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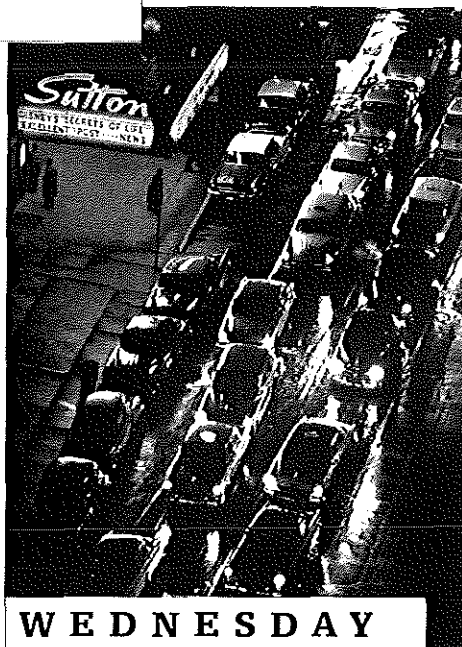
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85th Annual Conference
February 12-15, 1997

ANNUAL CONFERENCE PROGRAM

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

- ❖ ART HISTORY THEME SESSION: "DECADENCE AND RENASCENCE IN ART HISTORY."
- ◆ STUDIO ART THEME SESSION: "THE FUTURE ROLE OF THE ARTIST."
- ☼ NEW MEDIA/TECHNOLOGY SESSION



W E D N E S D A Y

A F T E R N O O N

O P P O R T U N I T I E S

1:00-5:00 pm

**Gibson Suite and
Gramery Suite, Second Floor**

**CAA CAREER DEVELOPMENT
WORKSHOP**

Artists, art historians, and museum professionals will offer candid advice on conducting a job search, preparing for interviews, and presenting your work to prospective employers. By appointment only—sign up in the Candidates Center by noon.

3:30-5:00 pm

Rooms 537 and 540

VISUAL ARTS COMMITTEE

ARTIST PORTFOLIO REVIEW

Participation by pre-scheduled appointment only.

SESSIONS

2:00–4:00 pm

Sheraton New York

VISUAL RESOURCES ASSOCIATION

* APPROACHING THE NEW CENTURY: VISUAL RESOURCES, ELECTRONIC MEDIA, AND THE CHANGING ART HISTORY CLASSROOM

CHAIR

Kathe Albrecht, American University

SPEAKERS

*The Age of (Digital) Enlightenment: Enhancing Student
Access to Visual Culture*

Kathe Albrecht

Nancy Schuller, University of Texas at Austin

*Integrating the World Wide Web into a Visual Resource
Library: A Case Study*

Maybeth Koos, Northern Illinois University

Balancing on the Edge: Bootstrap Training and Development
Kathleen Cohen, San Jose State University

3:00–5:00 pm

Madison Suite, Second Floor

COMMITTEE ON WOMEN IN THE ARTS

GROUNDING CONNECTIONS: MEDIA ADVOCACY FOR A FEMINIST ART DISCOURSE (A "HOW-TO" WORKSHOP)

CHAIR

Kathleen MacQueen, New York University

Workshop 1: Connecting the Social to History
Pennee Bender, American Social History Project

Workshop 2: Can We Believe Our Ears?
Ellen Braune, Fairness and Accuracy in Reporting (FAIR)
Laura Flanders, Fairness and Accuracy in Reporting (FAIR)

SPECIAL EVENTS

3:30–5:00 pm

1040 Grand Concourse at 165th Street

BRONX MUSEUM OF THE ARTS

Reception: "Artist in the Marketplace," featuring works in all media by 36 emerging artists; "Petrona Morrison and Veronica Ryan—Sculptural Works"; and "Annual Student Exhibition"

2520 Amsterdam Avenue

YESHIVA UNIVERSITY MUSEUM

Open house and reception featuring curator-led gallery tours: "The Teaching of Isaac Luria—Paintings and Works on Paper by Arthur Yanoff"; "Holy Transmitters: Portraits of the *Mekubalim* (Jewish Mystics)" by B. J. Goldberg; "Ungraven Images—Sculpture by Harold Kahn"; "In Search of Arks—Synagogue Photographs by Joel Berkowitz"; and "The Kids's Bridge," a hands-on interactive SITES exhibition exploring issues of identity and ethnicity.

PRE-REGISTRATION REQUIRED.

WEDNESDAY EVENING

SPECIAL EVENTS

5:30–7:00 pm

450 W. 41st Street

HUNTER COLLEGE FINE ARTS BUILDING, CITY UNIVERSITY OF NEW YORK

Opening reception for the 1997 New York
MFA Exhibition

826 Schermerhorn Hall
116th Street and Broadway

MIRIAM AND IRA D. WALLACH ART GALLERY, COLUMBIA UNIVERSITY

Open house and reception: "Robert Motherwell on Paper—
Gesture, Variation, Continuity"

6:00-7:30 pm

40 W. 53rd Street

AMERICAN CRAFT MUSEUM

Meet the Artist: Sculptor Michael Lucero

2 E. 91st Street

COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Open house and reception: "Mixing Messages: Graphic Design in Contemporary Culture"

96 Spring Street, 7th Floor

ILLUSTRATION HOUSE, INC.

Reception: "A Centennial of American Comic Strip Art"; "Masters of Illustration"

1109 Fifth Avenue

JEWISH MUSEUM

Open house and reception: "Rico LeBrun: The Holocaust Paintings"; "Morris Louis: The Book Burning"; "Culture and Continuity: The Jewish Journey"

6:00-7:30 pm

8 W. 8th Street

NEW YORK STUDIO SCHOOL

Gallery open house: "Eugene LeRoy (a survey of drawings)"

SESSIONS

5:30-7:00 pm

Beekman Parlor, Second Floor

FASHION HISTORY ASSOCIATION

THE 50TH ANNIVERSARY OF THE DIOR "NEW LOOK"

CHAIR

Richard Martin, Metropolitan Museum of Art

SPEAKER

Anne Alter, independent scholar, New York

8:00-10:30 pm

Beekman Parlor, Second Floor

PUBLIC SCULPTURE/PUBLIC CONTROVERSY: COMMEMORATIVE MONUMENTS, 1870-1930

CHAIRS

Janet A. Headley, Loyola College in Maryland

Pamela H. Simpson, Washington and Lee University

SPEAKERS

Memorializing Marat: Commemoration and Conflict over the Revolutionary Legacy in Third Republic France

Neil McWilliam, University of East Anglia

The Victor Emmanuel Monument on the Capitoline: From a Controversial Site to a Site of Controversy

Robin B. Williams, Savannah College of Art and Design

All That's Gold Does Not Glitter: Bessie Potter Vonnoh's American Girl for the Exposition Universelle of 1900

Julie Aronson, Nelson-Atkins Museum of Art

Racism and Remembrance: The All Wars Memorial and the Politics of Place

Ilene D. Lieberman, Widener University

DISCUSSANT

John Wetenhall, Cheekwood-Tennessee Botanical Gardens and Museum of Art

8:00-10:30 pm

Sutton Parlor North, Second Floor

NEGATING THE IMAGE: ICONOCLASM, VANDALISM, AND ART CENSORSHIP

CHAIR

Anne L. McClanan, Harvard University

SPEAKERS

Mutilation and Reuse: Recasting the Image of the Roman Ruler

Eric R. Varner, Emory University

Reformation Iconoclasm in Europe

Lee Palmer Wandel, Yale University

Duke Ottheinrich v. d. Pfalz: Iconoclast and Maecenas

Hanns Hubach, Kunsthistorisches Institut Heidelberg

Paintings Are Women: Vandalism and the Gendered Victim

Gridley McKim Smith, Bryn Mawr College

Marcia Welles, Department of Spanish and Latin American Cultures, Barnard College, Columbia University

DISCUSSANTS

Elaine A. King, Carnegie Mellon University

Madeline Caviness, Tufts University

Sutton Parlor Center, Second Floor

CONTEMPORARY THREE-DIMENSIONAL PAINTING: WHAT ARE THE QUESTIONS TO BE ASKED?

CHAIR

Denise Corley, artist, New York

SPEAKERS

Bridging the Gap between Abstract and Representation

Denise Corley

From the Three-Dimensional Painting to Not-Quite Painting: A Range of Strategies of Presentation and Constructing Meaning
Rebecca Keller, School of the Art Institute of Chicago

Josh Daylon, artist, Sag Harbor, New York

The Three-Dimensional Space in Painting: Visual vs. Physical
Eunshin Khang, Miami University

Cutting Edges

Libby W. Seaberg, artist, curator, and independent scholar,
New York

Dimensional Painting after the Pop-Minimal Decade
Rosemary Cohane-Erpf, School of Visual Arts

Sutton Parlor South, Second Floor

VISION AND PRODUCTION IN THE AESTHETICIST STUDIO, 1870-1900

CHAIRS

Lee Glazer, University of Pennsylvania

John Siewert, independent scholar, Omaha

SPEAKERS

Studio Life as Cultural Index

Sylvia Yount, Museum of American Art, Pennsylvania Academy
of the Fine Arts

Alma-Tadema's Artistic Spaces

Laurel Bradley, Carleton College

*The Artist's Studio as a Domestic Interior in Late 19th-Century
Painting*

Kirstin Ringelberg, University of North Carolina at Chapel Hill

The Artist as Modernist Pioneer: Indians in Käsebier's Studio
Elizabeth Hutchinson, Stanford University

Sex and Character: Anders Zorn in His Studio
Robert Jensen, University of Kentucky

Regent Parlor, Second Floor

HISTORIANS OF ISLAMIC ART

SITES OF STRUGGLE AND COLLABORATION: ARCHAEOLOGY AND ART HISTORY IN THE STUDY OF

ISLAMIC ART AND ARCHITECTURE

CHAIRS

Nancy Micklewright, University of Victoria

Stefano Carboni, Metropolitan Museum of Art

SPEAKERS

*Nabataean Continuities in Early Islamic Aqaba: Art or
Archaeology*

Donald Whitcomb, Oriental Institute, University of Chicago

*Towards a Methodology for the Study of Glass Findings from
Archaeological Excavations*
Stefano Carboni

*Between Art and Material Culture: On the Uses of Islamic
Archaeology*

Renata Holod, University of Pennsylvania

*Archaeological Survey and Art Historical Analysis of the Early
Islamic Architecture of Western India*

Alka Patel, Harvard University

DISCUSSANT

David Whitehouse, Corning Museum of Glass

Nassau Suite, Second Floor

WALT DISNEY AND AMERICAN VISUAL CULTURE

CHAIR

Robert Neuman, Florida State University

SPEAKERS

The Meaning of Mickey Mouse

Gary Appar, Voltaire Society of America

*Through the Years We'll All Be Friends: The "Mickey Mouse
Club," Consumerism, and Cultural Consensus*
Barbara J. Coleman, University of Wyoming

*Southern Outposts in the Magic Kingdom: The South as a
Regional Sub-Text in Disney's American Spectacle*
Ethel S. Goodstein, University of Arkansas

*"It's the Truth, It's Actual...": Kodak Picture Spots at Walt
Disney World*

David T. Doris, Yale University

*Adam and Eve...and Goofy: Walt Disney World as the Garden
of Eden*

Cher Krause, West Texas A & M University

Murray Hill Suite, Second Floor

ITALIAN ART SOCIETY

SEEING IS BELIEVING

CHAIR

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

SPEAKERS

Cimabue and the Visual Nature of Physical Reality: The Assumption in S. Francesco in Assisi
Marilyn Aronberg Lavin, Princeton University

Visual Rhetoric in the Trecento
Michael Grillo, University of Maine

On What May Be Granted for the Taking When One Looks (Renaissance Pictures)
Paul Holberton, Merrell Holberton Publishers

