Sessions

5:30–7:00 pm

Ballroom A, Third Level

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART
FUTURE DIRECTIONS FOR 19TH-CENTURY ART HISTORY

CHAIR
Sally Webster, Lehman College and Graduate Center, City University of New York

SPEAKERS
Absorbing the Spanish Other: Collections of Spanish Art in America in the 19th Century
Brian T. Allen, Yale University

Édouard Manet and the Execution of the Emperor Maximilian: An American Debut
N. Mishoe Brennecke, University of the South

Hendrik Willem Mesdag: Barbizon Comes to the Hague
Veronique Chagnon-Burke, Graduate Center, City University of New York

City and Suburb: James Tissot’s Contributions to the 1879 Grosvenor Gallery Exhibition
Nancy Marshall, Yale University

8:00–10:30 pm

Room 100

MARCEL DUCHAMP AND THE READYMADE: FROM ORIGIN TO CONSEQUENCE

CHAIR
Francis M. Naumann, independent scholar, New York

SPEAKERS
Duchamp’s Readymades, Bergsonist Cubism, and the “Hieroglyphic Data” of the Large Glass
Linda Dalrymple Henderson, University of Texas at Austin

Rosie Silver Goes Shopping
Helen Molesworth, Cornell University

The Pataphotological Signifiers: Readymades, Dialogism, and the Case of the (Dis)Appearing Object
Ernestine Daubner, Concordia University

Remade Readymades: Originality and Reproduction in the Work of Marcel Duchamp
Danielle Fox, independent scholar, Alexandria, Virginia

Readymades: Their Problematic Definition and Surprising Consequences
Hector Obalk, independent scholar, Paris

6:00–7:30 pm

Room 100

CAA INTELLECTUAL PROPERTY RIGHTS COMMITTEE

MAKING MONEY, MAKING ART IN THE NEW MEDIA: LAW, BUSINESS, POLICY, AND ETHICS IN A DIGITAL ENVIRONMENT

CHAIR
Barbara Hoffman, Schwartz Weiss Steckler Hoffman

SPEAKERS
Bob Stein, Voyager
Karen Akiyama, Corbis
Vince Yannuzzi, IBM

Additional speakers in the art technology publishing field to be announced.

Part II will take place Thursday, 12:30–2:00 pm.
Room 103
CONTROLLING STRATEGIES: INDIGENOUS ARTISTS AND THE ART MARKET

CHAIRS
Paul Schock, Art Gallery of Western Australia; Curtin University of Technology
Truman Low, University of Wisconsin-Madison

SPEAKERS
Shana Pickett, Curtin University of Technology
Sally Morgan, artist, Perth, Western Australia
Julie Dowling, artist, Perth, Western Australia
Robert Eggington, Dumbartung Aboriginal Corporation
Edgar Heap of Birds, University of Oklahoma
Tanis Maria S'Eiltin, artist, Bellingham, Washington
Dian Million, artist, Bellingham, Washington

Some speakers will be participating from Australia via videoconferencing made possible by funding from the Art Gallery of Western Australia and Curtin University of Technology.

Room 106
CRAFT EDUCATION: IN OR OUT OF THE ACADEMIC WORLD?

CHAIR
Kenneth Botnick, Penland School of Crafts

SPEAKERS
Art and Technology: A Contemporary Bauhaus Experiment
Sigrid W. Weltge, Philadelphia College of Textiles and Science
I've Looked at Craft from Both Sides Now: A View from the Studio
Christina Shmigel, Penland School of Crafts
Is Separate Equal or Better?
JoAnn Schnabel, University of Northern Iowa
Which Half of the Cup is Full?
Joe Bova, Ohio University

Room 112
BEAUTY, INVENTION, AND GOOD INTENTIONS: TOWARD A CRITICAL ANALYSIS OF PUBLIC ART

CHAIR
Suzanne Lacy, California College of Arts and Crafts

SPEAKERS
Jim Clark, New York University
Patricia Phillips, State University of New York, New Paltz
Bill Strickland, Manchester Craftsmans Guild
Chris Johnson, California College of Arts and Crafts
Caron Atlas, American Festival Project; Rockefeller Foundation
Judith Baca, Cesar Chavez Institute, University of California, Los Angeles

Room 302
VISUAL PARA-INTENTIONALITY: CRITICAL AND FORENSIC THEORY

CHAIR
Whitney Davis, Northwestern University

SPEAKERS
Representing the Absence: Obliteration as a Key Structure in the Visual Unconscious
Louise Milne, Edinburgh College of Art, Heriot-Watt University
Making Art Distractedly: "Pathetic Art" and Discourses of the Subject
Isabelle Moffatt, Massachusetts Institute of Technology
Race and Revision in Paul Cadmus's Gilding the Acrobats
Richard Meyer, University of California, Berkeley
Bleat Donuts: An Afternoon Tea with Marcel Duchamp
Simon Leung, artist, New York

Room 304
NORTH AMERICAN HISTORIANS OF ISLAMIC ART
GENDER, PATRONAGE, AND VISION IN ISLAMIC SOCIETIES

CHAIR
D. Fairchild Ruggles, Cornell University

SPEAKERS
Gender and Sexual Propriety in Ottoman Royal Women's Patronage
Leslie Peirce, Department of Near Eastern Studies, Cornell University
Dayfa Khatoon, Regent Queen and Architectural Patron
Yasser Tabbaa, University of Michigan

The Yeni Valide Hüakar Kasri of Eminönü, Istanbul:
The "Ocular Politics" of Ottoman Külliye Organization
Lucienne Thys-Senocak, Department of History, Koç University

Public and Private for Ottoman Women of the 19th Century
Nancy Micklewright, University of Victoria

Room 309

M.F.A. and Then What?: Issues for Graduate Students

CHAIRS
Shawn Noroian, Rhode Island School of Design
Carrie Zaslow, Rhode Island School of Design

SPEAKERS
Maureen Clyne Clement, artist, Washington, DC
Adrienne Herman, University of Wisconsin-Madison
Dorothea Osborn, artist, Glenmont, New York
Diane Sorphin, artist, Perry, New York

Room 312

Who's Deconstructing the Closet?

CHAIRS
Jonathan Katz, Department of Gay and Lesbian Studies, City College of San Francisco
Marcia Salo, Graduate Center, City University of New York

SPEAKERS
De-Queering Mies: Philip Johnson and the Closeting of Modern Architecture, 1929-34
Miles David Samson, Worcester Polytechnic Institute
My Andy: An Essay in Three Parts
Deborah Kass, artist, New York
Avant-Garde and Swish: Rivers, Warhol, and the Mutability of Gay Appearance
Gavin Butt, University of Leeds, London Institute

The Lesbian Eye of Berenice Abbott
Tee A. Corinne, artist and independent scholar, Sunny Valley, Oregon

Lotus Blossoms and Egghead/Wimps: Constructions of Asian Sexuality
Jeanette Roan, University of Rochester

Ballroom A, Third Level

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

19TH-CENTURY INTERNATIONALISM

CHAIR
Patricia Mainardi, City University of New York

SPEAKERS
Counter-Identity and the Formation of the National School
Janis Tomlinson, Woodrow Wilson International Center for Scholars

The American Art Association: Growing up International in the Gilded Age
Gerald D. Bolas, Ackland Art Museum, University of North Carolina, Chapel Hill

Revisiting Paradise: Gauguin and the Art of the Travel Journal
Elizabeth Childs, Washington University

London, Paris, Bayreuth: German Music, French Wagnerism, and English Avant-Garde Painting
Laura Hendrickson, Connecticut College

Whistler and the Emerging Spaces of "Masculine" Self-Representation in the Late 19th-Century Art World
Andrew Stephenson, University of East London

Ballroom B, Third Level

INSIDE THE VISIBLE

CHAIR
Griselda Pollock, University of Leeds

SPEAKERS
Griselda Pollock
Bracha Lichtenberg Ettinger, artist, Paris and Tel-Aviv

Additional speakers to be announced.

DISCUSSANT
Sally Stein, University of California, Riverside
Ballroom C, Third Level

JEWISH IDENTITY IN ART HISTORY

CHAIR
Catherine M. Soussloff, University of California, Santa Cruz

SPEAKERS
From the Temple of Solomon to the Synagogue of Dura
Europos: The Jew in the Synagogue
Margaret Olin, School of the Art Institute of Chicago

To Figure, or Not to Figure: The Bilderverbot and Its Theoretical Legacy
Lisa Saltzmann, Bryn Mawr College

Reframing the Self-Criticism: Clement Greenberg’s “Modernist Painting” in Light of Jewish Identity
Louis Kaplan, Tufts University

Meyer Schapiro’s Vision of Art: Paradoxes of Historical Understanding
Donald Kuspit, University at Stony Brook

“The Problem That Commands Us”: Aby Warburg’s “Cultural Science”
Charlotte Schoell-Glass, University of Hamburg; University of Dortmund

THURSDAY MORNING
Special Event

7:30-9:00 am
Atrium Lounge, Third Floor Marriott

CAA COMMITTEE ON WOMEN IN THE ARTS
FIRST ANNUAL RECOGNITION AWARD
BREAFKAST

Honoree
Agnes Gund, Chairman, Board of Trustees, Museum of Modern Art

ADMISSION BY PRE-PURCHASED TICKET ONLY.

Sessions

7:30-9:00 am
Room 106

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION
PUBLISHING THE CATALOGUE RAISONNÉ; NEW TECHNOLOGIES

CHAIRS
Gail Levin, University of Tennessee, Baruch College and Graduate Center, City University of New York
Barbara Buhler Lynes, Maryland Institute, College of Art, National Gallery of Art, Georgia
Room 112

ASSOCIATION FOR LATIN AMERICAN ART BUSINESS MEETING

Gardner Room, Third Floor Sheraton

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART BUSINESS MEETING

9:00–10:30 am

Room 102

THE VOICE OF THE OBJECT IN MEDIEVAL ART

CHAIRS
Michael Grillo, University of Maine
Kathleen Nolan, Hollins College

SPEAKERS
Reading the Portal: Early Gothic Archivolt Narrative
Susan L. Ward, Rhode Island School of Design

Seeing with the Mind’s Ear: Some Remarks on the Façade Sculpture at Reims
Dorothy Gillerman, Tufts University, School of the Museum of Fine Arts, Boston

(Con)Text and Voice in Medieval Art and Architecture
Stephan Wolohojian, Harvard University

DISCUSSANT
Michael Grillo

9:30 am–noon

Room 100

INTERPRETING QUALITY

CHAIR
Keith Christiansen, Metropolitan Museum of Art

SPEAKERS
Towards a Historiography of the Spiritual Impoverishment of Baroque Art
Evonne Levy, Vassar College

Nationalism and Two Ottocento Artists Popular during the Fascist Regime: Pinelli and Caffi
Roberta J. M. Olson, Wheaton College

German Primitives: Stefan Lochner’s Hierarchies of Execution
Julien Chapuis, Center for Advanced Study in the Visual Arts, National Gallery of Art

Italian Mannerism: Pontormo Then and Now
Elizabeth Pilliod, Oregon State University

Whatever Happened to British Portraiture?
John Wilson, Cincinnati Art Museum

Room 103

THE GLOBAL SWEATSHOP: IMAGERY OF WOMEN FACTORY WORKERS AROUND THE WORLD

CHAIR
Mary Ann Wadden, curator, New York
SPEAKERS
Speakers of the Needle
Beth Harris, Graduate Center, City University of New York
Margaret Harrison, Manchester Metropolitan University
A Visual Exploration of Block-Printed Textile Production in Gujarat and Rajasthan, India
Sonita Singwi, Hunter College, City University of New York
Body, Narrative, and Gender Politics in Deanna Leonon's 1993 Hamlet Series
Ellen Wiley Todd, George Mason University

DISCUSSANT
Marie Barrett, Irish Museum of Modern Art

Room 106

ART LIBRARIES SOCIETY OF NORTH AMERICA

SPEAKERS
The Museum Educational Site Licensing Project (MESL): New Models for Licensing Intellectual Property
Jennifer Trant, Getty Art History Information Program
College Art Association's Involvement in the Intellectual Property Rights Discussion
Barbara Hoffman, Schwartz Weiss Steckler Hoffman
Copyright and Modern Technology: The Arts
Karen Hersey, Intellectual Property Counsel, Massachusetts Institute of Technology

Room 302

THE EVOLUTION OF THE CONTEMPORARY ARTIST-SCHOLAR

CHAIR
Arturo Lindsay, Spelman College

SPEAKERS
The Politics of a Curator-Artist
Deborah Willis, National African American Museum Project, Smithsonian Institution
Telecommunication as an Artistic Language
Artur Matuck, Department of English, University of Florida; Department of English, University of Sao Paulo
Theorizing Interdisciplinary Practice
Coco Fusco, Tyler School of Art, Temple University
A Selection of Artist-Scholars
Monique Curnen, High Museum of Art

DISCUSSANT
Annie Shaver-Crandell, City College, City University of New York

Room 304

HISTORIANS OF BRITISH ART

BRITISH COLONIALISM AND CROSS-CULTURAL EXCHANGES, CA. 16TH-20TH CENTURIES

CHAIRS
Julie F. Codell, Arizona State University
Dianne Sachko MacLeod, University of California, Davis
Room 306

CELEBRATING WHAT'S THERE: RECLAMATION ARTISTS

CHAIR
Mags Harries, School of the Museum of Fine Arts, Boston

SPEAKERS
Joan Brigham, Emerson College
Lajos Héder, Héder Architects
John Powell, Light Time in Space, Inc.
Bill Boehm, Boston Architectural Research Center

Room 309

THE OBJECT: CHANGE OR CRISIS?

