations”: The Philadelphia Patronage of Miniature Artist Benjamin Trott</em></td>
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<td>Anne A. Verplanck, College of William and Mary</td>
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<td><em>The American Society of Miniature Painters: A Portrait Restored</em></td>
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<td>Lewis Hoyer Rabbage, independent scholar, New York City</td>
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<th>9:30 – 12:00</th>
<th>The American Family Collects: Private Collections and Museum Patronage from 1850 to 1925</th>
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<tr>
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<td>CHAIRS: Ruth K. Meyer, Taft Museum</td>
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<td>Lilien Robinson, George Washington University</td>
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<td>SPEAKERS:</td>
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<td><em>The Collection of James Bowdoin III (1752 –1811)</em></td>
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<td>Susan E. Wegner, Bowdoin College</td>
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<td><em>William T. Walters: The Private Connoisseur as Patron of Public Art (1819-1894)</em></td>
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<td>Janet A. Headley, Loyola College, Maryland</td>
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<td><em>Art and Technology: Anthony J. Drexel (1826 –1893) and His Museum</em></td>
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<td>Kimerly Rorschach, Drexel University Museum</td>
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<td><em>Art for the Frontier: James J. Hill as Collector, 1883-1916</em></td>
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<td>Sheila ffolliott, George Mason University</td>
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<td><em>Samuel P. Avery, Jr. and His Circle: Changes in the Art Market 1888-1905</em></td>
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<td>Madeleine Fidell–Beaufort, American University of Paris</td>
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<td><em>The Huntington as Art Collectors and Patrons</em></td>
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<td>Andrea S. Norris, Spencer Museum of Art</td>
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<td><em>Museum Builders in the West: The Stanfords as Patrons and Collectors of Art, 1870-1906</em></td>
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<td>Carol M. Osborne, Stanford University Museum of Art</td>
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<td>The presentations in this session will be 15 minutes in length</td>
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Joint Art History/ Studio Session

9:30 – 12:00
SHERATON BALLROOM
SOUTH
SHERATON WASHINGTON, LOBBY LEVEL

Censorship and the Visual Arts: Current Issues and Historical Perspectives

CHAIR
Elizabeth Childs, State University of New York, Purchase

SPEAKERS
Censorship of Polemical Prints During the Reformation
Christiane Andersson, Städelisches Kunstinstitut und Städtische Galerie, Frankfurt

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

“Chambers of Horrors of Art”: The Forerunners of the Exhibition “Degenerate Art” (1937)
Christoph Zuschlag, University of Heidelberg

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

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

David Wojnarowicz: Art for Many Tribes
Peter Spooner, University Galleries, Illinois State University

Studio Sessions

9:30 – 12:00
VIRGINIA SUITE
SHERATON WASHINGTON, LOBBY LEVEL

Conservation and Artistic Intent
(cosponsored by the National Institute for Conservation)

CHAIR
Susan Bandes, Kresge Art Museum, Michigan State University

SPEAKERS
Permanence and Transience in 20th Century Art
William R. Leisher, The Art Institute of Chicago

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

Cooperating with the Environment
Jean Van Harlingen, University of Missouri–Kansas City

Conservation Collaborations: Working with Artists
Harriet Irgang, New York Conservation Associates, Ltd.
Rustin Levenson, New York Conservation Associates, Ltd.
9:30 – 12:00  
**Cultural Identity and Design**  
**Chair**  
Judith Moldenhauer, University of Michigan; Wayne State University  

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

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

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

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

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

9:30 – 12:00  
**Nonfunctional Crafts: Does the Argument Hold Water?**  
**Chair**  
Jim Hopfensperger, Pennsylvania State University  

**Speakers**  
*Gift by Association*  
David Peterson, Skidmore College  

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

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

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

11:00 – 2:00  The Freer Gallery of Art/
Arthur M. Sackler Gallery
Smithsonian Institution
Library
1050 Independence Avenue, SW
Open House

