College Art Association
80th Annual Conference
Chicago
February 12–15, 1992
Annual Conference Program

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

*DENOTES AFFILIATED SOCIETY

Wednesday

8:00–8:00
CONFERENCE ROOM 3B
FIFTH FLOOR
School of the Art Institute of Chicago Hospitality Suite

10:00–5:00
CONFERENCE ROOM 4K
FOURTH FLOOR
Gay and Lesbian Caucus*
Hospitality Suite

Wednesday Afternoon

12:15–1:45
P.D.R. 2
THIRD FLOOR
Design Forum*
Session

CHAIRS
Richard Martin, Fashion Institute of Technology
Joseph Ansell, Otterbein College

SPEAKERS
Mysteries of the Dining Room
Elizabeth C. Cromley, State University of New York at Buffalo

The Sources of Modernism in Gio Ponti’s Furniture and Interior Designs, 1926–1933
Marianne Lamonaca Loggia, Brooklyn Museum

The “Bauhaus” Style in America: Retrofitting Functionalism with the Machine Art Aesthetic
George H. Marcus, Philadelphia Museum of Art
The Fiorucci Woman
Lisa McPherson, Drexel University
Consumption Communities in the 1990s: Coca-Cola and Creative Artists Agency
Nancy Austin, Rhode Island School of Design

4:45–6:15
P.D.R. 1
THIRD FLOOR
Design Forum*
Business Meeting

Wednesday Evening
Open Houses
5:00–8:30
Chicago Architecture Foundation/Glessner House; Hyde Park Art Center; Oriental Institute Museum; Renaissance Society and Smart Museum at the University of Chicago; DuSable Museum of African-American History; College of Architecture and Institute of Design, Illinois Institute of Technology; and Mexican Fine Arts Center

Shuttle buses will circulate among the participating institutions. First departure from 8th Street entrance of the Hilton at 4:45 pm.

Price: $7.00, advance purchase only. (Those who have not ordered tickets may purchase them in the registration area. Cash only.)

Thursday
8:00–8:00
CONFERENCE ROOM SB
FIFTH FLOOR
School of the Art Institute of Chicago Hospitality Suite

9:00–5:00
CONFERENCE ROOM 5G
FIFTH FLOOR
Video Data Bank Screening Room
Tapes will be shown on a request basis from collections On Art and Artists (documentaries on contemporary art) and Video Tape Review (experimental video art).
9:30–6:30

Art on Film Screening Room
The Program for Art on Film will present a selection of outstanding recently released U.S. and European films/videos about the visual arts. Programs will be screened continuously on Thursday and Friday. Check display board at the door for a complete list of titles and schedule.

Thursday Morning

8:00–9:15

BOULEVARD A
SECOND FLOOR
Fashion History Association Session

8:00–9:15

BOULEVARD B
SECOND FLOOR
Association of Latin American Art (ALAAA) Business Meeting

8:00–9:15

BOULEVARD C
SECOND FLOOR
Italian Art Society* (IAS) Business Meeting

8:00–9:15

CONFERENCE ROOM 4B
FOURTH FLOOR
Samuel H. Kress Foundation/University of Illinois, Urbana-Champaign Round-Table Discussion on Cicognara Library Microfiche Project

Thursday Morning
Art History Sessions

9:30–12:00

INTERNATIONAL SOUTH BALLROOM
SECOND FLOOR
Open/Field Session: 19th-Century Art I
CHAIRS
Hollis Clayson, Northwestern University
Martha Ward, University of Chicago
SPEAKERS
Géricault's Severed Heads: Politics and Aesthetics of the Scaffold
Nina Athanassoglou-Kallmyer, University of Delaware

Originality and Discipleship in French Romantic Painting: Alexandre-Gabriel Decamps, Paul Delaroche, and Léopold Robert
Marc Gotlieb, Emory University

Delacroix’s Massacres of Chios: “Convenance” and the Viewer in 1824
Elisabeth Fraser, Yale University

Delacroix and History: Narrative Ambiguity in the Apollo Gallery
Michele Hannoosh, Department of French, University of California, Davis

DISCUSSANT
Neil McWilliam, University of East Anglia

9:30–12:00

BOULEVARD A
SECOND FLOOR

Open/Field Session: Amerindian Art
CHAIR
Tom Cummins, University of Chicago

SPEAKERS
Triumph and Entrapment in Indigenous Maps: The Church and the Grid
Dana Liebsohn, University of California, Los Angeles

Constructing a Mexican Identity: Carlos de Siguenza y Gongora’s Teatro de virtudes políticas . . .
Maria Fernandez, Columbia University

Labrets: Cross-Cultural Aesthetic Responses to Facial Disfiguration on the Pacific Northwest Coast
Trisha Gessler, Getty Center for the History of Art and the Humanities

19th-Century Harda Argillite Carvings: Documents of Cultural Encounter
Robin Wright, University of Washington

 Catawba Pottery: Contemporary Cross-Cultural Aspects
Carol Ivory, Winthrop College

Using the Arts to Reaffirm an Indian Identity within a Tri-Racial Context
Phoebe Dufrene, Purdue University

9:30–12:00

BOULEVARD B
SECOND FLOOR

The Destruction of Cultural Property
(Sponsored by the CAA Committee for the Acquisition of Cultural Properties)
CHAIR
D. Fairchild Ruggles, Ithaca College

SPEAKERS
International Standards for Protecting Cultural Property during Armed Conflict
Arlene K. Fleming, independent researcher, New York

Chahryar Adle, Centre National de la Recherche Scientifique, Paris
Thursday Morning

Jewish Monuments in Eastern Europe: The Legacy of the Holocaust and Preservation Today
Samuel Gruber, World Monuments Fund

Slaying Architectural History: The Armenian Experience
Vazken Lawrence Parsegian, Rensselaer Polytechnic Institute

West and East in the Balkans: Patterns of Creativity—Patterns of Destruction
Vladimir P. Goss, Almae Matris Alumni Croatian

DISCUSSANT
McGuire Gibson, University of Chicago

9:30–12:00

P.D.R. 2
THIRD FLOOR

New World Surrealism: The Encounter with Europe
CHAIR
Jacqueline Barnitz, University of Texas at Austin

SPEAKERS
The New World/The New Marvelous
Martica Sawin, Parsons School of Design

Wolfgang Paalen: A Missing Link between Surrealism and Abstract Expressionism:
Robert Saltonstall Mattison, Lafayette College

Frida Kahlo and Surrealism: An Uneasy Alliance
Nancy DeFeubach, University of Texas at Austin

"The Most Dream-Saturated Place I Know": Surrealism Comes to Mexico
Janet A. Kaplan, Moore College of Art and Design

DISCUSSANT
Gloria Orenstein, Comparative Literature Department, University of Southern California

9:30–12:00

WALDORF ROOM
THIRD FLOOR

Art Historiography and the Rhetoric of Art History Today
CHAIRS
Michael Holly, University of Rochester
Mark A. Cheetham, University of Western Ontario

SPEAKERS
Who's Vasari Now?
Nanette Salomon, College of Staten Island, City University of New York

Winckelmann, Historical Difference and the Problem of the Boy
Kevin Parker, Duke University

Retrieving Warburg's Tradition
Margaret Iversen, University of Essex

Baudelaire and the Origins of Modernism
David Carrier, Department of Philosophy, Carnegie Mellon University
The Center Does Not Hold: Marginal Art Enters the Mainstream
Patricia Mathews, Oberlin College

DISCUSSANT
Mieke Bal, Universiteit van Amsterdam

9:30–12:00

WILLIFORD B
THIRD FLOOR

Open/Field Session: Medieval Art

CHAIR
Ilene H. Forsyth, University of Michigan

SPEAKERS
Campauuli, Cloisters, and "Cosmati": The Rise of the "Marmorarii" in the Architecture of Medieval Rome
Ann Priester, Lehigh University

The Farfa Phoenix and Its Monastic Context
Charles B. McClendon, Brandeis University

Recent Archaeological Discoveries in the Choir of Autun Cathedral and Their Wider Implications
Walter Berry, University of Missouri, Columbia

Lessons for a King: Ecclesiastical Ideals of Royal Conduct in the French Moralized Bible
Michael Heinlein, Lake Forest College

Pierre Salmon's Advice for a King
Anne D. Hedeman, University of Illinois, Urbana-Champaign

DISCUSSANTS
Walter Cahn, Yale University
Harvey Stahl, University of California, Berkeley

9:30–12:00

MARQUETTE ROOM
THIRD FLOOR

Characteristics of Resistance to Postmodernist American Architectural Practice and Theory

CHAIR
Stanley Tigerman, School of Architecture, University of Illinois at Chicago

SPEAKERS
Indescription of Postmodernism
Greg Lynn, School of Architecture, University of Illinois at Chicago

Situating Sites
Douglas Garofalo, School of Architecture, University of Illinois at Chicago

Standing a Chance
Robert Šomol, School of Architecture, University of Illinois at Chicago

Geometric Deviance within the Pavement of the Laurentian Library Permits Readjustments to the Nerves of Architecture
Ben Nicholson, Illinois Institute of Technology
After the Architecture of Culture
Steven Rugare, University of California, Santa Cruz

Autonomous Architecture to the Rescue: Fundamentals vs. Surface Decoration
Hans R. Morgenthaler, School of Architecture and Planning, University of Colorado at Denver

9:30–12:00

OPEN FIELD SESSION: ASIAN ART I

Chair
Martin J. Powers, University of Michigan, Ann Arbor

Speakers
Chuang the Buddha’s Clothes: Barbarians and Sinicization under the Northern Wei
Stanley K. Abe, San Francisco State University

A Look at the Shang and Zhou Peripheries
Lothar von Falkenhausen, University of California, Riverside

An Overview of Western Han Pictorial Bricks from Henan
Jean M. James, Center for Asian and Pacific Studies, University of Iowa

Muslim Constructions of Hindu Worlds: Patrons’, Painters’, and Translators’ Interpretations in Abdur Rahim’s Ramayana
Woodman Taylor, University of Chicago

“Hang My Eyes on the Gate...”: Historical Ambiguity and Rhetorical Shift in a Han-China Pictorial Bronze Mirror
Yuejin Wang, Harvard University

Discussant
Robert Poor, University of Minnesota

9:30–12:00

OPEN FIELD SESSION: NORTHERN RENAISSANCE AND BAROQUE ART I

Chair
James H. Marrow, Princeton University

Speakers
Midnights Clear: New Light on Hugo’s Berlin Nativity
James Cheney, Columbia University

Rites of Passage in Dürer’s Life of the Virgin
Elizabeth Guenther, Plymouth State College
David R. Smith, University of New Hampshire

