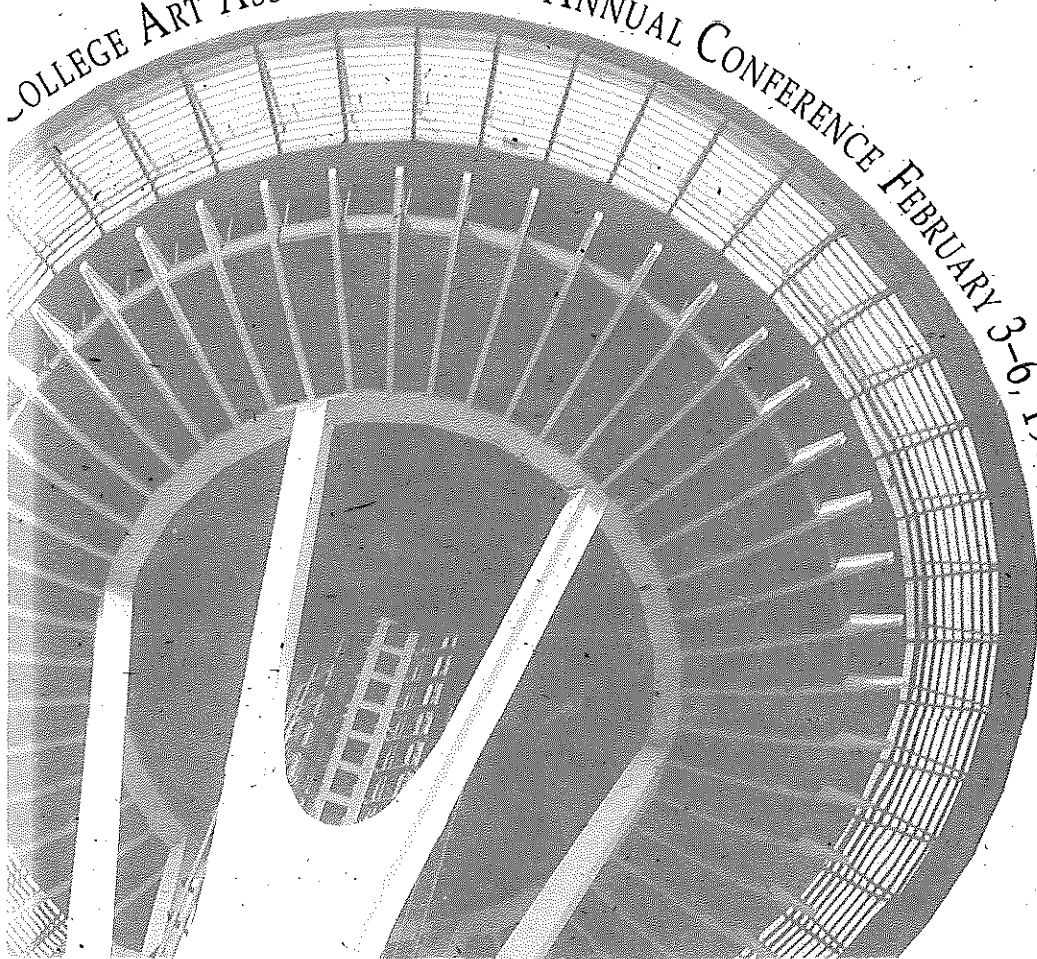


seattle

COLLEGE ART ASSOCIATION 81ST ANNUAL CONFERENCE FEBRUARY 3-6, 1993



Annual Conference Program

AN ANNUAL CONFERENCE
REGISTRATION BADGE OR SINGLE SESSION TICKET
IS REQUIRED FOR ADMISSION
TO ALL SESSIONS.

* denotes affiliated society.

Wednesday Afternoon

Noon-8:00

CEDAR ROOM
SHERATON SEATTLE HOTEL

Gay and Lesbian Caucus
Hospitality Suite

Wednesday Evening

6:00-9:00

UNIVERSITY OF
WASHINGTON

Henry Art Gallery
Reception

Thomas Burke Memorial
Washington State Museum
Open House

School of Art Gallery
MFA Exhibition Open House and
Reception

Thursday

9:30-8:00

ROOM 203

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.

Thursday Morning

7:30-9:15

CEDAR ROOM
SHERATON HOTEL

CIC Art History Chairs Business Meeting

8:00-9:15

ROOM 310

Italian Art Society (IAS)* Business Meeting

8:00-9:15

ROOM 607

Association of Latin American Art (ALAA)* Business Meeting

Thursday Morning

Art History Sessions

9:30-Noon

ROOM 201

Re-Evaluating Netherlandish Genre Imagery in the 1990s

CHAIR

Linda Stone-Ferrier, University of Kansas

SPEAKERS

The Problem of the Hermit as Genre Subject
Catherine B. Scallen, Fairfield University

De-intellectualizing Signification: Musical Genre and Its Contexts
Roy Sonnema, Georgia Southern University

Levend Beeld and Stilleven: Issues of Theatrical Address and Narrative in Several Paintings by Ter Borch and Vermeer
Susan Shifrin, Bryn Mawr College

Rethinking Emblems, Accessories, and Covert Explanations

Celeste Brusati, University of Michigan

Jan Steen's Family: Art as Experience in 17th-Century Holland

H. Perry Chapman, University of Delaware

9:30-Noon

ROOM 307,8

Facing the Beast, 1500–1900

CHAIR

Susan Koslow, Brooklyn College, City University of New York

SPEAKERS

"If Lions Could Carve Stones ...": Medieval Jewry and the Allegorization of the Animal World

Marc M. Epstein, Department of Religion, Vassar College

Dürer's Our Lady of the Animals

Colin Eisler, Institute of Fine Arts, New York University

Lion at the Gate: Animal Vigilance in Dutch Art

Amy L. Walsh, independent scholar, Sherman Oak, California

Law and Order in Rubens's Wolf and Fox Hunt

Susan Koslow

"The Art of Making Animals Talk": The Nature-Culture Nexus in 19th-Century Illustrations of the Fables of La Fontaine

Kirsten H. Powell, Middlebury College

9:30-Noon

ROOM 607

Conflicting Interpretations of Commissioned Art

CHAIR

Claire Lindgren, Hofstra University

SPEAKERS

Gods and Politics: The East Frieze of the Siphnian Treasury at Delphi

James Steward, University of California, Berkeley

Aesthetics, Morals, and the Knidian Aphrodite

Sheree A. Jaros, University of Washington

Sleeping Eros: From Garden Decoration to Image of Eternal Sleep

Dimitri Hazzikostas, Pratt Institute

Nero, Zenodorus, and the Colossus

Fred C. Albertson, Memphis State University

"Ad suam antiquam formam": The 1535 Restoration of the Crux Vaticana

Denise Allen, Institute of Fine Arts, New York University

9:30-Noon

ROOM 608

Classicism and Anticlassicism in Latin American Art and Art History

CHAIRS

Clara Bargellini, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Rita Eder, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

SPEAKERS

The Echo of the Primitive Church in New Spain
Elena Estrada de Gerlero, Instituto de Investigaciones Estéticas,
Universidad Nacional Autónoma de México

Classicizing Readings of Pre-Columbian Art in the 18th Century
Juana Gutiérrez, Instituto de Investigaciones Estéticas, Univer-
sidad Nacional Autónoma de México

Classicisms in 19th-Century Mexican Art
Stacie Widdifield, University of Arizona

The Classicism of Joaquín Torres-García
Raquel Da Rosa, Columbia University

9:30-Noon

ROOM 609,10

Scholarship on the Sales Counter: Art History and Publishing

CHAIR

Gary Schwartz, independent scholar and publisher, Maarssen,
The Netherlands

SPEAKERS



Absconding with Text and Type in 18th-Century Italy
Nancy H. Ramage, Ithaca College

Albert Skira and a New Concept of the Art Book
Valerie Holman, Institute of Education, University of London

The Changing Economics of Art Publishing
Barbara Braun, independent scholar and author, New York

Museum Publishing: Art History by Committee
George H. Marcus, Philadelphia Museum of Art

DISCUSSANTS

Steven Bule, Brigham Young University

Perri Lee Roberts, University of Miami

Beatrice Rehl, Cambridge University Press

9:30-Noon

ROOM 6A

American Art History: The Politics and Presentation

CHAIR

Roger B. Stein, University of Virginia

SPEAKERS

Mount's The Power of Music: Who's Listening to What?
Bruce Robertson, University of California, Santa Barbara

Black and White: Viewing Cleopatra in 1862
Mary Hamer, independent scholar, Cambridge, United Kingdom

Exploring Servant Imagery in 19th-Century American Painting
Elizabeth L. O'Leary, University of Virginia

Mining the Museum: Artists Look at Museums, Museums Look at Themselves

Lisa Corrin, Contemporary, Baltimore

DISCUSSANTS

Alan Wallach, College of William and Mary

Roger B. Stein

9:30-Noon

ROOM 6B

Connoisseurship and the Idea of Quality in Works of Art**CHAIR**

Juergen Schulz, Brown University

SPEAKERS*Revisiting and Revising Friedländer's Connoisseurship Methodology*
Maryan W. Ainsworth, Metropolitan Museum of Art*Connoisseurship and Demonstration: Looking at Holbein's Drawings*
Jim Murrell, Victoria and Albert Museum

Lynda Fairbairn, Sir John Soane's Museum

The Connoisseurship of Renaissance Bronzes: A Perspective
Peter Fusco, J. Paul Getty Museum*Rembrandt: Truth and Consequences*

Walter Liedtke, Metropolitan Museum of Art

Print Connoisseurship and Quality: Some Netherlandish Problems
Marjorie B. Cohn, Harvard University**Studio Art Sessions**

9:30-Noon

ROOM 402,3

Looking to the Future: Artists under 25 Speak**CHAIR**

Andrew Parker, artist, Pullman, Washington

SPEAKERS

Mike Fischer, Carnegie-Mellon University

Jennifer McNeely, Cornish College of the Arts

Others to be announced.

9:30-Noon

ROOM 602-4

Aesthetics and Ethics: The Artist's Role in a Collapsing Society

(Co-sponsored by Women's Caucus for Art)

CHAIRS

Betsy Damon, artist, St. Paul, Minnesota

Gail Tremblay, artist, Olympia, Washington

SPEAKERS

Mary Linn Hughes, artist, St. Paul, Minnesota

"Common Differences," or, How to Work Through "Conflicting and Multiple Identities"

Yong Soon Min, artist, New York

Alex Pate, MacCalister College

Moir Roth, Mills College

Seitu Jones, artist, St. Paul, Minnesota

Cecilia Alvarez, artist, Seattle

Gail Tremblay

Betsy Damon

DISCUSSANT

Edgar Heap of Birds, artist, Geary, Oklahoma

9:30-Noon

ROOM 605,6

**Greed, Manipulation, or Agent for Change?
Print Media in the 21st Century**

CHAIR

Lynne Allen, Mason Gross School of the Arts, Rutgers, State University of New Jersey

SPEAKERS

The Scottish Print Workshops: Uisge Beatha (Water of Life) or Scotch on the Rocks?

