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

8:00–9:15
ROOM 310

CIC Art History Chairs Business Meeting

8:00–9:15
ROOM 607

Italian Art Society (IAS)* Business Meeting

8:00–9:15

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 Ruben’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, Zeuxidorus, 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
### Thursday Morning

#### Scholarship on the Sales Counter: Art History and Publishing

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

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| 9:30–Noon | 609,10 | 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, Universidad 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 |

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| 9:30–Noon | 6A   | 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 |

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<td>9:30–Noon</td>
<td>6A</td>
<td>American Art History: The Politics and Presentation</td>
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|          |      | 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 |

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<td>6A</td>
<td>DISCUSSANTS</td>
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|          |      | Steven Bule, Brigham Young University  
Perri Lee Roberts, University of Miami  
Beatrice Rehl, Cambridge University Press |
|          |      | American Art History: The Politics and Presentation                     |
|          | 6A   | DISCUSSANTS                                                             |
|          |      | Alan Wallach, College of William and Mary  
Roger B. Stein |
9:30–Noon

**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

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

**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

**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

Moira Roth, Mills College

Seitu Jones, artist, St. Paul, Minnesota

Cecilia Alvarez, artist, Seattle
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: Usisge Beatha (Water of Life) or Scotch on the Rocks?*  
Elsbeth Lamb, Edinburgh College of Art

*“Agit-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

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9:30–Noon  
ROOM 611,12

**Lesbian Looks: Politics, Erotics, and Art**  
(Con-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 | From the Pacific Coast to the Isolation of the Mainland
ROOM 613,14
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 | Women of the Ring of Fire: Voices of the Pacific Rim
ROOM 6C
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 | Getty Grant Program Information Session
ROOM 608
Deborah Marrow, Director, and other speakers will discuss categories of funding, particularly research grants.

12:15-1:45 | CAA Education Committee
Transitions in Arts Education
ROOM 307,8
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 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 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 Yarbore-Bejarano, Department of English, University of Washington

12:15-1:45 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 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.)*


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 Fehr, 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. Buttnick, 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
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

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 Autobiographies: Keeping the Dead Alive
Julie F. Codell, Arizona State University

"My Beautiful, My Unique, My Self, My Muse": Werefkin's Inconnu 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

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
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: Antal’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

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 Picasso
  Marianne Heinz, Neue Galerie, Staattliche 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 | Toward a History and Critical Language for the Art Exhibition
ROOM 608

CHAIR
Norman L. Kleeblatt, Jewish Museum

SPEAKERS
John Mackie Falconer and the First Chronological Exhibition of American Art
Linda S. Ferber, Brooklyn Museum
Harald Szemann’s A-historical Sounds (Museum Boymans-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 | Between the Cracks: Problems in the Historiography of 18th-Century Art
ROOM 609, 10

CHAIR
Wendy Wassyng 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 Un-“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 | The History of Medieval Art without “Art”?
ROOM 613, 14

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
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<td><strong>Crashing Out of the Ivory Tower</strong></td>
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<td><em>(Co-sponsored by Women's Caucus for Art)</em></td>
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<td><strong>CHAIR</strong></td>
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<td>Susan Sagawa, Bellevue Art Museum</td>
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<td>Marie Acosta-Colón, Mexican Museum, San Francisco</td>
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<td>Peggy Diggs, Williams College</td>
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<td>Erica Vegter-Kubic, Children’s Museum TM Junior, Amsterdam</td>
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<td>Rayna Green, National Museum of American History, Smithsonian Institution</td>
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<td>Anne Healy, San Francisco Arts Commission</td>
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<td>John Weber, Portland Art Museum</td>
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<td>Julie Anderson, Safeco Corporation</td>
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<td>David Summers, University of Virginia,</td>
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<td>Reassessing the Hierarchy: Some Developmental Perspectives on Pictorial and Verbal Representation</td>
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<td>Ellen Handler Spitz, Department of Psychiatry, Cornell University Medical College</td>
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<td>Giambatista Vico and an Art History That Might Have Been</td>
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<td>Frances S. Connelly, University of Missouri-Kansas City</td>
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<td>A Philosophical Legacy: Art History, Ethics, and Simulacra</td>
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<td>Daniel Bridgeman, University of California, Los Angeles</td>
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<td>Conjuring: The Enlightenment Image Debate and the Staging of Experimental Science</td>
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<td>Barbara Maria Stafford, University of Chicago</td>
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<td>Visual Language from Locke to VKhITEMAS</td>
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<td>Lev Manovich, University of Syracuse</td>
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<td>Problematic Aspects of Style, Symbol, and Language</td>
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<td>Richard Wright, University of Tulsa</td>
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<td>Seeing Is Not Believing: The Prejudice against the Theater as Visual Art</td>
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<td>Dawn Dietrich, Department of English, Western Washington University</td>
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Thurs. Afternoon