CHAIR
Gareth Jones, Rhode Island School of Design

SPEAKERS
The Person, the Object, the World
Garth Evans, New York Studio School of Drawing, Painting, and Sculpture
Disagreeable Objects: Defying the Material Glut
Suzanne Ramljak, American Federation of Arts
Found-Objects-Lost: Notes on Contemporary Sculpture
Ken Horii, Rhode Island School of Design

Room 310

"VIRTUAL TACTILE": ART AT THE INTERSECTION OF THE VIRTUAL AND MATERIAL WORLD

CHAIRS
Norie Sato, artist, Seattle
Rita Robillard, Washington State University

SPEAKERS
The Internet and the Future of Art
Eduardo Kac, University of Kentucky
Displacement/Memory: Explorations in Holography
Andrea Wollensak, Connecticut College

Abandoned Spaces
Lisa Moren, University of California, San Diego

Video Installations: The First Virtual Environments
Barbara London, Museum of Modern Art

Room 311

REINTEGRATING FEMALE PATRONS OF THE RENAISSANCE

CHAIRS
Mary-Ann Winkelses, Harvard University
Mary Vaccaro, University of Texas at Arlington

SPEAKERS
A Public Voice: Art Patronage by Nuns in the Context of Baroque Rome
Marilyn Dunn, Loyola University Chicago

Patronage and Mediation
Marjorie Och, Mary Washington College

Bronzino in the Service of Cosimo I de'Medici and Eleonora di Toledo, Together and Apart
Bruce Edelstein, independent scholar, Florence

DISCUSSANT
Carolyn Valone, Trinity University

Room 312

RECEPTION AND IDENTITY, OR WHAT DOES IT MEAN, TO WHOM, AND WHY DOES IT MATTER?

CHAIRS
Stacy Wolf, School of Theatre, Florida State University
Ballroom B, Third Level

DIFFERENCE FROM WITHIN: THE WOMAN ARTIST RECONSIDERED

CHAIR
Ewa Lajer-Burcharth, Harvard University

SPEAKERS
Allegories of Homemaking: Julia Margaret Cameron's Decade of Photography
Carol Armstrong, Graduate Center, City University of New York

A Rage to Paint: Joan Mitchell and the Issue of "Femininity"
Linda Nochlin, Institute of Fine Arts, New York University

Muteness and Mutability: The Autobiographical Voice in Teresa Hak Kyung Cha's Dictee
Pamela Lee, Harvard University

Blind Desire: Femininity and the Metaphorics of Blindness in Recent Sculpture
Briony Fer, University College London

DISCUSSANT
Tamar Garb, University College London

Ballroom C, Third Level

IN THE PUBLIC TRUST: INTERPRETATION, AUTHORITY, AND RESPONSIBILITY IN EXHIBITING IN A PUBLIC INSTITUTION (A SPECIAL SESSION TO COMMEMORATE THE 150TH ANNIVERSARY OF THE SMITHSONIAN INSTITUTION)

CHAIR
Ross Simons, Smithsonian Institution

SPEAKERS
Museums, Shopping Malls, and the Notion of the Public Institution
Barbara Clark Smith, National Museum of American History, Smithsonian Institution

Pity the Poor Curator: Public Scholarship in an Era of Contending Voices
Ivan Karp, Graduate Institute of Liberal Arts, Emory University

Michael Brenson, author and critic, New York

DISCUSSANTS
David A. Ross, Whitney Museum of American Art
Elizabeth Broun, National Museum of American Art, Smithsonian Institution

10:30 am - 1:00 pm
Riley Seminar Room
Museum of Fine Arts
465 Huntington Avenue
Green Line: Museum, Orange Line: Ruggles

THE HISTORICAL BUDDHA PREACHING ON VULTURE PEAK: A CLOSER LOOK AT THE HOKKEDO KONPON MANDARA IN THE MUSEUM OF FINE ARTS, BOSTON

CHAIRS
Ann Morse, Museum of Fine Arts, Boston
John Rosenfield, emeritus, Harvard University

SPEAKERS
The Hokkedo Konpon Mandara: Questions of Its Date, Subject Matter, and Historical Significance
John Rosenfield

The Hokkedo Konpon Mandara and Its Restoration in 1648
Anne Morse

A Study of the Hokkedo Konpon Mandara Using Infrared Reflectography
Jacki Elgar, Museum of Fine Arts, Boston

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.
Trustees Room
Museum of Fine Arts
465 Huntington Avenue
Green Line: Museum, Orange Line: Ruggles

ROGER'S ST. LUKE PAINTING THE VIRGIN AND CHILD: ARTIST, DEVOTIONAL IMAGE, ICONOGRAPHY, TECHNIQUE

CHAIR
Carol Purtle, University of Memphis

SPEAKERS
Picturing Devotion: Rogier's St. Luke Painting the Virgin and Child
Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University
Rogier's St. Luke: Portrait of the Artist or Portrait of the Historian?
Andrea Kann, University of Iowa
Rogier's St. Luke Painting the Virgin and Child: Findings from the Technical Examinations and Some Art Historical Implications
Ron Spronk, Indiana University; Harvard University Art Museums
Luke, Rolin, and Relationships Rethought
Alfred Acres, University of Oregon
Rogier van der Weyden, Hugo van der Goes, and the Making of the Netherlandish St. Luke Tradition
Eric Marshall White, Southern Methodist University

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.

11:00 am–12:30 pm

Room 102

REREADING KANT AND THE OBJECT OF ART HISTORY

CHAIRS
Gregg Horowitz, Department of Philosophy, Vanderbilt University
Tom Huhn, Department of Philosophy, Wesleyan University

SPEAKERS
More Lessons on the Analytic of the Sublime
K. Malcolm Richards, Bryn Mawr College

The Dialectics of Decay, or the Danger of Ruins
Karen Lang, University of California, Los Angeles

DISCUSSANT
Martin Donougho, Department of Philosophy, University of South Carolina

Ballroom A, Third Level

WRITING ON THE IMAGE: MEDIEVAL ART AND ITS INSCRIPTIONS

CHAIR
Charles Barber, University of Illinois at Urbana-Champaign

SPEAKERS
"This Is Not an Angel": The Angelic Powers in the Church of the Dormition at Nicaea
Glenn Peers, Johns Hopkins University

Written Voices: The Spoken Word on Byzantine Works of Art
Nancy P. Sevcenko, independent scholar, Philadelphia

Writing Presence
Dale Kinney, Bryn Mawr College

Text, Image, and Relics in the Apse Mosaic of San Clemente in Rome
Thomas Dale, Columbia University

DISCUSSANT
Robin Cormack, Courtauld Institute of Art, University of London

THURSDAY AFTERNOON

Noon–2:00 pm

Booth 417, Exhibit Hall

MEET THE EDITOR—CAA MONOGRAPHS
Debra Pincus, editor of the CAA Monograph Series, will talk with prospective authors.

Special Events

12:15–2:00 pm

RECLAMATION ARTISTS
"Misguided tour" of Boston and lunch
Bus tour, organized in connection with the session "Celebrating What’s Out There" (chair: Mags Harries) will depart from Boylston
Street exit of Convention Center at 12:15 pm. Lunch and hot drinks will be provided. Fee: $10, payable at bus. Limited to 41 participants.

**Room 103**

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES
ORGANIZATIONAL MEETING

**Room 106**

CAA EDUCATION COMMITTEE
ALTERNATIVE LOW-RESIDENCY GRADUATE ART PROGRAMS

CHAIR
G. Roy Levin, Vermont College of Norwich University

SPEAKERS
The Alternative Low-Residency Graduate Art Program at Bard College's Milton Avery Graduate School of the Arts
Arthur Gibbons, Milton Avery Graduate School of the Arts, Bard College

Nurturing the Artist in the Teacher: A Part-Time Low-Residency M.F.A. Especially Designed for Art Educators
Karen Lee Carroll, Maryland Institute, College of Art

The MFA in Visual Art at Vermont College: The Process as Product
G. Roy Levin

DISCUSSANTS
Alonzo Davis, Memphis College of Art
Robert Berlind, State University of New York, Purchase

**Room 112**

ASSOCIATION FOR LATIN AMERICAN ART
THE STATE OF RESEARCH IN MODERN LATIN AMERICAN ART

CHAIRS
Stacie Widdifield, University of Arizona
Fatima Bercht, Museo del Barrio

Speakers to be announced.

**Room 302**

CAA COMMITTEE ON WOMEN IN THE ARTS
WOMEN AND MUSEUMS

CHAIR
Deborah Willis, National African American Museum Project, Smithsonian Institution
Room 304

HISTORIANS OF BRITISH ART
THE POLITICS OF PLACE
CHAIR
Robert L. Mode, Vanderbilt University

SPEAKERS
Why Alfred?: The Cultural Politics of “Anglo-Saxon” Buildings in Landscape Gardens, 1721–32
Michael Charlesworth, University of Texas at Austin

Room in South Kensington
Helene E. Roberts, Visual Resources, Dartmouth College

In Your Face: Privileged Spaces from Old Fleet Prison to Trafalgar Square
Stephanie Grilli, University of Colorado at Denver

DISCUSSANT
Ellen Christensen, Northwestern University

Room 306

EDUCATIONAL TESTING SERVICE
THE MIDDLE GROUND: THE LAG/LEAD DEBATE OF ART STUDENT ACHIEVEMENT IN SECONDARY SCHOOL AND ART SCHOOL
CHAIR
Ray Wilkins, Educational Testing Service

This session will explore whether secondary school students are inadequately, sufficiently, or over-prepared for the challenges that await them in higher education programs, and how to modify goals once students' experience is tuned to the new context. Attention will be paid to existing disparities in studio/art history faculty expectations, curricular focus, and instructional methodology in high school and higher education contexts.

Room 309

INTERNATIONAL CENTER OF MEDIEVAL ART
BUSINESS MEETING

Room 310

COALITION OF WOMEN'S ART ORGANIZATIONS
VISUAL COMMENTARY ON CULTURE AND NATURE
CHAIR
Kyra Belan, Broward Community College

SPEAKERS
A Humanist Journey from Community to Alienation
Susan Grabel, artist, New York

Painted Sculptures as Gardens
Dorothy Gillespie, artist, New York

Painting the Compelling Force of Nature
Ray Burggraf, Florida State University

A Personal Adventure into the Spirituality of Nature
Kyra Belan

Room 312

GAY AND LESBIAN CAUCUS
CONFLICTS AND SHARED CONCERNS: TOWARD LESBIAN AND GAY COALITIONS
CHAIR
Erin Valentino, University of Connecticut

Speakers to be announced.