Elsbeth Lamb, Edinburgh College of Art

"Agil-Pop"

Robie Conal, artist, Los Angeles

A New Definition of Collaboration

Jane Farmer, independent curator, Washington, DC

Contemporary Printmaking: The Leader of Postmodern Art

Carol Pulin, American Print Alliance

Making Prints Out of Bounds

John D. O'Brien, Art Center College

Divided We Stand

Daniel B. Freeman, California Institute of the Arts

9:30-Noon

ROOM 611,12

Lesbian Looks: Politics, Erotics, and Art

(Co-sponsored by Gay and Lesbian Caucus*)

CHAIRS

Erica Rand, Bates College

Laurie Beth Clark, University of Wisconsin-Madison

SPEAKERS

Lesbian Looks, The Body of Us: Synchronicity, Multiple Perspective, and the Sexual Spectrum

Wendy Cadden, Art/Fusion; Salad Bar/Visual Arts Presenters, Oakland

Talking Nice for the Sake of Talking Nice

The Shirley Hayden-Whitley, performance artist, Lexington, Kentucky

Drawing the Line and Collaborative Representations of Lesbians

Susan Stewart, artist, Vancouver, British Columbia

Blue Tongues: Discovering the Lesbian Subject

Mary Klein, visual and performance artist, Washington, DC

Looking for Aileen

Mary Patten, artist, Chicago

The Personal Is Private: Bypassing the Political in a New Theory of Masochism

Julie Zando, Department of Communication Arts, University of Wisconsin-Madison

9:30-Noon

ROOM 613,14

From the Pacific Coast to the Isolation of the Mainland**CHAIR**

William W. Lew, University of Northern Iowa

SPEAKERS*Voices from Kansas*

Roger Shimomura, University of Kansas

Works in Progress

Dennis Ichiyama, Purdue University

Bill Leaf, University of Nevada, Las Vegas

9:30-Noon

ROOM 6C

Women of the Ring of Fire: Voices of the Pacific Rim**CHAIRS**

Barbara Rogers, University of Arizona

Michi Itami, City College, City University of New York

SPEAKERS

Barbara Rogers

Isolation and Its Significance to Hawaiian Women Artists

Allyn Bromley, artist, University of Hawaii, Manoa

Five Contemporary Australian Women Artists

Virginia Cuppaidge, Lehman College

Japanese-American Contemporary Women Ceramists

Elaine Levin, University of California, Los Angeles; Otis School of Art and Design

Presentation of Site-Specific Installations

Nobuho Nagasawa, Scripps College

An Example of a Form of Immigration to America

Michi Itami

12:15-1:00

ROOM 608

Getty Grant Program Information Session

Deborah Marrow, Director, and other speakers will discuss categories of funding, particularly research grants.

12:15-1:45

ROOM 307,8

**CAA Education Committee
Transitions in Arts Education****CHAIR**

Joseph P. Ansell, Otterbein College

SPEAKERS

Ray Wilkins, Educational Testing Service

Alice Sims-Gunzenhauser, Educational Testing Service

Vergilyn Driscoll, Greendale High School

Joseph Manning, Carnegie-Mellon University

Randy Michener, Northern Virginia Community College

12:15-1:45

ROOM 605,6

CAA Committee on Electronic Information and Getty Art History Information Program Electronic Images: What Should You Know?

CHAIR

Marilyn Aronberg Lavin, Princeton University

SPEAKER

Michael Ester, Getty Art History Information Program

12:15-1:45

ROOM 602-4

CAA Board of Directors and Women's Caucus for Art (WCA)* Culture War: The Battle to Define American Culture

CHAIR

David Mendoza, National Campaign for Freedom of Expression

SPEAKERS

Richard Bolton, University of California, Santa Barbara

Carlotta Kotek, Brooklyn Museum

David Ruman, Gay and Lesbian Studies, University of Washington

Yvonne Yarbro-Bejarno, Department of English, University of Washington

12:15-1:45

ROOM 613,14

Funding Opportunities for Museums and the National Endowments for the Arts and Humanities: Information and Case Studies

CHAIRS

Andrew Oliver, Jr., Museums Program, National Endowment for the Arts

Marsha L. Semmel, Humanities Projects in Museums and Historical Organizations, National Endowment for the Humanities

SPEAKERS

To be announced.

12:15-1:45

ROOM 201

American Council of Learned Societies Information Session on Fellowships and Grants for Art Historians

SPEAKER

Janet Greenberg, Program Director



12:15-1:45

ROOM 402,3

Foundations in Art, Theory and Education (F.A.T.E.)***A Changing Vision: Concepts of 3 Dimensions and the Teaching of 3D Design****CHAIR**

Stephen Sumner, President, F.A.T.E., University of Tulsa

SPEAKERS*What Has Happened to the Concept of "Object"?*

Gareth Jones, Rhode Island School of Design

Interplay in Expanded Fields

Laura Ruby, University of Hawaii

12:15-1:45

ROOM 607

International Survey of Jewish Monuments (ISJM)**Synagogues in New Territories****CHAIR**

Maria Raina Fehl, University of Illinois at Urbana-Champaign

SPEAKERS*Gold Miners, Merchants, and Farmers: The Building of Jewish Settlements in Canada's West*

Cyril E. Leonoff, Jewish Historical Society of British Columbia

The Synagogue of Split (Spalato) in Croatia

Sheila McNally, Classical and Near Eastern Studies, University of Minnesota

The Synagogues in Seattle

Meta R. Buttlick, Washington State Jewish Historical Society

12:15-1:45

ROOM 609,10

Association for Latin American Art Session

12:15-1:45

ROOM 611,12

American Committee for South Asian Art (ACSAA)***South Asian Art History and Contemporary Theories and Methodologies****CHAIR**

Susan L. Huntington, Ohio State University

SPEAKERS

Frederick M. Asher, University of Minnesota

Nancy Eder, Ohio State University

Mary F. Linda, Pennsylvania State University

12:30–1:45

EXHIBIT BOOTH 508
6E**Meet the Editor—*Art Bulletin***

Art Bulletin Editor-in-Chief Richard Brilliant will be on hand to meet with prospective authors. No appointments are necessary.

2:00–4:00

ROOM 301

Individual Counseling by Representatives of the National Endowments for the Arts and Humanities

Please note: The Visual Arts Program of the NEA was unable to send a representative to this conference, due to the scheduling of panel meetings during this week.

**Thursday
Afternoon****Art History Sessions**

2:00–4:30

ROOM 201

Self-Imaging: Strategies and Purposes**CHAIR**

Jean Owens Schaefer, University of Wyoming

SPEAKERS

The Construction of the Artist-Naturalist: Audubonography
Linda Dugan Partridge, independent scholar, Fleetwood, Pennsylvania

Posthumous Auto/biographies: Keeping the Dead Alive
Julie F. Codell, Arizona State University

"My Beautiful, My Unique, My Self, My Muse": Werewolfkin's Incommu and Women Artists' Appropriation of Artistic Authority
Mara Witzling, University of New Hampshire

The Postmodern Self-Portrait: Eleanor Antin to Cindy Sherman
Libby Lumpkin, University of New Mexico

2:00–4:30

ROOM 307,8

High Art, Low Art, Chinese Art: Changing Views**CHAIR**

Jerome Silbergeld, University of Washington

SPEAKERS

Oriental Antiquities and East Asian Art: British and American Definitions
Craig Clunas, Victoria and Albert Museum

A Medium under Assault: Bronze during China's Warring States Period (c. 480–220 BC)

Michael Knight, Seattle Art Museum; University of Washington

The Highs and Lows of Engraved Calligraphy
Amy McNair, University of Kansas

All the World's a Stage: Representations of Chinese Drama in Popular and Elite Art

Wu Hung, Harvard University

Hao dongxi: Reflections on the Curious Status of Objects

Robert Thorp, Washington University

DISCUSSANT

Susan Nelson, Indiana University

2:00-4:30

The Renaissance as a Historical Concept

CHAIR

ROOM 602-4

Andrée Hayum, Fordham University

SPEAKERS

The Renaissance as a Renaissance Concept

Andrée Hayum

Discovering the Wheel: Burckhardt as Text

Naomi Miller, Boston University

Homosexuality and Historiography in Renaissance Studies: The 19th Century

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

Patronage Studies and the Italian Renaissance: Antaf's Legacy

Deborah Krohn, Parsons School of Design; Cooper-Hewitt Museum

Renaissance Primers: Rethinking the College Textbook

Gary M. Radke, Syracuse University

2:00-4:30

The Catalogue Raisonné in an Age of Critical Theory

ROOM 607

CHAIRS

Gail Levin, Graduate Center, City University of New York

Aimee Brown Price, independent scholar, New York

SPEAKERS

Works by Frederic Church at Olana State Historic Site

Gerald L. Carr, University of Pittsburgh

Beyond the Book: Ongoing Aspects of the Catalogue Raisonné

Vivian Endicott Barnett, Solomon R. Guggenheim Museum

The Value of the Catalogue Raisonné: Several Case Histories

Roberta K. Tarbell, Rutgers, State University of New Jersey, Camden

Authentication and the Catalogue Raisonné: The Case of Picabia

Marianne Heinz, Neue Galerie, Staatliche und Städtische Kunstsammlungen, Kassel, Germany

Cataloguing the Plaques from Benin: A Report on Work in Progress

Robert T. Soppelsa, Washburn University

Michael M.T. Henderson, University of Kansas

DISCUSSANT

William Innes Homer, University of Delaware

2:00-4:30

ROOM 608

Toward a History and Critical Language for the Art Exhibition

CHAIR

Norman L. Kleeblatt, Jewish Museum

SPEAKERS

John Mackie Falconer and the First Chronological Exhibition of American Art

Linda S. Ferber, Brooklyn Museum

Harald Szeemann's A-historical Sounds (Museum Boijmans-van Beuningen, Rotterdam, 1988) and the Retreat from Art Historical Classification

Deborah J. Meijers, University of Amsterdam

Exposing the Museum: Marcel Broodthaers, Daniel Buren, and Michael Asher

Ann Rorimer, independent scholar and curator, Chicago

Outside the White Cube: Context and Curator, Art and Argument

Richard Martin, Metropolitan Museum of Art

2:00-4:30

ROOM 609, 10

Between the Cracks: Problems in the Historiography of 18th-Century Art

CHAIR

Wendy Wasyng Roworth, University of Rhode Island

SPEAKERS

Professing between the Cracks

Richard Wendorf, Houghton Library, Harvard University

Reconsidering the Event: The Paris Painting Competition and Exhibition of 1727

Candace Clements, University of Hartford

Building Types, Typologies, and Wölfflin: Toward an Ur-"Principled" Architectural History

Eric Garberson, National Gallery of Art

Style and Taste in Late 18th-Century Roman Painting

Carole Paul, independent scholar, Santa Barbara, California

DISCUSSANT

Nigel Llewellyn, University of Sussex

2:00-4:30

ROOM 613, 14

The History of Medieval Art without "Art"?

CHAIR

Henry Maguire, University of Illinois, Urbana-Champaign

SPEAKERS

The Byzantine Concept of Urban Beauty

Helen Sarandi, University of Guelph

From Image into Art: Art after Byzantine Iconoclasm

Charles Barber, Warburg Institute

Courting, Harlotry, and the Art of Gothic Ivory Carving

Jean Campbell, University of Alberta

Devotion and Decorum: Intention and Quality in Medieval German Sculpture

Elizabeth Lipsmeyer, Old Dominion University

Michelangelo and the Medieval Pietà: Devotion or the Art of Sculpture?
Joanna E. Ziegler, College of the Holy Cross

DISCUSSANT James Trilling, Rhode Island School of Design

2:00-4:30 **Crashing Out of the Ivory Tower**

(Co-sponsored by Women's Caucus for Art)

ROOM 6A CHAIR

Susan Sagawa, Bellevue Art Museum

SPEAKERS Marie Acosta-Colón, Mexican Museum, San Francisco

Peggy Diggs, Williams College

Erica Vegter-Kubic, Children's Museum TM Junior, Amsterdam

Rayna Green, National Museum of American History,
Smithsonian Institution

Anne Healy, San Francisco Arts Commission

DISCUSSANTS John Weber, Portland Art Museum

Julie Anderson, Safeco Corporation

2:00-4:30 **Language/Image/Text**

CHAIR

ROOM 6C David Summers, University of Virginia,

SPEAKERS *Reassessing the Hierarchy: Some Developmental Perspectives on
Pictorial and Verbal Representation*

Ellen Handler Spitz, Department of Psychiatry, Cornell University
Medical College

Giambatista Vico and an Art History That Might Have Been
Frances S. Connelly, University of Missouri-Kansas City

A Philosophical Legacy: Art History, Ethics, and Simulacra
Daniel Bridgeman, University of California, Los Angeles

*Conjuring: The Enlightenment Image Debate and the Staging of
Experimental Science*

Barbara Maria Stafford, University of Chicago

Visual Language from Locke to VKhUTEMAS

Lev Manovich, University of Syracuse

Problematic Aspects of Style, Symbol, and Language

Richard Wright, University of Tulsa

*Seeing Is Not Believing: The Prejudice against the Theater as
Visual Art*

Dawn Dietrich, Department of English, Western Washington
University

Studio Art Sessions

2:00-4:30

ROOM 402,3

Art Criticism/Art Theory in the 1990s: In the Streets or in the Tower?