A Funny Thing Happened on the Way to the Academy
Ann Sutherland Harris, University of Pittsburgh

Gramercy A, Second Floor

◆ CYBERSPACE: TROJAN HORSE OR ROMAN HOLIDAY? A DISCUSSION OF OUR ELECTRONIC FUTURE

CHAIRS

Andrea Feeser, University of Hawaii
Jon Winet, San Francisco Art Institute; University of California, Davis; Xerox Parc Artist in Residence Program

SPEAKERS

Homepage on the Range: From Desktop to Kitchen Table
Paul Zelevansky, artist and writer, Los Angeles

The Work of Art in the Age of Mechanical Sex
Jon Ippolito, Solomon R. Guggenheim Museum

"Did Anyone Bring a Word or an Ax?" Towards an Id Theater
Antoinette LaFarge, School of Visual Arts

On-Line Language Games
Warren Sack, Media Laboratory, Massachusetts Institute of Technology

DISCUSSANT

Donna Hunter, University of California, Berkeley; CNET

Mercury Ballroom, Third Floor

INTERNATIONAL CENTER OF MEDIEVAL ART

RICHARD KRAUTHEIMER'S LEGACY EXAMINED

CHAIRS

Virginia Jansen, University of California, Santa Cruz
Carol H. Krinsky, New York University

SPEAKERS

The Transplanting of Jerusalem to Pisa's Campodei Miracoli
Alick M. MacDonnell-McLean, School of Architecture, University of Miami

Building the Temple of Jerusalem for Mexican Indians
Jaime Lara, Yale Institute of Sacred Music, Worship, and the Arts

Toward an Iconography of Byzantine Architecture
Robert Ousterhout, School of Architecture, University of Illinois at Urbana-Champaign

Interpreting S. Stefano Rotondo: The Church of the Holy Sepulcher, Garden Pavilions, and Salutoria
Mark J. Johnson, Brigham Young University

Revival Reconsidered: Krautheimer and Frankl, Montecassino and Rome
Catherine C. McCurrach, University of Michigan

Krautheimer Made Me Do It: Solving the Toughest Archaeological Problem of Medieval Florence
Franklin Toker, University of Pittsburgh

Rendezvous Trianon, Third Floor

◆ CREATING ORDER OUT OF NEW WORLD CHAOS: "SAVAGE" NATIVE AMERICAN ARTS AND "CIVILIZED" ANGLO-AMERICAN SOCIETY IN THE EARLY 19TH CENTURY

CHAIR

Bridget L. Goodbody, Rutgers, State University of New Jersey-Newark

SPEAKERS

Hide Shirts, Field Sketches, Enlightened Perspectives: Re-Viewing Cultural Portraits of the Blackfeet, 1833-34
Lynne Elizabeth Spriggs, Norton Museum of Art

Between Perspective and Porcupine Quills: Plains Indian Art and the Critical Politics of Alfred Jacob Miller
V. Scott Dimond, University of Pennsylvania

Living Relics: Harry Rowe Schoolcraft's Presentation/ Preservation of Native American Visual Culture
Matthew N. Johnston, University of Chicago

Romancing Aztalan
Margaretta Lovell, University of California, Berkeley

Trianon Ballroom, Third Floor

THE LONE RANGERS: BEYOND EARLY FEMINIST ORTHODOXY

CHAIRS

Nina Yankowitz, artist, New York
Carey Lovelace, art writer, New York

SPEAKERS

Emma Amos, Rutgers, State University of New Jersey
Mary Miss, artist, New York
Pat Steir, artist, New York
Michelle Stuart, artist, New York
Jackie Winsor, artist, New York
Barbara Zucker, artist, New York

East Ballroom, Third Floor

ART IN THE FOLDS

CHAIRS

Roland Flexner, artist, New York

Elena Berriolo, artist, New York

SPEAKERS

Problematics of the Pleat

Mary Ann Caws, Departments of English, French, and Comparative Literature, Graduate Center, City University of New York

Fashion in the Folds

Richard Martin, Metropolitan Museum of Art

Fold Theory

Tom Conley, Department of Romance Languages and Literatures, Harvard University

De Kooning's Fold: Monad, Event, and the "No-Environnement"

Michael Zakian, Frederick R. Weisman Museum of Art, Pepperdine University

A Pathological Unfolding: Clérambault's Nosological Fashions

Leslie Camhi, writer and cultural critic, New York

Toward a New Geometry

Dorothea Rockburne, artist, New York

West Ballroom, Third Floor

BODY IN COMMUNITY: IDENTITY

CHAIR

Kenneth Sean Golden, New York University; University of Pennsylvania; Parsons School of Design

SPEAKERS

Places of Memory, Art, and Identity in the Community

Tomie Arai, artist, New York

Shifting Ground: Notions of Community and Identity

Zoya Kocur, arts-in-education and museum education consultant, New York

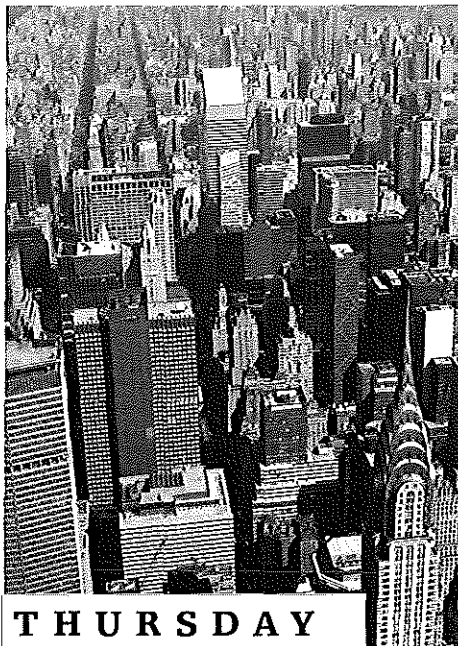
What Does Your Body Think?

Mary Beth Edelson, artist, New York

Xicano Art Fag: The Three Graces of San Antonio

Michael Martinez, artist, San Antonio

Janet Henry, artist, New York



OPPORTUNITY

8:00 am–3:00 pm

Room 513

VISUAL ARTS COMMITTEE

ART TALKS

PARTICIPATION BY PRE-SCHEDULED APPOINTMENT ONLY.

THURSDAY
MORNING

SPECIAL EVENT

7:30–9:00 am

Versailles Ballroom
Sheraton New York Hotel and Towers

COMMITTEE ON WOMEN IN THE ARTS

RECOGNITION AWARD BREAKFAST

Sculptor Louise Bourgeois will be presented the annual

Committee on Women in the Arts Recognition Award. A continental breakfast will be served.

ADMISSION BY PRE-PURCHASED TICKET ONLY.

SESSIONS

7:30-9:00 am

Rendezvous Trianon, Third Floor

ASSOCIATION OF INDEPENDENT HISTORIANS OF ART

CONTRACT ISSUES FOR THE INDEPENDENT SCHOLAR: COPYRIGHT, COMPENSATION, CREDIT, AND THE ELECTRONIC MEDIA

CHAIRS

Barbara J. Mitnick, independent scholar, New York

Mary Emma Harris, independent scholar, New York

SPEAKERS

Working with Your Publisher: Copyrights and Photorights

Elaine Banks-Stainton, Harry N. Abrams, Inc.

*A Report from the Chair of the Committee on Museum Hiring of
Outside Professionals*

Jonathan Fineberg, University of Illinois at Urbana-Champaign

Protecting Your Rights and Getting Paid in the Information Age

Paul Aiken, Author's Guild; Author's Registry

Intellectual Property and Literary Contracts

R. Andrew Boose, Kay Collyer and Boose, LLP

Petit Trianon, Third Floor

COMPUTERS IN THE VISUAL ARTS

BUSINESS MEETING

9:30 am-noon

Beekman Parlor, Second Floor

AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

CONSERVATION AND CULTURAL CONTEXT

CHAIRS

Stephen Mellor, National Museum of African Art, Smithsonian
Institution

Rebecca Anne Rushfield, conservator, New York

SPEAKERS

*The Early Italian "Primitives": Valuing Art and Its
Consequences*

Cathleen Hoeniger, Queen's University, Kingston, Ontario

*Changing Approaches to the Conservation of Northwest Coast
Totem Poles*

Charles S. Rhyne, Reed College

*They're Not Ours Anymore: Philosophical and Practical
Changes in the Display, Storage, and Conservation of Native
American Materials*

Lisa Mibach, Conservation Associates

*"For Franks or for France": Public Policy in the Conservation of
Cultural Property*

Jose Orraca, conservator, Kent, Connecticut

Sutton Parlor North, Second Floor

* MEDIEVALISMS, ART, AND ART HISTORY: DECADENT SUBVERSION OR RENASCENT CONSERVATISM?

CHAIRS

Jennie Klein, Berea College

Leo Mazow, Lebanon Valley College

SPEAKERS

*Alexandre Lenoir, the Musée des Monuments Français, and the
Reclamation of French Heritage*

Mary Shepard, Cloisters, Metropolitan Museum of Art

*"A Verray Parfit Gentil Knight": The Medieval Knight as
Allegory in Public Murals, 1895-1915*

Kymberly N. Pinder, School of the Art Institute of Chicago

Medievalism in the Landscape of Egon Schiele

Kimberly Smith, Yale University

*Making a Profit from the Medieval Past: The Partita di Scacchi
in 20th-Century Marostica, Italy*

Medina-Diana Lasansky, Brown University

*Eclipsing the Sun: The Grotesque Imagination in Southern
California Art*

M. A. Greenstein, Claremont Colleges

Sutton Parlor Center, Second Floor

ART HISTORY OPEN SESSION— PRINTS, DRAWINGS, AND PHOTOGRAPHY

CHAIR

Lisa Florman, Ohio State University

SPEAKERS

Tilting at Windmills: Image and Text in Don Quixote

Patrick Lenaghan, Hispanic Society of America

Marketing "Galant" Eroticism during the French Revolution: Fragonard, Didot, and the Contes et Nouvelles of La Fontaine
Anne L. Schroder, University of Florida

The Drawings of the Vischer Workshop in Renaissance Nuremberg

Derick F. W. Dreher, Yale University

Pablo Picasso and His Designs for Daphnis and Chloe
Phyllis Tuchman, independent scholar, New York

Weston's Neil, Nude and After

George Dimock, University of North Carolina at Greensboro

Sutton Parlor South, Second Floor

HISTORY, ART, AND COPYRIGHT

CHAIR

Lisa Pon, Harvard University

SPEAKERS

Introduction

Lisa Pon

Cum Privilegio: Copyright in the Renaissance
Christopher L. C. E. Witcombe, Sweet Briar College

The American Artist and Early Copyright Law: The Society of the Sons of St. George v. Thomas Sully
Janice G. Schimmelman, Oakland University

The Stolen Image: Photography and the Law (Two Case Studies)
Gillian Greenhill Hannum, Manhattanville College

DISCUSSANT

Stanley N. Katz, Department of History, Princeton University;
American Council of Learned Societies

Regent Parlor, Second Floor

♦ PAST IS ANOTHER COUNTRY: ISSUES OF DISTANCE, MEMORY, AND CULTURAL TRANSITION IN STUDIO ART

CHAIR

Tania Softic, Rollins College

SPEAKERS

Hybrid

Beatriz Arnillas, Seton Hill College

On Becoming a Balinese Refugee in Cambridge, Mass.
Janet S. Echelman, Harvard University

Cross Culture: Displacement (Gains and Losses)
Alice Prado, Universidade de Brasília

Roman Noses: Grafting a Cultural/Historical Identity
Robert Sites, Norfolk State University

Patagonia: A Journey of Cultural Displacement
Luis Valdovino, University of Colorado, Boulder