Bruegel’s Proverbs, Erasmus’s Notebook, and the Location of Knowledge
Mark A. Meadow, University of California, Berkeley

Reflections of Till Eulenspiegel in a Still Life by Hieronymus Francken
Kenneth M. Craig, Boston College

Hendrick Goltzius’s Great Hercules: Anatomy as Political Metaphor
Beth L. Holman, independent scholar, New York
On Clothing and Posture: Paintings, Drawings, and Books of Manners in the Early Dutch Republic
Herman Roodenburg, Royal Netherlands Academy of Science, Amsterdam

Studio Art Sessions

9:30–12:00

**Women/Power, Pleasure/Pain**
(Co-sponsored by the Women's Caucus for Art)

**CHAIR**
Carol Becker, School of the Art Institute of Chicago

**MODERATOR**
Ruby Rich, independent writer and critic, New York

**SPEAKERS**
*Gender Dilemmas: The Institution as Dysfunctional Family*
Carol Becker

*Though We Can Not See Her, We Can Certainly Smell Her: Articulating Women's Difference beyond Visualism*
Carol Mavor, University of North Carolina, Chapel Hill

*Women Artists: Can We Have Real Success and Power in a Patriarchy?*
Miriam Schapiro, artist, New York

*Where We Enter: Encounters in the Smoking Room*
Amina Dickerson, Chicago Historical Society

9:30–12:00

**Yoruba: Ritual and Image, Africa to America**

**CHAIR**
Ronne Hartfield, Art Institute of Chicago

**SPEAKERS**
Marilyn Houlberg, School of the Art Institute of Chicago
Ramona Austin, Art Institute of Chicago
Muneer Bahandeen, School of the Art Institute of Chicago

*A Ritual Yoruba Procession will open and close the session.*
Thursday Afternoon

12:15–1:00

P.D.R. 2
THIRD FLOOR

Getty Grant Program Information Session
Deborah Marrow, Director, and other speakers will discuss categories of funding, particularly research grants.

12:15–1:45

BOULEVARD A
SECOND FLOOR

Funding Opportunities for Museums: A Joint Information Session of the National Endowments for the Arts and Humanities
CHAIR
Andrew Oliver, Jr., Museums Program, National Endowment for the Arts

SPEAKERS
Nancy L. Pressley, Museums Program, National Endowment for the Arts
Marsha L. Semmel, Humanities Projects in Museums and Historical Organizations, National Endowment for the Humanities
Marianne Doezema, Museums and Historical Organizations, National Endowment for the Humanities

12:15–1:45

BOULEVARD B
SECOND FLOOR

Coalition of Women’s Art Organizations (CWAO)
The Collegiate Art World: Education, Role Models, Law, and Sexual Politics
CHAIR
Kyra (Belan-Sullivan), Broward Community College

SPEAKERS
Art Politics and Role Models
Eleanor Dickinson, California College of Arts and Crafts

The Visual Artists Rights Act, Limitation on Artistic Freedom?
Daniel D. Frohling, Pattishall, McAuliffe, Newbury, Hilliard and Geraldson/Lawyers for the Creative Arts

Art and Sexist Attitudes: Double Standard Is Alive and Well in Higher Education
Kyra

12:15–1:45

BOULEVARD C
SECOND FLOOR

History of Photography Group
Early Photographic Processes: A Workshop
CHAIR
William Allen, Arkansas State University
Discover Early Photographs (a hands-on learning and identification workshop for all levels of photographic expertise)
Deborah Klochko, California Museum of Photography

12:15–1:45

WALDORF ROOM
THIRD FLOOR

CAA Board of Directors and the Women’s Caucus for Art *(WCA)*
The Women’s Caucus for Art, 1972–1992:
A 20th-Anniversary Retrospective
CHAIR
Iona Deering, WCA President

SPEAKERS
*The Women’s Caucus for Art, 1972–1974*
Ann Sutherland Harris, University of Pittsburgh

*WCA Presidency, 1974–1976*
Mary Garrard, American University

*WCA, 1976–1978: Advocacy, Expansion and Visibility*
Judith K. Brodsky, Rutgers University

*Conferences and Contrasts*
Lee Anne Miller, Cooper Union School of Art

*WCA 1980–82: Dangers and Successes*
Thalia Gouma-Peterson, College of Wooster

*Getting to the Hue of the Matter: WCA Presidency, 1982–1984*
Muriel Magenta, Arizona State University, Tempe

*The Women’s Caucus for Art in the Second Half of the ’80s*
Ofelia Garcia, Rosemont College

Annie Shaver Crandell, City College, City University of New York
Christine Havice, University of Kentucky

*Women’s Caucus for Art: Focus for 1992–1994*
Jean Towgood, artist, Los Angeles

12:15–1:45

ASTORIA ROOM
THIRD FLOOR

CAA Committee on Electronic Information and the Getty Art History Information Program
The Great Debate: Object vs. System in Database Design
CHAIR
John R. Clarke, University of Texas at Austin

SPEAKERS
Hans Brandhorst, ICONCLASS
Peter van Huisstede, ICONCLASS
Brendan Cassidy, Index of Christian Art, Princeton University
William Vaughan, University of London; CHART
12:15–1:45

WILLIFORD A
THIRD FLOOR

CAA Studio Art Program Committee
Public and Collaborative Art as Alternative Education
CHAIR
E.W. Ross, School of the Art Institute of Chicago

SPEAKERS
Treasure Smith, public artist, Chicago
Adam Brooks, public artist, Chicago
Dalida Maria Befield, video artist, Chicago
Itzigo Manglano-Ovalle, installation artist, Chicago

12:15–1:45

WILLIFORD B
THIRD FLOOR

International Association of Art Critics, USA (AICA)
Empowerment/Quality/Action: Issues of the 90s
CHAIRS
Joan Marter, Rutgers University
Judith Stein, Pennsylvania Academy of the Fine Arts

SPEAKERS
Joanna Frueh, University of Nevada, Reno
Leslie King-Hammond, Maryland Institute, College of Art
Joe Lewis, California Institute of Arts

12:15–1:45

JOLIET ROOM
THIRD FLOOR

International Center of Medieval Art* (ICMA)
Brief Business Meeting followed by a Film Presentation

12:15–1:45

LAKE MICHIGAN ROOM
EIGHTH FLOOR

American Institute for Conservation of Historic and Artistic Works* (AIC)
Permanence as a Choice
CHAIR
James Coddington, Museum of Modern Art

SPEAKERS
Plastics and Rubbers: Make of It What You Will
Sharon Blank, Los Angeles County Museum of Natural History

An Artist’s Perspective
Frank Platek, School of the Art Institute of Chicago

Acrylic Paints: Future Shock
Carol Stringari, Museum of Modern Art
Thursday Afternoon
Tour
1:00–2:00
ROOSEVELT ROAD AT LAKE SHORE DRIVE

Field Museum of Natural History
Pre-registration only.

Thursday Afternoon
Art History Sessions
2:00–4:30
BOULEVARD A
SECOND FLOOR

Prints: Reproduction, Representation, and Meaning
CHAIR
Peter W. Parshall, Reed College

SPEAKERS
The Raucoenas of Mantegna's Mythological Engravings
Patricia Emison, University of New Hampshire

Fiction and Reality in Early Printed Images of the New World
Wendy Ruppel, University of California, Berkeley

The Neo-Classical Fix: The School of David and Reproductive Engraving
Donna M. Hunter, University of California, Santa Cruz

The Popular and the Modern: Understanding Posada's Prints as Photo-Mechanical Artifacts
Tom Gretton, University College London

Appropriating Aura: The Essential Postmodernism of Recent Printmaking
Richard S. Field, Yale University

2:00–4:30
BOULEVARD B
SECOND FLOOR

Encounters of Muslim, Jewish, and Christian Communities in the Middle Ages
CHAIRS
Barbara Abou-El-Haj, State University of New York at Binghamton
Irene A. Bierman, University of California, Los Angeles

SPEAKERS
Hunting, Hegemony, and Identity on the Frontier
Jerrilyn D. Dodds, School of Architecture, City College, City University of New York

Merchant Patronage and Cultural Boundaries in Medieval Amalfi
Jill Caskey, American Academy in Rome, Yale University

Late 12th- and Early 13th Century Transformations in the Art of Medieval Spain
David Raizman, Drexel University
Exclusion and Acceptance: Christian and Jewish Communities in Venetian Canals
Maria Georgopoulos, University of California, Los Angeles

Persian Lodges and the Transformation of Sectarian Space in Tokat
Ehlel Sara Wolper, University of California, Los Angeles

Envisioning a Christian Palestine: Ideology in the Crusader Images of the Archaic Old Testament
Daniel H. Weiss, Johns Hopkins University

2:00–4:30

FDR 7
THIRD FLOOR

The “New” World? Art, History, and Hegemony in the Americas

CHAIR
Henry John Drewal, University of Wisconsin-Madison

SPEAKERS
The “New” Inca: Costume and Ethnicity in Colonial Peru
Carolyn S. Dean, University of California, Santa Cruz

Architectural Adaptation of the Liturgy in Early Colonial Ibero-America
Jaime Lara, Graduate Theological Union, University of California, Berkeley

The First Native American Painters of the 20th Century: A Challenge to the Theory of “Tourist Art”
Elizabeth Newsome, independent scholar, Austin, Texas

Creating Contemporary Native American Architecture: Strategies and Limits
Carol Herselle Krinsky, New York University

Double Consciousness, Double Vision: The Afro-Centric African-American Artist
Michael D. Harris, Yale University

Dismantled Boundaries? Historical Metaphor in Recent African-American Art
Ikem Stanley Okoye, Wellesley College; Massachusetts Institute of Technology

2:00–4:30

WALDORF ROOM
THIRD FLOOR

Art History and Theory

CHAIR
Keith Moxey, Barnard College, Columbia University

Speakers
Theories of Authorship and the Artist
Catherine M. Soussloff, University of California, Santa Cruz

History and Theory—Truth and Method
Stephen Melville, Ohio State University

“As If Really Happened”: Visual Representation and the Discourse of Likeness
Stephen Bann, University of Kent
What Theories? Whose Histories? The Hieratic Head of Ezra Pound
Lisa Tickner, Middlesex Polytechnic

Marxism and Art History: The Language(s) of Class in Postmodern Times
Janet Wolff, University of Rochester

2:00—4:30
WILLIFORD A
THIRD FLOOR

The Archaeology of Gender in Material Culture
CHAIR
Margaret W. Conkey, Department of Anthropology, University of California, Berkeley