11:00 – 2:00  Smithsonian Institution Libraries:
National Museum of African Art
950 Independence Avenue, SW
National Museum of American History
12th Street and Constitution Avenue, NW
Museum Reference Center
900 Jefferson Drive, SW, Room 2235
Open House

12:00 – 2:00  Conservation Analytical Laboratory-Museum Support Center
4210 Silver Hill Road
Suitland, Maryland
Open House

12:00 – 2:00  Archives of American Art, National Museum of American Art, and The National Portrait Gallery, Smithsonian Institution
Third Floor
F Street at Eighth, NW
Research Resources Open House

Friday Afternoon

12:15 – 1:30  “Welcome to the Water Planet”
Documentary film (16mm, 31 minutes)
Painter James Rosenquist and master printer Ken Tyler collaborate in the creation of the giant-scale, brilliantly colored paper pulp series “Welcome to the Water Planet.”

Two screenings: 12:15 – 12:46 and 1:00 – 1:31
12:15 – 1:45  Projects and Activities of the Getty Art History Information Program
Marilyn Schmitt, Program Manager

12:15 – 1:45  Fulbright Grant Information Session
Steven A. Blodgett, Director of Recruitment and Liaison, Fulbright Scholar Program, Council for International Exchange of Scholars

12:15 – 1:45  Association of Historians of American Art
Deconstruction: Its Uses and Abuses for American Art History
MODERATOR
Patricia Hills, Boston University

PANELISTS
Michael Fried, The Johns Hopkins University
Allan Wallach, The College of William and Mary
Bryan Wolf, Yale University

Session will be followed by a brief business meeting.

12:15 – 1:45  Association of Latin American Art (ALAA) Session

12:15 – 1:45  Design Forum*
Open Session

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

SPEAKERS
Food for Thought: The Nineteenth Century British Market Hall as an Experiment in Social Design
Kenneth R. Carls, University of Illinois at Urbana-Champaign

Design: Richard Hamilton’s Art of Commercial Criticism and Criticism of Commercial Art in the Early 1960s
Richard Martin

Contemporary Graphic Design in the Soviet Union
Jeffrey W. Morin, The University of Tennessee at Chattanooga
12:15 – 1:45  NEH and the Scholarship of Exhibitions

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

SPEAKERS
Marianne Doezema, Program Officer, Humanities Projects in Museums and Historical Organizations, Division of Public Programs
Joy Kenseth, Dartmouth College
Marsha Weidner, University of Virginia

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

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

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

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

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

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

Approaching the Millennium: Critics View the Nineties

MODERATOR
Joan Marter, Rutgers University

SPEAKERS
Kim Levin, Village Voice, Opus International, Artline, Iskusstvo
Eleanor Heartney, Art in America, Artforum
Robert C. Morgan, Tema Celeste, Rochester Institute of Technology
Robert Storr, The Museum of Modern Art
Judith Wilson, Art in America, Issue, African Arts
12:15 – 1:45  Italian Art Society*  
BUSINESS MEETING  
EISENHOWER ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

12:15 – 1:45  Media Arts Caucus: Film, Video, Photography  
BUSINESS MEETING  
COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

12:15 – 1:45  MidAmerica College Art Association  
BUSINESS MEETING  
KENNEDY ROOM  
SHERATON WASHINGTON,  
FIRST LEVEL

Friday  
Afternoon

2:00 – 4:00  National Endowment for the Arts  
INDIVIDUAL COUNSELING  
EXECUTIVE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

2:00 – 4:00  National Endowment for the Humanities  
INDIVIDUAL COUNSELING  
CONGRESSIONAL ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER

2:00 – 4:30  Arts America/U.S. Information Agency  
CONSULTATION/TOURING EXHIBITION PROGRAM  
COMMITTEE ROOM  
OMNI SHOREHAM,  
WEST CONFERENCE CENTER
Art History Sessions