CHAIR

Susan Platt, University of North Texas

SPEAKERS

A Philosophical Model for the Art World

Peggy Zeglin Brand, University of Oregon

Native American Imagery and Romanticism: Conundrums of Cross-Cultural Criticism

Steve Leuthold, Syracuse University

Perspectives on African Art: Thinking Frames

Jackie Chanda, Ohio State University

In the Studio: Where Tower and Street Meet

Celeste Connor, independent scholar, Oakland

I Love It When You Get Angry: Women Painters and Criticism

Rochelle Feinstein, Bennington College

It Ain't Over 'Til It's Over

Judith Stein, Pennsylvania Academy of the Fine Arts

Architectural Criticism in the "New World Order"

Henry Matthews, Washington State University

2:00-4:30

ROOM 605, 6

Artists Working in the Community

CHAIR

Carol Newborg, artist, Los Angeles

SPEAKERS

Beyond the Mexican Mural: Walls that Dissolve Borders

Judith F. Baca, University of California, Irvine

Positive Art, an Arts Project in the AIDS Community

Sharon Siskin, California Arts Council

Exception to the Rule: Artists Working in Prisons

C'Ann Fragione, Arts-in-Corrections

"By Hammer and Hand All Arts Do Stand": Artists Working with Labor

Mike Alewitz, Department of Labor Education, Rutgers, State University of New Jersey

The Artist as Educator-Activist

Rosanne Gibel, artist, Portland, Indiana

The Art of the Public Artist

Frank Video, media artist, Seattle

An Evolution of Ethos: Personal to Political, Subsequent to My Son's Traumatic Brain Injury

Leslie Sinclair, Central Washington University

2:00-4:30

ROOM 611, 12

Collaboration: Fiction or Reality?

CHAIR

Margaret Prentice, University of Oregon

SPEAKERS

Repossessing Histories: Contemporary Artist Collectives in San Francisco and New York

Lydia Matthews, California College of Arts and Crafts

The Fountainhead, Piers Project, Symposium Moor, and Sculpture 101

Michael Pestel, Chatham College

Critical Mass

Meridel Rubenstein, Institute of American Indian Arts

The Hydra Syndrome: Are Many Heads Better Than One?

Ann Sperry, artist, New York

The Jazz Me Blues: Creative Research Collaboration in Higher Education and Elsewhere

John L. Risseuw, Arizona State University

Collaboration or Co-Creation?

dominique mazeaud, artist and curator, Santa Fe

Joint Art History/Studio Art Session

2:00-4:30

ROOM 6B

**Feminism/Gender Studies/Cultural Studies:
Taking Names Seriously**

(Co-sponsored by Women's Caucus for Art)

CHAIR

Nanette Salomon, College of Staten Island and Graduate Center,
City University of New York; Metropolitan Museum of Art

SPEAKERS



Robin Chandler, Northeastern University

Identity as Difference and the Role of the Loose Canon

Alice Mansell, University of Western Ontario

Naming Enemies, Seeking Allies, Resisting Segregation and Listening

Griselda Pollock, University of Leeds

DISCUSSANT

Hung Liu, Mills College

Thursday
Evening

4:45-6:15

ROOM 609,10

**CAA Studio Art Program Workshop:
The Electronic Studio**

WORKSHOP LEADER

Bill H. Ritchie, Jr., Ritchie's Perfect Studio

The presenter will focus on *ArtStudent*—his prototype for a "studio-on-a-disk." Feedback and exchange of information will be encouraged.

4:45-6:15

ROOM 611, 12

CAA Studio Art Program Workshop International Exchange Systems: Opportunities within the Budget Constraints of the '90s

WORKSHOP LEADER

Myron Brody, University of Arkansas

A brief presentation to be followed by a question-and-answer session. Handouts will be provided.

4:45-6:15

ROOM 607

CAA Board of Directors Worlds in Collision/New Dialogues in American Art History/Talk or Die

CHAIR

Leslie King-Hammond, Maryland Institute, College of Art

SPEAKERS

Carlos Villa, San Francisco Art Institute

Margo Machida, artist, New York

Maira Roth, Mills College

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

4:45-6:15

ROOM 608

CAA Studio Art Program A Conversation with Jacob Lawrence

An informal conversation between Jacob Lawrence, prominent Northwest painter, and Patterson Sims, of the Seattle Art Museum, about Lawrence's work and life.

4:45-6:15

ROOM 613, 14

CAA Board of Directors and Visual Resources Association (VRA)* Electronic Imaging: A Visual Resources Perspective

CHAIR

Benjamin Kessler, Princeton University

SPEAKERS

Scott Bell, AXS/Optical Technology Resource

Kathleen Cohen, San Jose State University

Kody Janney, Interactive Home Systems, Inc.

Martha Mahard, Harvard University

Helene Roberts, Harvard University

Helen Ronan, Sandak

Bruce Saule, Graphic Detail, Inc.

4:45-6:15

ROOM 201

AP History of Art and Studio Art: An Overview**CHAIR**

Martha Dunkelman, State University of New York at Buffalo

SPEAKERS

Bruce Cole, Indiana University

Charlotte Stokes, Oakland University

Lu Weneker, Marlborough School

Roger Lerch, Walnut Hills High School

Dale Haworth, Carleton College

Ray Wilkins, Educational Testing Service

Alice Sims-Gunzenhauser, Educational Testing Service

Walter Askin, California State University, Los Angeles

Virgilyn Driscoll, Greendale High School

4:45-6:15

ROOM 302

**Association of Research Institutes in Art History (ARIAH)*
Business Meeting**

4:45-6:15

ROOM 307, 8

**Coalition of Women's Art Organizations (CWAO)
Art Advocacy in the '90s****CHAIR**

Kyra, Broward Community College

SPEAKERS*Washington's Erotic Music Law*

Scott L. Gelband, Bogel and Bates; Washington Volunteer Lawyers for the Arts

An Update on the Battle for Artistic Freedom: Report from the Front

David Mendoza, National Campaign for Freedom of Expression

Protection for Artists: Visual Artists and Galleries Association, Inc.

Dorothy Provis, president, Coalition of Women's Art Organizations

4:45-6:15

ROOM 402,3

**Historians of Netherlandish Art (HNA)*
Session**

4:45-7:15

ROOM 605,6

**Italian Art Society (IAS)*
New Enquiries in Italian Art****CHAIR**

Creighton E. Gilbert, Yale University

SPEAKERS

A New Life for Continuous Narrative in Quattrocento

Lew Andrews, University of Hawaii at Manoa

A Royal Burial and the Early Christian Revival of San Miniato

Linda A. Koch, Kutztown University

Renaissance keystones in the Nave of Milan Cathedral

Charles R. Morscheck, Drexel University

"He Who Laughs": An Analysis of Leonardo's Sense of Humor

Gina Strumwasser, California State University, Fresno

"Diagrams of Devotion": The Religious Imagery of Lorenzo Lotto

Louisa C. Matthew, Union College

Baton's Sacred Heart of Jesus and the Cult

Richard G. Mann, San Francisco State University

5:30–8:30

"First Thursday" Gallery Openings

Special exhibitions and openings at participating galleries located in Pioneer Square, around the Denny Regrade, and adjacent to the Seattle Art Museum.

6:30–8:00

ROOM 201

Society of Historians of British Art (SOHBA) Business Meeting

Thursday Evening

Art History Sessions

8:30–11:00

ROOM 201

Kindheitstil

CHAIR

Petra ten-Doesschate Chu, Seton Hall University

SPEAKERS

Chassériau's Juvenilia: Some Early Works by an "enfant du siècle"
Jonathon P. Ribner, Boston University

The Juvenilia of a Reluctant Academic: P.A.J. Dagnan-Bouveret's Early Naturalist Drawings

Gabriel P. Weisberg, University of Minnesota, Minneapolis

Memories of Málaga and the Origins of Cubism

Natasha Staller, Amherst College

Klee's Rhyme of Childhood

Jonathan Fineberg, University of Illinois, Urbana-Champaign

The Kindheitstil of Willem de Kooning

Judith Wolfe, Graduate Center, City University of New York

8:30-11:00 Thinking about the Mesoamerican Body (A Pun)

ROOM 307, 8

CHAIR

Cecelia F. Klein, University of California, Los Angeles

SPEAKERS

Introduction; Their Bodies! Our Thoughts? Problematizing Western Understandings of Mesoamerican Body Fragmentation
Cecelia F. Klein

Body Parts: Wholeness and Fragmentation in Teotihuacan Art
Esther Pasztory, Columbia University

Mexica-Aztec Conceptions of Disrupting the Flesh
Anne T. Ciecko, Moore College of Art and Design

Georges Bataille's Eroticized Anthropology of the (Dis)membered Body
Anne T. Ciecko, University of Pittsburgh

My Heart Is a Flower Bursting Open: The Metaphoric (de)Construction of the Body in Aztec Society
Lise Shinkle Patt, Graduate Center, City University of New York

Relating the Mesoamerican Issues to Recent Visual Theory of the Body
James Elkins, School of the Art Institute of Chicago

8:30-11:00 Imaging the American Architect

ROOM 605, 6

CHAIR

Mary Woods, Department of Architecture, Cornell University

SPEAKERS

The Practice of Architecture in Late 19th-Century America and Its Implications for Design
David Van Zanten, Northwestern University

Available Now at Your Local Department Store: One-Stop Shopping for the American House

Richard Cleary, Department of Architecture, Carnegie-Mellon University

Douglas Haskell's Fifth Column: Lay Journalism and the Avant-Garde, 1929-1933

M. David Samson, Humanities Department, Worcester Polytechnic Institute

The Cult of Personality: Joseph Urban and American Architecture
Mary Beth Betts, New-York Historical Society

The "In" Architect: Contemporary Fashion Journals and the Architect
Val K. Warke, Department of Architecture, Cornell University

8:30-11:00 The Moment of Conversion

ROOM 607

CHAIR

Lauren Soth, Carleton College

SPEAKERS

Duchamp in 1913: From Attachment to Bachelorhood
Randall K. Van Schepchen, University of Minnesota, Minneapolis

The Stylistic Re-direction of Theodore Gericault
Michael De Marsche, Chatham College

From Gekkei to Goshun: Stylistic Turnabout in 18th-Century Japan
Joan O'Mara, Washington and Lee University

Raphael's New Understanding of Classical Art in the Stanza della Segnatura

Christiane L. Joost-Gaugier, University of New Mexico

Mythopoesis and Antifascism in the Late Work of Klee

Kathryn Kramer, Purdue University

Young Women Preferred White to Brown: Some Observations on the Cultural Context of Nicolaes Maes's "Conversion"

Wayne Franits, Syracuse University

DISCUSSANT

Nancy Troy, Northwestern University

8:30-11:00

Mikhail Bakhtin and the Visual Arts

CHAIR

ROOM 608

David R. Smith, University of New Hampshire

SPEAKERS

Discourse and Dialogue: Meaning in Samoan Architectural Genre
Anne E. Guernsey Allen, Columbia University

Why Did Pieter Aertsen Paint Still Lifes?