SPEAKERS
Upper Paleolithic Figurines and the Emergence of Gender
Linda Conroy, Department of Archeology and Paleoanthropology, University of New England, Armidale, Australia

Personal Appearance and the Archaeology of Gender: Body Ornaments from Hasanlu, Iran
Michelle L. Marcus, University Museum, University of Pennsylvania

Ambiguity and the Representation of Masculinity: An Image of Alexander from Pompeii
Rainer Towe Mack, University of California, Berkeley

Greek Bake Ovens and Village Bread: Gendered Agendas
Helen Bradley Griebel, Department of Folklore and Folklife, University of Pennsylvania

DISCUSSANT
Whitney Davis, Northwestern University

2:00—4:30
WILLIFORD B
THIRD FLOOR

Open/Field Session: 18th-Century Art
CHAIR
Barbara Stafford, University of Chicago

SPEAKERS
The French Academy and Its Discontents—Requiem for an Academy: Diderot, Cochin, and the Salon of 1775
Bernadette Fort, Department of French and Italian, Northwestern University

The Academy and Its Discontents: The Woman History Painter at the Salon of 1783
Mary D. Sheriff, University of North Carolina at Chapel Hill

The Concept of Arcadianism
Vernon Hyde Minor, University of Colorado at Boulder

Anti-Nepotism and Papal Art in Early 18th-Century Rome
Christopher M.S. Johns, University of Virginia, Charlottesville

Market Encounters: Roubiliac and the Operation of the English Sculpture Trade
Malcolm Charles Baker, Victoria and Albert Museum

Goya's Majas Reconsidered: On Reconstructing Their Context
Ann Glenn Crowe, Virginia Commonwealth University
2:00–4:30  
MARQUETTE ROOM  
THIRD FLOOR  

Between Encounters: France and Germany, 1870–1914  
CHAIR  
Douglas Druick, Art Institute of Chicago  

SPEAKERS  
A Re-Encounter: German Art at the Paris World’s Fair of 1878  
Rachel Esner, Graduate Center, City University of New York  

“Volksgeist” or “Raison”: The Purge of French Concepts from the Practical Arts in Germany, 1860–1890  
Mitchell W. Schwarzer, University of Illinois at Chicago  

The Renaissance Paradigm in German Modernist Criticism  
Patricia G. Berman, Wellesley College  

Cubism’s Celtic Nationalism: A Left-Wing Alternative to “Latin Classicism”  
Mark Antliff, Yale University  

The Construction of the Impressionist “Weltanschauung”  
Robert Jensen, Washington University  

DISCUSSANT  
Maria Makela, School of the Art Institute of Chicago  

2:00–4:30  
JOLIET ROOM  
THIRD FLOOR  

Open/Field Session: Asian Art II  
CHAIR  
Martin J. Powers, University of Michigan, Ann Arbor  

SPEAKERS  
Tani Buncho’s Gagaku taizen: A Premodern Japanese Compendium of Chinese Painting Theory  
Frank Chance, independent scholar, Philadelphia  

Realm of the Immortals: Paintings Decorating the Jade Hall of the Northern Sung  
Scarlett Jang, Williams College  

Issues in the Development of Narrative Illustration in China  
Julia K. Murray, University of Wisconsin-Madison  

The Donkey Rider as Cultural Icon: A Study in Chinese Iconography  
Peter Sturman, University of California, Santa Barbara  

The Water Paintings by Ma Yuan: Shanshui without Mountain  
David Wang, independent scholar, Riverdale, Maryland  

2:00–4:30  
LAKE MICHIGAN ROOM  
EIGHTH FLOOR  

Architecture, Sculpture, and the Decorative Program at the World’s Columbian Exposition  
CHAIRES  
George Gurney, National Museum of American Art, Smithsonian Institution  
Wim de Wit, Chicago Historical Society
Thursday Afternoon

SPEAKERS
The Italian Presence at the World’s Columbian Exposition
Irma P. Jaffe, Fordham University (emerita)

Robert Swain Peabody of Boston and the Decorations of Machinery Hall: The Charisma of Merged Perspectives
Margaret Henderson Floyd, Tufts University

Images of Unity and Power in the Sculpture of the Court of Honor
Julia R. Myers, Eastern Michigan University

The “Ulula” Feminism of Mary Cassatt: Murals for the 1893 Woman’s Building
Sally Webster, Lehman College, City University of New York

2:00–4:30
LAKE ERIE ROOM
EIGHTH FLOOR

Re-Evaluating the Eurocentrism of Italian Renaissance Art History

CHAIRS
Gail L. Geiger, University of Wisconsin-Madison
Claire Farago, University of Colorado at Boulder

SPEAKERS
Sierra Leone during the 15th and 16th Centuries: A Crossroad of Iconographic and Stylistic Models
Ezio Bassani, Università Internazionale dell’Arte, Florence

Isabella d’Este and the Representation of Black Africans
Paul H.D. Kaplan, State University of New York, Purchase

Codex Vaticanus A: Italy and Mexico in the Vatican Library
Eloise Quinones Keber, Baruch College, City University of New York

Wild Woman in Colonial Mexico: An Encounter of Aztec and European Concepts of the Other
Cecilia Klein, University of California, Los Angeles

A Renaissance Ruler and the Widening of the World: Cosimo I de’ Medici, Studies of Nature and the Category of the “Exotic”
Francesco Vossilla, Università di Firenze

Joint Art History/
Studio Art Sessions

2:00–4:30
GRAND BALLROOM
SECOND FLOOR

Cultural Imperatives in the Ecological Age
(Co-sponsored by the Women’s Caucus for Art®)

CHAIR
Suzi Gablik, independent artist and writer, Blacksburg, Virginia
SPEAKERS

Following the Waters
Linda Troeller, photographer, Lawrenceville, New Jersey

Questions for the Millennium: A Renaissance for the Avant-Garde?
Mel Pekarsky, State University of New York at Stony Brook

Ecological Degradation and the Cultural Repression of Beauty
Ciel O. Bergman, University of California, Santa Barbara

A Landscape Artist in the Ecological Age
Prilla Smith Brackett, Northeastern University College

Acid Rain
Othello Anderson, artist, Chicago

Deep Ecology and the Urban Artist
Susan Moulton, Sonoma State University

Beyond Poetry: Systemic Approaches to Ecological Art
Eleanor Heartney, independent critic, Brooklyn

Waste Land
David T. Hanson, Rhode Island School of Design

2:00–4:30

ASTORIA ROOM
THIRD FLOOR

Pictures of “Indians”: Ideology and Intervention in 20th-Century Representation

CHAIR
W. Jackson Rushing, University of Missouri-St. Louis

SPEAKERS

Pictures by Inuit: Remembering the Dismembered
Janet Catherine Berlo, University of Missouri-St. Louis

The Deconstruction of the Columbus “Indian”
Robert Houle (Ojibway), Ontario College of Art

Native Strategies: Indian Discourse on Indian Art
Gerald McMaster (Cree), Canadian Museum of Civilization

Nan chu Kwee jo (Clay Mother): Still Speaking to Her Children
Nora Naranjo-Morse (Santa Clara Pueblo), artist, Espanola, New Mexico

Changing Discourses: Negotiating the Touristic in Contemporary Aboriginal Art
Ruth B. Phillips, Carleton University

Victor Masayesva and the Question of a Native American Aesthetic
Robert Silberman, University of Minnesota
Studio Art Sessions

2:00–4:30

BOULEVARD C
SECOND FLOOR

Asian-American Identities in Art
CHAIRS
Margo Machida, Asian/American Center, Queens College, City University of New York
Moira Roth, Mills College

SPEAKERS
The View from Within: Art from Internment of Japanese Americans, 1942–1946
Karin M. Higa, Japanese American National Museum, Los Angeles

Celebrations of the In-Between: Identity and Difference in Theresa Hak Kyung Cha's Dictee
Elaine H. Kim, University of California, Berkeley

Western Lens, Chinese Photographic Bodies
Hung Liu, Mills College

Un-Japanese/Un-American
Tom Nakashima, Catholic University of America

Recent Work: Collaboration and Reconciliation
Carlos Villa, San Francisco Art Institute

2:00–4:30

WILLFORD C
THIRD FLOOR

The Situation of Pleasure: Profusion and Multiplicity in Site-Specific Installation Art
CHAIR
Buzz Spector, Art Center College of Design

SPEAKERS
Loads of Love: Rona Pondick's Ambivalent Installations
Terry R. Myers, Arts; Pratt Institute

How I Lost My Body and Found My Ism
Edward Levine, Massachusetts Institute of Technology

HaHa: Installation in the Collective Voice
Richard House, Wendy Jacob, Laurie Palmer, and John Ploof, HaHa, Chicago

Charles Miller, Artforum
Thursday Evening
Performance

4:45–5:45
THE AUDITORIUM
SCHOOL OF THE ART
INSTITUTE OF CHICAGO
COLUMBUS DRIVE AT
JACKSON BOULEVARD

CAA Studio Art Program Committee
Exacting the Militant
A slide/sound presentation by Park Chambers, School of the Art Institute
of Chicago

4:45–8:15
BOULEVARD A
SECOND FLOOR

College Board and Educational Testing Service
AP History of Art: Building a Foundation for College Programs
CHAIR
Martha Dunkelman, State University of New York at Buffalo

SPEAKERS
Bruce Cole, Indiana University, Bloomington
Dale K. Haworth, Carleton College
Charlotte Stokes, Oakland University
Roger Lerch, Walnut Hills High School

4:45–6:15
BOULEVARD B
SECOND FLOOR

International Survey of Jewish Monuments (ISJM)
Session

4:45–6:15
BOULEVARD C
SECOND FLOOR

CAA Education Committee
Artist Survival Skills and the Business of Art: Career Development Education in the Arts
Nat Dean, Center for Career Services, Ringling School of Art and Design
Lisa Pines, Career Planning and Placement, Parsons School of Design

4:45–6:15
WILLIFORD A
THIRD FLOOR

CAA Board of Directors and the Visual Resources Association
The New Art Historians Astray in the Old Vasarian Order of the Visual Library
CHAIR
Helene Roberts, Fogg Art Museum, Harvard University
SPEAKERS
*I Only Know What I Read in the Papers*
Harry Rand, National Museum of American Art, Smithsonian Institution

*Beyond the Photo Archive: Imaging the History of Psychology*
Claire Richter Sherman, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Canonicity and the Visual Resources Collection*
Benjamin R. Kessler, Princeton University

*Questioning Representation: When Art History Becomes Visual Culture*
Christine Bunting, University of California, Santa Cruz