2:30–5:00 pm

Room 100

OPEN SESSION—ASIAN ART HISTORY
CHAIR
Susan Huntington, Ohio State University

SPEAKERS
Muslim Artists' Response to Hindu Nationalism 1920–40
Marcella C. Sirhandi, Oklahoma State University

Contemplating on a "Picture of the Nine Aspects" (Kusōzu) of a Female Corpse
Gail Chin Bryant, independent scholar, Victoria, British Columbia, Canada

What Is "Chinese Narrative Illustration"?
Julia K. Murray, University of Wisconsin
Cosmology, Ritual, and the Creation of Sacred Space in the Yi'nan Tomb  
Lydia Thompson, Institute of Fine Arts, New York University  
Imperial Image as a Symbol of Sovereignty  
Ning Qiang, Harvard University

Room 102

WHEN ARTISTS CARE ABOUT MARKET SHARE: AN INTER-GENERATIONAL DIALOGUE  
CHAIR  
John S. Gordon, Kansas City Art Institute  
SPEAKERS  
Art Education in the Current Culture  
Margaret R. Lazzari, University of Southern California  
Mastering in Fine Art: An Education  
Debbi Sutton, artist, New York  
SABRINA ZANELLA-FOREST, artist, Allston, Massachusetts  
Ife Franklin, artist, Roxbury, Massachusetts  
DISCUSSANT  
Alonzo Davis, Memphis College of Art

Room 103

BUILDINGS AS BELONGINGS  
CHAIR  
Katherine Fischer Taylor, University of Chicago  
SPEAKERS  
Remembering as Belonging: Architecture and Ceremony at the American Tomb of the Unknown Soldier  
Hélène Lipstadt, Institute de Recherche en Histoire de l'Architecture, Montreal  
Publicity, Property, and Finance: When the Bank of England Became a Tourist Attraction  
Daniel Abramson, Connecticut College  
LONGINGS, BELONGINGS, AND TURNING POINTS: MUSEAL TROPES OF AN IMMUNATE AESTHETICS  
Jennifer Fisher, Tisch School of the Arts, New York University  
BUILDINGS AS SYMBOLIC PROPERTY: STATUS AND OWNERSHIP IN SAMOA VILLAGE ARCHITECTURE  
Anne E. Guernsey Allen, Indiana University Southeast  
AUSCHWITZ KIEFER'S RELIANCE ON NATIONAL SOCIALIST ARCHITECTURE  
Paul Jaskot, DePaul University  
PRODUCING A PLACE LIKE HOME: DIASPORIC DOMESTICITY IN CHICAGO'S SUBURBAN SOUTH ASIAN COMMUNITY  
Namita Gupta Wiggers, University of Chicago  
THE SECESSION BUILDING: BELONGING AND NOT BELONGING IN THE VIENNESE CONTEXT  
Leslie Topp, Bryn Mawr College  
STORIES OF A FRENCH MEDIEVAL HOUSE: CONSTRUCTING POSSESSIVE IDENTITIES FOR THE MAISON DU GRAND FAUCONNIER, CORDES  
Martha MacFarlane, University of Chicago

Room 106

AMERICAN INSTITUTE FOR CONSERVATION  
THE MULTIPLE IN CONTEMPORARY ART: CREATIVE COLLABORATIONS BETWEEN ARTIST, FABRICATOR, AND CONSERVATOR  
CHAIR  
Jay Krueger, National Gallery of Art  
SPEAKERS  
"Why Make Multiples? Questions in Mathematics": A History of Brain Multiples  
Brian Butler, Brain Multiples  
Industrial Fabrications in Minimal Art  
Frances Colpitt, University of Texas at San Antonio  
Fabrication  
Jack Brogan, Design Concepts  
Edgar Degas's Sculpture and the Posthumous Multiple  
Daphne Barbour, National Gallery of Art  
Shelley Sturman, National Gallery of Art

Room 112

FOUNDATIONS IN ART, THEORY, AND EDUCATION  
BASIC DESIGN: HOW BASIC? WHOSE DESIGN?  
CHAIR  
George Creamer, Montserrat College of Art  
SPEAKERS  
Don't Blame the Bauhaus  
Elliott Barowitz, Drexel University  
Reconsidering Foundation Design Education: Basic Visual Education through Discipline-specific Activity  
John Bowers, University of Michigan

Thursday 37
The Power of Images
George Creamer
Crossing the Lines: Toward a Curriculum of Comparative Design
Steven Leuthold, Syracuse University

Room 302

OPEN SESSION—CONTEMPORARY ART HISTORY

CHAIR
Bradford Collins, University of South Carolina

SPEAKERS
Joy of Living: Collage and the Theme of War in Robert Motherwell's Early Abstract Expressionist Art
Gregory Gilbert, Purdue University
Nancy Spero's Paris Black Paintings: Patriarchy's Dark Mirror
Marilyn Lincoln Board, State University of New York, Geneseo
Dogmatic Chairs: Donald Judd and Gustav Stickley
David Raskin, University of Texas at Austin
Robert Smithson's Suppressed "Pre-Conscious" Works
Caroline A. Jones, Boston University
Afrocentrist Critiques of Primitivism in Modernist Art
Jody Blake, Bucknell University

Room 304

DIASPORA AND MODERN VISUAL CULTURE

CHAIR
Nicholas Mirzoeff, University of Wisconsin-Madison

SPEAKERS
Painting in the Jewish Margins: Alice Halicka and Louis Marcoussis in Interwar France
Paula J. Birnbaum, Bryn Mawr College
Imaging the Shtetl: Diaspora Culture, Photography, and Eastern European Jews
Carol Zemel, State University of New York at Buffalo
Memory and Agency: Bantu Arts in Afro-Brazilian Culture
Henry J. Drewal, University of Wisconsin-Madison
The Parangolé: Nomadic Experience in Endless Motion
Simone Osthoff, Art Institute of Chicago

DISCUSSANT
Aline Brandauer, Graduate Center, City University of New York

Room 306

CRAFT PROCESS IN FINE ARTS:
A CONVERGENCE?

CHAIRS
Virginia Davis, artist and independent scholar, New York
Ana Lisa Hedstrom, artist, Emeryville, California

SPEAKERS
Craft into Art
Nancy Corwin, University of Kansas
Raiders of the Fine Arts: A Few Reasons and Examples
Linda McGreevy, Old Dominion University
An Unlikely Match or a Likely Merge?
Catherine S. Amidon, Kansas City Art Institute
Prayer Flags and Parakeets
Robert Kirschbaum, Trinity College, Hartford
Subverting the Fine Art vs. Craft Debate through the Use of Textiles
Allison Ferris, John Michael Kohler Arts Center

Room 309

INTERNATIONAL CENTER OF MEDIEVAL ART

THE ART OF HUMOR IN THE MIDDLE AGES

CHAIR
Brendan Cassidy, University of St. Andrews

SPEAKERS
Humor and the Byzantines
Eunice Dauterman Maguire, Krannert Art Museum, University of Illinois at Urbana-Champaign
Can Italy Laugh at Byzantium? (At Least from the Margins)
Amy L. Neff, University of Tennessee, Knoxville
Lessons to Forgiveness: Using Comedy to Teach Tolerance and Patience
Rebecca Price-Wilkin, University of Michigan
An Erotic Articulation of Roman Law in a Bolognese Manuscript
Susan L'Engle, Institute of Fine Arts, New York University
Pictorial and Verbal Play in the Margins: The Case of Stowe
Lucy Freeman Sandler, New York University

Room 310

ARTS OF RECONSTRUCTION: PAST AND PRESENT

CHAIR
Bettina Bergmann, Mount Holyoke College

SPEAKERS
Virtual Pompeii: The Making of a Simulation
Carl Eugene Loeffler, Studio for Creative Inquiry, Carnegie Mellon University

Reconstructions of Hadrian's Villa: 1450-1800
John Pinto, Princeton University

Amiens Trilogy, Part Two: Computer-Generated Images of Amiens Cathedral
Stephen Murray, Columbia University

Reconstructing Monument or Optics? The Case of the Chinese Pagoda
Eugene Yuejin Wang, University of Chicago; Center for Advanced Study in the Visual Arts, National Gallery of Art

DISCUSSANT
Oleg Grabar, Institute for Advanced Study

Room 311

ITALIAN ART SOCIETY AND HISTORIANS OF NETHERLANDISH ART

FAMILIES IN EARLY MODERN EUROPE, 1300-1650: "IDEAL FAMILIES"

CHAIRS
Mary Weitzel Gibbons, independent scholar, New York
Penny Howell Jolly, Skidmore College

SPEAKERS
The Holy Family in 14th-Century Bologna: St. Joseph as Exemplar for the Literate Urban Male
Dianne Phillips, Yale University

Saint Joseph as Patron of the Fatherless in Correggio's Scodella (ca. 1523-30)
Claire Renkin, Rutgers, State University of New Jersey

Northern European Family-ideals, Christian Values, and the Recreation of the Classical Past: Andrea Sansovino's St. Anne, the Virgin and Child in Classical Rome
Fiona Healy, Freie Universität Berlin

Room 312

WOMEN'S CAUCUS FOR ART

CREATING NEW TRADITIONS: WHEN ART, TECHNOLOGY, AND FEMINISM MEET

CHAIR
Harriet Casdin-Silver, artist, Brookline, Massachusetts

SPEAKERS
Women Must Be in the Directive Vanguard of Our Evolution
Harriet Casdin-Silver

The New Culture of Technology and the Global Community of Do While Studio
Jennifer Hall, Massachusetts College of Art

Getting Women Wired: New Connections in Art and Technology
Mary Leigh Morbey, Redeemer University College

Creating a Visual Language for the Blind
Elizabeth Goldring, Center for Advanced Visual Studies, Massachusetts Institute of Technology

Unique Editions™: A Tradigital Collaboration
Dorothy Simpson Krause, Massachusetts College of Art

DISCUSSANT
Sheila Pinkel, Pomona College

Ballroom A, Third Level

APPARITIONS IN THE APERTURE: BECOMING VISIBLE, COMING VISIBLY, UN-BECOMING VISIBILITY

CHAIRS
Jill Casid, Harvard University
Maria DeCuzman, Department of English and American Literature, Harvard University

SPEAKERS
Chronic Pleasure and Visual Pain: Excavating a Lesbian Genealogy in the Age of Theory
Susan E. McKenna, University of Massachusetts, Amherst

Thursday 39
Ballroom B, Third Level

*MAKING CONNECTIONS: BUILDING A BROADER UNDERSTANDING OF VISUALIZATION*

**CHAIRS**
Barbara Maria Stafford, University of Chicago
Victor Margolin, University of Illinois at Chicago

**SPEAKERS**
The Instrumentality of Pain in Virtual Bodies
Diane Gromala, University of Washington

Skin and Bones: New Engineering for Architecture
Tony Robbin, artist, New York

Organs of Desire: Landscapes, Lettuce, and Epidermal Façades
Sarah Jain, History of Consciousness Board, Oakes College, University of California, Santa Cruz

Deconstructing the "Real" through Sampling and Synthesis in Computer Graphics
Anne Morgan Spalter, Department of Computer Science, Brown University

The Re-Vision of Law: Change and Challenge in American Legal Culture
Bernard J. Hibbitts, University of Pittsburgh School of Law

Ballroom C, Third Level

**PAINTERS WHO DON'T PAINT**

**CHAIR**
Cheryl Goldsleger, Piedmont College

**SPEAKERS**
Between a Rock and a Hard Place
Teresa Bramlette, artist, New York

Painting Lives Simultaneously in the Past, Present, and Future
Jon Meyer, University of Arizona

Technology in the Painter's Studio
Elaine A. King, Carnegie Mellon University

Collecting Myself
Richard Roth, Ohio State University

Painting Sideways
Janet Werner, University of Saskatchewan

THURSDAY EVENING

**Special Events**

5:00–6:30 pm

Harvard University
Widener Library Rotunda
Harvard Yard, Massachusetts Avenue entrance, Cambridge
Red Line: Harvard Square
Opening reception
"Purgatory Pie Press: Collaborative Letterpress—an exhibition of Coasters, Posters, Postcards, and Books."

5:00–9:00 pm

Institute for Contemporary Art
955 Boylston Street
Open house
An evening of videos by artists with HIV/AIDS sponsored by the Archive Project. Curated by Ito Tam, Jack Waters, Gregg Bordowitz, Shari Frilot, and Yao Ching.
5:30–7:30 pm

Art Institute of Boston
700 Beacon Street
Green Line: Kenmore Square
Gallery reception
“Stephen Antonakos.”

Bus transportation (T1 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Boston University Art Gallery
855 Commonwealth Avenue
Green Line: Boston University West
Reception
“Selections from New England MFA Programs”—1996 CAA Regional MFA Exhibition.

Bus transportation (T1 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Isabella Stewart Gardner Museum
2 Palace Road
Green Line: Museum
Reception

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Massachusetts College of Art
625 Huntington Avenue
Green Line: Longwood
Open house
Bakalar Gallery
“Sigmar Polke”—A full-scale exhibition of graphics.

Huntington Gallery

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

Museum of Fine Arts, Boston
465 Huntington Avenue
Green Line: Museum, Orange Line–Ruggles
Open house and reception
Lois and Henry Foster Gallery
“The Paintings of Sylvia Plimack Mangold”—An exhibition of works from the mid-1960s through the present.

Graham Gund Gallery
“Winslow Homer”—The most comprehensive presentation of the artist’s work ever organized.

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:15 pm—ticket required.

5:45 and 6:45 pm

School of the Museum of Fine Arts, Boston
230 The Fenway
Green Line: Museum
Boston premiere screening
Matthew Barney’s Cremaster 4.

Bus transportation (T2 shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 5:45 pm—ticket required.

6:00–8:00 pm

Photographic Resource Center at Boston University
602 Commonwealth Avenue
Green Line: Blanford Street
Open house and reception
THURSDAY EVENING

Sessions

5:30–7:00 pm

Room 100

CAA COMMITTEE ON ELECTRONIC INFORMATION

WHO OWNS THE MONA LISA?

CHAIRS
Kathleen Cohen, San Jose State University
Nancy Macko, Scripps College

SPEAKERS
The Collaborative Internet Artist: Exploring Identity through Copyright
Bonnie Mitchell, Syracuse University
Kathleen Cohen
Anne Carley, Silent Partners Consulting

The presentations will be followed by discussion addressing how the concerns of CAA’s three major constituencies—artists, art historians, and museum professionals—might be harmonized. Audience members will be asked to contribute both roadblocks and solutions to the digital dilemma they have encountered in their work.