Nassau Suite, Second Floor

♦ THE VOCATION OF THE ARTIST

CHAIR

Deborah J. Haynes, Washington State University

SPEAKERS

Jacki Apple, artist, Culver City, California

Kim Abeles, artist, Los Angeles

Defining Vocation

Brian Robinson, Washington State University

Terrorism, the Militia, and Community: A Report from the Real World

Karen Kitchel, cultural perpetrator, Billings, Montana

Sharpening Our Saws

David Mendoza, National Campaign for Freedom of Expression

Where Have All the Flowers Gone? Bridging the Gap between Art and Audience

Sue Johnson, St. Mary's College of Maryland

Murray Hill Suite, Second Floor

♦ THE BEAUTY OF PAIN

CHAIRS

Therese Lichtenstein, New York University

Johann J. K. Reusch, Baruch College, City University of New York

SPEAKERS

Pain and Spectatorship: Medieval Paradigms and Postmodern Repetitions

Mitchell B. Merback, DePauw University

Bill Viola's Anthem: A Case Study in Technological Vision and Disembodied Pain

Megan C. McShane, Emory University

In Praise of Primary Narcissism

Jo Anna Isaak, Hobart and William Smith Colleges

Orlan: The Pain of Beauty

Candice Breitz, Columbia University

Desublimation and Morbidity: The Dolls of Michael Nedjar

Allen Weiss, Department of Performance Studies, Tisch School of the Arts, New York University

Photography and the (De)Composition of the Worker's Body
Susan Edwards, Hunter College Art Galleries, City University of New York

Gramercy A, Second Floor

BOARD OF DIRECTORS

WORK IN PROGRESS: PRESENTATIONS BY CAA PROFESSIONAL DEVELOPMENT FELLOWSHIP RECIPIENTS

CHAIR

Jennifer Kyvig, CAA Fellowship Coordinator

SPEAKERS

A Conversation with Self

Audrey Bennett, Yale University

Bringing in the Sheaves and Skinnin' the Haws

Maxine Payne Caulfield, University of Iowa

*Orphans of Modernism: The Interventionist Public and
Performance Art of ACSO, Chicano Art Group, 1972-87*

C. Ondine Chavoya, Chicano Studies Research Center,
University of California, Los Angeles; University of Rochester

*Weaving Rituals: Functionality in Process within Contemporary
African American Art*

April Hunter, Howard University

*Site Specificity and the Problematics of Place: Public Art in
North America 1965-95*

Miwon Kwon, Princeton University

*"A Lift for the Forgotten Red Man, Too": New Deal Indian Art
and Social Policy*

Jennifer McLerran, University of Washington

Mercury Ballroom, Third Floor

MUSIC AND THE VISUAL ARTS: CROSS-CURRENTS IN 19TH-CENTURY EUROPEAN CULTURE

CHAIRS

Marsha Morton, Pratt Institute

Peter Schmunk, Wofford College

SPEAKERS

*The New Paragone: Contradictions in the Ideal
of Musical Painting*

Philippe Junod, University of Lausanne

*Tableaux Vivants: Landscape, History Painting, and the Visual
Imagination in Mendelssohn's Orchestral Music*

Thomas Grey, Department of Music, Stanford University

*Painting Around the Piano: Fantin-Latour, Wagnerism,
and Art in Paris*

Lisa Norris, Kutztown University

*In the Toils of Omphale: Saint-Saëns's Painterly Interpretation
of the Lisztian Symphonic Poem*

Carlos Caballero, Department of the History of Music,
University of Pennsylvania

*Music to Our Ears? Munch's Scream and the Subversion of
Romantic Music Theory*

Elizabeth Prelinger, Georgetown University

DISCUSSANTS

Kermit Champa, Brown University

Jeffrey Kallberg, Department of Music, University of
Pennsylvania

Rendezvous Trianon, Third Floor

MODERN WESTERN ART AND THE ART AND THOUGHT OF INDIA

CHAIR

Peg De Lamater, Winthrop University

SPEAKERS

Picturesque and Romantic India: A View from Artists of the Raj
Charles Stroh, Kansas State University

Redon: Origins and Exoticism

Martha Abelson, independent scholar, Chicago

*Francesco Clemente in India: Cross-Cultural Implications of
the Jaipur Miniatures*

Betty Seid, School of the Art Institute of Chicago

*Postmodern Art and India: Appropriation as Homage or Neo-
Colonialism?*

Walter Smith, Nelson-Atkins Museum of Art

DISCUSSANT

Michael Rabe, Saint Xavier University

Petit Trianon, Third Floor

EXPOSING BYZANTIUM ON THE OCCASION OF THE METROPOLITAN EXHIBITION

CHAIR

Mary-Lyon Dolezal, University of Oregon

SPEAKERS

*Transparent Cases: National, Social, and Scholarly Agendas in
the Great Exhibitions of Byzantine Art*

Anthony Cutler, Pennsylvania State University

Exhibiting Byzantium: Glorious and Otherwise

Thelma K. Thomas, University of Michigan

From Doxa to Glory: The Rhetoric of a Byzantine Art Exhibition

Stephen R. Zwirn, Dumbarton Oaks

DISCUSSANT

Gary Vikan, Walters Art Gallery

Trianon Ballroom, Third Floor

THE GARDEN AS SOURCE: HISTORY, THEORY, AND PRACTICE

CHAIRS

Barbara Rogers, University of Arizona
Paul Eli Ivey, University of Arizona

SPEAKERS

Transforming the "Role" of the Urban Garden
Michele Brody, Baral College

Sea of Green: A Short History of the Lawn
David Ritchie, Pacific Northwest College of Art

Poetic and Visual Evocations in the Garden: Ian Hamilton Finlay and 18th-Century British Precedents
Magda Salvesen, New York Botanical Garden

Artists in the Garden: "The Purest of Human Pleasures"
Anna C. Noll, Tacoma Museum of Art

The Return to Arcadia: Reinterpretations of the Landscape Garden Concept in American Culture and Art, 1850-1920
W. Anthony Gengareilly, North Adams State College

East Ballroom, Third Floor

HISTORIANS OF NETHERLANDISH ART

CULTURE AS PROCESS: REPRESENTATION, EXCHANGE, AND TRANSFORMATION IN THE EARLY MODERN NETHERLANDS

CHAIR

Ethan Matt Kavaler, University of Toronto

SPEAKERS

Costume and Culture: Van Dyck and the Clothing of the English Courtier
Emilie E. S. Gordenker, Institute of Fine Arts, New York University

The Fragrance of Metaphor: Art and Devotional Practice around 1500

Reindert Falkenburg, Rijksdienst voor Kunsthistorische Documentatie, Hague

Wilderness Places: Interpretative Communities
Catherine Levesque, College of William and Mary

Saving Appearances: Jan David and the Contested Imagery of Religious Propaganda
James Cheney, Columbia University

Trees and Miraculous Madonnas
Zirka Z. Filipczak, Williams College

West Ballroom, Third Floor

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

DETERMINING AUTHENTICITY AND THE IMPLICATIONS FOR ART HISTORY

CHAIRS

Barbara Buhler Lynes, Maryland Institute, College of Art;
National Gallery of Art; Georgia O'Keeffe Foundation
Roberta K. Tarbell, Rutgers, State University of New Jersey, Camden

SPEAKERS

Defining the Corpus of Michael Wolgemut: Questions of Authentication in Late Medieval Panel Paintings
Peter Schmidt, Technische Universität, Berlin

Raphael and the Two Versions of the Portrait of Tommaso Inghirami: Did He Paint Both?
Hilliard T. Goldfarb, Isabella Stewart Gardner Museum

Benjamin West Rediscovered in Brooklyn
Marilyn S. Kushner, Brooklyn Museum
Antoinette Owen, Brooklyn Museum

Authenticity in the Age of Mechanical Reproduction
Nancy Mowll Mathews, Williams College

The Need for Communal Connoisseurship in the Authentication Process
Francis V. O'Connor, independent scholar, New York

Great Hall, Cooper Union

◆ ● THE ARTIFICIAL LIFE CLASS

CHAIR

Roy Ascott, University of Wales College, Newport

SPEAKERS

Creativity, Evolution, and Ethics: Concerning Artificial Life Applications for the Arts

Carol Gigliotti, Ohio State University
Matthew Lewis, Ohio State University

Life as We Know It and/or Life as It Could Be: Epistemology and the Ontology/Ontogeny of Artificial Life
Edward A. Shanken, Duke University

Apparatus for Self-Organization
Nell Tenhaaf, Carnegie Mellon University

Telephobic Modernity: Secreted Agents/Security Leaks
Timothy Druckrey, curator and writer, New York

THURSDAY AFTERNOON

SPECIAL EVENTS

12:15-2:00 pm

MTA/ARTS FOR TRANSIT PUBLIC ART TOUR

Meet at 12:15 at New York Hilton and Towers Concierge Desk.
Participation by pre-registration only.

12:30-2:00 pm

40 W. 53rd Street

AMERICAN CRAFT MUSEUM

Curator-led tours: "Michael Lucero—Sculpture 1976-95"

135 E. 22nd Street

SIDNEY MISHKIN GALLERY, BARUCH COLLEGE, CITY UNIVERSITY OF NEW YORK

Open house: "Memories of a Southern Childhood—
The Paintings of Bessie Nickens"

OPPORTUNITIES

12:30-2:00 pm

Rooms 537 and 540

VISUAL ARTS COMMITTEE

ARTIST PORTFOLIO REVIEW

Participation by pre-scheduled appointment only.

2:30-4:30 pm

Booth 219/220 Exhibit Hall

MEET THE EDITORS—*ART BULLETIN* AND *ART JOURNAL*

John T. Paoletti, editor designate of *The Art Bulletin*, and Janet Kaplan, executive editor of *Art Journal* will be available to speak with prospective authors.

3:00-4:30 pm

Rooms 537 and 540

VISUAL ARTS COMMITTEE

ARTIST PORTFOLIO REVIEW

Participation by pre-scheduled appointment only.

3:00-5:00 pm

Room 529

CAA PROFESSIONAL DEVELOPMENT FELLOWSHIP OPEN HOUSE

Questions will be answered about fellowship guidelines, application forms, and the review process. Applicants and representatives of prospective host museums, colleges, and universities are encouraged to attend.

SESSIONS

12:30-2:00 pm

Madison Suite, Second Floor

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

BUSINESS MEETING

Sutton Parlor North, Second Floor

GAY AND LESBIAN CAUCUS

THE BALANCING ACT: COMING OUT OF THE CLOSET (RACE, GENDER, CLASS, CULTURAL HERITAGE, AND SEXUALITY)

CHAIRS

Flavia Rando, Rutgers, State University of New Jersey
Harmony Hammond, University of Arizona

This session will be an informal discussion among all present, incorporating brief statements to spark discussion rather than formal presentations.

Sutton Parlor Center, Second Floor

DESIGN FORUM

DESIGN AND SOCIAL RESPONSIBILITY

CHAIR

Joseph Ansell, School of the Museum of Fine Arts, Boston

SPEAKERS

Generating Power in Appalachia and the Art World: Lester Beall's 1937 Posters for the Rural Electrification Administration
Lisa Schoenfeld, Graduate Center, City University of New York;
Caldwell College

Landscape Design and Social Reform: The Work of Roberto Burle Marx

David Underwood, Princeton University

Information Design and Healthcare Education: Working to Give Kids a Healthy Start

Judith A. Moldenhauer, Wayne State University

Sutton Parlor South, Second Floor

ARTTABLE

IF NOT TEACHING, THEN WHAT? (A CAREER ADVISORY PANEL)

CHAIRS

Julia Moore, Harry N. Abrams, Inc.

Aleya Saad, ArtTable, Inc.

When an advanced degree in art history or fine arts does not easily convert to a career in academe how can art historians and artists earn a living? Six women, all with arts degrees, and each in a different arts-related profession, will talk about career options, job-finding strategies, and balancing priorities and values.