4:45–6:15

WILLFORD C
THIRD FLOOR

*Italian Art Society* (IAS)

**Italian Art and Reactionaries**

CHAIRS
Steven Bule, Brigham Young University
Gary Radke, Syracuse University

SPEAKERS
*Silencing the Woman’s Voice: Reactionary Art in Post-Tridentine Florence*
Karen-edis Barzman, University of Maine

*Humanism at Risk: Bernard Berenson on Modern Art*
Mary Ann Calo, Colgate University

*Miracles, Pro and Con: Catholic Defense of the Miraculous in the Church of St. Anthony, Padua*
Sarah Blake McHamm, Rutgers University

*Michelangelo and the Politics of Avoidance*
William E. Wallace, Washington University

4:45–6:15

ASTORIA ROOM
THIRD FLOOR

*Historians of Netherlandish Art* (HNA)

**Brief Business Meeting followed by Session Discovering Netherlandish Art in the Heartland**

SPEAKERS
*The Wittenberg Heilumbuch in the Art Institute of Chicago*
Pia Cuneo, University of Arizona

*Stained Glass Designs by Dirk Vellert in Midwestern Collections*
Ellen Konowitz, Vanderbilt University

*A Newly Discovered Painting by Jacob Ochtervelt at the Cleveland Museum of Art*
Alan Chong, Cleveland Museum of Art

*A Testament of 17th-Century Netherlandish Catholicism in the Elvehjem Museum of Art*
Valerie Lind Hedquist, Washington and Lee University

Reception follows
4:45–6:15
Conference Room 5A
Fifth Floor
Association of Research Institutes in Art History (ARIAH)
Business Meeting

Thursday Evening
Museum Open Houses

5:00–7:00
618 South Michigan Avenue
Spertus Museum
Refreshments

5:00–7:00
Columbia College
600 South Michigan Avenue
Museum of Contemporary Photography
Music and beverages

5:30–7:30
Michigan Avenue at Adams Street
Art Institute of Chicago
Light dinner in museum's Chicago Stock Exchange Trading Room: pre-registration only. Tickets: $20 (remaining tickets will be sold Wednesday and Thursday in the registration area).
10% discount in the Museum Shop.

7:00–8:30
78 East Washington Street
Chicago Cultural Center
Refreshments
Tours

5:00–6:00; 6:00–7:00

430 SOUTH MICHIGAN AVENUE

Roosevelt University
One-hour tour of Louis Sullivan and Dankner Adler Auditorium
Pre-registration only.

Performances

6:00–8:00 pm

PERFORMANCE SPACE
SCHOOL OF THE ART INSTITUTE OF CHICAGO
COLUMBUS DRIVE AT JACKSON BOULEVARD

CAA Studio Art Program Committee
Talking III
A storytelling performance by Michael K. Meyers, School of the Art Institute of Chicago

Can’t Take Johnny to the Funeral
A performance by Goat Island, directed by Lin Hixson, School of the Art Institute of Chicago

Thursday Evening
Art History Sessions

8:30–11:00

INTERNATIONAL SOUTH BALLROOM
SECOND FLOOR

Open/Field Session: 19th-Century Art II
CHAIRS
Hollis Clayson, Northwestern University
Martha Ward, University of Chicago

SPEAKERS
Manet’s Street Singer, His Father and the Tribunal
Nancy Locke, Harvard University

Degas’s Mme Jeantaud before a Mirror: Identity Subjectified or Subjectivity Identified?
Margaret Farr, University of North Carolina, Chapel Hill

The Romance of the Rescue: Winslow Homer’s The Lifeline (1884) and the U.S. Life Saving Service
Rebecca Butterfield, University of Pennsylvania

Photography and Identity in the Victorian Era with Special Reference to Lady Hawarden
Nadine Lemmon, independent scholar, New York

DISCUSSANT
Tamar Garb, University College, London
8:30—11:00  
**History of Chicago Architecture as Battleground**  
**CHAIRS**  
Robert Bruegmann, University of Illinois at Chicago  
Sidney Robinson, University of Illinois at Chicago  

**SPEAKERS**  
Daniel Bluestone, Columbia University  
Franz Schulze, Lake Forest College  
Mary Corbin Sies, American Studies Department, University of Maryland, College Park  
Richard Guy Wilson, University of Virginia, Charlottesville  
Robert Wojtowicz, Old Dominion University  
*Session will take the form of a panel discussion.*

8:30—11:00  
**Eurocentrism and Its Legacy in the Americas: Towards a Postcolonial Visual Language**  
**CHAIR**  
David Craven, State University of New York, Cortland  

**SPEAKERS**  
*A Truncated Dialogue: The Nicaraguan Revolution and the Visual Arts*  
Raúl Quintanilla Armiño, Ventana, Managua  

*Art and the Politics of Sustainability in Latin America*  
Dawn Ades, University of Essex  

*Roots in Action: Postcolonial Concerns in Recent Cuban Art*  
Gerardo Mosquera, Centro Wifredo Lam  

*Nostalgia for a New World: The Surrealists’ “Voyage of Discovery”*  
Oriana Baddeley, Camberwell School of Art  

*Who Is Afraid of the “Other”?*  
Judite dos Santos, artist, New School for Social Research

8:30—11:00  
**Not Art: Visual Vernaculars in Art History**  
**CHAIR**  
Michael Camille, University of Chicago  

**SPEAKERS**  
*High-Low/Then-Now: Contemporary Approaches to Late Medieval Woodcuts*  
Martha Driver, Pace University

*Shop Signs and Visual Culture in Pre-Hausmann Paris*  
Richard Wrigley, Polytechnic of West London

*The Boutique and the Street: Physiognomies of the Modern*  
Tag Gronberg, independent scholar, London
Seductive Bodies: The Allure of the Sailor as "Other" in Inter-War French Popular Culture
Andrew Stephenson, University College London

Non-Art Photography in the 1930s
Mary Panzer, Smart Museum of Art, University of Chicago

Seeing Double: Images of Gendered Violence in Television and Art,—David Lynch's Twin Peaks and Christo's Wrapped Woman
Michelle Meyers, Stanford University

8:30–11:00
JOLIET ROOM
THIRD FLOOR

The Representation of Gender in Greco-Roman Art
CHAIR
Natalie Boymel Kampen, Barnard College, Columbia University

SPEAKERS
Archaic Bodies-in-Pieces
Page Du Bois, Department of Classics, University of California, San Diego

The Abduction of Women: Gender and Emotion in Greek Art
Ada Cohen, Dartmouth College

The Pregnant Moment: Tragic Wives in the Roman Interior
Bettina Bergmann, Mount Holyoke College

The Phallus as Signifier: The Forum of Augustus and Rituals of Masculinity
Barbara Kellum, Smith College

DISCUSSANT
Eva Stehle, Department of Classics, University of Maryland, College Park

8:30–11:00
LAKE MICHIGAN ROOM
EIGHTH FLOOR

Open/Field Session: Northern Renaissance and Baroque Art II
CHAIR
James H. Marrow, Princeton University

SPEAKERS
The Burner of the Midnight Oil: A Caravagesque Rendition of a Classic "Exemplum"
Livio Pestilli, Trinity College, Rome

Geertruydt Roghman and the Female Perspective
Martha Moffitt Peacock, Brigham Young University

A Case of Appropriation: Abraham Willemsen and Peter Paul Rubens
Anne W. Lowenthal, independent scholar, New York

The Poetry of Love and Its Secret Habitations: Rembrandt's The Three Trees and The Omval
Rodney Nevitt, Harvard University

Meditations on the Limits of Painting: The Niche Pictures of Gerard Dou
Martha Hollander, Pratt Institute

The Anciennes Indes
Eve Kliman, University of Waterloo, Ontario
Board-Sponsored
Art History Sessions

8:30–11:00

BOULEVARD A
SECOND FLOOR

Encounter or Culture Shock? Latin American Artists and the United States

CHAIR
Florenicia Bazzano Nelson, Rochester Institute of Technology

SPEAKERS
Art, Politics, and the Evil Eye
Luis Camnitzer, State University of New York, Old Westbury

Strike a Pose: Madonna and the Vulgarization of Frida Kahlo
Janis Bergman-Carton, Southern Methodist University

Miami 1980s: The Experiences and Art of the First Generation of Cuban-American Artists in Miami
Juan A. Martinez, Florida International University

The Encounter between Latin and North American Art: The Puerto Rican Question
Nelson Rivera, Universidad de Puerto Rico

U.S. Corporate Art Patronage in Panama: Artistic Bonanza or Cultural Impostion?
Mónica Kupfer, Museo de Arte Contemporáneo, Panama

DISCUSSANT
Mari Carmen Ramírez-García, Archer M. Huntington Art Gallery, University of Texas at Austin

Studio Art Sessions

8:30–11:00

WALDORF ROOM
THIRD FLOOR

The Not-in-New York Artist: Prospect or Quagmire, Plight or Privilege?

CHAIR
Steven Mannheimer, Herron School of Art

SPEAKERS
Hollis Sigler, artist, Chicago
Sam Gilliam, artist, Washington, DC
Paul Krainak, West Virginia University
Karen Kitchel, artist, Missoula, Montana
Ed Paschke, Northwestern University
James McCarrell, Washington University
8:30–11:00

**ASTORIA ROOM**
**THIRD FLOOR**

Nature through Another Lens: The Role of Scientific Imagery in Contemporary Art

**CHAIR**
Julia Fish, University of Illinois at Chicago

**SPEAKERS**
- *Contemplating a Natural History*
  Sue Johnson, artist, New York
- *Science Fiction*
  Stephen Lapthisophon, independent writer and critic, Chicago
- *Nature Reconstructed*
  Tina Potter, artist, New York
- *Imagining a Natural World*
  Scott Rankin, University of Chicago
- *Equivalence*
  John Torreano, artist, New York

8:30–11:00

**WILLFORD A**
**THIRD FLOOR**

Friend/Foe/Partner? A Conversation between Artists and Curators

**CHAIRS**
John S. Gordon, Institute of American Indian Arts
Marion Jackson, Carleton University

**SPEAKERS**
- *Crossing Cultural Boundaries: A Case for Collaboration*
  Marion Jackson
- *Toward Making a Difference: A Call for Curatorial Courage*
  John S. Gordon
- *A Very Modern Marriage: The Curator and the Artist*
  Carrie Przybilla, High Museum of Art
- *Salad Bar—One Answer to a Closed System*
  Mario Martinez, Institute of American Indian Arts
- *When an Artist Chooses to Curate*
  Ruth Hardinger, artist, New York
- *One Exhibition/Multiple Agendas: Art, Artists, and Curators*
  Walter Askin, California State University, Los Angeles
8:30—11:00
MARQUETTE ROOM
THIRD FLOOR

The Silent Message of the Museum
CHAIR
Fred Wilson, Bronx Council on the Arts

SPEAKERS
Therese Lichtenstein, Mount Holyoke College
Holliday T. Day, Indianapolis Museum of Art
Moira McLaughlin, Department of Communications, Santa Clara University; Annenberg School of Communication, University of Pennsylvania
Alan Michelson, artist, New York
Wendell Walker, Grey Art Gallery, New York University

Friday

8:00—4:30
CONFERENCE ROOM SB
FIFTH FLOOR

School of the Art Institute of Chicago
Hospitality Suite

9:00—5:00
CONFERENCE ROOM SG
FIFTH FLOOR

Video Data Bank Screening Room
Tapes will be shown on a request basis from collections On Art and Artists (documentaries on contemporary art) and Video Tape Review (experimental video art).