Craig Harbison, University of Massachusetts, Amherst

An Individual Carnival: The Romantic Grotesque in Goya's Later Art
Andrew Schulz, Columbia University

James Ensor's Carnavalesque Subversions

Susan M. Canning, College of New Rochelle

Klee's Parodic Pictorial Genres

Charles Haxthausen, University of Minnesota-Minneapolis

DISCUSSANT

Joseph L. Koerner, Harvard University

8:30-11:00

Recent Documentary Photography and Photojournalism

CHAIR

ROOM 609,10

Vicki Goldberg, independent scholar, New York

SPEAKERS

Documentary and Photojournalism Now: Notes and Questions
A. D. Coleman, New York University

Alternative Photojournalism and Documentary Approaches
Mel Rosenthal, Empire State College, State University of New York

Recollecting a Culture: East Germany and Photojournalism

John P. Jacob, Photographic Resource Center at Boston University

Documentary: Just a Style Like Any Other?

Marie Czach, independent scholar, Riverdale, Illinois

8:30-11:00 The Public Spaces of Italy, 1250-1600

ROOM 613,14

CHAIR

Charles M. Rosenberg, University of Notre Dame

SPEAKERS

Sacred Space and Public Policy at Prato's Piazza della Pieve
Alick McLean, Princeton University

The Loggia dei Lanzi in the Tuscan Environment
Kim S. Sexton, Yale University

Saving the Square: A Case from 15th-Century Milan
Evelyn S. Welch, Birkbeck College, University of London

Power and Propaganda: Pius II's Project for a Palazzo and Piazza in Siena
A. Lawrence Jenkins, Jr., Institute of Fine Arts, New York University

8:30-11:00 Redefining Art History: The New Soviet and East European Art Worlds

ROOM 6A

CHAIRS

Alison Hilton, Georgetown University

Krystyna Warchol, Annenberg School for Communication, University of Pennsylvania

SPEAKERS

In the Land of Poet-Presidents: The Paradoxes of Czech Cultural Politics
Wanda A. Bubriski, Yale University

Center and Periphery in the Contemporary Art World of the CIS
Susan Emily Reid, University of Pennsylvania

Refocusing: On Russian Art Photography
Diane Neumaier, Rutgers, State University of New Jersey

There Is No Polish Art—There Is Only Art in Poland
Maria Morzuch, Museum of Contemporary Art (Museum Sztuki), Lodz, Poland

DISCUSSANT

Steven Mansbach, Center for Advanced Study in the Visual Arts, National Gallery of Art

8:30-11:00 Can the Object Speak to Us More Fully? On the Reintegration of Formal Analysis into the Practice of Art History

ROOM 6C

CHAIR

John R. Clarke, University of Texas at Austin

SPEAKERS

The Life of Color: Kristeva's Theory of Signification
Kathryn Casey, Bryn Mawr College

The Bodily Basis of Perception: Mark Rothko, Cognitive Science, and Spectator Response
Claude Cernuschi, Duke University

"Star Wars": Can Formal Analysis Prevent Unnecessary Conflict over the Meaning of Vincent Van Gogh's Paintings?
Vojtech Jirat-Wasiutynski, Queen's University, Kingston, Canada

David d'Angers's Gilbert: Making a Strangled Poet Speak
 Suzanne Glover Lindsay, University of Pennsylvania
Semiotics/Structuralism/Formalism and Discursive Art Historiography
 Lauren S. Weingarden, Florida State University

DISCUSSANT Anthony Alofsin, University of Texas at Austin

Studio Art Session

8:30–11:00 **"Zines," Networks, and Volksgraphics**

CHAIR

ROOM 611,12

Mike Holcomb, University of Oregon

SPEAKERS

Volksgraphics: Assimilating Demotic Graphic Forms
 Mike Holcomb

Queerzines: The Politics of Desire, or, the Problem of Fun
 Eduardo Aparicio, Columbia College

CyberWorlds: The Implications of Electronic Networks
 Diane J. Gromala, University of Texas at Austin

Joint Art History/Studio Art Session

8:30–11:00 **Fluxus as Practice, Fluxus as History: The Art Movement That Might Exist**

ROOM 402,3

CHAIR

Peter Frank, *Visions Art Quarterly*

SPEAKERS

Fluxus Fluxed: Two Histories/Toward a Newer Simulacrum
 James W. McManus, California State University, Chico

Demonstration/Noitartsnomed: Fluxus Reception and the Stockhausen Incident

Hannah B. Higgins, University of Chicago

The Fluxfilms: (No) Light, (No) Camera, (No) Action
 Bruce Jenkins, Walker Art Center

State of Flux: Mapping Fluxus in California
 Karen Moss, University of Southern California

Being Smothered by Love: The Issue of Historical Approaches to Fluxus
 Owen Smith, University of Maine

Not Neo and/or Less Neo: Dada vs. Art/Art vs. Fluxus Art Amusement
 Eстера Milman, University of Iowa

History of a Blue Peanut: Contradictions in the Historicization of Fluxus
 Simon Anderson, School of the Art Institute of Chicago

8:30-11:00

ROOM 602-4

Response to Atrocity: Memories in the Tips of Their Fingers**CHAIRS**

Claudia Bernardi, Kala Institute

Enrique Chagoya, California State University, Hayward

SPEAKERS*Witnesses of Southern Winds*

Claudia Bernardi

Exclusionist History and Cultural Destruction

Enrique Chagoya

Artists Confronting the Inconceivable

Karen S. Chambers, independent curator, New York

The Land of Sour Milk and Stolen Honey

Gadi Gofbarg, artist, Albuquerque

Written in the Eye of the Needle: Subversive Stitchery Denounces a Dictatorship

Victor A. Sorrell, Chicago State University; Governors State University

African American Response to Atrocity

Dewey Crumpler, artist, Berkeley

The Dangers and Implications of Public Law 101-644

Hulleah Tsinhnahjinnie, artist, Vallejo, California

8:30-11:00

ROOM 6B

Landscape and the Politics (or Not) of Representation**CHAIRS**

John O'Brian, University of British Columbia

Jeff Wall, University of British Columbia

SPEAKERS*Justifying Landscape's Modernity: Fry, Berenson, and Ryder in 1908*

Eric Rosenberg, Tufts University

Jeff Wall

"Utopian" Landscape in France, c. 1900

Margaret Werth, Harvard University

Dismal Science

Allan Sekula, California Institute of the Arts

Friday

8:00 am-5:00 pm

ROOM 203

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.

Friday Morning

8:00-9:15

ROOM 307, 8

CAA Annual Members Business Meeting

Larry Silver, CAA President, presiding

8:00-9:15

ROOM 201

Design Forum* Session

The Man Vanishes: Iconography and Iconoclasm in the Fashion Posters of PKZ

Richard Martin, Metropolitan Museum of Art

Graphic Design at MIT: The Designs of Jacqueline S. Casey
Joseph P. Ansell, Otterbein College

New Work in Furniture

Jim Hopfensperger, Pennsylvania State University

Friday Morning

Art History Sessions

9:30-Noon

ROOM 307, 8

The Medieval and the Shaping of Interpretation

CHAIR

Harvey Stahl, University of California, Berkeley

SPEAKERS

How Art History Mistook Christ for the Emperor

Thomas F. Matthews, Institute of Fine Arts, New York University

Focillon's Jongleur

Walter Cahn, Yale University

Romanesque Modes: Italy and France

Dorothy F. Glass, State University of New York at Buffalo

Fritz Saxl and the Medieval Encyclopedia

Elizabeth Sears, University of Michigan, Ann Arbor

DISCUSSANT

Robert L. Benson, University of California, Los Angeles

9:30-Noon

ROOM 605, 6

Toward a Historical Anthropology of Formalism**CHAIR**

Robert Williams, University of California, Santa Barbara

SPEAKERS*Formalism's Form*

Christopher S. Wood, Yale University

Exchanges between Formalist Readings of Renaissance Architecture and Modernist Architectural Discourse

Alina Payne, University of Toronto

From Fascism to Pure Form: Italian Futurism in Postwar Italy

William R. Valerio, Yale University

Modernism and the Promise of Autonomy: Reading Greenberg with Adorno

Barbara Jaffee, University of Chicago

9:30-Noon

ROOM 609,10

Bringing the Mainstream to the Fringe: Non-Western Models for the New Art History**CHAIRS**

Carol S. Ivory, Washington State University

Robin K. Wright, University of Washington

SPEAKERS*Listening with Our Eyes, Seeing with Our Ears: Analysis of Ancient Art from Nonliterate Societies*

Amelia M. Trevelyan, Gettysburg College

Reality and Representation: The Mowachacht Whaler's Washing Shrine

Aldona Jonaitis, American Museum of Natural History

Empire-Builders in Indian Country: Images of Blackfeet at Glacier, 1910-1940

Lynne E. Spriggs, Columbia University

Tahitian Historical Reenactments: Art and Performance in Contemporary Tahitian Society

Karen Stevenson, California Polytechnic, Pomona

Contemporary Native American Women Artists: Claiming Identity

Ann Nash, Collegiate School

A Multidisciplinary Approach to the Study of Sulka Art

George A. Corbin, Lehman College, City University of New York

9:30-Noon

ROOM 611,12

Sex, Lies, and Politics in Restoration France**CHAIRS**

Patricia Mainardi, Brooklyn College and Graduate Center, City University of New York

Abigail Solomon-Godeau, University of California, Santa Barbara

SPEAKERS*The War of the Flags: Iconography of the Opposition*

Beatrice Farwell, University of California, Santa Barbara

Popular Lithograph, "Family Values," and the Civil Code in Restoration France

Patricia Mainardi

Egyptology Unveiled: Reactionary Historicism and Imperial Desire in the Musée d'Egypte

Todd B. Porterfield, Connecticut College

The Androgyne in French Restoration Painting

Mechtild Fend, University of Hamburg

"The Man-Queen" Sardanapalus and the Ruin of Order

Robert Simon, Harvard University

DISCUSSANTS

David H. Pinkney, Department of History, University of Washington

Abigail Solomon-Godeau

9:30–Noon

ROOM 613,14

Transformation of the Object: Changing Alliances between Connoisseurship and Restoration

CHAIR

Jaynie Anderson, independent scholar, Brighton, United Kingdom

SPEAKERS

Unexpected Brilliance: The Importance of Color and Additive Materials in Florentine Quattrocento Sculpture

David Wilkins, University of Pittsburgh

Our Changing Views of Cassoni from the Early 19th Century to the Present

Ellen Callman, independent scholar, New York

Initial Inklings of Michelangelo's Last Judgement

Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University

Connoisseurship and Conservation: Learning from the Techniques of Tintoretto and Veronese

Diane Gisolfi, Pratt Institute

9:30–Noon

ROOM 6B

Reading between the Lines: Sexual Subtexts in Art-Historical Texts

CHAIR

Ann Gibson, State University of New York at Stony Brook

SPEAKERS

Engendered Images: The Problem of Aztec Mexico Female Divinity

Magali Carrera, University of Massachusetts, Dartmouth

Mary Edmonia Lewis: The Hierarchy of Gender and Race

Juanita Marie Holland, Columbia University

The Oedipal West: Two Engendered Photo Histories

Marcia Salo, Rutgers, State University of New Jersey

Tabu Bodies: Resistance to (Female) Pleasure in Feminist Art Histories

Amelia Jones, University of California, Riverside

DISCUSSANT

Anna Chave, Yale University

9:30-Noon

ROOM 6C

SPEAKERS

Surrealism: The Unfinished Project

CHAIR

Jack J. Spector, Rutgers, State University of New Jersey

Surrealism and the Politics of "Civilization" in Jazz-Age Paris
Jody Blake, Bucknell University*Breton and Dalí: The Utopian Eros*

Haim Finkelstein, Ben-Gurion University of the Negev

Disintegrating the Exquisite Corpse: George Bataille's Aesthetic of the Erotic Fragment