Nassau Suite, Second Floor

INTERNATIONAL SURVEY OF JEWISH MONUMENTS

PRESERVATION OF JEWISH MONUMENTS IN CENTRAL AND EASTERN EUROPE

CHAIR

Samuel Gruber, Jewish Heritage Research Center

SPEAKERS

Restoring Memory: Krakow's Tempel Synagogue, Warsaw's Prózna Street, and Other Projects

Samuel Gruber

Report from Germany: Recent Research and Preservation

Carol Herselle Krinsky, New York University

Gramercy A, Second Floor

NATIONAL ENDOWMENT FOR THE ARTS

THE NEW NEA

Jennifer Dowley, Museum and Visual Arts Program, National Endowment for the Arts

Rendezvous Trianon, Third Floor

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

FROM THE HISTORIANS OF ART CRITICISM: WORKS IN PROGRESS

CHAIR

Beth Gersh-Nesic, French-American School of New York;
Mercy College

SPEAKERS

Vasari beyond Vasari

David Cast, Bryn Mawr College

The Motifs of Energy and Expression in Henry Fuseli's Art Criticism

Marcia Epstein Allentuck, emerita, City University of New York;
Wolfson College, Oxford University

"Invisible Liberty": The Brutus, the People, and the French Revolution

P. T. Werner, Graduate Center, City University of New York

Diverging Modernisms: Sheldon Cheney and Critical Supersede in the Early Historiography of Modernism
Gregory Wallace, Providence College

Reshaping Formalism: The Early Reception of Jasper Johns
Peter R. Kalb, Institute of Fine Arts, New York University

DISCUSSANT

A. Richard Turner, New York University

Petit Trianon, Third Floor

VISUAL RESOURCES ASSOCIATION

COPYRIGHT AND FAIR USE ISSUES FOR ACADEMIC SLIDE COLLECTIONS: A PANEL DISCUSSION

CHAIR

Jeanette Mills, University of Washington

Speakers to be announced.

West Ballroom, Third Floor

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

BUSINESS MEETING

Room 534

VETERANS IN THE VISUAL ARTS

ORGANIZATIONAL MEETING

All welcome.

Room 548

SOCIETY OF HISTORIANS OF
EAST EUROPEAN AND RUSSIAN ART AND ARCHITECTURE

BUSINESS MEETING

Great Hall, Cooper Union

COMMITTEE ON ELECTRONIC
INFORMATION AND EDUCATION COMMITTEE

* THE MAGIC CLASSROOM I: THE PROMISE

CHAIRS

Kathleen Cohen, San Jose State University
Ellen T. Baird, University of Illinois at Chicago

SPEAKERS

*Visually Driven Art History: Digital Motion, Student
Participation, and Visual Logic*

Ellen Schiferl, University of Southern Maine

Web-Based Distance Learning

Jerrold Maddox, Pennsylvania State University

*Working the Web: Gathering, Studying, Creating, and
Presenting Images*

Terry Gips, University of Maryland at College Park

FOR PART II—"MAKING IT HAPPEN"—
SEE FRIDAY, 12:30–2:00 PM

SESSIONS

2:30–5:00 pm

Beekman Parlor, Second Floor

FOUNDATIONS IN ART THEORY AND EDUCATION

RESTRUCTURING FOUNDATIONS: IS THERE A NEED FOR A COMMON FIRST-YEAR PROGRAM?

CHAIR

Roberley Bell, Rochester Institute of Technology

SPEAKERS

Transition

Beth Tauke, Department of Architecture, University at Buffalo,
State University of New York

Foundations: A Shared Commitment

Amy Arnston, University of Wisconsin-Whitewater

Jody Burstein, artist, New York

*The Workshop for Art Research and Practice: A Radical
Solution to Teaching Foundations*

Helen Maria Nugent, University of Florida

Kate Catterall, University of Florida

Workers, Artists, or Critics?

Jed Jackson, Southern Illinois University

*Escape from Bondage: The "Lone Genius" and the "Perfect
Artwork"*

Val Oliver, Southern Illinois University

DISCUSSANT

Stephen Sumner, University of Tulsa

Sutton Parlor North, Second Floor

* RIPENESS IS ALL: METAPHORS OF THE CLASSICAL NORM IN ANCIENT ART

CHAIRS

Mark D. Fullerton, Ohio State University

A. A. Donohue, Bryn Mawr College

SPEAKERS

Naming the "Classical" Style

Carol C. Mattusch, George Mason University

Form and Ideology: Rethinking Classical Drapery

Janina K. Darling, Porter College, University of California,
Santa Cruz

*Classical, Violent, and Erotic: The Image of the Maenad
in Roman Art*

Lillian Bridges Joyce, University of California, Los Angeles

*"Biedermeier to Pelasgus": "Black Athena," the "Classical,"
and the Search for Roots in a Rootless Age*

Joanne Monteagle Stearns, Bryn Mawr College

Sutton Parlor Center, Second Floor

CONSTRUCTING AN ARCHIVE, PRODUCING A CONTEXT

CHAIR

Stephen Eskilson, Eastern Illinois University

SPEAKERS

*Reproducing Poussin: Recovering Women and the "Father"
of French Art*

Lianne McTavish, University of New Brunswick

Constructing the Photo-Archive: A Case Study

Glenn Willumson, Palmer Museum of Art, Pennsylvania State
University

Postcards from Caravaggio's Paper Trail

David M. Stone, University of Delaware

DISCUSSANT

Keith Moxey, Barnard College, Columbia University

Sutton Parlor South, Second Floor

✦ CHANGE AND CONTINUITY IN ASIAN ART

CHAIR

Stanley Murashige, School of the Art Institute of Chicago

SPEAKERS

The Easy, the Changing, and the Constant: The Three Meanings of Change in the I Ching

Tze-ki Hon, State University of New York, Geneseo

Changing Patterns of Divinity and the Emperor's New Clothes: Reform and Continuity in the Late Northern Wei Dynasty
Katherine Tsiang Mino, University of Chicago

Daydreams of Cipta Baru: Tradition, Innovation, and Competition in the Tourist Markets of Samosir Island, North Sumatra

C. Andrew Causey, University of Texas at Austin

Modernity, Calamity, and Renewal: Mavo's Artistic Response to the Great Kanto Earthquake
Gennifer Weisenfeld, Princeton University

The Traditional Japanese House: Between the Renewal of the World and the Arrival of Science
Don H. Choi, University of California, Berkeley

Regent Parlor, Second Floor

MEDITATION ON TIME AND PHOTOGRAPHY

CHAIRS

Elizabeth Marcus, Graduate Center, City University of New York

Kimberly Paice, Graduate Center, City University of New York

SPEAKERS

The Unexploded Bomb: Lee Miller's Surrealist Documentary
Beth Elaine Wilson, Graduate Center, City University of New York

Bruce Nauman Plays in the Studio: Conceptual Art and the Photographic Condition

Janel Kraynak, Massachusetts Institute of Technology

The Nuclear Blast: Expanded Time and Photography
Jeff Bussolini, Department of Sociology, Hunter College, City University of New York

Nikon's Paradox: Duration and Temporality in Snapshot Photography

James E. Paster, Department of Public Communication, Sam Houston State University

The Matter of Photography

Geoffrey Batchen, University of New Mexico

Nassau Suite, Second Floor

ARCHITECTURAL PREHISTORY: THE SOCIAL CONSTRUCTION OF SPACE IN EARLY CULTURES

CHAIR

Cynthia Kristan-Graham, Atlanta College of Art

SPEAKERS

Encoding Gender and Knowledge in Ritual Space at La Venta, Mexico

Carolyn Tate, Texas Tech University

Constructing a Space of Empire: Royal Narratives and the Articulation of a Unified Assyria
Ann Shafer, Harvard University

Patterns in Stone and Clay: Anasazi Space Conceptions
Preston Thayer, Cleveland State University

Spiritual and Gender Dimensions of Space in the Vernacular Architecture of the Voltaic Peoples of West Africa
Fred T. Smith, Kent State University

Dance Grounds and Sacred Space in 18th-Century Tahiti
Anne D'Alleva, University of St. Thomas

Murray Hill Suite, Second Floor

✦ CROSSING BORDERS: IDENTITY AND EXILIC REGENERATION I

CHAIRS

Christina Houston, Museum of Modern Art

Naomi Sawelson-Gorse, Pomona College

SPEAKERS

Spaces of the Demimonde: Half-Tones and Split Worlds
Emily Apter, Comparative Literature Department, Cornell University

Lee Miller's Photographic Exiles

Carolyn Burke, independent scholar, Santa Cruz

"I Stood on a Hill and I Saw the Old Approaching, but It Came as the New" (Bertolt Brecht): Reflections on the Tricky Connections between the Old and the New

Françoise Forster-Hahn, University of California, Riverside

Jack Delano's Migration to Puerto Rico and the Quest for a New "New Deal"

Sally Stein, University of California, Irvine; Stanford University

Exilic Regeneration at the U.S./Mexico Border: A Model for Cultural Identity

Jo-Anne Berelowitz, San Diego State University

The Turn of the Exile

John Seth, Byam Shaw School of Art

DISCUSSANT

Michael Roth, Getty Research Institute

FOR PART II SEE SATURDAY, 2:30-5:00 PM.

Gramercy A, Second Floor

VISUAL ARTS COMMITTEE

FIRST ANNUAL ARTIST INTERVIEWS: FAITH RINGGOLD AND MIRIAM SCHAPIRO

Faith Ringgold will be interviewed by Moira Roth
Miriam Schapiro will be interviewed by Judith K. Brodsky

Mercury Ballroom, Third Floor

BIOGRAPHY AS METHOD

CHAIRS

Ellen G. Landau, Case Western Reserve University
Bruce Robertson, University of California, Santa Barbara

SPEAKERS

*Facing Off: Reciprocity and Recognition in Hannah Wilke's
Photographic Practice*

Sandra Goldman, University of Texas at Austin

The Field of Honor: Sons and Fathers at the Salon of 1806

Julia Sagraves, Northwestern University

John Heartfield and the Rejection of Subjectivity

Nancy Roth, Falmouth College of Art

*Like a Film: Charlotte Salomon's Life or Theatre? and the
Symbolics of Loss*

Christine Conley, University of Essex

Monumental Instability: Considering Richard Serra's

Jewish Identity

Harriet F. Senie, City College, City University of New York

Rendezvous Trianon, Third Floor

TOTALITARIAN CULTURES AND THEIR AUDIENCES

CHAIRS

Karen Fiss, Washington University
Karen Kettering, University of Dayton

SPEAKERS

*"Donkey's Tail" to "Target": The Audience Provocatrice for
Prerevolutionary Russian Vanguard Art*

Jane A. Sharp, University of Maryland at College Park

Audience Response and Arts Policy in the Early Soviet Era

Pamela Kachurin, Hope School of Fine Arts, Indiana University

Erna Lendvai-Dircksen's Face of the German Race:

The Aesthetic and Reception of Fascist Abjection

Andrés Mario Zervigón, Harvard University

*"Pozorny czy autentyczny?" ("False or Authentic?") Distinctions
in the Production and Consumption of Culture in Stalinist
Poland*

David Crowley, University of Brighton

*Recycling Mao: The Re-Emergence of Mao's Icon in Chinese
"Avant-Garde" Art and Popular Culture*

Francesca Dal Lago, Institute of Fine Arts, New York University

Petit Trianon, Third Floor

♦ ARTIST COOPERATIVES: URBAN, SUBURBAN, OR GHETTO

CHAIRS

Jean A. Dibble, University of Notre Dame
Anita Jung, Ohio University

SPEAKERS

Howardina Pindell, University at Stony Brook, State University
of New York

Susan Sensemann, University of Illinois at Chicago

Canadian Artist-Run Centers: Developing Contemporary Art
Steffani A. Frideres, New Gallery, Calgary