9:30—4:30
P.D.R. I
THIRD FLOOR

Art on Film Screening Room
The Program for Art on Film will present a selection of outstanding recently released U.S. and European films/videos about the visual arts. Programs will be screened continuously on Thursday and Friday. Check display board at the door for a complete list of titles and schedule.

Friday Morning

8:00—9:15
JOLIET ROOM
THIRD FLOOR

Annual CAA Members’ Business Meeting
Ruth Weisberg, CAA President, presiding
**Friday Morning**

**Art History Sessions**

**8:00—9:15**

**American Council of Learned Societies**

**Fellowship and Grant Opportunities for Scholars**

Janet Greenberg, Program Director

**Friday Morning**

**Art History Sessions**

**9:30—12:00**

**The Historiography of Herstory**

**Chair**

Whitney Chadwick, San Francisco State University

**Speakers**

"The New Soviet Woman?" Ideological Barriers to Feminism in Soviet Art History

Alison Hilton, Georgetown University

*The Sphinx Contemplating Napoleon: Black Women Artists in Britain*

Gilane Tawadros, independent scholar, London

*Solitary Confinement: Breaking Out of the Domestic Prison*

Trudi Casamassima, University of Southern California

*Margins of Modernism: Gabrielle Münter and Art-Historical Narrative*

Irit Rogoff, University of California, Davis

*Marie Laurencin and the Scandal of the Cubist House*

Elizabeth Louise Kahn, St. Lawrence University

*Art Objects/Historical Subjects: 19th-Century French “Woman” Represented*

Nancy Yonoshak, Simon’s Rock College of Bard

Joan DelPlato, Simon’s Rock College of Bard

**9:30—12:00**

**The Byzantine and Islamic Other: Orientalism in Art History**

**Chair**

Annabel Jane Wharton, Duke University

**Speakers**

Byzantine Art as Romantic, Late Romantic, and Modern

Robert S. Nelson, University of Chicago

"Orient oder Rom": Orientalism and the Origins of Christian Art

Annabel Jane Wharton

*Picture Criticism and an Invisible East*

Alice Taylor, West Los Angeles College
**8:30–12:00**

**P.D.R. 2**
**THIRD FLOOR**

**Image Theory before Art Theory: The Self-Description of Visual Art in the Middle Ages and Renaissance**

**Chair**
Joseph Leo Koerner, Arthur M. Sackler Museum, Harvard University

**Speakers**
*The Icon as Theory*
Herbert L. Kessler, Johns Hopkins University

*Architectural Theory before the Theory of Architecture*
Robert Suckale, Technische Universität Berlin; Harvard University

*Vision and Praise: Sant’Apollinaire Nuovo, Dante’s Paradiso, and the Poetics of Praise*
Eugene Vance, Department of Romance Languages, University of Washington

*Ficino and the Conversazione Profana*
Sarah E. Lawrence, Columbia University

*Sfumato and Aesthetic Realization*
Alexander Nagel, Harvard University

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**9:30–12:00**

**Marquette Room**
**Third Floor**

**Images and Cultural Encounter in the 19th-Century United States**

**Chair**
Michael Leja, Northwestern University

**Speakers**
*Building Ourselves a Better Enemy: The Complicity of Artist-Correspondents in Events Leading to the Wounded Knee Massacre*
Karen A. Bearer, University of Houston

*Moor, Gypsies, and “Indians”: Spaniards under the 19th-Century Anglo-American Imperial Gaze*
Maria DeGuzman, Department of English and American Literature, Harvard University

*The Queen Who Became a Child: Female Native American Imagery in Columbian Representations*
Barbara Groseclose, Ohio State University

*The Art of Indian Affairs: Land and Sky in Charles Bird King’s Keokuk, the Watchful Fox*
Kenneth Haltman, American Studies Program, Yale University
Stylistic Choices and Ethnic Identity in Northwest Coast Indian Art
Victoria Wyatt, University of Victoria

**DISCUSSANT**
David Lubin, Colby College

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**9:30—12:00**

**LAKE ERIE ROOM
EIGHTH FLOOR**

**Open/Field Session: Ancient Art**

**CHAIR**
Jeffrey Hurwit, University of Oregon

**SPEAKERS**

*Greek Vase Painting beyond Metaphor: Munich 1700 Reconsidered*
Mary Hart, University of Missouri–St. Louis

*The Athena Lemnia and the Aegis of Athena*
Patricia A. Marx, independent scholar, Arlington, Virginia

*The Nashville Athena: An Ancient Goddess Encounters the Modern World*
Barbara Tsakiris, Vanderbilt University

*Portraits of Livia and the Politics of Memory*
Elizabeth Bartman, Metropolitan Museum of Art

*Perspective at Pompeii: A New Model*
Richard Tobin, Ohio University

*A Metaphor for Life: The Sculptural Program of the Large Peristyle of the Villa of the Papyri (Herculaneum)*
P. Gregory Warden, Southern Methodist University
David C. Romano, University of Pennsylvania

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**Board-Sponsored Art History Session**

**9:30—12:00**

**WILLIFORD A
THIRD FLOOR**

**Reconstructing the Americas: Modern and Popular Culture**

**CHAIR**
Charles Merewether, independent scholar, New York

**SPEAKERS**

*Amazonia and Modernity*
Paulo Herkenhoff, Biblioteca Nacional Rio de Janeiro

*Crisišbal Colón, Inc.*
Celeste Olalquiaga, independent scholar, New York

*Sacrificial Representations: Historical and Theoretical Perspectives*
Angelika Festa, New Museum, New York

*The Visual Matter of Land*
Anna Blume, Cooper Union
Studio Art Sessions

9:30—12:00

WALDORF ROOM
THIRD FLOOR

Africa and the Americas: Alternative Views of Columbus in the Quincentenary

CHAIR
Leslie King-Hammond, Maryland Institute, College of Art
Lowery Stokes Sims, Metropolitan Museum of Art

SPEAKERS
David Boxer, National Gallery of Jamaica
Edgar Heap-of-Birds, University of Oklahoma

9:30—12:00

ASTORIA ROOM
THIRD FLOOR

Redefining the Mainstream: Multicultural Arts Criticism

CHAIR
Suzanne Cohan-Lange, Columbia College

SPEAKERS
Issues of Identity in the Art Curriculum
Robert J. Loescher, School of the Art Institute of Chicago

Cross-Cultural Writing: Critical Interpretations of Latin American Art
Coco Fusco, independent critic and curator, Brooklyn

The Critical Encounter of Self and Other
Susan R. Dixon, American Indian Program, Cornell University

Multiculturalism/Cosmetic Surgery: A Solution to Ethnocentric Art Criticism
Clarence Morgan, East Carolina University

9:30—12:00

WILLFORD B
THIRD FLOOR

Art and Aging

CHAIR
Robert Berlind, State University of New York, Purchase

SPEAKERS
Vera Klement, University of Chicago
Suzanne Lacy, California College of Arts and Crafts
Adolph Rosenblatt, University of Wisconsin, Milwaukee

Day of the Dead
Joyce Cutler Shaw, multimedia artist, San Diego
Judith Sloan, performance artist, Sunnyside, New York

Art Making: A Service Industry
Don Sunseri, G.R.A.C.E. (Grass Roots Art and Community Efforts),
West Glover, Vermont

George Cohen, Northwestern University
9:30–12:00

JOLIET ROOM
THIRD FLOOR

Everybody Needs an Indian: Native Needs beyond 1992

CHAIRS
Richard Hill, Institute of American Indian Arts Museum
James A. Luna, Palomar College

SPEAKERS
Expanding the Circle: Perspectives on Teaching About American Indian Art
Richard Hill
James A. Luna
Jaune Quick-to-See Smith, artist, Corrales, New Mexico
Frank LaPena, Native American Studies, California State University, Sacramento

9:30–12:00

LAKE MICHIGAN ROOM
EIGHTH FLOOR

Have Printmakers Become the Quislings of the Art World?

CHAIR
Frances Myers, University of Wisconsin-Madison

SPEAKERS
International Biennials, Community Workshops, and Experimental Opportunities in Printmaking
Diogenes Ballester, artist, New York

The Problem of Prints: In Search of Critical Criteria
Sue Taylor, Milwaukee Art Museum

Staking Claim: The Multiple Functions of the Post Print
Hugh Merrill, Kansas City Art Institute

Why Is There More Than One?
Linda King, Long Beach City College

Printmaking in the Expanded Field
Ruth Weisberg, University of Southern California

Friday Afternoon

12:15–1:45

BOULEVARD A
SECOND FLOOR

Foundations in Art, Theory and Education* (FATE)
Invention and Innovation: New Directions in Foundation Education

CHAIR
Stephen Sumner, University of Tulsa

SPEAKERS
Resolution - Re Solution: New Technologies in Teaching Design
Vera E. Kaminski, University of Delaware
3-D Design as a Study in the Structure and Processes of Nature  
Gary Orlinsky, Skidmore College

Curriculum Implications and Instructional Problems in Using the Computer to Teach Foundations Courses  
Margaret Lazzari, University of Southern California

New Content/New Form: Project-Oriented Learning in the Introduction to Art History Courses  
Nancy Austin, Brown University

**12:15—1:45**

**BOULEVARD C**  
**SECOND FLOOR**

Fellowship Opportunities for Individual Artists: An Information Session of the Visual Arts Program of the National Endowment for the Arts  
Susan Lubowsky, Program Director, Visual Arts Program, National Endowment for the Arts