2:00 – 4:30

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

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

SPEAKERS
Female Spirituality of Fontevraud: Anxiety, Ritual and Architecture
Lorraine Sprague, University of Chicago

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

The Cisterian Monastery of Coyroux in the Province of Limousin in the 12th and 13th Centuries
Bernadette Barriere, Centre de Recherches Historiques et Archéologie Médievale, Université de Limoges

Nuns and Altarpieces
Julian Gardner, Warwick University

DISCUSSANT
Jeffrey Hamburger, Oberlin College

2:00 – 4:30

Open Session I

CHAIR
Mary D. Garrard, The American University

SPEAKERS
Greatest Good or Utmost Evil? Conflicting Interpretations of the Commemorative Altar at Pergamon
Claire Lindgren, Hofstra University

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

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

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

Pieter Bruegel’s “Triumph of Death” and the Crisis in Death Beliefs c. 1568
L.S. Milne, independent scholar, Coxsackie, New York

Frans Snyders’ Leningrad “Markets” : Provenance and Program Reconsidered, or, the Revelations of Secret Agent Macky
Susan Koslow, Brooklyn College, City University of New York
### The Isabelline Style: Art in Spain During the Reign of Ferdinand and Isabella

**Chair**

Suzanne L. Stratton, The Spanish Institute

**Speakers**

- *Isabella of Castile’s “Resurrection” in the Choirbooks of Toledo Cathedral: From Flanders and Germany to Spain*
  Lynette M.F. Bosch, State University of New York, Cortland

- *The Tomb of Juan II and Isabel de Portugal: Monarchic Ideology and Isabelline Patronage at the Cartuja de Miraflores*
  Ronda Kasl, Institute of Fine Arts, New York University

- *The Introduction of Italian Architecture in the Spain of the Catholic Kings: The Palace of La Calahorra (Granada)*
  Miguel Angel Zalama, Universidad de Valladolid

- *Spanish Renaissance Style and Symbolism in the Portrait Medallion of the Catholic Kings on the University of Salamanca Facade*
  Irene Soriano, El Paso Community College

- *“Pintadas istorias”: The Life of Christ as Presented in the “Retablo de Isabel la Católica” by Juan de Flandes and Michael Sittow*
  Chioyo Ishikawa, University of Washington; Seattle Art Museum

**Discussant**

Judith Berg Sobre, University of Texas, San Antonio

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

### Art in Ritual Context

**Chair**

Irene J. Winter, Harvard University

**Speakers**

- *An Unsentimental View of Ritual in the Middle Ages, or, St. Foy Was No Snow White*
  Kathleen Ashley, University of Southern Maine

- *Loss and Recovery of Spiritual Self Among Hindu Icons*
  Richard H. Davis, Department of Religious Studies, Yale University

- *The Ritual Discourse of Place: Architecture and Coronation in Romanesque Mainz*
  Melissa Thorson Hause, Emory University

- *From Ritual in the Landscape to Capture in the Ceremonial Center: Appropriation of Ritual Environments in Mesoamerica*
  Andrea Stone, University of Wisconsin, Milwaukee
Sacred Altars, Sacred Streets: The Processional Sculpture of Penitential Confraternities in Early Modern Spain
Susan Verdi Webster, University of Texas

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

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

Rethinking Modernist Criticism: The Legacy of Clement Greenberg
CHAIR
Johanna Drucker, Columbia University

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

Modernism, Criticism, Politics
Francis Frascina, The Open University

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

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

DISCUSSANT
John Tagg, State University of New York, Binghamton

2:00 – 4:30
DIPLOMAT ROOM
OMNI SHOREHAM, LEVEL TWO

Monuments and The Politics of Representation, 1865-1990
CHAIRS
Daniel J. Sherman, Rice University
Anne Higonnet, Wellesley College

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

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

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

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

Defining Berlin: The Berlin Wall as Monument
Brian Ladd, History Department, Oglethorpe University
2:00 – 4:30