A.I.R. Coop: In the Framework of the 1970s, 80s and 90s

Daria Dorosh, A.I.R. Gallery

Gregory Page, Cornell University

Contrary Coops: Women's Artist-Run Galleries in the 90s

Monica Bauer, Art Institute of Chicago

Trianon Ballroom, Third Floor

ART COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

IMAGES OF AFRICA IN AFRICAN AMERICAN ART: BETWEEN CULTURE MEMORY AND INTELLECTUALISM

CHAIR

Eli Bentor, Appalachian State University

SPEAKERS

*Connections, Disconnections, and Reconnections: African
Impulses in African American Art*

Babatunde Lawal, Virginia Commonwealth University

*The Crisis of Crossing: Memory or Amnesia in the Work of
Archibald J. Motley, Jr.?*

Amy M. Mooney, Rutgers, State University of New Jersey

Reclaiming Our Own: Africa Comes to Harlem

Amy Helen Kirschke, Vanderbilt University

*In the Mind's Eye: Egypt and Self-Mythification in the Art of
Mr. Imagination*

Hipólito Rafael Chacón, University of Montana

DISCUSSANT

Michael D. Harris, University of North Carolina at Chapel Hill

East Ballroom, Third Floor

ON BEES AND "BEE-ING": LESSONS FROM THE HIVE

CHAIRS

Irving Lavin, Institute for Advanced Study
Nancy Macko, Scripps College

SPEAKERS

A Bee Calendar: Nature's Symbol for the Cosmic Order
Marie-Therese Zenner, J. Paul Getty Post-Doctoral Fellow

Construction of a Myth: The Golden Bee/Cairo Biennale Project
Lita Albuquerque, artist, Los Angeles

From the Hive to Eternity (and Back): Historical Meanings of the Bee
John Beldon Scott, University of Iowa

Apisculpture
Garnett Puelt, artist, Honolulu, Hawai'i

The Monumental Impulse of the Bees
George L. Hersey, Yale University

The Buzz on the Bee
Adele Chatfield-Taylor, American Academy in Rome

DISCUSSANT

Nancy Macko

West Ballroom, Third Floor

✦ THE NOTIONS OF PROGRESS AND DECLINE IN ART HISTORY: THEIR IMPORTANCE AND THEIR FUNCTION

CHAIR

Olga Hazan, Université du Québec à Montréal; Concordia University

SPEAKERS

Progress and Decline: The Vicissitudes of Indefectible Concepts
Olga Hazan

From Romanesque to Gothic or Gothic to Romanesque?
Leslie Bussis Tait, Bard Graduate Center for Studies in the Decorative Arts

Art in the Modern State: Institutional Context and the Idea of Progress in 19th-Century Historiography of Art
Adèle M. Ernström, Bishop's University

The End of Progress: How Germany Recognized the Market for Art
David S. Katz, University of Minnesota

The Disappearing Act of Photographer Sid Grossman and the Decline of Social Documentary Photography in Cold War America
Lili Corbus Bezner, University of North Carolina at Charlotte

DISCUSSANT

Catherine Soussloff, Porter College, University of California, Santa Cruz

THURSDAY EVENING

SPECIAL EVENTS

5:00–7:00 pm

1285 Sixth Avenue at 51st Street

ARCHIVES OF AMERICAN ART

Reception

5:30–7:00 pm

680 Park Avenue

AMERICAS SOCIETY GALLERY

Reception and open house: "Three Abstract Artists—Laura Anderson Barbata, Linda Matalon, and Ricardo Mazal"

18 W. 86th Street

BARD GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS

Reception and open house: "The Brilliance of Swedish Glass, 1918–39—An Alliance of Art and Industry"

121 Wooster Street

BLUE MOUNTAIN GALLERY

Open house: "Rosemary Naegele"

526 W. 26th Street #211

CLEMENTINE GALLERY

Open house: "Why Can't We All Get Along?" (a show of works by contemporary emerging artists curated by emerging curators)

Astor Place

COOPER UNION

Reception: *Techno-Seduction* (CAA co-sponsored exhibition of works using new media/technology)

YWCA
610 Lexington Avenue

ELLA MOTT IVES GALLERY/CRAFT
STUDENTS LEAGUE

Reception: "In Touch—Tactile Art"

1083 Fifth Avenue

NATIONAL ACADEMY OF DESIGN

Reception: "Theodore Steele (1847–1926)/Louis Remy Mignot
(1831–1870)"

568 Broadway, Suite 607

PHOENIX GALLERY

Reception and open house: "Multiplism as a Feminist Strategy"
(WCA Eastern Regional Juried Exhibition)

29 E. 36th Street

PIERPONT MORGAN LIBRARY

Open house: "Tiepolo and His Circle—Drawings in American
Collections"; "18th-Century Venetian Drawings in the Library's
Collection"

200 Willoughby Avenue, Brooklyn

PRATT INSTITUTE

Reception and open house: "The Boat—Object and Metaphor"

144 W. 125th Street

STUDIO MUSEUM IN HARLEM

Reception: "Growing Forward—Prints, Drawings, Sculpture,
and Public Art by Richard Hunt"

476 Broadway

THREAD WAXING SPACE

Reception and open house: "Robots—A History of Robotics
and Physical Computing" (a group photo exhibition)

6:00–8:00 pm

Cooper-Hewitt, National Design Museum
2 E. 91st Street

COOPER-HEWITT/PARSONS MASTERS
PROGRAM

Reception and open house: "Disegno—Italian Renaissance
Designs for the Decorative Arts"

6:15–7:30 pm

1 E. 70th Street

FRICK COLLECTION

Reception: "Italian Old Master Drawings from the Ratjen
Foundation"

SESSIONS

5:15–7:00 pm

Fine Arts Federation of New York

15 Gramercy Park South

FINE ARTS FEDERATION OF NEW YORK

HISTORICAL ARCHITECTURE AND ART
FORMS; CONTEMPORARY
PRACTITIONERS

SPEAKERS

Angels and Lions: Louis Sullivan Terracotta Preserved
Stephen Gottlieb, Columbia University

Fresco Process in Three Public Art Projects
Rhoda Andors, Brooklyn College

Mosaic: Ancient Medium/Modern Expression
Irene Rousseau, American Abstract Artists

5:30–7:00 pm

Beekman Parlor, Second Floor

FOUNDATIONS IN ART, THEORY AND EDUCATION (FATE)

IDEAS AND RESOURCES FOR
FOUNDATION COURSES:
AN INFORMATION "BUFFET"

CHAIR

David Holt, Marymount College Tarrytown

SPEAKERS

Bill Fasolino, Pratt Institute

Ann Ledy, Parsons School of Design
Caroline Payson, Parsons School of Design
Ed Noriega, Parsons School of Design

William Tucker, Bard College
Ed Smith, Bard College
Amy Sillman, Bard College
Bernard Greenwald, Bard College

Michael Frauenglass, Fashion Institute of Technology
Mark Karten, Fashion Institute of Technology

Elisa Jensen, New York Studio School
 Ro Lohin, New York Studio School

Jo Yarrington, Fairfield University
 John Mendelsohn, Fairfield University

Chris Griffin, State University of New York College at
 Old Westbury

Mary Stewart, Syracuse University

Carla Rae Johnson, Marymount College Tarrytown

Betty Copeland, Borough of Manhattan Community College,
 City University of New York

David Davidson, Graduate School of Figurative Art,
 New York Academy of Art

Abre Chen, Westchester Community College,
 State University of New York

Lisa Prown, Westchester Community College,
 State University of New York

Rick Paul, Purdue University

Dyan McClimon Miller, Massachusetts College of Art
 Nancy Cusack, Massachusetts College of Art

August Properci, Connecticut Institute of Art
 Linda MacDonald, Connecticut Institute of Art

Sutton Parlor North, Second Floor

EDUCATIONAL TESTING SERVICE/ADVANCED PLACEMENT PROGRAM

CHANGING TIMES, CHANGING TEXTS: STRATEGIES FOR TEACHING A COLLEGE-LEVEL SURVEY OF ART HISTORY IN THE HIGH SCHOOL

CHAIR

Susan Bakewell, Kennesaw State University

SPEAKERS

Elizabeth Lipsmeyer, Old Dominion University
 Lisa Farrington, New School for Social Research;
 Parsons School of Design
 Yu Bong Ko, Tappan Zee High School
 Joseph Lamb, Ohio University
 Despina O. Danos, Ohio University
 Elissa Greenwald, Educational Testing Service

Sutton Parlor Center, Second Floor

COMMITTEE ON WOMEN IN THE ARTS AND EDUCATION COMMITTEE

FEMINISM IN THE CLASSROOM

CHAIR

Marjorie Och, Mary Washington College

SPEAKERS

Feminist Strategies in Teaching Art History Survey Courses
 Karen Bearor, Florida State University

Towards a Flexible, Feminist History of Modern Art
 Kristen Frederickson, Hunter College, City University of New
 York

*Feminism in the Classroom and This Male Professor:
 An Anxious Self-Portrait*
 Steven Z. Levine, Bryn Mawr College

*Feminism for All: Pedagogy or Plague, Promise or Threat
 (The Reframing of Personal Self-Expression in Art)*
 Ann Meredith, New School for Social Research

Sutton Parlor South, Second Floor

COALITION OF WOMEN'S ART ORGANIZATIONS

REVISIONING THE PROCESS OF ART EDUCATION FOR THE FUTURE MILLENNIUM

CHAIR

Kyra Belán, Broward Community College

SPEAKERS

Janice Hartwell, Florida State University
 Kyra Belan
 Eleanor Dickinson, California College of Arts and Crafts
 Linda Hightower, Rochester Institute of Technology

Regent Parlor, Second Floor

HISTORIANS OF NETHERLANDISH ART

BUSINESS MEETING

Nassau Suite, Second Floor

RENAISSANCE SOCIETY OF AMERICA

UT PICTURA POESIS: ART AND AUDIENCE IN THE 15TH AND 16TH CENTURIES

CHAIR

Mary Pardo, University of North Carolina at Chapel Hill

SPEAKERS

*The Spectator's Place in the Last Judgement in the Cathedral
 of Florence*

Bernadine Barnes, Wake Forest University

*Reading between the Patriline: Structures of Beholding in
 Tuscan Domestic Painting*

Cristelle Baskins, University of Rochester

The Rhetoric of Exemplarity in 16th-Century Painting: Reading "outside" the Imagery

Melinda Schlitt, Dickinson College

Gramercy A, Second Floor

WOMEN'S CAUCUS FOR ART

CROSSING BORDERS: WOMEN ARTISTS AND INTERNATIONAL EXCHANGE

CHAIRS

Jo Hockenhull, Washington State University

Gail E. Tremblay, Evergreen State College

SPEAKERS

Working with Women at the Edge: Siberian Exchanges

Deborah Haynes, Department of Women's Studies, Washington State University

Skirting the Frontier: Art and Politics (A European Perspective)

Una Walker, International Association of Art/UNESCO

Projects with China: A New Era of Discourse

Jo Hockenhull

Saving the Waters: Building Art to Make Social Change in Chengdu and Tibet

Betsy Damon, artist, St. Paul, Minnesota

Pacific Visions: Indigenous Visual Artists on Common Ground

Lillian Pitt, artist, Portland, Oregon

Introducing Young and Emerging Artists to Intercultural Exchange

Gail E. Tremblay

Cecilia Sanchez Duarte, artist, Mexico City

Institute of Fine Arts

1 E. 78th Street

INTERNATIONAL CENTER OF MEDIEVAL ART

BUSINESS MEETING AND RECEPTION

8:00–10:30 pm

Beekman Parlor, Second Floor

ANNUAL CONFERENCE PROGRAM PLANNING COMMITTEE

"SO, YOU WANT TO CHAIR A SESSION?" (A HOW-TO FOR PROSPECTIVE 1999 SESSION CHAIRS)