Room 102

EDUCATIONAL TESTING SERVICE

CAN THE HISTORY OF ART BE INTRODUCED? TEACHING THE INTRODUCTORY HISTORY OF ART SURVEY

CHAIR
Lu Wenneker, Marlborough School, Los Angeles

SPEAKERS
Susan B. Bakewell, Kennesaw State College
Roger Lerch, Walnut Hills High School, Cincinnati
Yu Bong Ko, Tappan Zee High School, Orangeburg, New York
Elizabeth Lipsmeyer, Old Dominion University
John Paoletti, Wesleyan University
Elissa Greenwald, Educational Testing Service

UN-BECOMING VISIBILITY: LESBIAN SEXUALITIES AND PUBLIC SPACES

(VIDEO SCREENING PROGRAM PRESENTED IN CONJUNCTION WITH THE SESSION, “APPARITIONS IN THE APERTURE: BECOMING VISIBLE, COMING VISIBLE, UN-BECOMING VISIBILITY”)

CHAIRS
Jill Casid, Harvard University
Maria DeGuzman, Department of English and American Literature, Harvard University

VIDEOS
Riot Grl NYC
Abby Moser, Department of Culture and Media Studies, New York University

“She’s Real: She’s Worse than Queer”—A Documentary
Lucy Thane, independent videomaker, San Francisco

Lady Outlaws and Faggot Wannabies
Tammy Rae Carland, DePauw University

Room 306

INTERNATIONAL SURVEY OF JEWISH MONUMENTS

FROM DURA TO SPAIN AND ASHKENAZ: THE OBJECT OF THE IMAGE IN JEWISH LATE ANTIQUE AND MEDIEVAL ART

CHAIR
Eva R. Hoffman, Tufts University

SPEAKERS
Representations of Women in the Dura-Europos Synagogue
Susan Shoobe, Tufts University

The Appropriation of Messianic Iconography in the Construction of Medieval Jewish Identity
Marc M. Epstein, Vassar College

Motif or Symbol? Art in the Early Synagogue and Church
Marilyn J. Chiat, University of Minnesota

Room 311

HISTORIANS OF NETHERLANDISH ART

BUSINESS MEETING

Ballroom A, Third Level

UN-BECOMING VISIBILITY: LESBIAN SEXUALITIES AND PUBLIC SPACES

THURSDAY  57
PART I: CONTEMPORARY DREAMINGS:
Australian Aboriginal Artists

SPEAKERS
- Michael O’Ferrall, Art Gallery of Western Australia
- Deborah Eldridge, Art Gallery of Western Australia
- Panel of Australian Aboriginal Artists, Art Gallery of Western Australia
- Edgar Heap of Birds, University of Oklahoma
- Tanis Maria S’Eiltin, artist, Bellingham, Washington
- Dian Million, artist, Bellingham, Washington

PART II: DOT AND CIRCLE:
Australian Aboriginal Art of the Central Desert

SPEAKERS
- Panel of Warlukurlangu Artists of Yuendumu
- Robin Granites, Tanami Network Video Conferencing
- Peter Toyne, Tanami Network Video Conferencing
- Geraldine Tyson, Warlukurlangu Artists of Yuendumu
- Michael O’Ferrall
- Deborah Eldridge
- Edgar Heap of Birds
- Tanis Maria S’Eiltin
- Dian Million

Some speakers will be participating from Australia via video-conferencing made possible by funding from the Art Gallery of Western Australia and Curtin University of Technology.
The Palliotto of the Corpus Domini: Types of the Eucharist for a Venetian Dominican Observant Nunnery
Paul H. D. Kaplan, State University of New York, Purchase

The Osservanza and Representational Practices in the Tuscan Carmelite Provincia
Megan Holmes, Johns Hopkins University

The Congregation of S. Giustina: Re-formation and Renovation
Beth L. Holman, Cooper-Hewitt Masters Program

"It Is not Fitting for Us to Observe the Doric or the Ionic": Observants, Capuchins, and Medievalizing Architecture in Renaissance Italy
Stuart Lingo, Harvard University

Room 112
HOSTAGE CRISSES: CONTEMPORARY AFRICAN ART IN BONDAGE
CHAIR
Nkiru Nzegwu, Binghamton University, State University of New York

SPEAKERS
Modern Ethiopian Art: Icons of the Past and Images of the Present
Achamyelch Debela, North Carolina Central University

Modern Ethiopian Art: Icons of the Past and Images of the Present
Sharon Pruitt, East Carolina University

Art at the Crossroads: Senegalese Artists in the 1990s
Elizabeth Harney, School of Oriental and African Studies, University of London

An "Irrational Eschatology": Nkrumahism, PostNkrumahism, and the Discourse of Modernity
Janet Hess, Harvard University

Ajuju Azu Ndu II: Fishy Questions on the Body of Contemporary Igbo and Izbon Sculpture
Iken Okoye, Northwestern University

Trans(positions): (S)Crupting African Art in America
Gordon Bleach, Rochester Institute of Technology

Room 302
OPEN SESSION—GENDER ISSUES
CHAIR
Leslie King-Hammond, Maryland Institute, College of Art

SPEAKERS
Elena Bairadi's Madonna of the Long Neck
Edward Olszewski, Case Western Reserve University

Stories of the Boston "Snake Goddess": An Icon in Search of Identity
Kenneth D. S. Lapatin, Boston University

Imitation and Artistic Property in the Art of Niklaus Glockendon
Debra Taylor Cashion, Berks Campus, Pennsylvania State University

Room 304
AMERICAN SOCIETY OF HISPANIC ART HISTORICAL STUDIES
REVIZIONS AND RESTITUTIONS: SPANISH AND PORTUGUESE ART, 1788–92
CHAIR
Marcus B. Burke, Hispanic Society of America

SPEAKERS
Breaking through Provincialism: Amadeo Souza Cardosa, an Early Portuguese Modernist
Lucía Almeida-Matos, Universidade do Porto

From Good to Bad: Ramón Casas's Fall from Grace in "Picasso's "Barcelona
Carmen B. Lord, Pennsylvania State University

Looking at and Desiring the Other: Fortuny and the Gitanos
Deirdre O'Halloran, Bryn Mawr College

Nationalism and Painting at the End of the 18th Century: The Discovery of the Medieval and Baroque
(thesis paper will be delivered in Spanish; a translation will be distributed by ASHAHS)
Andrés Ubeda de los Cobos, Centro de Estudios Históricos, Madrid

Room 306
PAINTING: DEAD AGAIN/BORN AGAIN?
CHAIR
Diane Burko, Community College of Philadelphia

Thursday 59
Room 309

DETERRITORIALIZATION AND VISUAL CULTURES: DIASPORIC IDENTITIES AND THE MIDDLE EAST

CHAIRS
- Gadi Gofbarg, Ohio University
- Neery Melkonian, Center for Curatorial Studies, Bard College

SPEAKERS
- Susan Meiselas, Magnum Photos
- Mukhtar Kocashe, Columbia University
- Encounters in Beirut: Imaging Beirut in Jayce Salloom’s This is not Beirut
- Walid Ghanem Ra’ad, University of Rochester

Room 310

THE INVISIBLE 70S

CHAIR
- David Joselit, University of California, Irvine

SPEAKERS
- Displacing the Haptic: Performance Art, the Photographic Document, and the 1970s
- Kathy O’Dell, University of Maryland Baltimore County
- Daniel Buren: Neutral Painting, Neutral Space
- Matthew Simms, Harvard University
- Visibility as Sexual Politics
- Ann Reynolds, University of Texas at Austin
- Vito Acconci’s Radical Performativity
- Amelia Jones, University of California, Riverside

Room 311

ITALIAN ART SOCIETY
AND HISTORIANS OF NETHERLANDISH ART

FAMILIES IN EARLY MODERN EUROPE, 1300-1650: “REAL FAMILIES”

CHAIRS
- Mary Weitzel Gibbons, independent scholar, New York
- Penny Howell Jolly, Skidmore College

SPEAKERS
- Jockeying for Position: Portraits of Donor Couples in Italian Renaissance Altarpieces
- Jonathan Nelson, Syracuse University in Florence
- Holbein’s Family of Thomas More: The Familial and the Familiar
- Clark Hulse, Department of English, University of Illinois at Chicago
- There’s No Place Like Home: Jan Steen and Domestic Ideology
- Nanette Salomon, College of Staten Island, City University of New York
- Paternal and Painterly Authority in Rubens’s Self-Portrait with Wife and Child
- Lisa Rosenthal, Women’s Studies Program, University of Georgia
- Early Modern Family Values: The Whole Picture
- Sheila folliott, George Mason University

Room 312

THE VISUAL CULTURE OF THE FRENCH REVOLUTION

CHAIR
- Donna M. Hunter, Porter College, University of California, Santa Cruz

SPEAKERS
- Andrei B. Molotiu, Institute of Fine Arts, New York University
- The Other Side of Vertu: Alternative Masculinities in the Crucible of Revolution
- Abigail Solomon-Godeau, University of California, Santa Barbara
- Intimate Visions: Locating the “Political” in Revolutionary Visual Culture
- Stacy W. Garfinkel, University of California, Berkeley
Ballroom A, Third Level

NEGOTIATING BOUNDARIES: ART, THEORY, AND LIFE

CHAIRS
Linda Olstein, School of the Museum of Fine Arts, Boston
S. A. Bachman, School of the Museum of Fine Arts, Boston

SPEAKERS
Art, Activism, and Crossing Borders
Ruth Wallen, Universidad Autonima de Baja California

If I Love You, What Does That Make Me? (Gender as the Performance of Desire)
Kate Bornstein, Outlaw Productions

Art and the History of Art and After
Todd Ayoung, artist, New York

DISCUSSANT
Diane O'Donoghue, Tufts University; School of the Museum of Fine Arts, Boston

Ballroom B, Third Level

VARIETIES OF ARCHITECTURAL EXPERIENCE: THE CITY

CHAIR
Alice T. Friedman, Wellesley College

SPEAKERS
Whose Metropolis, Whose Mental Life? Modernist and Other Mental Maps in the Making of “Manhattan”
Rebecca Zurier, University of Michigan

Gendered Spaces in Colonial Algiers
Zeynep Celik, New Jersey Institute of Technology

Claiming the Public Space: The Mothers of the Plaza de Mayo
Susana Torre, Cranbrook Academy of Art

Ballroom C, Third Level

THE CONCEPT OF THE IMAGE IN THE HISTORY OF SCIENCE

CHAIR
James Elkins, School of the Art Institute of Chicago

SPEAKERS
Norton Wise, Department of the History of Science, Princeton University

Visual Robustness and the Origins of Chromosome Mapping
William Wimsatt, Department of Philosophy, University of Chicago

Maria Trumpler, School of Medicine, Yale University

Judgement against Objectivity: The Changing Meaning of Scientific Representation
Peter Galison, Department of the History of Science, Harvard University

Queer in Tangier: Political Geography, Psychogeography, and Gay Subjectivity
Ernest Pascucci, Buell Center for the Study of American Architecture, Columbia University

The Myth of the Open City: Etiology, Ethnicity, and Discontinuity in the Venetian Ghetto
Leon Satkowski, University of Minnesota
FRIDAY MORNING

Sessions

7:30–9:00 am

Wellesley Room, Third Floor
Marriott

ASSOCIATION OF INDEPENDENT HISTORIANS OF ART

INDEPENDENT/AFFILIATED ART HISTORIANS: COMMON PROBLEMS

CHAIRS
Annette Blaugnmd, independent scholar, New York
Anne Lowenthal, independent scholar, New York

SPEAKERS
Gail Levin, Baruch College and Graduate Center, City University of New York, University of Tennessee
Peter Sutton, Christie's, New York
Elizabeth Milroy, Wesleyan University

Berkeley B, Third Floor
Sheraton

COMPUTERS IN THE VISUAL ARTS

ORGANIZATIONAL MEETING

8:00–9:00 am

Room 102

CAA ANNUAL MEMBERS BUSINESS MEETING

Judith K. Brodsky, CAA President, presiding

9:00–10:30 am

Room 112

THE PAINTING IN LATE 19TH-CENTURY AMERICA: MEASURES OF VALUE
TURNER'S SLAVE SHIP IN AMERICA, 1872–99

CHAIR
Eric M. Rosenberg, Tufts University

SPEAKERS
"Infernal Clap-Trap": George Inness's Injuctive against J. M. W. Turner's Slave Ship
Leo Mazow, University of North Carolina, Chapel Hill

"No Freedom's Won through Seas of Gore": J. M. W. Turner's Slave Ship and the Popular History of the African Slave Trade, 1890–1990
Andrew Walker, University of Pennsylvania

DISCUSSANT
John McCoubrey, University of Pennsylvania

Part II—Case Studies: Paintings and History in the United States, 1865–1913—will follow at 11:00 am.