2:00-4:30

Room 402, 3

Studio Art Sessions

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
Collaboration: Fiction or Reality?

2:00–4:30
ROOM 611, 12

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. Risseeuw, Arizona State University

Collaboration or Co-Creation?
dominique mazcaud, 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  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  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
        Moira Roth, Mills College
        Jaune Quick-to-See Smith, artist, Corrales, New Mexico

4:45-6:15  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  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
AP History of Art and Studio Art: An Overview
ROOM 201
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
Association of Research Institutes in Art History (ARIAH)*
Business Meeting
ROOM 302

4:45–6:15
Coalition of Women’s Art Organizations (CWAO)
Art Advocacy in the ‘90s
ROOM 307, 8
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
Historians of Netherlandish Art (HNA)*
Session
ROOM 402, 3

4:45–7:15
Italian Art Society (IAS)*
New Enquiries in Italian Art
ROOM 605, 6
CHAIR
Creighton E. Gilbert, Yale University
THURSDAY EVENING

SPEAKERS

A New Life for Continuous Narrative in Quattrocento
Llew Andrews, University of Hawai'i 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  SOHBA Business Meeting
ROOM 201

Thursday Evening

Art History Sessions

8:30–11:00 Kindheitstil
ROOM 201

CHAIR
Petra ten-Doesschate Chu, Seton Hall University

SPEAKERS

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

The Juvenilia of a Reluctant Academic: P.A.J. Dagognan-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)

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

Meso-Aztec Conceptions of Disrupting the Flesh
Jill Leslie Furst, Moore College of Art and Design

Georges Bataille’s Eroticized Anthropology of the (Dismembered) 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

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

CHAIR
Lauren Soth, Carleton College

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

The Stylistic Re-direction of Theodore Gericault
Michael De Marsche, Chatham College
From Gekkei to Gosu: 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

Mythopoiesis 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 Frantis, Syracuse University

**DISCUSSANT**
Nancy Troy, Northwestern University

**8:30–11:00**

**Mikhail Bakhtin and the Visual Arts**

**CHAIR**
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**
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
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 Palaca and Piazza in Siena
A. Lawrence Jenkens, Jr., Institute of Fine Arts, New York University

8:30–11:00  Redefining Art History: The New Soviet and East European Art Worlds
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
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
ROOM 611,12

CHAIR
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/Notharstnomed: 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
Estera 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'Brien, 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
CAA Annual Members Business Meeting
Larry Silver, CAA President, presiding

8:00–9:15
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
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
Fouillou'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
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

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 Mwauachtch Whaler's Washing Shrine
  Aldana 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

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'Égypte
Todd B. Porterfield, Connecticut College

The Androgyne in French Restoration Painting
Mechtild Fend, University of Hamburg

"The Mau-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 Cassani 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 Sala, 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 | Surrealism: The Unfinished Project

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

**SPEAKERS**
- Surrealism and the Politics of "Civilization" in Jazz-Age Paris
  Jody Blake, Bucknell University
- Breton and Dali: 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
  Amy H. Winter, Graduate Center, City University of New York