CHAIRS

Richard Griswold Del Castillo, Department of Mexican American Studies, San Diego State University

Joan Hugo, California Institute of the Arts

Joe Lewis, California State University, Northridge

Yong Soon Min, University of California, Irvine

Sutton Parlor North, Second Floor

ART MINUS HYPE: AMERICAN ART IN THE 1980S

CHAIR

Susan Kandel, *Art + Text*, Art Center College of Design

SPEAKERS

Versatile, Cosmopolitan, and Amphibious

Michael Corris, Oxford Brookes University

Mickey Mouse Theory

Sur Rodney (Sur), archivist, New York

Soft Mastery

Susan Kandel

Sutton Parlor Center, Second Floor

MODERNISM AND THE RECEPTION IN THE UNITED STATES OF THE ARTS OF AFRICA AND THE AMERICAS

CHAIR

Helen M. Shannon, Columbia University

SPEAKERS

"Nature" and "Primitivism" in Early 20th-Century American

Modernism: The Relief Prints of William and Marguerite Zorach

Efram Laurent Burk, Pennsylvania State University

From Object of Knowledge to Work of Art: Displays of African

Art at the Brooklyn Museum, 1923, and the Museum of Modern Art, 1935

B. Blake Koh, Graduate Center, City University of New York

The Politics of "Americanism" and the Reception of Pre-

Columbian Art in the "Twenty Centuries of Mexican Art"

Exhibition at the Museum of Modern Art, 1940

Amy Winter, independent scholar, New York

The Forgotten Art of Display, A Case Study: The Museum of Modern Art's "Indian Art of the U.S. and Alaska"

Mary Anne Staniszewski, Rhode Island School of Design; City College, City University of New York

"Modernist Primitivism": Responses of African American

Artists in New York and Paris between 1945 and 1960

Valerie J. Mercer, Studio Museum in Harlem

Sutton Parlor South, Second Floor

♦ INTO THE SHADOWS: NOCTURNAL IMAGERY IN THE HISTORY OF PAINTING

CHAIR

Douglas Dreishpoon, Weatherspoon Art Gallery, University of North Carolina at Greensboro

SPEAKERS

Rembrandt and the Nocturne: Multivalent Obscurity

Catherine B. Scallen, Case Western Reserve University

Jules Breton's Lunar Images and the Visualization of Natural Time

Gary Wells, Ithaca College

Arthur Dove and Georgia O'Keeffe: The Nocturne as Sexual Trope and Act of Resistance

Debra Bricker Balken, Brown University

"The Edge of Night": Irony and Contradiction in Some Contemporary Realist Nocturnas

Hilarie Faberman, Stanford University Museum of Art

Regent Parlor, Second Floor

♦ THE POTENTIAL OF ART IMAGERY FOR BLIND AND VISUALLY IMPAIRED AUDIENCES

CHAIR

Karen Chasen Spitzberg, Drew University

SPEAKERS

Blind Children Recognizing Pictures and Making Drawings: Origins of Pictorial Abilities

John Kennedy, Department of Psychology, University of Toronto

Yvonne Eriksson, University of Gothenberg

The Potential of Familiar Imagery: New Process, New Audience, New Understanding

Elizabeth Salzhauer Axel, Art Education for the Blind

The Potential of Art Imagery for Blind and Visually Impaired Audiences: An Art Therapy Perspective

Mary Davies Cole, Creative Arts Therapy, Pratt Institute

ACCESS MoMA: Programs and Services for Blind and Visually Impaired Audiences at the Museum of Modern Art

Francesca Rosenberg, Museum of Modern Art

Dennis Sparacino, poet and musician, New York

Nassau Suite, Second Floor

ASSOCIATION OF ART EDITORS AND PUBLICATIONS COMMITTEE

PUBLISHING IN THE FINE ARTS: BOOKMAKING

CHAIRS

Beatrice Rehl, Cambridge University Press

Craig Houser, College Art Association

SPEAKERS

Samuel N. Antupit, Harry N. Abrams, Inc.

Amanda Freymann, Museum of Modern Art

Robert Raines, Interactive Bureau

William Drenttel, Drenttel Doyle Partners

Jo Anne Paschall, Nexus Press

Murray Hill Suite, Second Floor

TOURISM AND THE EMERGENCE OF MODERNISM, 1800-1945

CHAIR

Greg Thomas, Purdue University

SPEAKERS

Is Seeing Really Believing? Authority as Identity in 19th-Century Guidebooks to Paris

Carol J. Smucker, Literature and Language Program, University of Wisconsin-Green Bay

Negation, Historical Seascape, and the Spectacle of War in Manet's Battle of the Kearsarge and the Alabama

Nancy Anderson, University of Michigan

Traveling Objects: Female Consumer and Exotic Fantasy in Monet's La Japonaise

Noriko Murai, Harvard University

Sitting Still but Traveling in My Mind: The Cinema and the Aesthetic of Simultaneity

Edward A. Aiken, Lowe Art Gallery, Syracuse University

Surrealism in the New World: The Ethnographic Journeys and Collections of André Breton, Kurt Seligmann, and Wolfgang Paalen

Courtney Gilbert, University of Chicago

Gramercy A, Second Floor

* ELECTRONIC ARTS AND THE CONCEPT OF THE GESAMTKUNSTWERK (TOTAL ARTWORK)

CHAIR

Michael Rodemer, School of the Art Institute of Chicago

SPEAKERS

User's Story: From the Multi-Structure to the Multi-Frame

Andrea Zapp, Academy for Film and Television, Potsdam-Babelsberg, Germany

Achieving Gesamtkunstwerk (Total Artwork) Employing the Virtual Reality Systems of the CAVE and the Immersa Desk
Tom Coffin, Art on the Net

Synaesthetic Art and Other Imaginary Numbers
Paul Hertz, Academic Technologies, Northwestern University

Mistaken Identities: An Interactive Genealogy
Christine Tamblyn, University of California, Irvine

Interactive Environments: The Use of Sound and Light in Public Art
Christopher Janney, School of Architecture, Cooper Union

Mercury Ballroom, Third Floor

DOING(S) IN ART HISTORY, CRITICISM, MUSEUM STUDIES, AND THE STUDIO ARTS

CHAIRS

David G. Wilkins, University of Pittsburgh
Beauvais Lyons, Hokes Archives, University of Tennessee, Knoxville

SPEAKERS

A Brief History of the CAA
David G. Wilkins

New Research on the Garden of Eden, Kansas, USA
Marilyn Stokstad, University of Kansas

Early Photography: Viewer Beware
A. Clarke Bedford, Hirshorn Museum and Sculpture Garden, Smithsonian Institution

Progeria Longaevus
Richard Purdy, Les Industries Perdues

From Low to High: A Study in Artistic Influences
Victor Margolin, University of Illinois at Chicago

Construing the Viscous: Being an Expurgation of the Rationale and Methodology of Conceptual Excretion during Pinnacles of Temporal Fluxation
Sarah M. Smith, Center for Obfuscatory Research, St. Ovinus University

Footwear of the German Expressionists: The Driving Force behind the Angst
Bill Rock, Georgetown University

Olfactory Epistemology: To Smell a Rat
Beauvais Lyons

Rendezvous Trianon, Third Floor

♦ TEACHING ART IN COMMUNITY-BASED PROGRAMS

CHAIR

Lemora Martin, artist, Oakland

SPEAKERS

The Visible Lives Project: Seniors Make Masks of Youth and Wisdom and Tell Their Stories of Survival
Lemora Martin

Community Art Organizations and Colleges Collaborating for the Future

Eric G. Pryor, Center for Art and Culture of Bedford-Stuyvesant

Art in AIDS Organizations: Positive Art
Nancy LeMoins, California Arts Council Artist in Residence

TAMOANCHAN: Art Project for Latin American Political Refugees
Claudia Bernardi, San Francisco Art Institute; KALA Art Institute

Windows Project
Slobodan Dan Paich, ArtShip Foundation

Augustino Dance Theater
Augusto Ferriols, ArtShip Foundation

Petit Trianon, Third Floor

♦ CONSUMING ART IN AN AGE OF CORPORATE DECADENCE

CHAIR

Jeff Rosen, Columbia College

SPEAKERS

"Art in Industry": the Artists Equity Association and Corporate Sponsorship after World War II
David M. Sokol, University of Illinois at Chicago

Signature Style and Trademark
Katy Siegel, University of Memphis

Shopping as Theatre: Deconstructing the Experience of Shopping at Express
Marsha Hewitt, University of Nebraska

The Experience of an Institutional Rejection
Jno Cook, artist, Chicago

DISCUSSANT

Richard R. Brettell, independent scholar, Dallas

Trianon Ballroom, Third Floor

ART HISTORY OPEN SESSION—RENAISSANCE AND BAROQUE ART

CHAIR

Steven F. Ostrow, University of California, Riverside

SPEAKERS

The Urgency of Similitude: Real Presence in the 15th Century
Jessica Winston, Columbia University

The Formulation of Carlo Borromeo as an Architectural Patron
John Alexander, University of Virginia

An Augustinian Interpretation of Caravaggio's Calling of St. Matthew with a Note on the Coin Purse
Troy Thomas, Pennsylvania State University, Harrisburg

Poussin's Coriolanus and Rhetorical Elocution in the 17th Century
Jonathan Unglaub, Columbia University

Santa Casa in Bohemia Sacra: Czech Baroque Copies of the Holy House of Loreto
Michael Young, independent scholar, Albany

East Ballroom, Third Floor

SPIRITUAL MANIFESTATIONS? OR JUST A HUNCH

CHAIR

Maria Elena Gonzalez, artist, New York

SPEAKERS

Art and Tradition "Honoring"

Sara Bates, (Cherokee) artist, curator, independent scholar,
San Francisco

*Somakatoligon (Degrees of Embodiment): Art and
Mind-Physics*

Paul Laffoley, Boston Visionary Cell

Practicing "Mission" in an All Too Real World

Shani Mootoo, artist, Vancouver, British Columbia

DISCUSSANT

Dorothy Desir-Davis, curator, New York

West Ballroom, Third Floor

GAY AND LESBIAN CAUCUS

AGAINST COMMODIFICATION (NOT INTERPRETATION): STRATEGIES IN LESBIAN AND GAY CRITICISM

CHAIRS

Laura Coltingham, Cooper Union

Terry R. Myers, Otis College of Art and Design

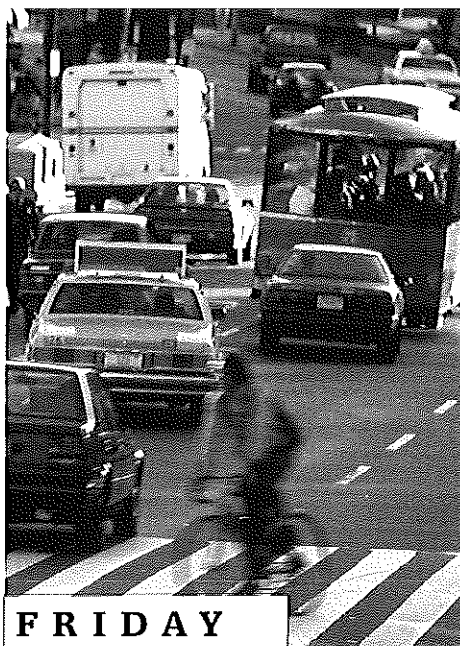
SPEAKERS

Harriet Hirshorn, Dyke TV

Cecilia Dougherty, Mass Arts

Brad Rothrock, Rutgers, State University of New Jersey

Glenn Ligon, artist, New York



FRIDAY

OPPORTUNITY

10:00 am–5:00 pm

Room 513

VISUAL ARTS COMMITTEE

ART TALKS

Participation by pre-scheduled appointment only.