Sackler Lecture Hall
Arthur M. Sackler Museum
Harvard University
Corner of Broadway and Quincy Streets
Red Line: Harvard Square

SHANG BRONZES: PRODUCTION AND FUNCTION

CHAIR
Robert Bagley, Princeton University

SPEAKERS
Ritual Bronzes and Jades: The Use of Sets in the Study of Ancient Chinese Material Culture
Jessica Rawson, Oxford University

Flexible Standards: Masters, Models, and the Manufacture of Bronze Inscriptions
Keith Wilson, Cleveland Museum of Art

In the Mind's Eye: Measure and Proportion in the Arts of Ancient China
Robert Poor, University of Minnesota

DISCUSSANT
Robert Bagley

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.
Room 100

POSTMODERN ALLEGORICAL PAINTING AND
IDENTITY POLITICS

CHAIRS
Whitfield Lovell, School of Visual Arts
Carol Sun, Parsons School of Design, Whitney
Museum at Philip Morris

SPEAKERS
The Uses of Allegorical Structures in Painting to
Illuminate Issues of Identity Politics
Emily Cheng, School of Visual Arts; New York
University

Good Fences Make Good Neighbors
Tony Gray, artist and educator, New York

Hallucinations and Caprice of Fin-de-Siècle Allegorical
Figures
John Jacobsmeyer, University of New Hampshire

Wish I Were There: Allegory and Cuban Exile Culture in
the Works of Maria Brito and Lydia Rubio

Room 102

EXPANDING THE LIMITS OF THE OBJECT IN
THE ISLAMIC WORLD

CHAIR
Marianna Shreve Simpson, Walters Art Gallery

SPEAKERS
Interpreting the Art of the Historical Islamic Object in a
Museum Context
Linda Komaroff, Los Angeles County Museum of Art

Implications of Portability: Cross-Cultural Exchange in
the Medieval Mediterranean World
Eva R. Hoffman, Tufts University

The Niche of Lights: Mamluk Lamps in Their
Architectural Context
Nuha N. N. Khoury, University of California, Santa Barbara

Devotional Imagery in Contemporary Urban Senegal: The
Aesthetics of Representation in African Islamic Art
Mary Nooter Roberts, University of Iowa

Room 103

THE LIMITS OF ART HISTORY

CHAIR
Anthony Cutler, Pennsylvania State University

SPEAKERS
Vital Virgins and Imperial Women: Allegiances and Art
in the Antonine Era
Molly Lindner, independent scholar, Ann Arbor, Michigan

Porta Justitiae: The Iconography and Anthropology of
Last Judgement Portals
Barbara Deimling, Princeton University

Mentality and Social Practice in Classic Maya Art
Dorie Reents-Budet, Museum of Art, Duke
University

Art and Science: Not in between but toward a New
History of the Visual
Martin Kemp, University of Oxford

Art and the Limits of History
Simon Schama, Columbia University
Room 106

ASSOCIATION OF ART EDITORS
AND CAA PUBLICATIONS COMMITTEE
PUBLISHING IN THE FINE ARTS

CHAIR
Eve Sinaiko, Harry N. Abrams, Inc.

SPEAKERS
Anne B. Barriault, Virginia Museum of Fine Arts
Mikki Carpenter, Museum of Modern Art
Teri Edelstein, Art Institute of Chicago
Ted Feder, Art Resource
Judy Metro, Yale University Press
Laura Strauss, Abbeville Press

Room 302

ABSTRACT PAINTING: DEAD OR ALIVE?

CHAIR
John L. Moore, artist, New York

SPEAKERS
Just What Is It That Makes Today’s Abstractions So Different, So Appealing?
Martin W. Ball, Mason Gross School of the Arts, Rutgers, State University of New Jersey
Born Again Abstraction
Douglas Dreishpoon, Weatherspoon Art Gallery, University of North Carolina at Greensboro
Homage and Critique
Robin Mitchell, University of Southern California

DISCUSSANT
Alison Weld, New Jersey State Museum

Room 304

SEXUALITY AND PEDAGOGY

CHAIR
Chris Reed, University of Pennsylvania

SPEAKERS
Pederastic Pedagogy from Attica to Art History
Thomasine Bradford, University at Stony Brook
Pleasure and Pedagogy: The Professor’s Body
Joanna Frueh, University of Nevada, Reno
Vermeer, Jane Gallop, and the Other Woman
Flavia Rando, independent scholar, New York

Room 306

THOUGHTS ON THE DISCRETE NATURES OF CRAFT AND DECORATIVE ART

CHAIR
Jim Melchert, emeritus, University of California, Berkeley

SPEAKERS
Janet Kardon, independent scholar, New York
Robert Kushner, artist, New York
Martin Puryear, artist, Accord, New York
James Trilling, artist, Providence, Rhode Island

Room 309

REPRESENTING “QUEERNESS”

CHAIRS
Mary Patten, School of the Art Institute of Chicago
Laurie Beth Clark, University of Wisconsin

SPEAKERS
The House of Lichtenstein
Terry R. Myers, Otis College of Art and Design
Prelapsarian Lesbian Bodies in the Age of Mechanical Reproduction
Jennie Klein, Southern California
Between Black and White Men: The Emblems of Affirmative Action
Charles I. Nero, Department of Rhetoric, Bates College
Swallowing Sarah: Eating Disorders, Depression, and the Symptoms of Deviance
Elisabeth Subrin, School of the Art Institute of Chicago
How to Live in the City: Sapphire, Sapphira, and the Pitfalls of Boundary Establishment/Transgression
Leah Gilliam, School of the Art Institute of Chicago
Sex Police Street Theory
Erica Rand, Bates College

Becoming Obscene
Leigh Gilmore, Departments of English and Women’s Studies, Ohio State University
Room 310

GALAXIES, BLACK HOLES, DARK MATTER: CONTEMPORARY INTERPRETATIONS OF OUTER SPACE

CHAIR
Susan Schwalb, artist, Watertown, Massachusetts

SPEAKERS
Abstract Art in the Quantum Universe
Lynn Gamwell, Binghamton University Art Museum, State University of New York
'In Nature's Chemistry Distilled': A Gethereum of Quiddity
Pat Adams, Yale University
Quarks and Quasars
Merrilyn Duzy, artist, West Hills, California
Galactic Gardens: Out There to In Here
Ann Sperry, artist, New York
Beyond the Night Sky: Galaxies and Other Matter
Susan Schwalb

DISCUSSANT
Jay M. Pasachoff, Hopkins Observatory and Department of Astronomy, Williams College

Room 312

MODERN AMERICAN PHOTOGRAPHY: THE STRUGGLE BETWEEN ART AND COMMERCE

CHAIRS
Kim Sichel, Boston University
Theodore Stebbins, Museum of Fine Arts, Boston

SPEAKERS
Pictorialism and Portraiture: A New Path to Modernism
Mary Panzer, National Portrait Gallery, Smithsonian Institution
Between Modernism and Mass Culture: Photography in USA: A Quarterly Magazine of the American Scene (1930)
Carol Payne, Southern Methodist University
Edward Weston's Photographs for Whitman's Leaves of Grass
Karen Quinn, Museum of Fine Arts, Boston
Irving Penn at Work
Colin Westerbeck, Art Institute of Chicago
Lee Friedlander and Industrial America: Modernism, Formalism, Documentary
Robert Silberman, University of Minnesota

Room 311

TAKE IT TO THE LIMITS: ART HISTORY AND THE MATERIAL CULTURE OF EARLY MODERN ITALY

CHAIR
Cristelle L. Baskins, University of Rochester

SPEAKERS
Cards That Triumph: The Biography of Tarot in Quattrocento Italy
Christina Olsen, independent scholar, San Francisco

The Queen of Sheba and Solomon on Some Early Renaissance Cassoni a Pastiglia Dorata
Jerzy Miziolek, Instytut Historii Sztuki, Uniwersytet Warszawski

Craft, Quality, and Context: Categorizing 15th-Century Marian Reliefs
Geraldine A. Johnson, Society of Fellows, Harvard University

Reconstructing Childbirth in Renaissance Florence
Jacqueline Marie Musacchio, Princeton Day School

Botany and Old Lace: Isabella Parasole's Woodblock Prints
Evelyn Lincoln, Brown University

Ballroom A, Third Level

THE TEMPORARY EXHIBITION: MEDIUM AND MESSAGE
PART 1: HISTORICAL MANIFESTATIONS

CHAIRS
Leila Kinney, Massachusetts Institute of Technology
Anne McCauley, University of Massachusetts, Boston

SPEAKERS
The Alternative Exhibitions of J. - A. - D. Ingres
Andrew Shelton, Institute of Fine Arts, New York University

Critical Interfacing: Catalogues in Late 19th-Century France
Martha Ward, University of Chicago

The 1937 German Pavilion: Constructing a National-Socialist Identity
Karen Fiss, Washington University

Bauhaus Historiography and the Fear of Reception: The Museum of Modern Art, New York, 1938
Karen Kochler, Skidmore College
The Museum as Film Studio: "Décor: A Conquest by Marcel Broodthaers" (presentation will include a screening of The Battle of Waterloo)
Eric de Bruyn, Graduate Center, City University of New York

Part II—Contemporary Issues—follows at 12:30 pm.

Ballroom B, Third Level

THE "ESSENTIAL" SUBJECT, OR THE Boundaries of Identity

CHAIR
Richard J. Powell, Duke University

SPEAKERS
No-Sense from out There: Xu Bing's Tian Shu in the West
Stanley K. Abe, Duke University
Bounded by Poverty: Alice Neel in Spanish Harlem
Pamela Allara, Brandeis University
José Bedia: Art, Religion, and the Transcultural Artist
Judith Bettelheim, San Francisco State University

Crossing Boundaries of Identity and Artistic Practice
Elizabeth Catlett in Mexico
Melanie Herzog, Edgewood College

DISCUSSANT
Kwame Anthony Appiah, Department of Afro-American Studies, Harvard University

Ballroom C, Third Level

THE ABJECT IN ART HISTORY

CHAIR
Joseph Leo Koerner, Harvard University

SPEAKERS
To Make Women Weep: Ugly Art as "Feminine" and the Origins of Modern Aesthetics
Jeffrey F. Hamburger, Oberlin College

The Abject as a Source of the Modern Gaze
Jacob Wamberg, Copenhagen University

Sir Phillip Sidney’s Taloo
Juliet Fleming, Faculty of English, University of Cambridge

Hans Bellmer’s Photographs of Dolls
Therese Lichtenstein, New York University

Redefinitions of Abjection in Contemporary Performances of the Female Body
Christine Ross, McGill University

11:00 am–12:30 pm

Room 112

THE PAINTING IN LATE 19TH-CENTURY AMERICA: MEASURES OF VALUE II
CASE STUDIES: PAINTINGS AND HISTORY IN THE UNITED STATES, 1865–1913

CHAIR
Eric M. Rosenberg, Tufts University

SPEAKERS
Children in the Parlor: Eastman Johnson’s Brown Family and the Late 19th-Century Commodity Aesthetic
John Davis, Smith College

Domesticating Whistler’s Mother
Aileen Tsui, Harvard University

Child Hassam’s Church at Old Lyme, Connecticut: A Transformative Vision of Place
Julie B. Rosenbaum, University of Pennsylvania

DISCUSSANT
Sally Promey, University of Maryland, College Park

Christian Room
William Hayes Fogg Art Museum
Harvard University
32 Quincy Street
Red Line: Harvard Square

FOR A CRITIQUE OF THE POLITICAL ECONOMY OF THE OBJECT II

CHAIRS
Salim Kemal, University of Dundee
Ivan Gaskell, Harvard University Art Museums

SPEAKERS
Aesthetic Experience and the Dissolution of the Art Object in the Work of Robert Irwin
Kevin Melchionne, University at Stony Brook

Color, Object, and Space
Justin Broackes, Department of Philosophy, Brown University

Becoming Arbus
Branden W. Joseph, Harvard University

PRE-REGISTRATION IS REQUIRED FOR ADMISSION TO THIS SESSION.
FRIDAY AFTERNOON

noon–2:00 pm

Booth 417, Exhibit Hall

MEET THE EDITORS—ART BULLETIN AND ART JOURNAL.

Special Event

12:30–2:00 pm

Boston Visionary Cell
36 Bromfield Street, Suite 200
Red or Green Lines: Park Street
Lectures and discussions
"Art and Lucid Dreaming" and "Art and Psychotronics."
Light refreshments will be served.