**Milanese Renaissance Art**

**CHAIR**
Charles R. Morschack, Drexel University

**SPEAKERS**

*Filarete and Amadeo: The Renaissance Without Rome*
Richard V. Schofield, The University of Nottingham

*The Mantegazza Brothers, Martino Benzoni, and the Colleoni Tomb*
Janice Shell, independent scholar, Milan

*The Facade of the Colleoni Chapel in Bergamo*
JoAnne G. Bernstein, Mills College

*Drawings and Perspective in Some of Bramantino’s Paintings*
Pietro C. Marani, Pinacoteca di Brera, Milan

*Bramantino’s “Crucifixion” in the Brera: A New Hypothesis for its Original Provenance*
Charles Robertson, Oxford Polytechnic

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

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2:00 – 4:30

**Culture, Identity and Nationalism in Scandinavian and Baltic Art and Architecture**

**CHAIR**
Karin M. E. Alexis, Center for Advanced Study in the Visual Arts, National Gallery of Art

**SPEAKERS**

*Ferdinand Boberg and Eliel Saarinen in Paris, 1900: Expressions of National Identity*
Ann Thorson Walton, Saint Paul, Minnesota

*Alvar Aalto, the Viipuri Library, and the Perception of Finnish Architecture*
Judith S. Hull, University of Illinois, Chicago

*Modern Architecture in Oslo: Scandinavian and International Tendencies*
Jay C. Henry, University of Texas at Arlington

*Finnish Fiber: Women’s Textiles and Canvases*
Mary T. Swanson, University of St. Thomas
Claire Selkurt, University of St. Thomas
Aspects of Early 20th Century Estonian Art
Martina Norelli, George Washington University

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

Museum Sessions

(PRE-REGISTRATION ONLY. SPECIAL TICKETS REQUIRED.)

2:00 – 4:30
NATIONAL MUSEUM OF AFRICAN ART
LECTURE HALL
SMITHSONIAN INSTITUTION
950 INDEPENDENCE AVENUE, SW

The Art of the Personal Object

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

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

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

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

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

2:00 – 4:30
NATIONAL GALLERY OF ART
WEST BUILDING
LECTURE HALL
SMITHSONIAN INSTITUTION
CONSTITUTION AVENUE AT SIXTH STREET, NW

Anthony Van Dyck: 350 Years After His Death

CHAIR
Zirka Z. Filipczak, Williams College

SPEAKERS
Woman’s Supremacy Over Nature: Van Dyck’s “Elena Grimaldi” and the Pastoral Hyperbole
Elise Goodman, University of Cincinnati

Van Dyck’s “Holy Family with Partridges”: Catholic Symbols and Classical References at the English Court
Margaret Roland, University of Vermont
Van Dyck at Work: “The Taking of Christ” and the “Samson and Delilah” Projects
Christopher Brown, The National Gallery, London

[Re]Writing Life in Death: Van Dyck’s Posthumous Portraits of Venetia Stanley and the Northern Tradition of Posthumous Portraiture
Ann Jensen Adams, University of Chicago

2:00 – 4:30
A Social History of American Art to 1914: Problems and Prospects

CHAIR
Alan Wallach, The College of William and Mary

SPEAKERS
Chromatics and Social Harmonies in the Art of Washington Allston
David Bjelajac, George Washington University

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

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

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

DISCUSSANT
Eric Rosenberg, Tufts University

Studio Sessions

Gay and Lesbian Sensibility in Photography
(Co-Sponsored by the Gay and Lesbian Caucus)

CHAIR
Ann Meredith, New York University

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

Exhibiting “Stolen Glances” I
Tessa Boffin, independent photographer and curator, London

What is Homerotic Art?
Jose Villarrubia, Towson State University

Exhibiting “Stolen Glances” II
Jean Fraser, independent photographer and curator, London