FRIDAY MORNING

SESSIONS

7:30–9:00 am

Sutton Parlor Center, Second Floor

WOMENS CAUCUS FOR ART

BUSINESS MEETING

Rendezvous Trianon, Third Floor

ITALIAN ART SOCIETY

BUSINESS MEETING

9:00–10:30 am

Beekman Parlor, Second Floor

ART HISTORY OPEN SESSION— AFRICAN AMERICAN ART

CHAIR

Phyllis Jackson, Pomona College

SPEAKERS

The White Problem or Kant's Aesthetic (Ex)Corporation of Blackness

Darrell Moore, DePaul University

Economies of the Flesh: (Re)Presenting the Black Female Body

Lisa Gail Collins, Program in American Studies, University of Minnesota

Looking at White Folk: Photographs by Roy DeCarava

Joel Eisinger, University of Minnesota, Morris

9:30 am–noon

Sutton Parlor North, Second Floor

MAKING ASIAN ART HISTORY: THE PROBLEMATICS OF EAST AND WEST

CHAIR

Stanley K. Abe, Duke University

SPEAKERS

"Oriental Orientalism" of Yanagi Sôetsu and the Mingei Theory

Yuko Kikuchi, Chelsea College of Art and Design

The Reconstruction of the Body and the Inauguration of "Bijutsu" (Fine Arts) in the Meiji Period

Hiroyuki Suzuki, Tokyo National Research Institute of Cultural Properties

Principles of Comparison between Chinese and Western Painting

James Elkins, School of the Art Institute of Chicago

Anywhere and Nowhere in Chinese Garden History

Stanislaus Fung, University of Adelaide

DISCUSSANT

Craig Clunas, University of Sussex

Sutton Parlor Center, Second Floor

ARTISTS AS READERS: TEXTS AS CONTEXTS

CHAIR

Suzaan Boettger, City College, City University of New York

SPEAKERS

Reading as Intervention: Rethinking Studio Art Pedagogy

Karen K. Kosasa, University of Rochester

Practicing Reading, Reading Practice: Eroding the Word/Image Binarism

Diane A. Mullin, Minneapolis College of Art and Design

Duende Fusion: The Associational Leap in Poetry and Painting

Kathleen Loe French, artist, Bloomington, Illinois

Reading Voices/Painting Texts: 19th-Century Black Feminist Writings in Early Faith Ringgold

Lisa E. Farrington, New School for Social Research; Parsons School of Design

Body Inscribed: Robert Morris's Contest with Philosophy

Gary Shapiro, Department of Philosophy, University of Richmond

Reading as Sculpture: Roni Horn and Emily Dickinson

Eva Heisler, Ohio State University

Sutton Parlor South, Second Floor

◆ BEYOND COURSE CONTENT: ADDRESSING THE PEDAGOGICAL AND STRUCTURAL IMPERATIVES OF A CULTURALLY INCLUSIVE ART DEPARTMENT

CHAIR

William Charland, University of California, Berkeley

SPEAKERS

The Ecology of a Culturally Inclusive Art Program

William Charland

Cultural Inclusivity: Lifting Every Voice to Sing and Getting All Those Songs Heard

Lanny Frances DeVuono, Eastern Washington University

Rethinking Education through the Arts: K–12 and Post-Secondary Collaborations

Patty Yancey, visual and performing arts educator, San Francisco

A Redefinition of Being Human and Its Relationship to Art as a Verb

Chezia B. Thompson, Department of Language and Literature, Maryland Institute, College of Art

Regent Parlor, Second Floor

✦ IN/VERSIONS, SUB/VERSIONS, PER/VERSIONS: NEW VERSIONS OF THE PAST

CHAIR

Nancy Locke, Wayne State University

SPEAKERS

Evviva il Coltello: *Marsyas and the Castrato*

Todd P. Olson, University of California, Santa Cruz

Subversive Tactics and Covert Actions: Antoine Watteau's Military Subjects

Julie-Anne Plax, University of Arizona

The Sources of Sardanapalus, the Resources of Art History

Elisabeth Fraser, University of South Florida

To Persist in Folly: Bohemian Intransigence at the Sign of the Lapin Agile

Howard Lay, University of Michigan

He's Got a Hot Ass: Duchamp's Homosexing of Mona Lisa

Paul Franklin, Harvard University

The White Box Has a Great Fall...

Christian Zapalka, Princeton University

Nassau Suite, Second Floor

✦ ART AND THE YEAR 1000: VIEWS FROM THE END OF THE SECOND MILLENNIUM

CHAIR

Charles B. McClendon, Brandeis University; Institute for Sacred Music, Yale University

SPEAKERS

"The White Mantle of the Churches": Were Southern First Romanesque Churches Plastered?

C. Edson Armi, University of California, Santa Barbara

Toward an Architecture of the Lorraine Reforms before and after the Year 1000

Warren Sanderson, Concordia University

Apocalypse, Interpretation, and Mediation in 11th-Century England

Benjamin C. Withers, Indiana University at South Bend

Back to the Future? The Origins of Our Urban Millennium

Samuel Gruber, Syracuse University

DISCUSSANT

John Williams, University of Pittsburgh

Murray Hill Suite, Second Floor

✦ EUROPE CA. 1500: BEGINNINGS AND ENDS IN THE VISUAL ARTS

CHAIR

Geraldine A. Johnson, Society of Fellows, Harvard University

SPEAKERS

"Awake, Awake, Stand Up, Oh Jerusalem!": Savonarola's Apocalyptic Vision of Florence and 15th-Century Woodcut Prints

Donald Beebe, Yale University

Envisioning the End During the Early Age of Printing: Luca Signorelli's Orvieto Prophecies

Jonathan Riess, University of Cincinnati

A Little Lower Than the Angels: The Indians in Bosch's Garden of Earthly Delights

Michael Crumbock, University of Chicago

Apocalypse Then: The Harlot of Babylon and the Beast of Rome in Reformation Imagery

Tatiana C. String, University of Bristol

The End of Michelangelo's Last Judgement

Marcia Hall, Temple University

Gramercy A, Second Floor

✦ * CROSSING THE BOUNDARIES: ELECTRONIC ART WITHIN AND WITHOUT

CHAIR

Lily Diaz-Kommonen, University of Art and Design Helsinki

SPEAKERS

Legacy/Legado: A Latino Bicentennial Reflection

Luis R. Cancel, Esperanto Internet Services

EQuinox '90-2000

Susan Dallas-Swann, Ohio State University

Intimate Geographies and Electronic Media: "Electronic Eve"

Jenny Marketou, Cooper Union

Virtual Identity and Behavior Design in Cyber Communities

Ioannis Paniras, University of Art and Design Helsinki

Inhabiting the Cyberspace

Kari A. Hintikka, University of Art and Design Helsinki

DISCUSSANTS

Berta Sichel, curator and writer, New York

David Rothenberg, Program in Science, Technology, and Society, New Jersey Institute of Technology

Mercury Ballroom, Third Floor

APHRODITE/AMAZON: FEMALE BODYBUILDING AS AESTHETIC DISCIPLINE

CHAIR

Joanna Frueh, University of Nevada, Reno

SPEAKERS

Reflections of Female Prowess in Trecento Art
Yael Even, University of Missouri-St. Louis

How Powerful Is the Muscular Woman?
Laurie Fierstein, bodybuilder, New York

Feeling One's Body, Dreaming One's Body
Alphonso Lingis, Department of Philosophy, Pennsylvania State University

Posing Performances
Heather Foster, bodybuilder, New York
Nursel Gürler, bodybuilder, New York

Rendezvous Trianon, Third Floor

**EXAMINING THE THEORETICAL AND
ART HISTORICAL POSSIBILITIES OF
EVERYDAY AESTHETICS**

CHAIR

Kevin Melchionne, artist and philosopher, New York

SPEAKERS

Darwin and Everyday Aesthetics
Ellen Dissanayake, independent scholar, Port Townsend,
Washington

*The "Period Eye" and American Design and Costume of the
1920s and 1930s*
Carma R. Gorman, University of California, Berkeley

Exhibiting the Everyday
Richard Torchia, curator and artist, Philadelphia

Petit Trianon, Third Floor

**ART HISTORY OPEN SESSION—
ANCIENT ART**

CHAIR

Christine Kondoleon, Worcester Art Museum

SPEAKERS

*The Sikelo-Geometric Pottery: Categorization and Indigenous
Art in the Ancient Mediterranean*
Joseph J. Basile, Maryland Institute, College of Art

Dionysos in Amber
Faya Causey, National Gallery of Art

Omphalos Apollo/Hermes at Ancient Corinth
Aileen Ajootian, University of Mississippi

*A Sculpture Workshop at Aphrodisias and the Esquiline Group:
Questions of Date*
Julie Van Voorhis, Institute of Fine Arts, New York University

A New Early Christian Pavement from Albania
Marie Spiro, University of Maryland at College Park

Trianon Ballroom, Third Floor

**PERSPECTIVES ON CORPORATE
COLLECTIONS**

CHAIRS

John Hallmark Neff, First Chicago NBD
Jonathan Fineberg, University of Illinois at Urbana-Champaign

SPEAKERS

*Chicago's Inland Steel Collection: Corporate Cultural Capital in
the 1950s*
Mary Caroline Simpson, Indiana University

Corporate Art Collections and Corporate Elites in Britain
Chin-Tao Wu, University College London

The Art Collection of the Chase Manhattan Bank
Robert Rosenblum, New York University

DISCUSSANTS

Ellen Handler Spitz, Center for Advanced Study in Behavioral
Sciences, Stanford University
Geraldine W. Kiefer, independent scholar, Rocky River, Ohio

East Ballroom, Third Floor

**WHOSE STORY NOW? THE ARTIST AS
AUTHOR(ITY)**

CHAIRS

Frances Pohl, Pomona College
Ruth Weisberg, University of Southern California

SPEAKERS

Ben Shahn; His Writings, His Life, His Works
Daniela Montanucci, independent scholar, Rome

Painting and Language/Painting Language
Mira Schor, Parsons School of Design

Three Voices
Charles Gaines, California Institute of the Arts

An Inconvenient Idea
June Wayne, artist, Los Angeles

DISCUSSANTS

Frances Pohl
Ruth Weisberg

West Ballroom, Third Floor

**RESEARCHING THE SUBJECT:
STRATEGIES FOR VISUAL ARTISTS**

CHAIR

Betti-Sue Hertz, Graduate Center, City University of New York;
Bronx Council on the Arts

SPEAKERS

Eugenie Tsai, Whitney Museum of American Art at Champion

The Madness of Method
Nancy Chunn, School of Visual Arts

Recent Work

Sowon Kwon, artist, New York

Site Specific Narratives

Alison Sky, artist, New York

11:00 am–12:30 pm

Beekman Parlor, Second Floor

**ART HISTORY OPEN SESSION—
AFRICAN AND AFRICAN DIASPORA ART**

CHAIR

Roslyn Adele Walker, National Museum of African Art,
Smithsonian Institution

SPEAKERS

Zarina Bhimji: Art of the African Diaspora/Transnationalism
Deepali Dewan, Walker Art Center

*Such Sweet Thunder: African Elements in Projections by
Romare Bearden*

Lyneise Williams, Walker Art Center

*John Biggers: Structured Metaphors and Conscious
Connections*

Julie McGee, Bowdoin College

Menéalo!: The Mulata and Anti-Colonialism in The Jungle
Rocio Aranda-Alvarado, independent scholar, New York

**FRIDAY
AFTERNOON**

SPECIAL EVENTS

12:30–2:00 pm

40 W. 53rd Street

AMERICAN CRAFT MUSEUM

Curator-led tours: "Michael Lucero—Sculpture 1976–95"

40 W. 57th Street, 2nd Floor

MARLBOROUGH GALLERY

Open house: "Neil Welliver"

OPPORTUNITIES

Noon–2:00 pm

Booth 219/220, Exhibit Hall

**MEET THE EDITORS—CAA
MONOGRAPHS ON THE FINE ARTS**

Debra Pincus, editor of the CAA Monographs on the Fine Arts
series, will be available to speak with prospective authors.