Dorothy Kosinski, independent scholar, Basel, Switzerland

Deprimitivizing México: A Promise Partially Fulfilled

Michel Oren, Vermont College, Norwich University

Surrealism, Lacan, and the Metaphor of the Headless Woman

Amy H. Winter, Graduate Center, City University of New York

Studio Art Sessions

9:30-Noon

ROOM 602-4

SPEAKERS

**Structuring the Context: Visual Humor as a Vehicle for Social Change**

CHAIR

Walter Askin, Visual Humor Project

Visual Humor in Mail Art: Creating or Reflecting Social Change?
Anna Banana, Banana Productions*Frederick Draper Kalley: The Prince of the American Renaissance*

A. Clarke Bedford, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

Wearing the Emperor's Clothes: Parody as a Form of Social Change
Beauvais Lyons, University of Tennessee, Knoxville*Decorage (dé-ko-razh'): Painting for the Slow Lane*

Robert Mertens, University of Wisconsin, Whitewater

Humor/Irony and the Construction of Canadian Native Indian Identity

Allan J. Ryan, Department of Anthropology/Sociology, University of British Columbia

9:30-Noon

ROOM 607

SPEAKERS

"Defects" of Human Vision and the Making of Art

CHAIR

Mowry Baden, University of Victoria

The Ordering of Biospace

Nell Tenhaaf, artist, Ottawa

A Biography of Memory—The Paintings of Franco Magnani

Susan Schwartzberg, Exploratorium

Inverted Perspective and the Task of the Observer

Daniel L. Collins, Arizona State University

9:30-Noon

ROOM 608

Listening to Other Voices: Teaching in Remote and Culturally Diverse Communities

CHAIR

Linda Halfon, University of Alaska Southeast, Sitka

SPEAKERS

Nga Taonga tuku iho a nga Tupuna—New Zealand Maori Art and Multiculturalism

Edwin Bryers Napia, University of Utah

A Model for Integrated and Collaborative Learning in a Rural Setting

Greg Erf, Eastern New Mexico University

Marilyn Nelson, Eastern New Mexico University

Building a Northwest Coast Native Arts Program: A University

Outreach Effort Working to Revive and Respect the Traditional Arts

Alice Tersteeg, University of Alaska Southeast, Juneau

Janice Criswell, University of Alaska Southeast, Juneau

9:30-Noon

ROOM 6A

Unmasc-ularity

CHAIR

Stokely Towles, artist, Seattle

SPEAKERS

Does This Turn You On?

Julia McCamy Tell, filmmaker and performance artist, Oakland

Symbols of Masculinity

Harold Olejarz, artist, Tenafly, New Jersey

Approaching Levis

Sten Rudstrom, artist, San Francisco

Scout Master and Lone Ride

Ernie Lafky, artist, Los Angeles

It's My Body and I Want It Back

Stokely Towles

Joint Art History/Studio Art Sessions

9:30-Noon

ROOM 201

Art and the Environment: New Parameters

CHAIRS

Susan Fillin-Yeh, Douglas F. Cooley Memorial Art Gallery, Reed College

Sandra Sammataro Phillips, San Francisco Museum of Modern Art

SPEAKERS

Planted on Earth: The Fabric of Our Lives

Jackie Brookner, artist, New York

Susan H. Edwards, Hunter College, City University of New York

The Impact of Michael Heizer's Earthworks on Environmental Art
Patricia A. Fairchild, University of Kansas, Lawrence

The Nature of Hart Island: New York's Potter's Field

Melinda Hunt, artist, Brooklyn

Joel Sternfeld, Sarah Lawrence College

Work at the Edge: Where the Cost of Belief Has Become Outrageous

Helen Mayer Harrison, University of California, San Diego

Newton Harrison, University of California, San Diego

DISCUSSANT

Linda Troeller, photographer, Lawrenceville, New Jersey

9:30-Noon

ROOM 402,3

Reclaiming the Sacred, Redefining the Spiritual

CHAIR

Antonette Rosato, University of Colorado, Boulder

SPEAKERS

Feminist Theory the Pre-patriarchal Goddess: Contemplating the Art of Nancy Spero

Marilyn Lincoln Board, State University of New York, Geneseo

Cristina Emmanuel, artist, San Francisco

Nancy Azara, artist, New York

Gloria Orenstein, University of Southern California

Antonette Rosato

Friday Afternoon

Noon-8:00

SEATTLE WESTIN HOTEL

Artfair

Northwest regional art show. Exhibits by local, Northwest, and national artists. Talks and workshops. Runs through Sunday (fee: \$5.00 with CAA Conference Badge).

Noon-1:30

EXHIBIT BOOTH 508
6E

Meet the Editor—CAA Monographs

CAA Monographs Editor-Designate Robert Nelson will be on hand to meet with prospective authors. No appointments necessary.

12:15-1:45

ROOM 605-6

CAA Studio Art Program A Conversation with Patti Warashina

An informal conversation between Patti Warashina, a Northwest sculptor using ceramics and other materials, and Vicki Halper, of the Seattle Art Museum. The conversation will focus on Warashina's recent work, ideas, and the sources which influence her, with references to her past work.

12:15-1:45

ROOM 609, 10



CAA Education Committee
Speakout: What Are the Pressing Issues in Arts Education at the College/University Level? And, On What Do CAA Members Want the Education Committee to Focus during the Coming Year?

MODERATOR

Walter Askin, College Board (Arts Advisory Committee)

12:15-1:45

ROOM 611, 12



CAA Board of Directors
New Scholars, New Scholarship: Research by Recipients of Rockefeller Travel Grants

CHAIRS

Susan Ball, CAA Executive Director

Judith K. Brodsky, Rutgers, State University of New Jersey

SPEAKERS

Rockefeller Foundation Attendee Travel Grant Recipients

12:15-1:45

ROOM 201

Design Forum*
Business Meeting

12:15-1:45

ROOM 305

Foundations of Art, Theory, and Education (F.A.T.E.)*
Business Meeting

12:15-1:45

ROOM 307, 8

American Society for Hispanic Art Historical Studies (ASHAHS)*
Business Meeting/Special Session: New Research on the Art and Architecture of the Iberian Peninsula

CHAIR

Janice Mann, Wayne State University

SPEAKERS

Tarraco and Its Two Temples

William E. Mierse, University of Vermont

Velazquez's Portraits of Figuras Ridiculas: Calabazas, Acedo, Lezcano
 Barry Wind, University of Wisconsin, Milwaukee

Velazquez's "Bodegones a lo divino" and the Theater of the Golden Age
 Leslie Anne Nelson, Bryn Mawr College

Defining Hispanidad: Academic Competitions and Cultural Politics in Late 19th-Century Madrid

Oscar E. Vásquez, State University of New York, Binghamton

12:15-1:45

ROOM 402, 3

North American Historians of Islamic Art (NAHIA)***Islamic Art: Current Directions in Research****CHAIR**

Catherine B. Asher, University of Minnesota

SPEAKERS*Stepwells in the Delhi Sultanate*

Jennifer Lort, University of Victoria

The Shrine of Qadam Sharif, Delhi

Anthony Welch, University of Victoria

Sonia Lochner, University of Victoria

Redating the Shrine of Khwaja Parsa in Balkh

Bernard O'Kane, American University in Cairo

City as Museum: Public Discourse in Ba'thist Baghdad 1968-1989

Heghnar Zeitlian, University of California, Los Angeles

12:15-1:45

ROOM 602-4

Association of Historians of American Art (AHAA)**American Art and "The New Art History"****CHAIR**

David Lubin, City College, City University of New York

SPEAKERS

To be announced.

12:15-1:45

ROOM 608

Association of Independent Historians of Art (AIHA)**Ethics and Intellectual Property: The Independent Curator and the Museum Contract (panel discussion)****CHAIRS**

Barbara J. Mitnick, independent scholar, New York

Geri de Paoli, Educart Projects, Inc.

12:15-1:45

ROOM 613,14

**Gay and Lesbian Caucus*
Business Meeting**

12:15-1:45

WEST BALLROOM
SHERATON HOTEL**International Center for Medieval Art (ICMA)*****Business Meeting**

Friday Afternoon

Art History Sessions

2:00–4:30

ROOM 201

Construction of Governmental, Corporate, and Family Self-Imagery in Italy, 1300–1600

CHAIRS

Wendy Stedman Sheard, independent scholar, Stony Creek, Connecticut

John T. Paoletti, Wesleyan University

SPEAKERS

Santa Maria degli Angeli, the Albizzi Faction, and Networks of Florentine Patronage

George R. Bent, Stanford University

St. Zenobius, an Alternative Patron for the City of Florence

Margaret Haines, Villa I Tatti; Rivista d'arte

In thy seed shall all the nations be blessed: Typological Patterns and Medici Rule

Susan McKillop, Sonoma State University

Chivalry, Archaeology, and Power: Knighthood and the Revival of the Arcosolium Tomb Type in Renaissance Florence

Andrew W. Butterfield, Metropolitan Museum of Art

Venetian 16th-Century Facade Monuments as Family Memorials

Thomas E. Martin, University of Tulsa

The Shape of Reform: Benedictine Self-Fashioning at S. Giorgio Maggiore, Venice

Tracy E. Cooper, Temple University

2:00–4:30

ROOM 607

Choice: Framing the Issue in Asian Art History

CHAIR

Stanley K. Abe, Dartmouth College

SPEAKERS

Western Designations of Early Medieval South Asian Temple Form

Mary F. Linda, Palmer Museum of Art

Peripheral Visions

Robert N. Linrothe, Skidmore College

Choice: A Claim for Absolute Meaning

Stanley Murashige, Michigan State University

Buddhist Art and Audience

Cynthia J. Bogel, University of Oregon

2:00–4:30

ROOM 611,12

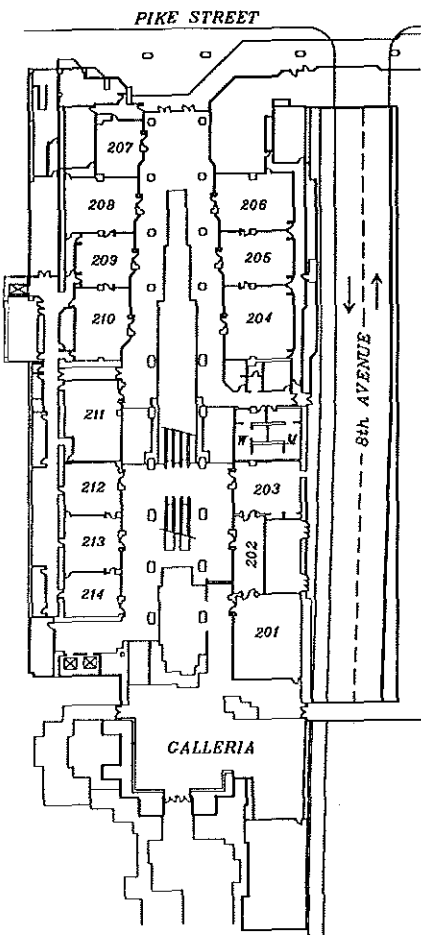
Conflicted Conduct: Motivations, Personal or Otherwise, and the Practice of Art History