Picturing the Male Homerotic
Allen Ellenzweig, independent photography critic, New York City
2:00 – 4:30
AMBASSADOR ROOM
OMNI SHOREHAM,
LEVEL THREE

Book Arts 2000: Contemporary Directions in Artists’ Books

CHAIR
Helen Frederick, Pyramid Atlantic

SPEAKERS
In Memory of Reading
Buzz Spector, Art Center College of Design, Pasadena

The Look of Heteroglossia
Francis Butler, University of California, Davis

Peter Kruty, Solo Press

Expanding the Book Arts with Use of Graphic Arts Technology
Martha Carothers, University of Delaware, Newark

A Book of His/Her Own: Men’s and Women’s Visual Diaries
Judith A. Hofberg, University of California, Santa Barbara

Open House/
Reception

4:30 – 5:30
(METRO STOP: GALLERY PLACE – RED OR YELLOW LINE)

Smithsonian Institution

Third Floor
F Street at Eighth, NW
Research Resources Open House and Reception (cash bar)

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

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

5:00 – 7:00
CAA Convocation
Cash Bar Reception to follow in the Sheraton Foyer.

Greetings  Ruth Weisberg, CAA President

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

Presentation of Awards

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

*American Sign Language Interpreting will be provided.*

6:30 – 8:00
Dumbarton Oaks Research Library and Collection
1703 32nd Street, NW
Open House

6:30 – 8:00
Museum of Modern Art of Latin America
1889 F Street, NW
Open House

6:30 – 8:30
National Building Museum
F Street between 4th and 5th, NW
Open House

Saturday Morning

9:30 – 12:00
Others Viewing Others: The Representation of
Gender and Sexuality
(cosponsored by the Gay and Lesbian Caucus)

CHAIRS
Ann Kibbey, *Genders*
Jonathan Weinberg, Yale University
SPEAKERS
Subcultural Representation in the Art of Jasper Johns and Robert Rauschenberg: Identity and Community Among Post-War Gay Artists
Jonathan Katz, Northwestern University

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

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

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

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

9:30 – 12:00 Genesis and Transmission of Design in East Asia
CHAIR
Jan Stuart, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution

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

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

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

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

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

9:30 – 12:00 Art Patronage in the Modern Period: Structures, Strategies and Supporters
CHAIR
A. Deirdre Robson, independent scholar, London

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

The Art Market and Modernism in Pre-1914 Paris: Kahnweiler, the "Dénicheurs" and Their Influence
David Cottingham, Falmouth School of Art and Design
Towards a Typology of the Private Patronage and Public Institutionalization of Modernist Art in the United States
Naomi Sawelson-Gorse, University of California, Santa Barbara

The NEA: Medici Beyond the Potomac
Elaine A. King, Carnegie Mellon Gallery

Tensions Between Art and Market During the 1960’s
Martha Buskirk, Graduate Center, City University of New York

Beyond Aesthetics: New Art and Collecting Practices
Krystyna Warchol, Annenberg School for Communication, University of Pennsylvania

9:30 – 12:00
Canon Formation in the Netherlands from Van Mander to Houbraken

CHAIR
Walter S. Melion, The Johns Hopkins University

SPEAKERS
Van Mander on Memory and the Sisterhood of “Schilderconst” and “Schildervmst”
Walter S. Melion

Philips Angel and the “Verciercles van ons Vaderland”
Eric Jan Sluijter, Rijksuniversiteit Leiden

Programmatic Lives: Houbraken’s Rembrandt and Steen Reconsidered
H. Perry Chapman, University of Delaware; The Woodrow Wilson Center

Northern Landscape Painting in the Italian Beholder’s Eye
Mary Pardo, University of North Carolina, Chapel Hill