Sessions

12:30–2:00 pm

Room 100

WORK IN PROGRESS: PRESENTATIONS BY GAA PROTEGÉS' TRAVEL GRANT RECIPIENTS

CHAIR
Leslie King-Hammond, Maryland Institute, College of Art

SPEAKERS
Africobra: Aesthetics of the Spirit
Carrie Givhan, University of Cincinnati

Searching for Identity in Art, Using New Media and Traditional Technique
Kyung-Ae Kong, Washington State University

Exploration of Personal Identity through Art
Eric C. Lee, City College, City University of New York

Female Deviations: Autobiographies of Desire
Anita Loomis, School of the Art Institute of Chicago

The Wizard of Oz: A Journey of Practical Spirituality
Charles A. McGill, artist, New York

The Stage and the Seam in Jörg Immendorff’s Café Deutschland
Lorraine Morales Menar, University of Illinois at Urbana-Champaign

Soul Sista Alert
Marilyn Nance, Maryland Institute, College of Art

Assimilation
Pipo Nguyen-Duy, University of New Mexico

What Art Means to Me: Defining African American Visual Literacy
Yaelleth Simpson, Teacher’s College, Columbia University

The Gathering of Flowers
Bryan Keith Thomas, University of Tennessee, Knoxville

Plow
Marie Watt, Yale University

Room 102

ITALIAN ART SOCIETY
OPEN SESSION

CHAIR
Debra Pincus, University of British Columbia

SPEAKERS
The Celebrations for the Seventh Centennial of the Foundation of Florence Cathedral
Christine Smith, Harvard University

Gender and Meaning: The Nuns at Sant’Apollonia and Andrea del Castagno’s Last Supper
Andréëe Hayum, Fordham University

Huldah Solves the Problem
Creighton Gilbert, Yale University

Bramaṇe and Constantine in St. Peter’s
William Tronzo, Duke University

Room 103

ASSOCIATION OF HISTORIANS OF AMERICAN ART
TEACHING AMERICAN ART

CHAIR
Margareta M. Lovell, University of California, Berkeley
SPEAKERS
What History Shall We Tell and How Shall We Tell It?
Margareta M. Lovell

Introducing Diversity into the American Art Survey
Karen Lucic, Vassar College

Is There a Text (Written before 1990) in This Class?
Derrick Cartwright, University of San Diego

On the Wall, not the Screen: Using Museums in Teaching the Survey
Elizabeth Johns, University of Pennsylvania

Room 106
ASSOCIATION OF ART EDITORS
BUSINESS MEETING

Room 304
GAY AND LESBIAN CAUCUS
BUSINESS MEETING

Room 306
MUSEUM LOAN NETWORK
AN INFORMATION SESSION ON THE MUSEUM LOAN NETWORK: A NEW FUNDING INITIATIVE TO ENCOURAGE COLLECTION SHARING
CHAIR
Lori Gross, Museum Loan Network
SPEAKER
Gary Burger, Williamstown Art Conservation Center

Room 309
ARCHITECTURAL HISTORIANS
IN ART HISTORY AND VISUAL CULTURE PROGRAMS
ROUNDTABLE DISCUSSION ON TEACHING IN INSTITUTIONS WITHOUT ARCHITECTURAL CONCENTRATIONS
CHAIRS
Katherine Fisher Taylor, University of Chicago
David Van Zanten, Northwestern University

Speakers to be announced.
Rewriting Feminist Art History: Judy Chicago's "Womanhouse" and Mary Kelly's "Post-Partum Document" at the Bronx Museum of Art, 1995
Juli Carson, Massachusetts Institute of Technology

Hypertext, Collaboration, and Interactive Art: "Narrative Contingencies" Web Site (1995) and "The BRAIN OPERA" at the Internet World Expo (1996)
Sharon Daniel, Maryland Institute, College of Art

**Ballroom C, Third Level**

**WOMEN'S CAUCUS FOR ART**

AND GAA COMMITTEE ON WOMEN IN THE ARTS

LEARNING FROM THE 70s

**CHAIR**

Cindy Nemser, independent scholar and critic, New York

**SPEAKERS**

Cindy Nemser

Eleanor Antin, University of California, San Diego

Miriam Brumer, artist, New York

Janet Fish, artist, Middleton, Vermont and New York

Audrey Flack, artist, New York

Lila Katzen, artist, New York

Howardena Pindell, artist, New York

**Sessions**

2:30–5:00 pm

**Room 100**

**THE COPY AS ORIGINAL**

**CHAIRS**

Frederick Asher, University of Minnesota

Catherine Asher, University of Minnesota

**SPEAKERS**

Models and Copies in Illustrated Histories Made for Akbar
Sheila Blair, independent scholar, Richmond, New Hampshire

Copies at the Mughal Court: Album Pages of Jahangir and Shah Jahan
Sharon Littlefield, University of Minnesota

The "Copy" in Mughal and Rajput Painting
Daniel J. Ehnbom, University of Virginia

Copies and Their Copies: The Decoration with Indian Miniatures of the Millionenzimmer in Schönbrunn Castle at Vienna
Ebba Koch, Institut für Kunstgeschichte, University of Vienna

**DISCUSSANT**

Michael W. Meister, University of Pennsylvania

**Room 102**

**ART IN PARIS AFTER VICHY, 1945–60**

**CHAIR**

Michael Plante, Tulane University

**SPEAKERS**

Issues of Redemption and Retribution in Picasso's Charnel House of 1945
Gertje R. Utley, Institute of Fine Arts, New York University

Surrealism and the Struggle for Abstraction in Postwar Paris
Steven Harris, University of British Columbia

Germaine Richier's Crucified Christ
Andrea Nicole Maier, University of California, Berkeley

The Endeavor to Maintain Cultural Hegemony in Postwar France
Kathryn Boyer, independent scholar, Järfalla, Sweden

Algeria, Picasso, and the Reinscription of Mastery
Andrea Feeser, California State University, Hayward

**Room 103**

**THE PORTABLE AURA: FINE ART AND ITS REPRODUCTIONS IN THE 19TH CENTURY**

**CHAIR**

Laurel Bradley, School of the Art Institute of Chicago

**SPEAKERS**

Martha Tedeschi, Art Institute of Chicago
Room 106

ORIGINS AND THEIR DISPLAY

CHAIR
Andrew McClellan, Tufts University

SPEAKERS
The Drawing Album in Early Modern Italy
Genevieve Warwick, Courtauld Institute of Art, University of London

Picturing San Francisco’s Chinatown: The Photo Albums of Arnold Genthe
Anthony W. Lee, University of Texas at Dallas

Resting the Meeting: Bovyis, Courbet, and the Musée Fabre
Ting Chang, University of Sussex

African Art and the Barnes Foundation: The Triumph of “The Art Negre”
Christa Clarke, University of Maryland at College Park

Ideal Homes, Idealized Objects: Crafting Credentials and the Exhibition of Craft
Laura L. Quinn, Program in Visual and Cultural Studies, University of Rochester

DISCUSSANT
Malcolm Barker, Victoria and Albert Museum

Room 112

NAMING, TAXONOMY, AND CATEGORY: DEBATES ON THE STATUS OF THE OBJECT IN THE HISTORY OF ART IN THE ANCIENT MEDITERRANEAN

CHAIR
Natalie Boymel Kampen, Barnard College, Columbia University

SPEAKERS
Is It “Greek”? Ancient and Modern Perceptions of Hellenism in Art
Sarah P. Morris, Classics Department, University of California, Los Angeles

Beauly and the Language of Connoisseurship
Richard Neer, University of California, Berkeley

Face-Match-Set: Typing Roman Portraits
Elizabeth Bartman, independent scholar, New York

Emulation and Imitation in the Numismatic Fantasy of Valeria Belli
Sarah E. Lawrence, New York Review of Books

Casts Between Art and Science
Mary Beard, Faculty of Classics, University of Cambridge

Room 302

THE BOUNDARIES OF DOMESTICITY IN EARLY MODERN EUROPE

CHAIRS
Elizabeth Alice Honig, Tufts University
Anne E. C. McCants, Department of History, Massachusetts Institute of Technology

SPEAKERS
The Passionate Bridegroom: Picturing Intimacy in the Spanish Golden-Age Cloister
Mindy Nancarrow Taggard, University of Alabama

The Transformation of Domesticity: From Chardin to Greuze
Emma Barker, Open University

Not Bathsheba: Rembrandt and Hendrikje at Home and in the Studio
Svetlana Alpers, University of California, Berkeley

Margaret D. Carroll, Wellesley College

Privacy, Property, and the Rise of Gendered Domesticity in Britain
John Archer, Comparative Studies in Discourse and Society, University of Minnesota
Room 304

CONCEPTUALISM'S HISTORIES

CHAIR
John O'Brian, University of British Columbia

SPEAKERS
The Aesthetic Theories of Conceptual Art Reconsidered
Alex Alberro, Northwestern University

"It Teaches to Learn": Art and Language and the Documenta Index
William Wood, University of Sussex

Feminism and the Historicization of Conceptual Art
Judith Mastai, independent critic and curator, Vancouver, British Columbia, Canada

Sitting the Page, 1965–75
Anne Rorimer, independent scholar, Chicago

Diving into "the Slough of Decayed Language": Robert Smithson and the Impact of Conceptualism on the Social Function of Art
Blake Stimson, Cornell University

DISCUSSANT
Terry Smith, Power Institute of Fine Arts, University of Sydney

Room 309

DE CARDINALATE: THE CARDINALATE AND PATRONAGE OF ART

CHAIRS
Meredith J. Gill, University of Maryland at College Park
Sheryl E. Reiss, Cornell University

SPEAKERS
Does Clothing Make a Cardinal?
John Hunter, Cleveland State University

Patronage Strategies of a 16th-Century Ecclesiastic Dynasty: Four Cardinals of the Ferrero Family of Biella
T. Barton Thurber, Villa I Tatti

Cardinal Felice Peretti/Pope Sixtus V: The Franciscan Friar as Hieronymus Redivivus
Steven F. Ostrow, University of California, Riverside

When in Paris:...: The Case of Cardinal Mazarin
Hilary Ballon, Columbia University

DISCUSSANT
David S. Chambers, Warburg Institute, University of London

Room 306

TYPOGRAPHY IN GRAPHIC DESIGN EDUCATION

CHAIR
Mary Sillman, University of Oregon

SPEAKERS
Using Critical Analytical Methods to Affect Digitally Structured Typography in the Classroom
Michael Gibson, Milwaukee Institute of Art and Design

The Use of Self-Authored Text in Typography Education
Paula J. Curran, Iowa State University

Typo-Literacy
Johanna Jacob, Trenton State College

The Poetics of Typography
Mary Sillman

DISCUSSANT
Ardyn Eve Simon, Ohio University

Room 310

A MID-CAREER, FIRST-GENERATION AMERICAN: DIALOGUE ON CONTEMPORARY VISUAL ART AND ART EDUCATION

CHAIR
Keiko Hara, Whitman College

SPEAKERS
Domestic Neon: A Dutchman in America
Willem Volkersz, Montana State University

Art Education in the U.S. from the Perspective of an Immigrant Artist/Educator
Ildiko Repasi, artist, Chicago

First Generation, Mid-Career, and a Long Way to Go
Ying Kit Chan, University of Louisville

Role of Archipenko in 20th-Century Art
Oksana Ross, University of Colorado at Denver

Social and Cultural Issues of the First Generation Artist Today
Leopoldo Fuentes, City College, City University of New York

Friday 71
Room 311

ART AND MORALITY
CHAIR
Harry Philbrick, Aldrich Museum of Contemporary Art

SPEAKERS
Art and the Moral Imagination
Deborah J. Haynes, Washington State University

The Artist-as-Moralist?
Charles S. Mayer, Indiana State University

Truth, Goodness, and Beauty: Revisiting an Ancient Triad
Jan Schall, University of Florida

Does This Mean I'm Not Morally Gifted?
Michael L. Aurbach, Vanderbilt University

Public Art and the Moral Imagination
Casey Nelson Blake, American Studies Program, Indiana University

Room 312

* CONSTRUCTING THE OBJECT
CHAIR
Keith Moxey, Barnard College, Columbia University

SPEAKERS
Defining the Canon: An Aspect of the Constitution of the Academic Discourse on Painting in 17th-Century France
Paul Duro, Australian National University

The Romantic Origins of Photography: Invention as Social Construction
Doug Nickel, San Francisco Museum of Modern Art

Constructivism's Anti-Object: A Canon of Post-Easelist Ephemeral Art
Maria Gough, Harvard University

History, Work, Text
Michael Maranda, University of Rochester

DISCUSSANT
Rosalind Krauss, Columbia University

Ballroom A, Third Level

THE INTERVIEW WITH THE ARTIST AS A GENRE: HISTORY, FUNCTION, THEORY
CHAIR
Reva Wolf, Institute for Advanced Study

SPEAKERS
A 1905 Survey of the State of the Arts in Paris: Thematizing the Pseudo-event
Niamh O’Laoghaire, McMaster University

15 Minutes with Marie Laurencin
Kimery Rorschach, Smart Museum of Art, University of Chicago

Andy Warhol, Interview/Interviewee
Bob Colacello, Vanity Fair

Interview: A Multimedia Performance
Dahn Hiuni, Pennsylvania State University

DISCUSSANT
Martha Rosler, Rutgers, State University of New Jersey

Ballroom B, Third Level

MEDIEVAL OBJECTS AND THE MUSEUM: HISTORICAL AND THEORETICAL PERSPECTIVES
CHAIRS
Peter Nisbet, Busch-Reisinger Museum, Harvard University
Michael Camille, University of Chicago

SPEAKERS
Sheela-Na-Gigs: Beyond the Pale
Catherine E. Karkov, Miami University
Eamonn P. Kelly, National Museum of Ireland