CHAIR

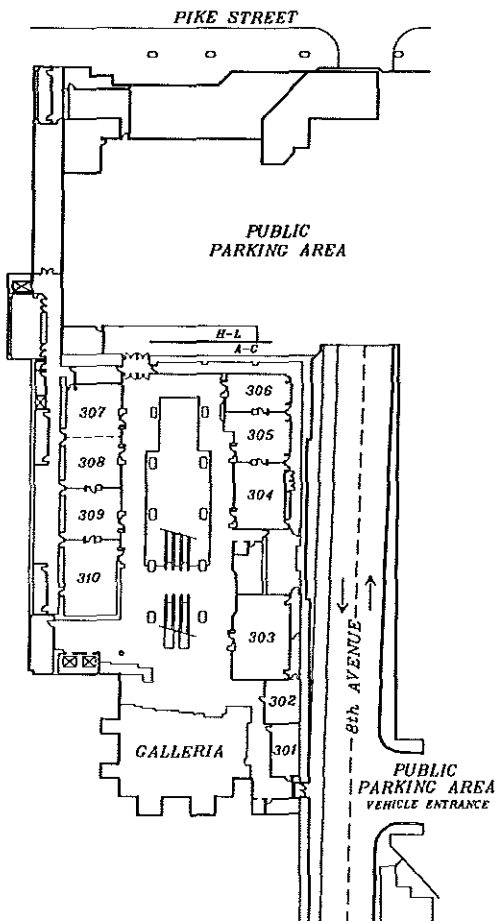
Richard Shiff, University of Texas at Austin

Washington State Convention and Trade Center

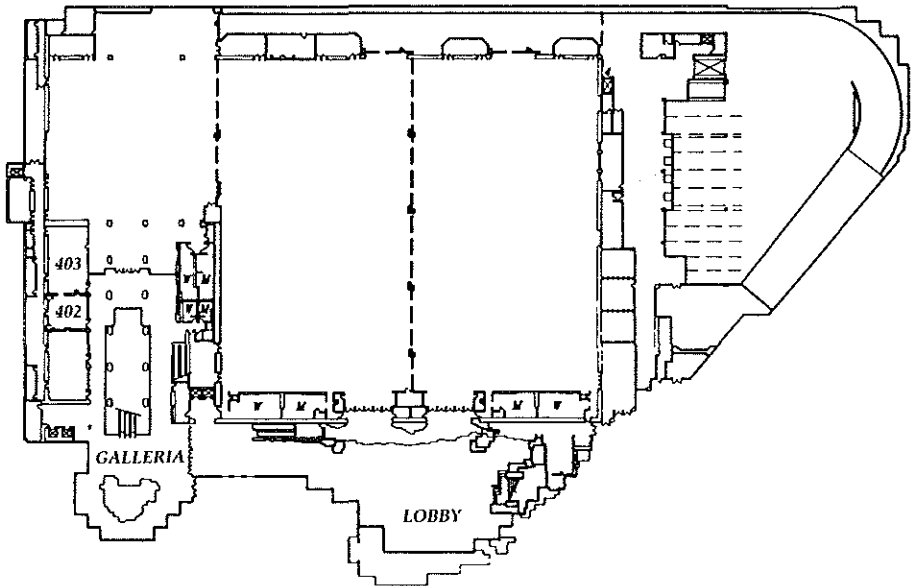
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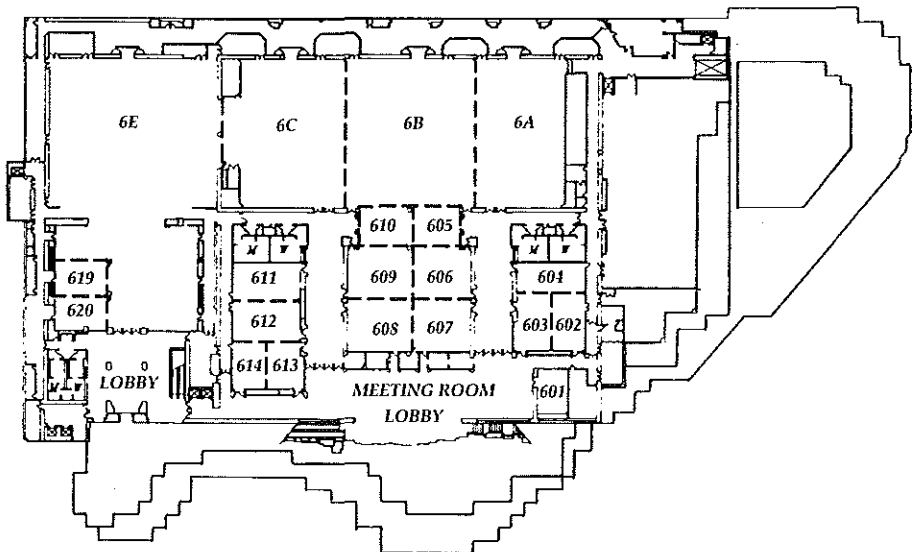
Level 2
Meeting Rooms



Level 3
Meeting Rooms



Level 4
Exhibition Hall



Level 6
Meeting Rooms

SPEAKERS

Alois Riegl: The Late Roman Empire in the Late Hapsburg Empire
Margaret Olin, School of the Art Institute of Chicago

Politics vs. Formalism: Wölfflin in Germany in 1915
Jane M. Roos, Hunter College, City University of New York

Joan Hart, independent scholar, Bloomington, Indiana

Drum Bun: Seeking an Unconflicted Practice in Ceaușescu's Romania
Kristine Stiles, Duke University

How Art History Grew Apart after World War II
Corine Schleif, Arizona State University

2:00-4:30

ROOM 613,14

Drawings in 16th- and 17th-Century Northern Europe

CHAIR

Thomas DaCosta Kaufmann, Princeton University

SPEAKERS

The Alpine Landscape Drawings Formerly Attributed to Pieter Bruegel the Elder

Peter Dreyer, Pierpont Morgan Library

Color as an Illusionistic Device in Northern European Natural History Illustration of the 16th Century

Lee Hendrix, J. Paul Getty Museum

Is There Art after Life? Jacques de Gheyn II and the Meaning of "Naer het Leven"

Claudia Swan, Columbia University

Rembrandt and the Humble Style in Drawing

Nicola Courtright, Amherst College

Technique and Theory, Dutch Drawings at the Turn of the 17th Century
Barbara Gaehtgens, Technische Universität, Berlin

2:00-4:30

ROOM 6A

Genealogy/Generation: A Half Century of Women in the Profession

CHAIR

Linda Seidel, University of Chicago

SPEAKERS

Hark the Herald Angels Sing: Here's to Georgiana Goddard King
Janice Mann, Wayne State University

Art History, Sisterhood, and the New Woman
Carol Zemel, State University of New York at Buffalo

Founder's Heritage: Reflections on the Father
Linda Seidel

The Making of Alias Olympia
Eunice Lipton, independent scholar, New York

2:00-4:30

ROOM 6B

The Political Uses of Collage and Related Techniques

CHAIR

Christine Poggi, University of Pennsylvania

SPEAKERS

Karl Holtz and Die freie Welt: The Politics of the Caricatured Photograph

Sherwin Simmons, University of Oregon

Songs of Steel: Germaine Krull, Joris Ivens, and Montage Ideology
Kim Sichel, Boston University

Bruno Munari and L'Ala d'Italia: A Futurist-Fascist Nexus
Gerald Silk, Tyler School of Art, Temple University

BBPR's Stile and "Rationalist" Photomontage in 1930s Fascist Italy
Oliver C. Shell, University of Pennsylvania

The Political Implications of Mies's Early Collages in the United States
Neil Levine, Harvard University

Responses to Nazism: Gerhard Richter and Wolf Vostell
Dorothea Dietrich, Princeton University

2:00-4:30

Reassessing Fin-de-Siècle Art and Culture

CHAIR

ROOM 6C

Heather McPherson, University of Alabama at Birmingham

SPEAKERS

Shifting Perspectives, Staring Faces: Symbolist Views of Fin-de-Siècle Society

Sharon Hirsch, Dickinson College

Avant-Garde Myths of Degeneration: Vincent's and Theo's Illnesses
Aaron Sheon, University of Pittsburgh

Sous les pavés, l'image: Promoting the People in Fin-de-Siècle Montmartre

Howard Lay, University of California, Berkeley

Lifting the Veils of Wilde's Salomé: Moreau, Beardsley, and Wilde
Patricia Condon, University of Kentucky

Geraldine Maschio, Department of Theatre, University of Kentucky

DISCUSSANT

Charles Bernheimer, Department of Romance Languages,
University of Pennsylvania

Studio Art Sessions

2:00-4:30

ROOM 307, 8

Decorating the Augean Stables? Uses of Ecological Reclamation for Public Art: Precedents, Practices, Proposals

CHAIR

Suzaan Boettger, Graduate Center, City University of New York

SPEAKERS

Gaea Pioneers: Artists Nurturing the Earth
Gail Gelburd, Council for Creative Projects

Earthworks 79: Memories and Reflections 13 Years Later
Greg Skinner, Cornish College of the Arts

Art and Ecology: A Precarious Balance

Patricia Johanson, artist, Buskirk, New York

Artists' Interventions in a Thousand Points of Blight

Joan Marter, Rutgers, State University of New Jersey

Re: Claiming

Jeff Kelley, independent critic, Oakland

2:00-4:30

Identity Issues and the Family Archives

CHAIR

ROOM 402,3

Betty Lee, University of California, Irvine

SPEAKERS

Texas Tales of an American Family

Nancy Floyd, California State University, Long Beach; Orange Coast College

A Spiritual Journey: The Recovery of My Red Shoes

Linda D. Fawcett, Hardin-Simmons University

The Family—It Can Paint an Ugly Picture

Tulsa Kinney, artist, Los Angeles

Advice on Photography/Dear Abby Goes to the Movies

Erika Leppmann, Valparaiso University

Generations of the Family

Martina A. Lopez, artist, Chicago

2:00-4:30

Commix

CHAIR

ROOM 602-4

James Sturm, artist, Seattle

SPEAKERS

Carol Moiseiwitsch, artist, Vancouver, British Columbia

Bob Sikoryak, *Raw Magazine*

Gary Groth, Fantagraphics Books

2:00-4:30

Glass: The Maturing of a Medium, Content vs. Material

CHAIR

ROOM 605,6

Marge Levy, Pilchuck Glass School

SPEAKERS

Whose Hierarchies? Women, the Body, and Glass

Nancy Bowen, Sarah Lawrence College; Bard College

A Murano Legacy: The Venetian Aesthetic in Northwest Glass

Tina Oldknow, independent scholar, Seattle

The Glass House and the (Art Critical) Stone

Buzz Spector, artist, Los Angeles

Clarity Begins at Home

Richard Posner, artist, Culver City, California

2:00-4:30

ROOM 609, 10

Opening Pandora's Black Box: The Future Cast of the Media Arts and Issues of Politics, Economics, and Content

CHAIR

John Sturgeon, Carnegie-Mellon University

SPEAKERS

Rita Meyers, artist, New York

Carl Loffler, ArtCom/La Mamelle

Richard Poval, Rensselaer Technical Institute

Joint Art History/Studio Art Session

2:00-4:30

ROOM 608

Grassroots Native American Tribal Museums: How to Create a Renaissance out of Shoestrings and Baling Wire

CHAIR

Carla Roberts, Atlatl

SPEAKERS

Charles Carlyle, Ak-Chin EcoMuseum

William Day, Tunica-Biloxi Regional Indian Center and Museum

Steve Charles, Daybreak Star Indian Cultural Center

Merlee Markishtum, Daybreak Star Indian Cultural Center

Friday Evening

5:00-7:00

ROOM 6B



CAA Convocation

Welcome

Larry Silver, CAA President, and Jay Gates, co-chair, Seattle Host Committee

Keynote Speaker: Robert Venturi, architect of the Seattle Art Museum, 1991 Pritzker Architecture Prize Laureate

Presentation of Awards

6:00-9:00

100 UNIVERSITY STREET

Seattle Art Museum Open House

6:00-9:00

1309 FIRST AVENUE

Center on Contemporary Art/COCA Open House

Saturday Morning

Art History Sessions

9:30-Noon

ROOM 201

The Art of Ancient Spectacle

CHAIRS

Bettina Bergmann, Mount Holyoke

Christine Kondoleon, Williams College

SPEAKERS

Art and Ambiguity: Satyr-Play in Athenian Vase Painting

Guy Hedreen, Williams College

Roman Triumphal Painting and Its Reception

Peter J. Holliday, California State University, San Bernardino

Spectacle Aesthetics in the Hellenistic Kingdoms and Republican Italy

Ann Kuttner, University of Pennsylvania

Spectacle and the Roman Communal Meal

John D'Arms, University of Michigan

Monumenta et Memorabilia: Funerary Mythology and Sepulchral Imagery in the Roman World