DISCUSSANT
Celeste Brusati, University of Michigan, Ann Arbor

9:30 – 12:00
Identity, Society, and the Hand-Made Object

CHAIR
Anthony Cutler, Pennsylvania State University

SPEAKERS
Roman Copies and Nineteenth-Century Technique?
Lori-Ann Touchette, Department of Classics, The Johns Hopkins University

On the Trail of the Elusive Goldsmith: Individual Style and Workshop Characteristics in Migration Period Metalwork
Nancy L. Wicker, Mankato State University

Mosaic Making in Trecento Venice: St. Mark’s Baptistry
Irina Andreescu-Treadgold, Florida International University

Michelangelo at the Campidoglio: Artistic Identity, Patronage, and Manufacture
Charles Burroughs, State University of New York, Binghamton
9:30 – 12:00 Points of View: Site and Meaning in Sculpture 1500-1700

**Chair**
Leatrice Mendelsohn, independent scholar, New York City

**Speakers**

*Introduction*
Mary Weitzel Gibbons, independent scholar, New York City

*Placing Michelangelo’s “Christ”*
Laura Agoston, Harvard University

*Stefano Maderno's “Santa Cecilia”: Early Christian Archeology in Counter-Reformation Rome*
Jack Freiberg, independent scholar, Rome

*Seicento Florentine Sculpture in the Boboli Gardens: Changes in Site and Iconology*
Claudio Pizzorusso, Università degli Studi di Urbino

*Bernini’s Equestrian Statue of Constantine*
Tod Marder, Rutgers University

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

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9:30 – 12:00 Scholars and Artists at Work in Turkey: Pioneers of Byzantine and Islamic Art History

**Chairs**
Lawrence Butler, George Mason University
Nancy Micklewright, University of Victoria

**Speakers**

*Impact of Photography on the Study of Ottoman Architecture During the 19th Century*
Ayse Erdogdu, Hamline University

*Ottoman Architectural Theory and Historicism: The Genesis of Tradition, 1860-1939*
Beatrice St. Laurent, Wellesley College

*Thomas Whittemore, 1871-1950*
William L. MacDonald, independent architectural historian, Washington, DC

**Discussant**
Cecil L. Striker, University of Pennsylvania
Current Research Session

9:30 – 12:00

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

CHAIR
Alan Phipps Darr, The Detroit Institute of Arts

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

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

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

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

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

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

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

Studio Sessions

9:30 – 12:00

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

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

SPEAKERS
Portrait of the Artist as a Young Curator, or How I Learned to Stop Worrying and Love the Museum
David Riber, independent artist/Curator of Exhibitions, Cheekwood Fine Arts Center

The Isabella Stewart Gardner Museum as Influence: Prayer Pieces
Lisa Lesniak, independent artist/Advanced Conservation Assistant, Isabella Stewart Gardner Museum
Improvisation in the Studio and in the Museum
Eleanor Rubin, printmaker/Coordinator of Special Services, Museum of Fine Arts, Boston

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

9:30 – 12:00
What Really Counts? Evaluating the Creative Performance of the Artist-Educator
(sponsored by the CAA Education Committee)
CHAIR
Michael Aurbach, Vanderbilt University

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

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

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

Creative Assessment and the Institutional Mission
Gregory Shelnutt, University of Mississippi

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

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

9:30 – 12:00
Artists and Society: Can’t Live With Them/Can’t Live Without Them
CHAIR
Jeff Gates, ArtFBI (Artists for a Better Image), Baltimore

SPEAKERS
Casting the Artist’s Role
Charles S. Mayer, Indiana State University

Joe Lewis, Carnegie-Mellon University

Susan Wyatt, Artists Space, New York

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

Alma Robinson, San Francisco Arts Democratic Club
Open House

11:00 – 2:00
Smithsonian Institution Libraries:
National Museum of African Art
950 Independence Avenue, SW
National Museum of American History
12th Street and Constitution Avenue, NW
Museum Reference Center
900 Jefferson Drive, SW, Room 2235
Open House

Saturday Afternoon

12:15 – 1:30
"Welcome to the Water Planet"
Documentary film (16mm, 31 minutes)
Painter James Rosenquist and master printer Ken Tyler collaborate in the creation of the giant-scale, brilliantly colored paper pulp series "Welcome to the Water Planet."