**12:15—1:45**

**F.D.R. 2**  
**THIRD FLOOR**

Association of Independent Historians of Art (AIHA) Issues of Ethics and Intellectual Property: Relationships between Host and Guest Curators  
CHAIRS  
Geri DePaoli, independent scholar and curator, Evansville, Indiana  
Barbara Mitnick, independent scholar and curator, Short Hills, New Jersey

**12:15—1:45**

**ASTORIA ROOM**  
**THIRD FLOOR**

Association of Latin American Art (ALAAA) Session

**12:15—1:45**

**WILLIFORD A**  
**THIRD FLOOR**

CAA Education Committee  
Encounters in the Classroom: Multicultural Issues in the Teaching of Art History  
CHAIR  
Joanne E. Sowell, University of Nebraska at Omaha

SPEAKERS  
*Picasso or Bearden? A Classroom Encounter and a Generation Gap*  
Lauren Soth, Carleton College

*Open Frontiers: Incorporating Non-Western Topics into Art History Survey Courses*  
Cynthia Comides, Columbia University  
Maria Fernandez, Columbia University

*Multiculturalism and the Expanded Field of Art History*  
Heather McPherson, University of Alabama at Birmingham
The Politics of Art in Society: The Impact of Gender, Class, Race, and Ethnicity on Art
Nevin Mercede, Indiana University of Pennsylvania

Affinity Caucuses: A Methodology for Multicultural Encounters
Deborah Pratt Curtiss, Visual Literacy Consultant

News from the Trenches: The Tribulations of Multicultural Curriculum Development
Leslie Williams, University of Cincinnati

12:15–1:45

ASSOCIATION OF HISTORIANS OF AMERICAN ART (AHAA)
Fakes, Forgers, and Scoundrels: Problems of Connoisseurship in American Art
CHAIR
Doreen Bolger, Amon Carter Museum

DISCUSSANT
William I. Homer, University of Delaware

12:15–1:45

C.A.A. BOARD OF DIRECTORS
Mapping the Terrain: The New Public Art
CHAIRS
Suzanne Lacy, California College of Arts and Crafts
Leonard Hunter, California State University, San Francisco

SPEAKERS
Allan Kaprow, University of California, San Diego
Patricia Phillips, State University of New York, College at New Paltz
Mary Jane Jacob, independent curator, Chicago
Suzi Gablik, artist and writer, Blacksburg, Virginia
Guillerme Gómez-Peña, performance artist, Brooklyn

RESPONDENTS
Richard Bolton, University of California, Santa Barbara
Daryl Chin, independent critic, New York

12:15–1:45

C.A.A. COMMITTEE ON ELECTRONIC INFORMATION AND ART LIBRARIES SOCIETY/NORTH AMERICA* (ARLIS/NA)
Kathryn J. Deiss, Northwestern University
Virginia Kerr, University of Chicago

SPEAKERS
Electronic Databases: Theory and Practice, Form and Function
Janice Woo, University of California, Berkeley
The Stanley Collection Videodisc and ION: A Model for Collaboration
Julie Hausman, University of Iowa

Using Hypertext in Teaching Northern Renaissance Art: Some Problems and Issues
Kenneth M. Craig, Boston College

Becoming AWARE: The American Wing Art REsearch System and the Metropolitan Museum of Art
Carrie Rebora, Metropolitan Museum of Art

12:15–1:45
JOLIET ROOM
THIRD FLOOR

Gay and Lesbian Caucus*
Business Meeting

1:00–3:00
CAA PUBLICATIONS BOOTH
EXHIBITS
NORTHWEST HALL
LOWER LEVEL

Meet the Editors
Richard Brilliant, Editor-in-Chief, Art Bulletin
Nicholas Adams, Editor, CAA Monograph Series

2:00–4:00
BOULEVARD C
SECOND FLOOR

National Endowments for the Arts and Humanities
Individual Counseling

Friday Afternoon
Art History Sessions

2:00–4:30
GRAND BALLROOM
SECOND FLOOR

Spectatorship and “the Gaze”
CHAIR
Norman Bryson, Harvard University

SPEAKERS
Male Trouble: A Crisis in Representation
Abigail Solomon-Godeau, University of California, Santa Barbara

Exhibiting and Exposing: Historicizing the Gaze
Jann Mallock, Department of Romance Languages and Literatures, Harvard University

Pure Monstrance: Fascination and Reflection in the Gaze of the Museum
Donald Preziosi, University of California, Los Angeles

Mapping the Gay Male Gaze: Gay Male Subjectivity and Warhol’s Empire
Paul Franklin, Harvard University
2:00–4:30
BOULEVARD A
SECOND FLOOR

Cross-Disciplinary Session on Art and Music in the Middle Ages

CHAIR
Janet Marquardt-Cherry, Eastern Illinois University
Peter M. Lefferts, Department of Music, University of Nebraska, Lincoln

SPEAKERS
Convention, Copying, and the Images of Music in Late Medieval Manuscripts
Margareth Boyer Owens, Newberry Library

Music and the Politics of Culture in Late Medieval France: The Limbourg Brothers’ Très Riches Heures
Robert Baldwin, Connecticut College

The Western Facade of Chartres Cathedral and the 12th-Century Liturgical Tropes
Margot Fassler, Department of Music, Brandeis University

With Joyful Clamor: Celebrating Peter at Moissac
Leah Rutchick, Oregon State University

2:00–4:30
P.D.R. 2
THIRD FLOOR

The Practice of Theory in Renaissance and Baroque Art

CHAIR
Clark Hulse, Department of English, University of Illinois at Chicago

SPEAKERS
Metalotechna: Art Theory and Culture in 16th-Century Italy
Robert Williams, University of California, Santa Barbara

Looking and Knowing: Theory and the New Audience
David Cast, Bryn Mawr College

Art Theory and Modes of Pictorial Display in Early Modern France
Andrew McClellan, Tufts University

Describing Italian Women Artists and Their Works: “Feminine” Style, “Feminine” Practice?
Frederika H. Jacobs, Virginia Commonwealth University

Is Murder an Appropriate Response to Theory?
Peter M. Lukehart, National Gallery of Art

2:00–4:30
WALDORF ROOM
THIRD FLOOR

Open/Field Session: 20th-Century Art

CHAIR
Anna Chave, Harvard University

SPEAKERS
Anarchist Avant-Gardism in Pre-War Paris: Van Dongen, Gris, Kupka, and Others
Patricia Leighten, University of Delaware
Kandinsky's Wilful Brush: Toward an Unveiling of the Gendering of Abstraction
Sheri Bernstein, Harvard University

Reconsidering the Stain: On the Inscription of the Body in Helen Frankenthaler's Painting
Lisa Saltzman, Harvard University

Nudists into Nudes: On the Use of Nudist Magazines as Source Material for Painting the Nude in the Early 1960s
David P. McCarthy, Rhodes College

Suturing the Spectator: The Art Documentary from Jackson Pollock to Painters Painting
Caroline A. Jones, Stanford University; Boston University

Re-constructing the Deconstructed Cindy Sherman
Ellen G. Landau, Case Western Reserve University

2:00–4:30
ASTORIA ROOM
THIRD FLOOR

Open/Field Session: Recent Museum Acquisitions
CHAIR
Roger Ward, Nelson-Atkins Museum of Art

SPEAKERS
Dosso Dossi's Allegory of Fortune and Chance
Dawson Carr, J. Paul Getty Museum

Without Ceres and Bacchus, Venus Would Freeze: A "Pen-Work" by Goltzius at Philadelphia
Lawrence W. Nichols, Philadelphia Museum of Art

Landscape: A New Degas Pastel for Houston
George T.M. Shackelford, Museum of Fine Arts, Houston

An Ensemble of Furniture and Silver by Carlo Bugatti
Henry Hawley, Cleveland Museum of Art

A Unique and Important Collection of Early Doccia Porcelain Sculpture
Alan Phipps Darr, Detroit Institute of Arts

2:00–4:30
LAKE ERIE ROOM
EIGHTH FLOOR

Art in the United States, 1913–1945: New York, Chicago, California
CHAIR
Susan Weininger, Roosevelt University

SPEAKERS
Jan Newstrom Thompson, Santa Clara University; San Jose State University

Picturing the City: Chicago Artists and the Urban Theme
Wendy Greenhouse, independent scholar, Chicago
A Salome of the Midwest: Macena Barton and Modernism in Chicago
Sue Ann Prince, University of Pennsylvania

Place and Politics: Modernism, Regionalism, and the Maine Folk
Donna Cassidy, University of Southern Maine

"The Ten" against "The Symbol of the Silo": Modernism in New York Fights Regionalism
Isabelle Dervaux, Institute of Fine Arts, New York University

Board-Sponsored
Art History Session

2:00–4:30
MARQUETTE ROOM
THIRD FLOOR

The Culturally Specific Museum in the '90s:
Trap or Treasure?
CHAIR
Susana Torruella Leval, El Museo del Barrio

SPEAKERS
El Museo del Barrio in the '90s: Trap (What a Rap!) or Treasure (by Most Measures)?
Petra Barreras, El Museo del Barrio

Kinshasha Holman Conwill, Studio Museum in Harlem

A Museum of Jewish Culture: Backwater or Beloewather?
Ward Mintz, Jewish Museum

The Asia Society Galleries, Asian Art and Asian Americans: Formulating a New Agenda for the '90s
Vishakha N. Desai, Asia Society

David A. Ross, Whitney Museum of American Art

Joint Art History/
Studio Art Sessions

2:00–4:30
INTERNATIONAL SOUTH BALLROOM
SECOND FLOOR

Artistic Voices of Latin America: The Aesthetics of Anti-Colonialism
CHAIR
Shifra M. Goldman, Latin American Center, University of California, Los Angeles

SPEAKERS
Juan Downey, Pratt Institute

Rican/Structing Colonial Aesthetics
Juan Sánchez, Hunter College, City University of New York
Syncretism and Cannibalism vs. Cultural Colonialism  
Regina Vater, artist, Austin, Texas

The Binational Performance Pilgrimage  
Guillermo Gómez-Peña, performance artist, Brooklyn

Translating 1492: Mexico's and Spain's First National Celebrations of the "Discovery"  
Oscar E. Vázquez, State University of New York at Binghamton

Cuba: The Forging of a National Identity, 1927–1944  
Giulio V. Blanc, independent curator and writer, New York

Mexican Women Artists on the Border of Feminist Art History  
Victoria P. Libin, Brandeis University

Doves vs. Eagles: Posters Protest Colonialism in Latin America  
Carol A. Wells, Center for the Study of Political Graphics, Los Angeles

DISCUSSANT  
John Pitman Weber, Elmhurst College

2:00–4:30  
JOLIET ROOM  
THIRD FLOOR

Media-Jumping: African-American Artists in the Interdisciplinary Mode  
CHAIR  
Richard J. Powell, Duke University