Michael Koortbojian, King's College, Cambridge

DISCUSSANT

Richard Brilliant, Columbia University

9:30-Noon

ROOM 307, 8

Princely Gifts from Antiquity to 1832

CHAIR

Guy Walton, New York University

SPEAKERS

The Genealogy of Gifts: Ancestry and Exchange in Early Greece

Carla M. Antonaccio, Department of Classics, Wesleyan University

Louis IX's Gift to Gaul: The Ste-Chapelle as Symbol of Capetian Sanctity

Donna L. Sadler, Agnes Scott College

Gift-Giving, Patronage, and Art Criticism: Sebastiano Resta and the Early Collection of Drawings in Italy, 1680-1715

Genevieve Warwick, Johns Hopkins University

Women as Artists and Diplomats in Post-Contact Tahiti

Anne D'Alleva, Columbia University

Royal Gifts or Dynastic Lesson: Marie-Louise and the Mirror Image of Napoleonic Power

Elizabeth E. Guffey, Stanford University

9:30-Noon

ROOM 402,3

Curriculum Transformation in Art History

(Sponsored by CAA Education Committee)

CHAIR

Linnea Dietrich, Miami University

Diane Smith-Hurd, Art Academy of Cincinnati

SPEAKERS*Visions of Inclusive Art History*

Diane Smith-Hurd

Surveying Surveys

Linnea S. Dietrich

How to See Ancient Near Eastern Art in a New Light

Susan J. Delaney, Miracosta College

"The devil is in you": The Eroticized Eve in Medieval and Renaissance Art

Ann Derbes, Hood College

The Will to Power: Knowledge and 19th-Century Art History

Jo Ann Wein, University of South Florida

Curriculum Transformation in 20th-Century Photography

Susan Ressler, Purdue University

9:30-Noon

ROOM 607

Confraternities and the Arts in Italy, 1260-1600**CHAIRS**

Barbara Wisch, Pennsylvania State University

Diane Cole Ahl, Lafayette College

SPEAKERS*Confraternity and Community: Mobilizing the Sacred in Times of Plague*

Louise Marshall, University of Sydney

Giving Form to Compassion: Niccolò dell'Arca's Lamentation for the Bolognese Confraternity of Santa Maria della Vita

Randi Klebanoff, Harvard University

Young Men Did It, Too: Commissioning Art by Florentine Youth Confraternities

Konrad Eisenbichler, Centre for Reformation and Renaissance Studies, University of Toronto

When Membership Had Its Privileges: The Compagnia del Gesù and Patronage Networks in Cinquecento Florence

Elizabeth Pilliod, Oregon State University

DISCUSSANTS

Loren Partridge, University of California, Berkeley

Ronald F.E. Weissman, independent scholar, Redwood City, California

9:30-Noon

ROOM 608

Beyond Panel Painting in Northern Renaissance Art**CHAIR**

Ellen Konowitz, Vanderbilt University

- SPEAKERS**
- How Modern Is It? Netherlandish Late Gothic in the 16th Century*
Ethan Matt Kavaler, University of Toronto
- All the King's Men: Henri II and French Renaissance Manuscripts*
Myra D. Orth, Getty Center for the History of Art and the Humanities
- Some Newly Discovered Windows by Nicolas Rombouts in Spain*
Ronda Kasl, Indianapolis Museum of Art
- The Holy Sacrament Windows of the Cathedral of St. Gudule, Brussels: A Transitional Masterpiece of the Northern High Renaissance*
J. David Farmer, independent scholar, New York

DISCUSSANT Timothy Husband, Cloisters, Metropolitan Museum of Art

9:30-Noon

ROOM 609,10

Open Session I

CHAIRS

Sarah Blake McHam, Rutgers, State University of New Jersey
Betsy Rosasco, Art Museum, Princeton University

- SPEAKERS**
- Oral Pictures and Visual Texts: Narrative in Archaic Greek Vase Painting*
Ann Blair Brownlee, Rutgers, State University of New Jersey, Camden
- Santa Costanza: Function and Dating*
David J. Stanley, University of Florida, Gainesville
- The Vishnu Image in the Shore Temple at Mamallapuram*
Walter Smith, Kansas City Art Institute
- The Nave Vaults of Lindisfarne Priory and the Choir Vaults of Durham Cathedral*
J. Philip McAleer, Faculty of Architecture, Technical University of Nova Scotia
- Lorenzo de' Medici, Collector of Antiquities and Rare Objects*
Laurie Fusco, J. Paul Getty Museum

9:30-Noon

ROOM 6A

The Occupation of Art History: New Interventions in an Expanding Field

CHAIR

John Tagg, State University of New York at Binghamton

- SPEAKERS**
- On Our Backs and the Butch-Femme Aesthetic: Further Appropriations of 1950s Iconography*
Katrina Irving, Department of English, George Mason University
- Some Thoughts on "Misbehavin'" and the Disciplin(ing) of Art History*
Frances Pohl, Pomona College
- The Person with AIDS: The Body, the Feminine, and the Names Project Memorial Quilt*
Flavia Rando, Rutgers, State University of New Jersey
- Aztlantic Archaeology 101: Chicano Art, Placas, and Identity*
Marcos Sanchez-Tranquilino, San Jose Center for Latino Arts
- Authorial Power/Autocentric Voice: De-Constructing the Art Historian*
Nkiru Nzegwu, State University of New York at Binghamton

9:30-Noon

ROOM 6B

Framing the Public: Construction of Audience, 1750-1990

CHAIR

Danielle Rice, Philadelphia Museum of Art

SPEAKERS

The Viewing Public on Public View in Wright of Derby's Gladiator
David H. Solkin, Courtauld Institute of Art*The Female Spectator and the Salon in Pre-Revolutionary Paris*
Vivian Cameron, independent scholar, New Haven*Reading as Viewing: The Crayon and the Creation of a Public for American Art*

Janice Simon, University of Georgia

Aaron Douglas and the Black Middle Class Audience in the Harlem Renaissance

Amy Krischke, Vanderbilt University

Cultural Politics and Public Participation in Art in the 1980s

Susan Cahan, New Museum of Contemporary Art, New York

9:30-Noon

ROOM 6C

Domesticity and Modernism

CHAIR

Chris Reed, University of Southern Maine

SPEAKERS

Home and Museum: U.S. Art Institutions Emerging after the Civil War

Michael Clapper, Northwestern University

"Hi Honey, I'm Home!": Weary Businessmen and a Serenely Modern Aesthetic

Joyce Henri Robinson, Kenyon College

Bachelor Culture in the Work of Adolf Loos

Susan R. Henderson, School of Architecture, Syracuse University

Forgotten Ties? The Lost Relationship between the Decorative and the Abstract

Jenny Anger, Pembroke Center for Teaching and Research on Women, Brown University

The Divided Interior: Issues and Images of the American Home of the 1930s

Elizabeth Marcus, Graduate Center, City University of New York

Tranquility and Chaos, Brightness and Shadow: Images of Domesticity since Mid-Century

Katherine Hoffman, Saint Anselm College

Robert Rauschenberg's Fabrics: Reclaiming Domestic Space

Lisa Wainwright, School of the Art Institute of Chicago

Engendering Interior Spaces

Cécile Whiting, University of California, Los Angeles

Queers at Home

Jonathan Weinberg, Yale University

Studio Art Sessions

9:30-Noon

ROOM 602-4

The Status of the Landscape Artist in the 1990s: One of Respect or Dismissal?

CHAIR

Diane Burko, Community College of Philadelphia

SPEAKERS

Ecology, Melancholy, and Landscape Video

Melinda Barlow, New York University; Queens College, City University of New York

Nature and Art are Physical

Rackstraw Downes, artist, New York

(Re)Visioning Landscapes: Countering the Aesthetic Terrain

Karen K. Kosasa, University of Rochester

The Landscape and Contemporary Painting

Dan Nadaner, California State University, Fresno

DISCUSSANT

Richard Brettell, independent curator, Dallas

9:30-Noon

ROOM 611,12

Pictures from the Hyper-World: The Artist in Technoculture

CHAIRS

Paul Lee, Washington State University

Steve Davis, Evergreen State College

SPEAKERS

Commodity Camaraderie and the TechnoVolksgeist

Peter Lunenfeld, School of Film and Television, University of California, Los Angeles

Virtual Reality, Vision Culture, Technology: Re-Establishing Cultural Production

Julian C. Bleecker, College of Engineering, University of Washington

Redefining Art Practice for 21st-Century Electronic Media Culture

Simon Penny, University of Florida, Gainesville

DISCUSSANT

Joyce Cutler-Shaw, School of Medicine, University of California, San Diego

Joint Art History/ Studio Art Sessions

9:30-Noon

ROOM 605,6

The Year of American Craft: The State of the Field

CHAIRS

Kathleen Browne, Kent State University

Matthew Kangas, Shanghai Teachers University

SPEAKERS

Recent Scholarly Developments and Aesthetic Trends in Glass Art
Laura Brunsman, Cornish College of the Arts

Wood: The State of the Field

Lloyd E. Herman, independent curator, Bellingham, Washington

New Ends: Content in Fiber Art

Patricia Malarcher, independent critic and curator, Englewood, New Jersey

Clay Co-opted? The State of the Medium

Matthew Kangas

Metals: The State of the Medium

Kathleen Browne

9:30-Noon

ROOM 613,14

Artist as Cultural Visionary

CHAIR

Deborah J. Haynes, Washington State University

SPEAKERS



Opening Out

Margot Lovejoy, State University of New York, Purchase

Art: A Technology for Unifying Humankind and Nature

Bill Witherspoon, artist, Fairfield, Iowa

Village Visionaries: Worlding a World for Themselves

Thomasine H. Bradford, artist and teacher, Atlanta

The Case for Visionary and Prophetic Art

Deborah Haynes

DISCUSSANT

Fred Martin, San Francisco Art Institute

9:30-Noon

SEATTLE ART MUSEUM
AUDITORIUM
100 UNIVERSITY STREET

The Seattle Art Museum Moves Downtown A Case Study

CHAIR

Patterson Sims, Associate Director for Art and Exhibitions and Curator of Modern Art, Seattle Art Museum

SPEAKERS

Vi Hilbert, Native American Advisor

Michael McCafferty, Exhibitions Designer, Seattle Art Museum

Pam McClusky, Associate Curator for Africa and Oceania, Sea Art Museum

Jill Rullkoetter, Head of Education, Seattle Art Museum

J. T. Stewart, African-American Interpreter

Saturday Afternoon

Noon-6:00

SEATTLE WESTIN HOTEL

Artfair

Northwest regional art show. Exhibits by local, Northwest, and national artists. Talks and workshops. Runs through Sunday (fee: \$5.00 with CAA Conference Badge).