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

12:15 – 1:45
Curatorial Economics
(sponsored by the CAA Art History Program Committee)
CHAIR
Marilyn Kushner, Montclair Art Museum

speakers
Paul Anbinder, Hudson Hills Press
David Mickenberg, Mary and Leigh Block Gallery, Northwestern University
Saturday Afternoon

2:00 – 4:30
WASHINGTON BALLROOM
SHERATON WASHINGTON, LOBBY LEVEL

Art History Sessions

Images of Power and the Construction of Gender: Cross-Cultural Perspectives
CHAIR
Mikelle Smith Omari, Obafemi Awolowo University

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

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

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

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

Anthony L. Gully, Arizona State University

Open Session II

2:00 – 4:30
DELAWARE SUITE
SHERATON WASHINGTON, LOBBY LEVEL

CHAIR
Mary D. Garrard, The American University

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

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

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

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

Rhetoric As Canon
Joanna Frueh, University of Nevada, Reno

Skid Row Enters the Performance Space: A Case of Reverse Gentrification
Karen L. Kleinfelder, University of Missouri, Columbia
2:00 – 4:30
COTILLION BALLROOM
SOUTH
SHERATON WASHINGTON,
FIRST LEVEL

The "Other" History of Art

CHAIR
Tom L. Freudenheim, Smithsonian Institution

SPEAKERS
Exhibiting Freud's Museum
Jeffrey Abt, Wayne State University

Toward A Theory of Signification for Museum Objects
Laurier Lacroix, Université du Québec à Montréal

"Love" Affair: Robert Indiana's Word-Image and Appropriation in the 60's
Susan Elizabeth Ryan, independent scholar, Portland, Maine

Photographs in Museums: Information, Artifact, or Art?
Bonnie Yochelson, Museum of the City of New York

2:00 – 4:30
AMBASSADOR ROOM
OMNI SHOREHAM,
LEVEL THREE

The Past Preserved: An Introduction to the Questions

CHAIR
Frederick M. Asher, University of Minnesota

SPEAKERS
The Intellectual Preservation of the Aztec Sun Stone
Magali M. Carrera, Southeastern Massachusetts University

18th-Century Criticisms of the Excavations at Herculaneum and Pompeii: Establishing Criteria for the Why and How of Preservation
Susan M. Dixon, San Diego State University

The Political and Imperialist Function of Paris's Luxor Obelisk
Todd Porterfield, Boston University

Incorporating Islamic Monuments into the History of Christian Spain
D. Fairchild Ruggles, University of Pennsylvania

Let the Past Serve the Present
Robert L. Thorp, Washington University, St. Louis

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

Favorite Speculations

CHAIR
Linda Caron, Wright State University

SPEAKERS
The Dating of Santa Costanza
David J. Stanley, University of Florida, Gainesville

Sound Health in Sound Design: Speculations on the Architecture of Hospitals in the Islamic World
Yasser Tabbaa, University of Michigan, Ann Arbor
Grillanda, Goliath, Groom? A Nuptial Reading of Donatello’s Bronze “David”
Cristelle L. Baskins, University of Rochester

Pontormo’s “Virgin and Child with St. Anne” in the Louvre
Jack Wasserman, Temple University

Mother Earth—Father Sky: Anthropomorphic Personification in 19th Century Art
J. Gray Sweeney, Arizona State University, Tempe

2:00 – 4:30
EXECUTIVE ROOM
OMNI SHOREHAM
WEST CONFERENCE CENTER

Teaching American Art History: The Politics of Curriculum Transformation
(sponsored by the Education Committee, CAA Board)
CHAIR
Frances Pohl, Pomona College