SPEAKERS  
Where the Sons of Ham Sway: Jazz Performer Albert Alexander Smith's Images of Song and Dance, Paris, 1920–1935  
Theresa A. Leininge, Yale University

Archibald John Motley, Jr.: Painting Jazz and Blues  
Jontyle Theresa Robinson, Spelman College

Jacob Lawrence and African-American Oral Traditions: Text and Image in the Construction of the Harriet Tubman Series  
Patricia Hills, Boston University

James Hampton and Elijah Pierce: One Good Book Begets Another  
Lynda Roscoe Hartigan, National Museum of American Art, Smithsonian Institution

Personal Documentation: Fact and Fiction  
Margo Humphrey, University of Maryland, College Park

Studio Art Sessions

2:00–4:30  
WILLIFORD A  
THIRD FLOOR

New Art Forms from the Electronic Studio: The Vocabulary, the Aesthetics, and the New Audience  
(Sponsored by the CAA Committee on Electronic Information)  
CHAIRS  
Joan Truckenbrod, School of the Art Institute of Chicago  
Kenneth O'Connell, University of Oregon
2:00-4:30

THE ROLE OF THE MENTOR: BEFORE AND AFTER/THEN AND NOW
CHAIR
Nancy Macko, Scripps College

SPEAKERS
Mentoring from the Harlem Afro-American Vantage Point
Robert Blackburn, Printmaking Workshop, New York

Silent Mentor
Phyllis Bramson, University of Illinois at Chicago

Mentor: A Conveyor of Social Identity in a Cross-Cultural World
Laura Gonzalez, artist, Tlalpan, Mexico

Collaboration: A Model for Mentoring
Barbara Kendrick, University of Illinois, Urbana-Champaign
Sarah Krepp, University of Illinois, Urbana-Champaign

W.A.R.M. Mentor Program
Susan McDonald, North Hennepin Community College

Being Constantly Aware: Gay and Lesbian Representation in the Classroom
Joseph Ansell, Otterbein College
Sallie McCorkle, Pennsylvania State University

2:00-4:30

THE MYTH OF THE ARTIST OUTSIDER
CHAIR
Joanne Cubbs, John Michael Kohler Arts Center

SPEAKERS
Introducing the Outsider: Tarzan, Van Gogh, and the Marlborough Man
Joanne Cubbs

Outsiders Revisited: A Unicorn in the Garden
Michael Hall, artist and independent critic, Royal Oak, Michigan

The Jargon of Authenticity
Maureen Sherlock, School of the Art Institute of Chicago

From Domination to Desire: Insiders and Outsider Art
Eugene Metcalf, Interdisciplinary Studies Department, Miami University, Ohio
2:00–4:30
LAKE MICHIGAN ROOM
EIGHTH FLOOR

Self-Presentation: Lesbian and Gay Portraits and Self-Portraits
(Co-sponsored by the Gay and Lesbian Caucus)*

CHAIRS
Tee A. Corinne, artist, Wolf Creek, Oregon
Jeffrey Byrd, University of Northern Iowa

SPEAKERS
Lesbian and Gay Portraits: A Move toward Visibility
Lenore Chinn, artist, San Francisco

Self-Reflections: From Portrait to Inner Myth
John Steczynski, Boston College

Neon Lovers Glow in the Dark
Lili Lakich, Museum of Neon Art

Putting Myself in the Pictures: The Dream Girls Series
Deborah Bright, Rhode Island School of Design

Politics of the Soul: Self-Portraiture in the Art of Nahum B. Zenil
Edward J. Sullivan, New York University

Documenting the Gay and Lesbian Community through Sexual Portraiture
Mark I. Chester, artist, San Francisco

Friday Evening

5:00–7:00
GRAND BALLROOM
SECOND FLOOR

CAA Convocation

Greetings
Ruth Weisberg, CAA Immediate Past President

Welcome
Kevin E. Consey, Director, Museum of Contemporary Art, Chicago
Anthony Jones, President, School of the Art Institute of Chicago

Presentation of Awards
Introduced by Larry Silver, CAA President

Convocation Address: Everybody Wants to Be an Indian
James A. Luna, installation/performance artist; educator, Palomar College; Luiseno Indian

8:00–midnight
STATE OF ILLINOIS CENTER
100 WEST RANDOLPH STREET

Valentine’s Day Celebration and Benefit
Live music by Lonnie Brooks, Chicago Blues Band. Dancing.

Voices from the Beyond
a performance by Laurie Anderson

Tickets: $35 (includes buffet dinner and drinks). Available in the Registration Area in advance or at the door (cash only at door).
Saturday

8:00–4:30

CONFERENCE ROOM 58 FIFTH FLOOR

School of the Art Institute of Chicago
Hospitality Suite

Saturday Morning
Art History Sessions

9:30–12:00

BOULEVARD A SECOND FLOOR

Indigenous Encounters before the Spanish Conquest

CHAIRS
Virginia E. Miller, University of Illinois at Chicago
Jeff K. Kowalski, Northern Illinois University

SPEAKERS
Motifs and Ethnic Identity within the Olmec Art Style: A Study of Art, Ideology, and Cross-Cultural Encounters in Formative Period Mesoamerica
F. Kent Reilly III, Institute of Latin American Studies, University of Texas at Austin

The Maya and Others
Flora Clancy, University of New Mexico

15th-Century Aztec and Matlatzinca Encounters: Evidence from Tlacotepec, Valley of Toluca, Mexico
Donald McVicker, Department of Sociology/Anthropology, North Central College
Laurene Lambertino-Urquizo, North Central College

We Are Aztecs Too
Elizabeth Hill Boone, Dumbarton Oaks

Warl and Tiahuanaco: Shared Images in Distinct Form
Amy Oakland Rodman, California State University, Hayward

Dye-Dyed Cotton Cloth and the Emblem of Authority
Terence Grieder, University of Texas at Austin

9:30–12:00

P.D.R. 2 THIRD FLOOR

Diego Rivera in the United States

CHAIR
O.K. Werckmeister, Northwestern University

SPEAKERS
Introduction: The Political Trajectory of Diego Rivera's Career in the United States
O.K. Werckmeister
Diego Rivera: A “Good Will” Ambassador of Culture
Alicia Azuela, Universidad Nacional Autónoma de Mexico

Representing Rivera to the Public in Detroit
Anthony W. Lee, University of California, Berkeley

Unlocking the Rouge
Linda Downs, National Gallery of Art

Diego Rivera at Rockefeller Center: The Muralist “Cause Célèbre” of the 1930s
Laurence P. Hurlburt, State Historical Society of Wisconsin

9:30—12:00
WILLIFORD B
THIRD FLOOR

Open/Field Session: Italian Renaissance and Baroque Art I
CHAIR
William Hood, Oberlin College

SPEAKERS
The Evidence of Images: Works of Art as Primary Sources
William Hood, Oberlin College

The Palace and the Street in Late Medieval and Renaissance Tuscany
David Friedman, Massachusetts Institute of Technology

Drawings and Documents: Contract “Disegni” for Italian Renaissance Commissions
Michelle O’Malley, Brooks Art Museum

Propaganda and Prudence: The Immaculate Conception in Italian Renaissance Art
Alessandra Galizzi, Johns Hopkins University

The Palazzo dei Conservatori from Inside Out: Arguments for an Addition to Michelangelo’s Work
Andrew Morrogh, University of Chicago

The Staircase of the Biblioteca Laurenziana
Paula F. Glick, Columbia University

9:30—12:00
WILLIFORD B
THIRD FLOOR

Cinnabar and Buddha Blue: Beyond the Colors of Ink in Chinese Painting
CHAIR
Marsha Weidner, University of Kansas

SPEAKERS
From Elite to Popular: Transformations of Subjects in Chinese Painting
Ellen Johnston Laing, University of Oregon

Popular Imagery in the Art of the Elite: The Case of Cui Zizhong
Julia F. Andrews, Ohio State University

The Function of Temple Murals in Late Imperial China: The Case of the Yang-lo Kung
Paul R. Katz, National Chung Cheng University, Taiwan
Worshipping Guan Yu as a Way of Establishing Legitimacy
Hsing Yuan Tsao, Stanford University

Paintings of the Heavenly Kingdom: Rebellion and Its Conservative Art
Audrey Spiro, University of California, Los Angeles

Discussant
Richard Barnhart, Yale University

9:30–12:00

MARQUETTE ROOM
THIRD FLOOR

Re-Encountering American "Realism"
Chair
Sarah Burns, Indiana University, Bloomington

Speakers
What a Doll: Questioning Eastman Johnson’s Blodgett Family
Suzan Boettiger, Graduate Center, City University of New York

Boothblacks and the Brady Bunch: American Consensus Narratives
Lesley Wright, Stanford University

Dr. Agnew Amputates the Mamma While Hippocrates Takes St. Agatha for a Ride in The Agnew Clinic by Thomas Eakins
Bridget L. Goodbody, Columbia University

Re-Reading Lewis Hine’s Child Labor Photographs
George Dimock, University of Rochester

Suspended Narratives in Edward Hopper’s Paintings
Vivian Green Fryd, Vanderbilt University

How Are We to Value Social Realism?
Andrew Hemingway, University College London

9:30–12:00

JOLIET ROOM
THIRD FLOOR

Open/Field Session: Modern Architecture
Chair
John Archer, Humanities Department, University of Minnesota-Minneapolis

Speakers
Skyscraper Imagery in Chicago: The Question of Patronage
Katherine Solomonson, Stanford University

"Lichtreklame": Illuminated Advertising in German Commercial Architecture of the 1920s
Kathleen James, University of Minnesota-Minneapolis

William Morris and the Ideology of Architectural Preservation in Victorian England
Christopher Miele, Listed Buildings Division, English Heritage, London

Memory and Modernity: Architectural Restoration in 19th-Century France
Kevin D. Murphy, Northwestern University

A Rational, National Architecture: Viollet le Duc’s Modest Proposal for Russia
Lauren M. O’Connell, Ithaca College
### Board-Sponsored Art History Session

**9:30–12:00**

**Foundations of Black Culture: South Side Community Art Center and DuSable Museum of African-American History**

**Chair**
Ruth Ann Stewart, Library of Congress

**Speakers**
Margaret Burroughs, Founder, DuSable Museum of African-American History
Phyllis Jackson, Northwestern University
Herbert Nipson, South Side Community Art Center
Leslee Stratford, artist and independent scholar, Chicago