Beuys and the Middle Ages: An Experiment for the Schnütgen-Museum
Hiltrud Westermann-Angerhausen, Schnütgen-Museum

Confrontations: Medieval Art in the Postmodern Museum
Michael Camille

Ballroom C, Third Level

THE THREAT TO FAMILY VALUES: FEMINIST, QUEER, AND OPPOSITIONAL ART PRACTICES
CHAIRS
Connie Samaras, University of California, Irvine
Carol Jacobsen, artist, Ann Arbor, Michigan

SPEAKERS
In/Out of View: Grass Roots Venues, the Mainstream, and Cultural Diversity Movements
Betti-Sue Hertz, Graduate Center, City University of New York; Bronx Council on the Arts

Family Values and the Right
Evelyn Hammonds, Program in Science, Technology, and Society, Massachusetts Institute of Technology
FRIDAY EVENING

Special Events

5:30–7:30 pm

Ballroom B, Third Level

CAA Convention

Welcome
Bruce Rossley, Commissioner, Office of Cultural Affairs, City of Boston

Remarks
Judith K. Brodsky, CAA President

Presentation of Awards

Introduction of Keynote Performer
Leslie King-Hammond, CAA President-Elect

Keynote Performance: "Unplugged"
Joyce Jane Scott, artist, Baltimore

7:00–9:00 pm

Harvard University Art Museums
Broadway and Quincy Streets
Red Line: Harvard Square, Cambridge
Post-Convocation reception and open house

Arthur M. Sackler Museum
"Masterworks of East Asian Painting from the Permanent Collections"; "Hare's Fur, Tortoishell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400–1400"; "The Arts of Deccani India"; "An Introduction to Byzantine Coinage"; "Deities and Heroes on Greek Coins"; "Raise/Time: An Installation by Nancy Spero"

William Hayes Fogg Art Museum
"Renaissance and Baroque Sculpture from the Alexis Gregory Collection"; "The Persistence of Memory: Continuity and Change in American Cultures"; "Etching and Etchers since 1850"; "David Smith: This Is My Work"; "Circa 1874: The Emergence of Impressionism"

Busch-Reisinger Museum
"Feininger"; "History, Self, and Society."

Bus transportation (F shuttle bus) will depart from Boylston Street exit of Convention Center beginning at 6:45 pm—ticket required.

7:00–9:30 pm

Kaji Aso Studio
40 St. Stephen Street
Green Line: Symphony
Open house and reception
Exhibition by Boston artists and reception with the artists: "To See the World—Recent Works by Kaji Aso and Students."

6:30–8:30 pm

Wellesley College
Davis Museum and Cultural Center
106 Central Street, Wellesley, Massachusetts
(Call for directions: 617/235-0320, ext. 2099)
Jazz reception and guided tours
Tours of the new Davis Museum and Cultural Center, the first American building by Spanish architect Rafael Moneo: "Home is Where," curated by Alice Friedman, chair of CAA session "Varieties of Architectural Experience: The City"; "RE: Formations/Design Directions at the End of a Century"; "Rites of Convergence: The Sacred Object in Four Cultures."

Complimentary bus transportation, provided by Wellesley College, will depart Convention Center at 6:30 and 7:00 pm, and Harvard University Art Museums at 7:00 and 7:30 pm, depart Wellesley to return to Convention Center at 8:30 pm.
Saturdays Morning

Sessions

7:30-9:00 am
Room 102
ITALIAN ART SOCIETY
BUSINESS MEETING

9:00-10:30 am
Room 312
CONSTRUCTING "TRADITION": MODERN JAPANESE ARCHITECTURE AND THE FORMATION OF A VIABLE PAST
CHAIR
Jonathan M. Reynolds, University of Michigan
SPEAKERS
Public Parks and the Heian Shrine: Defining a Kyoto Tradition for Meiji Japan
Bruce A. Coats, Scripps College
From Greater East Asia to Hiroshima: Tange Kenzo and the Creation of a Japanese Monumental Modernism
Jacqueline E. Kestenbaum, Columbia University
Constructing an Authentic Past: Historic Preservation and Design Intervention in "Traditional" Japanese Architecture
Cherie Wendelken, Harvard University

9:30 am-noon
Room 100
THE STATE OF INTERNATIONAL PRINTMAKING TODAY
CHAIRS
Michi Itami, City College, City University of New York
Nancy Friese, Rhode Island School of Design
SPEAKERS
The Territorial Divide: Critical Issues of Contemporary Print
Carole Shephard, Elam School of Fine Arts, University of Auckland
Printmaking in Japan: Current Prints in Kyoto and Tokyo
Margaret Prentice, University of Oregon

Characteristics and Comments on Italian Printmaking Today
John D. O'Brien, independent scholar, Los Angeles and Rome
Crossing Borders, Changing Identities
Judith K. Brodsky, Mason Gross School of the Arts, Rutgers, State University of New Jersey
Lynne Allen, Mason Gross School of the Arts, Rutgers, State University of New Jersey
Et in Arcadia Ego
Sue Gollifer, University of Brighton

Room 102

MAKING SCENES: DE-CONSTRUCTING THE OBJECT
CHAIRS
Daniel J. Sherman, Department of History, Rice University
Diane Dillon, Rice University

SPEAKERS
Cultural Objects/Natural Objects: On the Margins of Categories and the Ways of Display
Nélia Dias, Instituto Superior de Ciencias do Trabalho e da Empresa, Lisbon
"Crystallizing Moments": Displays of India at International Exhibitions
Saloni Mathur, Department of Anthropology, New School for Social Research
"The Strangest Objects Piled onto the Most Dubious Inventions"; The Parisian Expositions Universelles
Michael J. West, Department of Modern Languages, Carnegie Mellon University
"The Map and the Territory" in the Grand Hall at the Canadian Museum of Civilization and at "Mystery Lodge" at Knott's Berry Farm
Judith Ostrowitz, Columbia University

ContraScenes: Contemporary Art at the Spoleto Festival
Robert Haywood, University of Notre Dame

Room 103

70 YEARS AFTER: THE HARLEM RENAISSANCE RECONSIDERED
CHAIR
Amy Kirschke, Vanderbilt University

SPEAKERS
Black Modernism and the Psycho-pathology of White Patronage
Jeffrey Stewart, George Mason University

74 Saturday
The Harlem Renaissance and the Language of American Art Criticism
Mary Ann Calo, Colgate University

Learning the Language "That Only Montparnasse Teaches": The Impact of Study in Paris on Key New Negro Artists, 1922-34
Theresa Leininger-Miller, University of Cincinnati

Positivity or Manipulation: The Photographs of James VanDerZee
Carlton Wilkinson, Fine Arts Gallery, Vanderbilt University

Richard Bruce Nugent's Salome of 1930: The Spectacle of Homosexuality in the Harlem Renaissance
Ellen M. McBreen, Institute of Fine Arts, New York University

Room 106

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

APPROACHING THE MILLENNIUM: SUBVERTING THE WESTERN/NON-WESTERN DICHTOMY
CHAIR
Barbara Frank, University at Stony Brook

SPEAKERS
Dubious Dichotomies in the Study of Portraiture
Padma Kaimal, Colgate University

Mediating the Modern: Politics and Performance in a Nigerian Masquerade Festival
D. Bess Reed, University of California, Santa Barbara

Is Nothing (Everything) Sacred? The Post-Colonial Appropriation of the Religion of Modernism in Contemporary Native American Art
Ruth Phillips, Carleton University

Encountering the Discoverer
dele jegede, Indiana State University

Room 112

GAY AND LESBIAN CAUCUS

RESPONDING TO AIDS
CHAIRS
Laura E. Migliorino, Minnesota State Colleges and Universities Anoka-Ramsey Community College
James Meyer, Emory University

SPEAKERS
Gregg Bordowitz, artist, New York

Women: The Invisible Epidemic
Ann Meredith, artist and curator, New York

Spaghetti Speedball: The Production of Art in a Needle Exchange Center
Renee Edgington, Harm Reduction Central

Blind Trust: Guides for the Uninfected
Robert Flynt, artist, New York

Room 302

HISTORICIZING THE ART HISTORICAL OBJECT
CHAIR
Robert S. Nelson, University of Chicago

SPEAKERS
Historicizing Creativity, or How Society Makes Its Art Object
Suzanne Preston Blier, Harvard University

The Art Historical Object before Winckelmann
Thomas DaCosta Kaufmann, Princeton University

Indiaphilia and the Defining Moment of Indian Art
Richard H. Davis, Yale University

Between Objects, Writing History
Catherine A. Craft, University of Texas at Austin

Every Little Breeze Seems to Whisper Louise
Donald Preziosi, University of California, Los Angeles

Room 304

GOING DIGITAL: COMPUTERS IN STUDIO ART EDUCATION
CHAIR
Jon Krasner, Youngstown State University

SPEAKERS
Fire and Ice: Art with Electronic Media
Michael Rodemer, School of the Art Institute of Chicago

A Creative Framework for Technology
Joan Dobkin, Carnegie Mellon University

Teaching Computer Graphics for Artists and Designers
Gregory Patrick Garvey, Concordia University

High-Tech, Low-Tech: Computers in the Studios
Dennis Olsen, University of Texas at San Antonio

Going Digital: Integrating Electronic Media
Jon Krasner
Room 306

VISUAL COMMUNICATIONS FOR A HOSTILE ENVIRONMENT

CHAIRS
Sheena Calvert, Rutgers, State University of New Jersey
Michael Eisenmenger, Rutgers, State University of New Jersey

SPEAKERS
Cristina Almeida, Northern Kentucky University
Maria E. Castagliola, University of South Florida
Class Action Design Collective, Yale University

Room 309

CIVIC PATRONAGE IN RENAISSANCE ITALY: 1300-1600

CHAIRS
Andrea Bayer, Metropolitan Museum of Art
Deborah Krohn, Metropolitan Museum of Art

SPEAKERS
Public Palaces, Private Spaces, and the Construction of Identity in the Art of the Early Tuscan Communes
C. Jean Campbell, University of Alberta
Oligarchy and Opera: Institution and Individuals as Public Agents in the Administration of the Florentine Cathedral
Margaret Haines, Villa I Tatti
Perugian Emblem of Civic Salvation: Bernardino da Siena and Communal Intercession
Jasmin Cyril, University of Minnesota, Morris
Sacred Magnificence: Civic Intervention and the Arca of San Domenico in Bologna
Randi Klebanoff, Carleton University

Room 311

TRUTH IN ADVERTISING: LABELING GREECO-ROMAN SCULPTURE

CHAIR
Miranda Marvin, Wellesley College

SPEAKERS
Just My Type: Problems of Reference in Roman Sculpture
Alice Taylor, West Los Angeles College
Marble and Its Meaning: The Value of Attribution
Mary B. Hollingshead, University of Rhode Island

Date
Elaine Gazda, Kelsey Museum of Archaeology, University of Michigan

The Restorer Reinstated: Giving Credit on the Museum Label
Nancy H. Ramage, Ithaca College

Derivation
Michael Koortbojian, University of Toronto

Ballroom A, Third Level

SPACE AND THE SUBJECT OF MODERNITY

CHAIR
Michael Orwicz, University of Connecticut

SPEAKERS
The "Academy of Filth": Gender, Space, and Obscene Displays in Mid-Victorian London
Lynda Nead, Birkbeck College, University of London
Ballroom B, Third Level

The Object After Theory

Chairs
Nan Rosenthal, Metropolitan Museum of Art
Richard Shiff, University of Texas at Austin

Speakers
A Surplus of Material: The Appreciation of the Ephemeral Object
James D. Herbert, University of California, Irvine

Figuring Jasper Johns: Supplement I (Flag)
Fred Orton, University of Leeds

Intense Encounters: Object Relations/Observers/Works
Ellen Handler Spitz, Cornell University Medical College; Bunting Institute, Radcliffe College

Comics: Art before Theory?
David Carrier, Carnegie Mellon University

Discussant
Ann Gibson, University at Stony Brook

Ballroom C, Third Level

Art History and the Matter of Art

Chair
Michael Leja, Massachusetts Institute of Technology

Speakers
Reaction-Formations: Matter and Anti-matter in 19th-Century Art
Raquel Da Rosa, independent scholar, New York

Materiality and the Indexical Fallacy
Christopher S. Wood, Yale University

The Matter of Seeing: Histories of Modernist Painting
Margaret Werth, Barnard College, Columbia University

Idea Becomes Thing: Brancusi's Awkward Modernist Objects
Alex Potts, Goldsmiths College, London University

Tatlin and the (Art-Historical) Artifact
Christina Klaer, Stanford University

Tapestry Room
Isabella Stewart Gardner Museum
2 Palace Road
Green Line—Museum

The Installation of Series

Chair
Hilliard T. Goldfarb, Isabella Stewart Gardner Museum

Speakers
Making Connections: Signorelli's Revelatory Fresco Series in Orvieto
Sara Nair James, Mary Baldwin College
Laurent de la Hyre's “Seven Liberal Arts”
William B. MacGregor, University of California, Berkeley

Completing the Room: The Tapestry Series of the Life of Pope Urban VIII Reinstalled in the Salone Barberini
James Gordon Harper, University of Pennsylvania

The Installation of Kandinsky's “Painting Numbers 198–201”
James Coddington, Museum of Modern Art
Magdalena Dabrowski, Museum of Modern Art

The Dispersal of the Modernist Series
John Klein, University of Missouri-Columbia

Pre-registration is required for this session.