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9:30–Noon | Studio Art Sessions

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

**CHAIR**
Walter Askin, Visual Humor Project

**SPEAKERS**
- Visual Humor in Mail Art: Creating or Reflecting Social Change?
  Anna Banana, Banana Productions
- Frederick Draper Kelley: 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-koh-razzh': Painting for the Slow Lane
  Robert Mertens, University of Wisconsin, Whitewater
- Humorfrony and the Construction of Canadian Native Indian Identity
  Allan J. Ryan, Department of Anthropology/Sociology, University of British Columbia

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9:30–Noon | "Defects" of Human Vision and the Making of Art

**CHAIR**
Mowry Baden, University of Victoria

**SPEAKERS**
- The Ordering of Biospace
  Nell Tenhaaf, artist, Ottawa
FRIDAY MORNING

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
Edwin Bryers Napia, University of Utah

A Model for Integrated and Collaborative Learning in a Rural Setting
Greg Erê, 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 Tersleeg, 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 Levi
Sten Rudstrom, artist, San Francisco

Scout Master and Lone Ride
Ernie Lafky, artist, Los Angeles

It’s My Body and I Won’t 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 P. 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
FRIDAY AFTERNOON

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
Reclaiming the Sacred, Redefining the Spiritual
ROOM 402,3

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
Artfair
SEATTLE WESTIN HOTEL

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
Meet the Editor—CAA Monographs
EXHIBIT BOOTH 508

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

12:15–1:45
CAA Studio Art Program
ROOM 605-6

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  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  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  Design Forum*
Business Meeting

12:15-1:45  Foundations of Art, Theory, and Education (F.A.T.E.)*
Business Meeting

12:15-1:45  American Society for Hispanic Art Historical Studies (ASHAHS)*
CHAIR
Janice Mann, Wayne State University
SPEAKERS
Tarmac and Its Two Temples
William E. Mierse, University of Vermont
Velázquez's Portraits of Figuras Ridículas: Calabazas, Acedo, Lezcano
Barry Wind, University of Wisconsin, Milwaukee
Velázquez'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 | North American Historians of Islamic Art (NAHIA)*
ROOM 402, 3
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 Qudam 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
  Heghnar Zeitlian, University of California, Los Angeles

12:15–1:45 | Association of Historians of American Art (AHAA)
ROOM 602–4
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 | Association of Independent Historians of Art (AIHA)
ROOM 608
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 | Gay and Lesbian Caucus*
ROOM 613, 14
Business Meeting

12:15–1:45 | International Center for Medieval Art (ICMA)*
WEST BALLROOM
SHERATON HOTEL
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

Maps

Level 2
Meeting Rooms

Level 3
Meeting Rooms
Level 4
Exhibition Hall

Level 6
Meeting Rooms
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<td>Drawings in 16th- and 17th-Century Northern Europe</td>
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<td>Thomas DaCosta Kaufmann, Princeton University</td>
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<td><strong>SPEAKERS</strong></td>
<td>Alois Riegl: <em>The Late Roman Empire in the Late Hapsburg Empire</em></td>
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<td>Margaret Olin, School of the Art Institute of Chicago</td>
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<td>Politics vs. Formalism: Wölfflin in Germany in 1915</td>
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<td>Jane M. Roos, Hunter College, City University of New York</td>
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<td>Joan Hart, independent scholar, Bloomington, Indiana</td>
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<td>Drum Bin: Seeking an Unconflicted Practice in Ceaușescu’s Romania</td>
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<td>Kristine Stiles, Duke University</td>
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<td>How Art History Grew Apart after World War II</td>
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<td>Corine Schleif, Arizona State University</td>
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<td>2:00–4:30</td>
<td>Genealogy/Generation: A Half Century of Women in the Profession</td>
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<td>Linda Seidel, University of Chicago</td>
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<td><strong>SPEAKERS</strong></td>
<td>Hark the Herald Angels Sing: Here’s to Georgiana Goddard King</td>
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<td>Art History, Sisterhood, and the New Woman</td>
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<td>Carol Zemel, State University of New York at Buffalo</td>
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<td>Founder’s Heritage: Reflections on the Father</td>
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<td>Linda Seidel</td>
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<td>The Making of Alias Olympia</td>
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<td>Eunice Lipton, independent scholar, New York</td>
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<td>2:00–4:30</td>
<td>The Political Uses of Collage and Related Techniques</td>
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<td>Christine Poggi, University of Pennsylvania</td>
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FRIDAY AFTERNOON