### Joint Art History/Studio Art Sessions

**9:30–12:00**

**Carnal Knowing: Sexuality and Subjectivity in Representing Women’s Bodies**

**Chair**
Margaret R. Miles, Harvard University Divinity School

**Speakers**
*Sex into Sexuality: Feminist Agenda for the ‘90s*
Joyce Fernandes, School of the Art Institute of Chicago

*Olympia’s Maid: She’ll Take Subjectivity, Medium Rare*
Lorraine O’Grady, School of Visual Arts

*Fucking Woman*
Anne Naldrett, School of the Museum of Fine Arts, Boston

*Shape Shifting: Toward Multifaceted Re-presentations of Women’s Bodies*
Lynn Randolph, artist, Houston, Texas

*Subjectivity and the Female Figure*
Sarah Schuster, Oberlin College
9:30–12:00

WALDORF ROOM
THIRD FLOOR

Art and the Public Sphere
CHAIR
W.J.T. Mitchell, Departments of English and Art, University of Chicago

SPEAKERS
Current Issues in Public Art
David Antin, University of California, San Diego

Writing the Monument: Site, Memory, Critique
James Young, Department of English, University of Massachusetts at Amherst

The Artist and the Community: Tactical Alternatives
Virginia Maksymowicz, Franklin and Marshall College

Public Art and the Law
Barbara Hoffman, Schwartz, Weiss, Steckler, and Hoffman

Who’s Looking: Modernism and Public Art
Michael Odom, University of Pittsburgh

9:30–12:00

WILLIFORD C
THIRD FLOOR

Politics and Practice: Representation and Resistance in Gay Art of the Postwar Era
(Co-sponsored by the Gay and Lesbian Caucus*)
CHAIRS
Jonathan Katz, City College of San Francisco
Jan Zita Grover, Artpaper

SPEAKERS
Strange Bedfellows? Art History and AIDS Activism, Politics and Postmodernism
Christopher Reed, University of Southern Maine

Warhol’s Clones
Richard Meyer, University of California, Berkeley

Ideological Frontlines, or, How Lesbian and Gay Cultural Practitioners Found Themselves at the Intersection of Art Theory, Politics, and the Law in Britain
Sunil Gupta, independent photographer, London

The Subject of Vision: Wojnarowicz, Photography, Rimbaud
Christopher Ortiz, Department of Film and Television, University of California, Los Angeles

The Politics of Sexuality in Betty Parsons’s Gallery
Ann Gibson, State University of New York at Stony Brook
Studio Art Sessions

9:30–12:00

BOULEVARD C
SECOND FLOOR

Santeria Aesthetics in Contemporary Hispanic Arts
CHAIR
Arturo Lindsay, Spelman College

SPEAKERS
Wifreda Lam: His Sources
Julia Herzberg, independent art historian and curator, New York

Santeria: The Art Form
Ricardo Viera, Lehigh University Art Gallery

Santeria: Yoruba Religion in Cuba
Miguel Ramos, priest and independent scholar, Miami, Florida

DISCUSSANT
Nereida Garcia Ferraz, artist, Chicago

9:30–12:00

ASTORIA ROOM
THIRD FLOOR

Becoming an Art Mutt: Teaching Performance Art
CHAIR
Jeff Abell, Columbia College

SPEAKER
Marilyn Arsem, School of the Museum of Fine Arts, Boston
Kent Devereaux, California Institute of the Arts
Morris Meyer, Northwestern University
Ellen Zweig, Franklin and Marshall College

Saturday Afternoon

12:15–1:45

BOULEVARD A
SECOND FLOOR

CAA Museum Committee
University Museums, the Teaching of Art History, and the College Art Association
CHAIR
David Mickenberg, Mary and Leigh Block Gallery

SPEAKERS
Peter Nisbet, Busch-Reisinger Museum
Terri Edelstein, Smart Museum of Art, University of Chicago
Larry Silver, Northwestern University
12:15–1:45

**BOULEVARD C**
**SECOND FLOOR**

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

12:00–6:00

**GALLERY 2**
**1040 WEST HURON**

M.F.A. Exhibition Reception

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**Saturday Afternoon**

**Art History Sessions**

2:00–4:30

**BOULEVARD C**
**SECOND FLOOR**

Perceptions of Landscape and the Art of Mapping

**CHAIR**
David Buisseret, Herman Dunlap Smith Center for the History of Cartography, Newberry Library

**SPEAKERS**

*The Galleria delle Carte Geografiche at the Vatican and the Landscape of Spiritual Refreshment*
Iris Cheney, University of Massachusetts at Amherst

*Prospect Painting and Estate Mapping in 18th-Century England*
Stephen Daniels, Department of Geography, University of Nottingham

*New Surveying of Old Terrain: Historical Charting of Contemporary America*
Joni Kinsey, University of Iowa
Old World—New World—Old World: Cultural Interaction between Europe and Colonial Ibero-America
(Co-sponsored by the American Society for Hispanic Art Historical Studies*)
CHAIR
Marcus B. Burke, American Society for Hispanic Art Historical Studies

SPEAKERS
Introduction
Marcus B. Burke

The Guardian Angel: Intercultural Transmutation of a Counter-Reformation Theme
Delane Olivia Karalow, Virginia Commonwealth University

A Peruvian Artist in 18th-Century Portugal
Francisco Stasny, Universidad de San Marcos, Lima

Aesthetic Opinions of Czech Jesuit Missionaries in 17th- and 18th-Century America
Pavel Stepáněk, independent scholar, Prague and Caracas

DISCUSSANT
Stanton Catlin, Syracuse University

The Cultural Construction of “Homosexuality” in the Visual Arts, or, What Would a Gay Art History Be About?
(Co-sponsored by the Gay and Lesbian Caucus*)
CHAIRS
Bruce Robertson, Cleveland Museum of Art; Case Western Reserve University
Elizabeth Honig, Tufts University

SPEAKERS
Hypersexual Black Males in Bath Mosaics, 30–1 B.C.: In Search of Context
John R. Clarke, University of Texas at Austin

In Search of Gay Art History on the Romanesque Pilgrimage Road
Dan Smartt, Swarthmore College

Sappho, Sapphist, Sapphic: Conjugating the Visual Implications of a Name
Judith Stein, Pennsylvania Academy of the Fine Arts

19th-Century Forms of Feminine Desire
Anne Higonnet, Wellesley College

Gender Play in Yoruba Art and Performance
Margaret Thompson Drewal, Northwestern University
2:00–4:30

ASTORIA ROOM
THIRD FLOOR

Open/Field Session: African Art
CHAIR
Paula Ben-Amos, Department of Anthropology, Indiana University, Bloomington

SPEAKERS
Style as an Instrument of Communication in Aro Masquerade
Eli Bentor, Northwestern University

The Work of Art: Value, Labor, and the Commoditization of African Aesthetics
Christopher B. Steiner, Natural History Museum of Los Angeles County

The “Real” and the “Constructed”: Modes of Interpreting Photographs from Africa
Christraud M. Geary, National Museum of African Art, Smithsonian Institution

Form as Grammar or Lived Experience
Patrick McNaughton, Indiana University, Bloomington

The Symbolic as Act: Audience, Activators, and Artistic Creation in Danhomé
Suzanne Preston Blier, Columbia University

DISCUSSANT
Ivan Karp, Smithsonian Institution

2:00–4:30

WILLFORD A
THIRD FLOOR

Open/Field Session: Italian Renaissance and Baroque Art II
William Hood, Oberlin College

SPEAKERS
Sending Messages: The Mechanics of Meaning
William Hood

Laughing at Sinners in Hell
Brendan Cassidy, Index of Christian Art, Princeton University

The Early 15th-Century Decoration of the Brancacci Chapel: The Altar Wall
Perri Lee Roberts, University of Miami

The Battle of the Centaurs, The Madonna of the Stairs, and the Emergence of the Michelangelesque
Ralph Lieberman, independent scholar, North Adams, Massachusetts

Corpus Perfectum: Antique Fragments and the Representation of Body Parts in “Maniera” Painting
Leatrice Mendelssohn, independent scholar, New York

The Ostension of the Shroud of Turin and Its Impact on the Design of Guarini’s Reliquary Chapel
John Beldon Scott, University of Iowa
2:00–4:30
WILLET B
THIRD FLOOR

Terms of Engagement: Rephrasing Japanese Art History
CHAIR
Karen L. Brock, Washington University

SPEAKERS
Inventing “Minka”: Modernist Interpretations of the Japanese House
Cherie Wendelken, Massachusetts Institute of Technology

“Honchō gashi” and the Shaping of Japanese Painting History
Quitman E. Phillips, University of California, Berkeley

When a House Is a Style: The Eccentricity of Fujiwara Nomenclature
Mimi Yiengprasawat, Yale University

Peering through the Bamboo Fence: (Desire) Constructing Gender in the Tale of Genji Scroll
Nathan Griffith, University of Michigan, Ann Arbor

Shōtoku and Shaka: Forging National Identity
Donald McCallum, University of California, Los Angeles

2:00–4:30
MARQUETTE ROOM
THIRD FLOOR

Vision and Revision
CHAIR
Joel Snyder, University of Chicago

SPEAKERS
Anti-Splendor: On the Failure of Theories of Pictorial Realism
James Elkins, School of the Art Institute of Chicago

Perceptual Psychology in the Theories of Ernst Gombrich and Thomas Kuhn
Joan Hart, independent scholar, Bloomington, Indiana

Moholy’s Experimental Conception of Vision
Daniel Herwitz, California State University, Los Angeles

Lacan and the Vicissitudes of Vision
Martin Jay, Department of History, University of California, Berkeley

2:00–4:30
JOLIET ROOM
THIRD FLOOR

Functions of Art and Architecture in Women’s Religious Communities, 1300–1600
CHAIRS
Ann Roberts, University of Iowa
Joanna Ziegler, College of the Holy Cross

SPEAKERS
Inconstant Voices? Art and Spirituality in a 15th-Century Bolognese Convent
Jeryldene Wood, University of Illinois, Urbana-Champaign
The Artistic Legacy of Reform: Manuscripts and Tapestries by 15th-Century Dominican Nuns
Jane L. Carroll, University of Vermont
Elisabeth Remak, Bayerische Staatsbibliothek, Munich

A Woman's Job: Art and Art Production in Women's Religious Communities of the Low Countries
Walter Simons, School of Historical Studies, Institute for Advanced Study, Princeton

Receptions
5:30–8:00

Museum of Contemporary Art, Chicago; Terra Museum of American Art; Chicago Historical Society

Shuttle buses will be available to downtown receptions. The first bus will depart at 5:00 pm from the 8th Street entrance of the Hilton.