SPEAKERS
Models of Persistence: “It Comes Up Different Every Time”
Ferris Olin, Institute for Research on Women, Rutgers University

Histories of Chicano Art: Redefining American Art
Victor Sorell, Chicago State University

Widening Teaching Perspectives: Multi-Cultural Resources
Benjamin Peterson, Massachusetts College of Art

A Second Look at Native American Contemporary Art: Influential First Nation Artists as National Treasures
Hulleah Tsinhnahjinnie, California College of Arts and Crafts

DISCUSSANT
Frances K. Pohl

Current Research Session

2:00 – 4:30
BALTIMORE!
ANNAPOolis ROOMS,
MARYLAND SUITE
SHERATON WASHINGTON,
LOBBY LEVEL

Max Ernst
CHAIR
M.E. Warlick, University of Denver

SPEAKERS
Max Ernst in Brülhe: The Influence of His Early Life on Later Works
Charlotte Stokes, Oakland University

Max Ernst and the Kölner Lehrmittelkatalog—An Update on a Major Source for Cologne Dada
Dirk Teuber, independent scholar, Baden-Baden
Max Ernst and the Creative Process
Robert Knott, Wake Forest University

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

Joint Art History / Studio Session

2:00 – 4:30

The Surveillance Paradigm

CHAIR
Alan Sekula, California Institute of the Arts

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

Terry Smith, University of Sidney

DISCUSSANT
Martha Rosler, Rutgers University

Studio Sessions

2:00 – 4:30

Computers in the Studio Curriculum: A Progress Report

CHAIR
Michael Eckersley, University of Maryland

SPEAKERS
The Dream Curriculum
Deborah Sokolove, George Mason University

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

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

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

Aging Knowledge and Other Characters in the Computer Art Comedy
Sandro Corsi, University of Wisconsin, Oshkosh
2:00 – 4:30 Seeing Yourself Historically: The Importance of Self-Documentation in the Visual Arts
(cosponsored by ARLIS/NA)

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

SPEAKERS
Writing the First Biography of Kenneth Rexroth: Notes on the Art of Preservation and Discovery
Linda Hamalian, William Paterson College of New Jersey

Art For (and Against) Art History
Eric Cameron, University of Calgary

Arctic Journals
James R. Behlke, University of Fairbanks

The Importance of Journal Writing in the Creative Process
Denise Ward-Brown, sculptor, Washington, DC

2:00 – 4:30 Sculpture in Context: Site-Specific Sculpture and the Community

CHAIR
Joseph Mannino, Carnegie Mellon University

SPEAKERS
"Green Acres": A Landscape Sculpture for the Department of Environmental Protection, Trenton, NJ
Athena Tacha, Oberlin College

Art in Place
Jeff Kelley, independent critic, Oakland, California

Public Art: Balancing the Ideal and the Real
Lloyd Hamrol, Los Angeles, California

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

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Jock Reynolds, Addison Gallery of American Art, Phillips Academy
Suzanne Hellmuth, independent artist, Andover, Massachusetts
Saturday Evening

Symposium

5:00 – 7:30
STEIN AUDITORIUM,
NESSBITT HALL
DREXEL UNIVERSITY
33RD STREET AT
MARKET STREET
PHILADELPHIA,
PENNSYLVANIA

Milanese Renaissance Art
CHAIR
Charles Morscheck, Drexel University

SPEAKERS
Defining the Canonical Status of Milanese Renaissance Art:
Bernadino's Luini's Paintings as Exemplary Models for the Ambrosian
Accademia del Disegno
Pamela M. Jones, University of Massachusetts

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

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

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

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

Sunday

8:15 – 7:00
CAA Baltimore Tour
(PRE-REGISTRATION ONLY)
BUSES DEPART 6:15AM FROM
24TH STREET ENTRANCE,
SHERATON WASHINGTON.

12:00 – 3:30
Fashion History Association
20th Century Fashion

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

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

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