10:30 am–noon
Auditorium
Museum of Fine Arts
465 Huntington Avenue
Green Line—Museum

Answering Questions the (American) Object Cannot Answer I

Chairs
Jules D. Prown, Yale University
Margaretta M. Lovell, University of California, Berkeley
SPEAKERS
In Vino Vanitas? A Sarcophagus Cellerette in Federal New York
Jeffrey Collins, University of Washington
Corporate Patronage in Jacksonian America: The Steamboat Albany Collection
Kenneth Myers, Metropolitan Museum of Art
Inscribing Boundaries: A New Look at John Sloan's Female Subjects
Janice M. Coco, University of California, Davis

DISCUSSANT
Margareta M. Lovell

PRE-REGISTRATION IS REQUIRED FOR THIS SESSION.

Part II will follow at 12:30 pm

### SATURDAY AFTERNOON

#### Special Event

**12:30–2:00 pm**

Boston Visionary Cell
36 Bromfield Street, Suite 200
Red or Green Lines—Park Street
Lectures and discussions
"Art and Lucid Dreaming" and "Art and Psychotronics." Light refreshments will be served.

#### Sessions

**12:30–2:00 pm**

Room 312

**11:00 am–12:30 pm**

**Orientalism in Architecture: Extending Postcolonial Theory into Art History**

**CHAIRS**
Esther Da Costa Meyer, Yale University
Maria Georgopoulou, Yale University

**SPEAKERS**
The Mosque of Paris and the Museum of the Colonies: Arabisances or Hybrids?
Patricia A. Morton, University of California, Riverside
Italian Fascist Architecture in Libya: Tales of Colonial Co-existence
Krystyna Von Henneberg, Department of History, Stanford University
Arafat’s Head: Architecture, Mimicry, and the Figuration of Territorial Limits in Israeli and Palestinian Bodies Politic
Daniel Bertrand Monk, University at Stony Brook

**DISCUSSANT**
Dimitri Gutas, Yale University

PRE-REGISTRATION IS REQUIRED FOR THIS SESSION.
Room 100

INTERNATIONAL ASSOCIATION OF ART CRITICS—USA
ON THE SOCIAL RESPONSIBILITY OF THE ART CRITIC

CHAIR
Debra Bricker Balken, curator and writer, Boston

SPEAKERS
Michael Brenson, critic and curator, New York
Elizabeth Hess, Village Voice
Eleanor Heartney, Art in America
Holland Cotter, New York Times
David Driskell, University of Virginia

Room 102

AMERICAN COMMITTEE FOR SOUTH ASIAN ART
THE EMERGENCE OF A CONTEMPORARY SOUTH AND SOUTHEAST ASIAN ART

CHAIR
Mary-Ann Lutzker, Mills College

SPEAKERS
Indian Art History Today
Marcella Sirhandi, University of Oklahoma
Modern Indian Art
Sundaram Tagore, independent scholar, New York
The Emergence of Modern SE Asian Art Histories
Astri Wright, University of Victoria
Contemporary Indian Art History
Mary-Ann Lutzker

Room 103

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY
BUSINESS MEETING

Room 106

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION
ROUNDTABLE: SUBVERTING THE WESTERN/NON-WESTERN DICHOTOMY

CHAIR
Robert Soppelsa, Washburn University

SPEAKERS
Multiplex Perspectives of Nine Domains of Haitian Art
LeGrace Benson, independent scholar, Ithaca, New York

Criss-Crossing Boundaries: African American Art and Cultural Theories, 1920-40
Catherine Bernard, School of Visual Arts
Cardinal Points on a Creative Continuum: Dogon Sculptors of Mali
Rachel Hoffman, Portland Community College
Transculturation
Ileana B. Leavens, Seattle Central Community College

Room 304

VISUAL RESOURCES ASSOCIATION
THE VISUAL SURROGATE AS INTELLECTUAL PROPERTY: IS "FAIR USE" ON THE VERGE OF EXTINCTION?

CHAIR
Caron L. Carnahan, Williams College

SPEAKERS
Fair Use and Digital Image Archives: A Report on the National Information Infrastructure Fair Use Conference
Virginia M. G. Hall, Johns Hopkins University
Fair Use on the Brink: Implications of the “White Paper” for Visual Resources Collections
Caron L. Carnahan
Fair Use and Licensing Agreements: Digital Permissions in the Slide Library
Maryly Snow, University of California, Berkeley
Prospects for a Public Domain Art Image Bank in an Era of Digital Technologies
Allan Kohl, Minneapolis College of Art and Design

2:30–5:00 pm

Room 102

AMERICAN COMMITTEE FOR SOUTH ASIAN ART
THE NATURE OF CHANGE IN THE SOUTH ASIAN TEMPLE

CHAIRS
Darielle Mason, Museum of Fine Arts, Boston
Ajay Sinha, Mount Holyoke College

SPEAKERS
The Architect/Artist: Agents of Change
Mary F. Linda, Palmer Museum of Art, Pennsylvania State University

Saturday 79
Room 103

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

ARTISTS' WRITINGS ABOUT ART

CHAIRS
Janis Bell, Kenyon College
Alice Kramer, independent scholar, Stamford, Connecticut

SPEAKERS
Mutuality and Reflection: On Guo Xi's Early Spring and His Treatise on Landscape Painting, the Linquan Gaozhì
Stanley Murashige, School of the Art Institute of Chicago
Privileging Painting: Vasari's First Edition of the Lives Alice Kramer
Andrea Pozzo on the Ceiling of St. Ignazio, Rome
Thomas Frangenberg, University of Leicester
Delacroix Mémorialiste: The Function of Writing in a Modern Age Michele Hannoosh, University College London
Camille Pissarro on His Paintings: On the Role of "Intentional" Comments on His Part Mark Roskill, University of Massachusetts, Amherst

Room 106

CAA COMMITTEE ON CULTURAL DIVERSITY

TOWARD A CULTURALLY INCLUSIVE ART COMMUNITY AND ART HISTORY

CHAIR
Joe Lewis, California State University, Northridge

SPEAKERS
Glenna Avila, Community Arts Partnership, California Institute of the Arts
Karen Hodges Walker, Administration and Special Programs, Harvard University
Yaalieth Simpson, Teacher's College, Columbia University
Antoinette Torres, National Action Council for Minority Engineers

Room 112

MATERIAL RESISTANCE: ASPECTS OF EUROPEAN ANTI-FORMALISM IN THE 1960S

CHAIR
Reinhold Heller, University of Chicago

SPEAKERS
Anti-Formalism as Survival Tactic: The Early Photo-Paintings of Gerhard Richter
Charles W. Haithausen, Williams College
The Performing Body and the Artist-Wanderer: Artistic and Territorial Authority in Richard Long's Outdoor Pieces
Anna Athanasopoulou, Courtauld Institute of Art, University of London
Wolf Vostell's Ruins: Object, Performance, and Allegory Claudia Mesch, University of Chicago
Radical Chic: Support(s)/Surface(s) and the Politics of Art
Rosemary O'Neill, Graduate Center, City University of New York
Form and the Phenomenology of Boredom: Joseph Beuys and Guy Debord
Michael Stone-Richards, Northwestern University

Room 302

COLLECTING AND DESIRE

CHAIRS
Jennifer González, University of California, Santa Cruz
Michael Lobel, Yale University

SPEAKERS
Collecting Trauma: Surrealism and the Musée du Val-du-Grace in 1917
Amy Lyford, University of California, Berkeley
Desiring, Encompassing, and Collecting the World in Printed Ephemera: Subverting the Museum’s Canon
Ellen Handly, International Center of Photography
Kumbu-Kumbu: Collections of Sukuma Memory and Identity Aimée Bessire, Harvard University

80 Saturday
Room 304

INTERMEDIA: SOAPBOX OR CLOSET?
CHAIRS
Geoffrey Hendricks, Mason Gross School of the Arts, Rutgers, State University of New Jersey
Harmony Hammond, University of Arizona, Tucson

SPEAKERS
Dick Higgins, artist and publisher, Barrytown, New York
Pauline Oliveiros, composer and performer, Kingston, New York
Jill Johnston, author and critic, New York
Geoffrey Hendricks

DISCUSSANT
Laura Cottingham, Cooper Union for the Advancement of Science and Art

Room 306

UPSTREAM: THEORETICAL HEADWATERS OF THE CRAFT ARTS

CHAIR
Anna Fariello, Radford University

SPEAKERS
Reception Aesthetics and Judgments of Taste
Howard Risatti, Virginia Commonwealth University

The Art/Craft, Money/Value Paradox
Paula Owen, Hand Workshop Art Center

Morality, Biology, and Other New Aesthetic Territories
Bruce Metcalf, craftsman and independent scholar, Philadelphia

Recognizing the Past/Anticipating the Future: Critical Language and Western Craft
J. Susan Isaacs, Towson State University

Crafts: A Deconstructivist's View
Kevin A. Hluch, Montgomery College

Room 311

ARTWORKS AND THEIR GUARDIANS IN THE ELECTRONIC AGE

CHAIR
Maxwell L. Anderson, Art Gallery of Ontario

SPEAKERS
Truth, Lies, and Image Making: How Changing Technology Alters the Visually Creative World
Cora Lynn Deibler, Northeast Missouri State University

By Line Drawings Ye Shall Know Them: The Consequences of Barriers to Digital Use of Images in Art Scholarship and Education
Patricia Taylor, Southeast Texas University

Building and Maintaining Digital Art History Libraries: The Example of the Perseus Project, with a Few Comments from the Museum-Going Public
Maria Daniels, Department of Classics, Tufts University

Room 312

OPEN SESSION-- ISSUES OF SERVICE, RELIGION, AND SOCIETY

CHAIR
Larry Silver, Northwestern University

SPEAKERS
The Old Testament Reformed: Rembrandt's Christ and the Woman of Samaria of 1657-8
Michael Zell, Sonoma State University

Annibale Carracci, Parm, and Freud: The Drinking Boy in Analysis
Lubomir Konecny, Charles University

The Radical Oblique: Camera-Vision and Revolutionary Subjectivity in the Work of Aleksandr Rodchenko
Leah Dickerman, independent scholar, New York

The Last Minimalist: Abstraction
Harry Rand, National Museum of American Art, Smithsonian Institution

Ballroom A, Third Level

THE VISUAL CULTURES OF THE EARLY MODERN CITY, CA. 1600-1800

CHAIRS
Sheila McTighe, Barnard College, Columbia University
David Solkin, Courtauld Institute of Art, University of London

SPEAKERS
Between Chaos and Order: The Location of the Fountain in Early 17th-Century Roman Prints and Pamphlets
Rose Marie San Juan, University of British Columbia

Questioning the Authority of the Sciento Amphitheater
Alice Jarrard, independent scholar, Cambridge, Massachusetts

The Garden in the City: Public Space in 18th-Century Paris
Susan Taylor-Leduc, independent scholar, Paris

Enclosing and Disclosing the Urban Body: Wenceslaus Hollar's Muffs and the Aesthetics of Curiosity
Celeste Brusati, University of Michigan

Quakerism, Business, and Material Culture
Marcia Pointon, University of Manchester

Ballroom B, Third Level

TEACHING ART HISTORY AFTER HISTORY
CHAIR
Ann Bermingham, University of California, Santa Barbara

SPEAKERS
Revising the Intro Courses at Northwestern
Hollis Clayson, Northwestern University

Art History or Visual Culture: Must We Choose?
Irene Winter, Harvard University

The Celibate Machine? On the "Remainder" of the Visual after History
Sarat Maharaj, Goldsmith’s College, University of London

Problems of Interdisciplinarity in Visual and Cultural Studies
Janet Wolff, University of Rochester

In the Absence of Art
Irit Rogoff, University of California, Davis

DISCUSSANT
Michael Ann Holly, University of Rochester

SUNDAY

Special Events

9:30 am–1:30 pm

Phillips Academy
Andover, Massachusetts
Addison Gallery of American Art
Gallery tour
with director Jock Reynolds and brunch at the historic Andover Inn.
"Raised by Wolves."

Depart Sheraton: 9:30 am, return: 1:30 pm.
PRE-REGISTRATION IS REQUIRED FOR THIS TRIP.

1:00–4:00 pm

List Art Center
Brown University
64 College Street
Providence, Rhode Island
(Phone for directions: 401/862-2932)

David Winton Bell Gallery
Open house
“Critical Adjustments: David T. Hanson and Leone & MacDonald.”