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
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 Salome: 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

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

Gaia Pioneers: Artists Nurturing the Earth
Gail Gelburt, Council for Creative Projects

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

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
Betty Lee, University of California, Irvine

ROOM 402, 5

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
James Sturm, artist, Seattle

ROOM 602, 4

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
Marge Levy, Pilchuck Glass School

ROOM 605, 6

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
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

JOURNAL ART HISTORY/STUDIO ART SESSION

2:00–4:30
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
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
SEATTLE ART MUSEUM OPEN HOUSE

100 UNIVERSITY STREET
Center on Contemporary Art/COCA Open House

Saturday Morning

Art History Sessions

9:30–Noon

The Art of Ancient Spectacle

ROOM 201

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 Bernadino

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

Princely Gifts from Antiquity to 1832

ROOM 307, 8

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

**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

**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 Commission: 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

**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 Romhouts 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, independant scholar, New York

DISCUSSANT

Timothy Husband, Cloisters, Metropolitan Museum of Art

9:30–Noon

Open Session I

9:30–Noon

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

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

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 "Mislabeled" and the Disciplining 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

Atlantic Archaeology 101: Chicano Art, Placas, and Identity
Marcos Sanchez-Tranquilino, San Jose Center for Latino Arts

Authorial Power/Autocratic Voice: De-Constructing the Art Historian
Nkiru Nzegwu, State University of New York at Binghamton

CHAIRS

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

CHAIR

John Tagg, State University of New York at Binghamton

ROOM 609,10

ROOM 6A
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

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 Terrors
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 Brusman, 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 Mushky, Associate Curator for Africa and Oceania, Sea Art Museum
Jill Rulkoetter, 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 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; Artime
M. A. Greenslein, Claremont Graduate School; Artime

Critical Theory, Radical Art
Marina deBilagente 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 WalsThor*
Geneva Kornblith, 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 Sacrality in the Museum Context
Joan R. Brumham, 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. Ragun, 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 Lorenzen 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 Imagination: 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
9:30–4:30  Open Session II
ROOM 609, 10
CHAIRS
Betsy Rosasco, Art Museum, Princeton University
Sarah Blake McHatn, 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, “Millenial Girls,” and Artistic Geniuses in Steichen's
Early Work
Melinda Parsons, Memphis State University

2:00–4:30  Imag(in)ing the Nation: From Theory into
Practice 1760–1914
ROOM 6A
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  Homosexuality and the Practices of
Art History
(Co-sponsored by Gay and Lesbian Caucus*)
ROOM 6B
CHAIR
Whitney Davis, Northwestern University
SATURDAY AFTERNOON

SPEAKERS

Judgement, the Homo(auto)erotic, and "Old Master" Art Patronage: Psychogeics and Style
Seymour Howard, University of California, Davis

Peter's Winckelmann: The Greek Ideal and Its Discontents
Alex Potts, Goldsmiths' College, University of London

Wilhelm Voeg 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
Catriona 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 Ayoung, 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*
Debora 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. Carrnin, 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 Klingkowstein, Pratt Institute

Jeffrey Schulz, Rutgers, State University of New Jersey

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

Philip Sanders, New York University
Joint Art History/Studio Art Session

2:00—4:30
ROOM 613,14

Christo, Serra, Noguchi, Calder, and Past Company: The Artistic Project Gone Awry
CHAIR
Annabelle Simon Cahn, California State University, Bakersfield

SPEAKERS
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).