12:15-1:45

ROOM 201

Fashion History Association Session

12:15-1:45

ROOM 611,12

International Association of Art Critics, (AICA) United States Section New Forms, New Genres, New Responses

CHAIR

Ron Glowen, Cornish College of the Arts

SPEAKERS

Strategies of Staging Photography: The Image, the Space
A. D. Coleman, New York University

Is Bataille's Theory of Potlatch Relevant to Art against Excess?
Michele C. Cone, School of Visual Arts, New York

*Art with Social Agendas: L.A. Art Criticism from a Postmodern and
"American" Point of View*

Suvan Geer, Pitzer College; *Artweek*

M. A. Greenstein, Claremont Graduate School; *Artweek*

Critical Theory, Radical Art

Marina deBellagente LaPalma, independent critic, San Francisco

A Critic's Response to Paradigm Shift

Linda McGreevy, Old Dominion University

Saturday Afternoon

Art History Sessions

2:00-4:30

ROOM 307, 8

Art and Legends about Art in the Middle Ages

CHAIR

Julie Harris, Northwestern University

SPEAKERS

Susanna, St. Eligius, and the Chronicle of Waulsort
Geneva Kornbluth, Youngstown State University

Building Miracles as Artistic Justification in the Middle Ages
Conrad Rudolph, University of California, Riverside

Can This Adultery Be Saved? More on Compostela's Seated Woman
John Williams, University of Pittsburgh

God, Demons, and Antique Statues in Byzantine Constantinople
Liz James, Courtauld Institute of Art

Miraculous Craftsmen: The Saint as Artist in the Carolingian Era
William J. Diebold, Reed College

2:00–4:30

ROOM 402,3

Working the Numinous: Giving the Museum Object Its Aura

CHAIR

Gary Vikan, Walters Art Gallery

SPEAKERS

The Deracination of Early Christian and Jewish Sacralty in the Museum Context

Joan R. Branham, Emory University

The Auratic Assemblage: Contextual Goals in Museum Installations
Michael Conforti, Minneapolis Institute of Arts

The Living Museum of the American City
Virginia C. Raguin, College of the Holy Cross

The Nature of Numinosity and Its Museological Reconstruction
Michael Ames, Museum of Anthropology at University of British Columbia

DISCUSSANT

Robert P. Bergman, Walters Art Gallery

2:00–4:30

ROOM 602–4

Social Meanings and the Picturesque: 1750–1850

CHAIR

John S. Hallam, Pacific Lutheran University

SPEAKERS

National Identity, Picturesque Landscape, and Panorama
Michael Charlesworth, independent scholar, Los Angeles

Anti-Picturesque Landscape Painting in England c. 1790–1820
K. Dian Kriz, Brown University

Whistler and the Urban Picturesque
Kathleen Pyne, University of Notre Dame

"Always Beautiful in My Eyes": Industrial Entrepreneurs and the Picturesque
Sally Lorenson Conant, independent scholar, Orange, Connecticut

2:00-4:30

ROOM 605,6

Art, Architecture, and Art History, and the Modern Totalitarian State

CHAIR

Richard A. Etlin, School of Architecture, University of Maryland, College Park

SPEAKERS

Sexual Imagery: Resistance and Submission to Political Domination, Czechoslovakia, 1968-1989

Henry F. Klein, Los Angeles Valley College

Architectural Responses to Vichy's Return to the Soil Policies

Isabelle Gournay, School of Architecture, University of Maryland, College Park

Similarities between Nazi and Communist Art in Germany

August L. Freundlich, independent scholar, Tampa

The Architectural Policy of the SS

Paul B. Jaskot, Northwestern University

The Issue of Sexuality in National Socialist Art, 1939-1944

Barbara McCloskey, University of Pittsburgh

A Clash of Activism and Totalitarianism: Art in Hungary, 1919-1920

Sylvia Bakos, State University of New York at Buffalo

Political Things: The Object-World of Italian Fascism

Dennis P. Doordan, University of Notre Dame

The Evolution of the Casa del Fascio, 1922-1945

Carol A. Rusche, Massachusetts Institute of Technology

Staging Fascism: Political Exhibitions in Fascist Italy, 1932-1940

Marla Stone, Princeton University

Utopia, Metafisica, and Italian Fascism: The Case of E42

Conrad G. Thake, University of California, Berkeley

Pictures and Politics: A Critical Reassessment of the Work of Kuzma Petrov-Vodkin

Pamela J. Kachurin, Indiana University, Bloomington

The American National Exhibition, Moscow, 1959: A Tool of Cultural Diplomacy

Marilyn S. Kushner, independent curator, Bloomfield, New Jersey

Behind the Crimson Curtain: The Visual Rhetoric of Stalinism

Alla Efimova, University of Rochester

2:00-4:30

ROOM 608

American Drawings

CHAIR

John Wilmerding, Princeton University

SPEAKERS

Hours of the Artist: The Sketchbook in American Art

Kevin J. Avery, Metropolitan Museum of Art

The Versatile Hand of John Haberle

Gertrude Grace Sill, Fairfield University

Could Ryder Draw? An Unknown Sketchbook

Jack Becker, University of Delaware

Vain Pursuits: Elihu Vedder's Rubaiyat Drawings
Robert Sheardy, Jr., Kendall College of Art and Design

Mechanical Drawing in Machine Age Images
Dixie Webb, Austin Peay State University

9:30-4:30

ROOM 609, 10

Open Session II**CHAIRS**

Betsy Rosasco, Art Museum, Princeton University

Sarah Blake McHam, Rutgers, State University of New Jersey

SPEAKERS

A Miraculous Annunciation in Florence and Jan's Ghent Altarpiece
Penny Howell Jolly, Skidmore College

Painting as Social Landscape: The Borgherini Chamber Decorations
Peter Lynch, Randolph-Macon Woman's College

Courbet, the Commune, and the Meanings of Still Life in 1871
Jeannene M. Przyblyski, University of California, Berkeley

No "Sweetness and Light" from Thomas Eakins: Edward Coates and The Swimming Hole
Doreen Bolger, Amon Carter Museum

Socialism, "Millennial Girls," and Artistic Geniuses in Steichen's Early Work
Melinda Parsons, Memphis State University

2:00-4:30

ROOM 6A

Imag(in)ing the Nation: From Theory into Practice 1760-1914**CHAIR**

Janis Tomlinson, Columbia University

SPEAKERS

Volk and Kunst: Art History in Late 18th-Century Germany
Marsha Morton, Pratt Institute

The Anglo-American Art Unions: Competing Conceptions of National Art
Joy Sperling, Denison University

"Other" Histories: Constructing National Identity at the 1889 Paris Exposition
Susan Sidlauskas, independent scholar, Highland Park, New Jersey

American Art's (Inter)Nationalism at the Turn of the 20th Century
Sarah J. Moore, University of Arizona

Picasso's Ladies and the Body of the Nation
Robert S. Lubar, Institute of Fine Arts, New York University

2:00-4:30

ROOM 6B

Homosexuality and the Practices of Art History

(Co-sponsored by Gay and Lesbian Caucus*)

CHAIR

Whitney Davis, Northwestern University

SPEAKERS

Judgement, the Homo(auto)erotic, and "Old Master" Art Patronage: Psychogenics and Style

Seymour Howard, University of California, Davis

Pater's Winckelmann: The Greek Ideal and Its Discontents

Alex Potts, Goldsmiths' College, University of London

Wilhelm Vöge and Adolph Goldschmidt: Male Bonding between the Pioneers of Medical Art History

Kathryn Brush, University of Western Ontario

Parker Tyler: Toward Charting a Gay Criticism

Catrina Neiman, independent scholar, New York

Alfonso Ossorio and the Anti-Cultural Object

Michael Plante, Wayne State University

2:00-4:30

ROOM 6C

Colonial Subjects/Postcolonial Vision: The Problem of Cultural Voyeurism

CHAIR

Emily Apter, Department of French and Italian, University of California, Davis

SPEAKERS

Postmortem Strategies: Dispersed Enunciations of a Postcolonial Subjectivity

Miwon Kwon, Princeton University

The Space of Colonialism, Racism, and the Imaginary

Todd Ayoun, artist and curator, New York

Multicultural Art Politics and Its Contradictions: The Case of Jean-Michel Basquiat

Lisa Bloom, Pembroke Center, Brown University

Beams from the East: The Orient in Early Cinema

Antonia Lant, New York University

DISCUSSANT

Hal Foster, Cornell University

Studio Art Sessions

2:00-4:30

ROOM 201

Some Painters on Painting: The Process and the Private Dialogue

CHAIR

M. Louise Stanley, artist, Emeryville, California

SPEAKERS

Karen Carson, University of California, Davis

Patsy Krebs, artist, Inverness, California

Judith Linhares, School of Visual Art, New York

Robin Mitchell, University of California, Irvine

Paul Pratchenko, San Francisco State University

2:00–4:30

ROOM 303

Living with a Legacy: Regional History and Cultural Heritage

CHAIR

Ron Glowen, Cornish College of the Arts

SPEAKERS

Chicago: The Imagists vs. the Postconceptualists

Deborah Duez Donato, independent curator and critic, Chicago

California Funk and the Presaging of the Postmodern Body

Mark van Proyen, San Francisco Art Institute

Critters and Clouds: Desert Dwellers—Animal and Human

Justine Mantor, Loyola University, Chicago

Jean Thomsen, artist, Fountain Hills, Arizona

The San Francisco Bay Area Scene: Boys' Club, Craft, Hut, Carnival, or Cyberspace?

Christine Tamblyn, University of California, Berkeley

Hermetically Eccentric? Foolishly Optimistic? The "Independent" Western Artist

Richard Thompson, University of Texas at Austin

2:00–4:30

ROOM 607

Artists' Books in the 1990s: The Artists Are Working, the Art Librarians Are Collecting, So Where Are the Critics and Historians?

(Co-sponsored by Art Libraries Society of North America*)

CHAIRS

James H. Carmin, University of Oregon

SPEAKERS



The Artist's Book in the 1990s: What Page Are We On?

Susan E. King, artist, Los Angeles

Debate or Decision: Libraries, Criticism, and Artists' Books

Sandra Kroupa, University of Washington

Marcia C. Reed, Getty Center for the History of Art and the Humanities

Keith A. Smith, artist, Rochester, New York

Assisting the Artist-Made Book

Gordon Fluke, Pyramid Atlantic

2:00–4:30

ROOM 611,12

Cultural Latitudes: Art, Connectivity, and the Technologies of Presence

CHAIR

Roy Ascott, Gwent College

SPEAKERS

Tom Klingkowitz, Pratt Institute

Jeffrey Schulz, Rutgers, State University of New Jersey

Bruce Breeland, DAXwest Foundation; Carnegie-Mellon University (emeritus)

Philip Sanders, New York University

Joint Art History/Studio Art Session

2:00–4:30

ROOM 613,14

SPEAKERS

Christo, Serra, Noguchi, Calder, and Past Company: The Artistic Project Gone Awry

CHAIR

Annabelle Simon Cahn, California State University, Bakersfield

The Legalities Involved in the Realization of Christo's Valley Curtain, Running Fence, Surrounded Islands, and Umbrellas: Joint Project Japan & USA

Scott Hodes, Ross and Hardies

Christo's Umbrellas: Joint Project Japan & USA: The Consciousness of the Artist vs. the Omnipotence of Nature

Annabelle Simon Cahn

Tom M. Golden, *Umbrellas Project Director, USA*

Conservative Styles, Radical Misreadings: Racial Content in Public Art by David Hammons, John Ahearn, and Richard Haas

Harriet Senie, City College, City University of New York

Noguchi's Playground: The Politics of Unrealization

Milda Richardson, Boston University

Saturday Evening

6:30–10:00

PIER 70

Closing Party/Dinner Cruise

Buffet dinner, live music, and dancing aboard *The Spirit of Puget Sound* in a three-hour cruise on Elliott Bay and Puget Sound.

Tickets: \$30.00 (advance purchase required). Capacity: 400.

Sunday

10:00 am–
3:00 pm

Pilchuck Glass School Tour

Located in the scenic Cascade Mountains, 50 miles north of Seattle, the Pilchuck Glass School is internationally known for glass art. Tour of the school, site, demonstrations of glass blowing by resident artists and teachers, followed by a lunch. Note: warm clothes and sturdy shoes should be worn. Price: \$30.00, lunch included (advance purchase required).

Noon–6:00

SEATTLE WESTIN HOTEL

Artfair

Northwest regional art show. Exhibits by local, Northwest, and national artists. Talks and workshops. Runs through Sunday (fee: \$5.00 with CAA Conference Badge).