12:30–5:00 pm

Rooms 524 and 548

VISUAL ARTS COMMITTEE

ARTIST PORTFOLIO REVIEW

Participation by pre-scheduled appointment only.

SESSIONS

12:30–2:00 pm

Sutton Parlor North, Second Floor

HISTORIANS OF BRITISH ART

**ART AND LIFE À LA MODE: A
TRICENTENNIAL CELEBRATION OF
WILLIAM HOGARTH**

CHAIR

Anthony Lacy Gully

SPEAKERS

*"The Taste of the Town"/The Taste of the Nation: Hogarth,
Burlington, and the Politics of National Taste in Early Georgian
Britain*

Barbara Arciszewska, University of Toronto

Hogarth's Pictures of Working Women and Commerce

Patricia Crown, University of Missouri, Columbia

Hogarth as the Rake: Autobiography in The Rake's Progress

Nancy Weston, St. Cloud State University

DISCUSSANT

Susan Bakewell, Kennesaw State University

Sutton Parlor Center, Second Floor

GAY AND LESBIAN CAUCUS

BUSINESS MEETING

Sutton Parlor South, Second Floor

ASSOCIATION FOR LATIN AMERICAN ART

ART HISTORY AND ARCHAEOLOGY: MERGING METHODOLOGIES OR UNEASY ALLIES?

CHAIRS

Patricia Sarro, Arizona State University
Joanne Pillsbury, Center for Advanced Study in the Visual Arts,
National Gallery of Art

SPEAKERS

Archaeology as a Foundation for Art History
Terence Grieder, University of Texas at Austin

*Sherds for Thought: Archaeological and Art Historical
Approaches to Pre-Columbian Ceramics*
Geoffrey McCafferty, Brown University

Current Models and the Ancient Maya
Sandra Noble, Foundation for the Advancement of
Mesoamerican Studies, Inc.

Super Archaeology and the Painted Textiles of Chimu Capac
Amy Oakland Rodman, California State University, Hayward

Regent Parlor, Second Floor

ADVOCACY COMMITTEE

HOW TO BE AN EFFECTIVE ADVOCATE

CHAIRS

Katie Hollander, CAA Assistant to Executive Director
Kristen Burnett, CAA Advocacy Intern

SPEAKERS

The Effect of the 1996 Elections on the Humanities
John Hammer, National Humanities Alliance

1997 Advocacy Day and Issues concerning the Arts
Lee Kessler, American Arts

Using Technology to Be a More Effective Advocate
Patrice McDermott, OMB Watch

Fight for What You Love
Leida Snow, Arts Advisor to Representative Jerrold Nadler,
(D-NY)

Nassau Suite, Second Floor

MUSEUM COMMITTEE

PARTNERSHIPS: LIVING ARTISTS AND MUSEUMS/SCHOLARS AND MUSEUMS

CHAIRS

Judith Tannenbaum, Institute of Contemporary Art, University
of Pennsylvania

Les Reker, Moravian College

SPEAKERS

Andrea Miller-Keller, Wadsworth Atheneum
Leon Golub, artist, New York
Robert Storr, Museum of Modern Art

Murray Hill Suite, Second Floor

ASSOCIATION OF HISTORIANS OF AMERICAN ART

RETHINKING AFRICAN AMERICAN PLACE IN THE FORMATION OF AMERICAN ART HISTORY

CHAIRS

Michele H. Bogart, University at Stony Brook,
State University of New York
Ann Gibson, University at Stony Brook,
State University of New York
Edmund Barry Gailther, Museum of the National Center of
African American Art

SPEAKERS

Floyd Coleman, Howard University
Alvia Wardlaw, Houston Museum of Art
Jontyle Theresa Robinson, Spelman College

Gramercy A, Second Floor

COMMITTEE ON ELECTRONIC INFORMATION AND EDUCATION COMMITTEE

*** THE MAGIC CLASSROOM II: MAKING IT HAPPEN**

CHAIRS

Ellen T. Baird, University of Illinois at Chicago
Kathleen Cohen, San Jose State University

SPEAKERS

Building the Bridge: Art History, Meet Technology!
Christine Sundt, University of Oregon

*Reenvisioning the Role of the Artist: Institute for Studies
in the Art*
Muriel Magenta, Arizona State University

Institutionalizing the Piero Project
Kirk Alexander, Princeton University

Rendezvous Trianon, Third Floor

ITALIAN ART SOCIETY

REDEFINING "GOTHIC" IN ITALIAN GOTHIC ART

CHAIRS

Martha Dunkelman, State University of New York at Buffalo
Anita Moskowit, University at Stony Brook, State University
of New York

SPEAKERS

From Regionalism to Nationalism: The Development of the Italian Gothic Cathedral Façade

David Gillerman, independent scholar, New Haven

Toward a Definition of Style in Italian Art ca. 1250–1400

Helmut Wohl, Boston University

The Spectator's Eye in the Trecento

Marvin Trachtenberg, Institute of Fine Arts, New York University

Petit Trianon, Third Floor

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

FUTURE DIRECTIONS FOR 19TH-CENTURY ART

CHAIR

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

SPEAKERS

Victorian Identity and "the Renaissance of Art in France"

Elizabeth Mansfield, University of the South

Engendering Joan of Arc: Mirroring the Body Politic in One Woman's Body

Nora M. Heimann, Florida State University

Truth in Art: William Michael Rossetti and 19th-Century Realist Criticism

Julie d'Enfant, Mankato State University

Resurrecting Histories: Jean-Paul Laurens and "La Mort de Marceau"

Kimberly Jones, National Gallery of Art

Room 534

**COMMUNITY AND JUNIOR COLLEGE
EDUCATORS OF ART AND ART HISTORY**

ORGANIZATIONAL MEETING

All welcome.

SESSIONS

2:30–5:00 pm

Beekman Parlor, Second Floor

**✦ RECONSIDERING THE "END" OF
PRE-COLUMBIAN ART**

CHAIR

James Farmer, Virginia Commonwealth University

SPEAKERS

An Interpretation to the Overpainting of the Puebloan Murals
Zhang He, University of Texas at Austin

Social Influences on Military Rhetoric in the Art of Monte Albán
Carey Rote, Texas A & M University-Corpus Christi

Reconsidering the End of Tajín and the Gulf Coast Tradition
Rex Koontz, University of Texas at El Paso

Beginnings and Endings in Mesoamerican Architecture
Flora S. Clancy, University of New Mexico

Violent "Death" at Sitio Conte
Karen O'Day, Emory University

Sutton Parlor North, Second Floor

**✦ MEMORY AND COMMEMORATION IN
THE LATE 20TH CENTURY**

CHAIR

Melissa Dabakis, Kenyon College

SPEAKERS

Excavating Memory/Documenting History: The California Palace of the Legion of Honor Museum
Allison Arieff, New York University

Whose Memory? Which History? (Re)negotiations of Past and Future in the New South Africa
Deborah S. Neibel, University of Chicago

The Parable of the Pink Tank: Prague's Vanishing Soviet Past
Wanda Bubriski, Yale University

Anselm Kiefer and the Paradoxes of Holocaust Representation
Matthew Biro, University of Michigan

Monuments to Germany in Autumn: Figuring the Red Army Faction

Christine Mehring, Harvard University

DISCUSSANT

Lewis Hyde, Kenyon College

Sutton Parlor Center, Second Floor

THE DISPLACEMENT OF THE GODS

CHAIRS

William E. Paden, Department of Religion, University of Vermont

Emilio Cruz, artist, New York

SPEAKERS

Can Frankenstein Have Moral Courage?

Emilio Cruz

Anxious Embodiments: Intersections between Jewish Masculinity and Feminine Corporeality in Barnett Newman's Stations of the Cross
Nancy A. Nield, University of Chicago

Soul, Death, and the Other-World in Contemporary Central European Art

Katalin Keserü, Eötvös Loránd University

Old Gods, New Worship: A Decade of Artists' Changing Visions of Sacred Space

Stewart Buettner, Lewis and Clark College

DISCUSSANT

Diane Apostolos-Cappadona, Georgetown University

Sutton Parlor South, Second Floor

ART HISTORY OPEN SESSION— 18TH-CENTURY ART

CHAIR

Wendy Wassing Roworth, University of Rhode Island

SPEAKERS

Looking Like a Woman: Women, the Gaze, and French Rococo Painting

Melissa Hyde, Whittier College

Canaletto's Rio dei Mendicanti Looking South: Poverty and Charity in Early 18th-Century Venice

Pamela J. Warner, University of Delaware

Birth of a (Miscege)Nation: The Mexican Castas Paintings

Raymond Durán Hernández, University of Chicago

After Raphael's Transfiguration: Copies, Poussin's Canon, and Recusant Religious Imagery in 18th-Century England

Lisa Heer, independent scholar, San Francisco

The Function of British Newspaper Art Criticism during the 1770s and 80s

David A. Brenneman, High Museum of Art

Regent Parlor, Second Floor

MEDIEVAL ART AND ETHNIC IDENTITY

CHAIRS

Genevra Kornbluth, Youngstown State University

Jane Carroll, Dartmouth College

SPEAKERS

Varietas Populorum Nostro Regno Subiectionum: Ethnicity and Wall Painting in Medieval South Italy

Linda Safran, Department of Greek and Latin, Catholic University of America

Early Medieval Fibulae in Eastern Europe: Ethnic or Gender Index?

Florin Curta, Western Michigan University

Medieval Art and Modern Nationalism

Jonathan J. G. Alexander, Institute of Fine Arts, New York University

The Church of Saint-Bénigne in Dijon, Bishop Bruno, and the Capetians as "Other" during the Burgundian Civil War (1002–16)

Carolyn Malone, University of Southern California

Nassau Suite, Second Floor

POLITICAL HISTORY AND GERMAN ART, 1871–1945

CHAIR

Paul B. Jaskot, DePaul University

SPEAKERS

The Empire and the Market: Germany's International Exhibition Policy, 1871–85

Isabel Balzer, Northwestern University

Hermann Muthesius as Kulturpolitiker: Arts and Crafts Reform and Nation-Building in Wilhelminian Germany

John V. Maciulka, University of California, Berkeley

"Heroes" and "Whores": The Politics of Gender in Weimar Antiwar Imagery

Dora Apel, Wayne State University

German Communism and the Visual Arts (1918–33)

Vernon L. Lidtke, Department of History, Johns Hopkins University

From Seduction to Denial: Arno Breker's Engagement with National Socialism

Jonathan Petropoulos, Loyola College in Maryland

DISCUSSANT

Barbara McCloskey, University of Pittsburgh

Murray Hill Suite, Second Floor

◆ ANOTHER LOOK AT INTERNATIONAL PRINTMAKING

CHAIR

Erin Goodwin-Guerrero, San Jose State University

SPEAKERS

The Focus and Significance of Printmaking in South Africa in Light of the Cultural, Artistic, and Political Perspectives of Contemporary Black South African Artists

Sokhaya Charles Nkosi, artist, Johannesburg

Arthur Xaba, artist, Johannesburg

Why Printmaking? Popular Wood Block Prints in Brazil and Their Influence

Liza Papi, City College, City University of New York

From Print to Politics in Southeast Asia

Prawat Laucharoen, artist, New York

Modern or Chinese? The Revival of Tradition at the Age of Modernism

Xiaowen Chen, Alfred University

Printmaking: A Colony of the Arts

Luis Camnitzer, State University of New York, College at Old Westbury

Gramercy A, Second Floor

COMMITTEE ON ELECTRONIC INFORMATION

*** LEARNING DIGITALLY: GLOSSY GADGETS OR 21ST-CENTURY CHALK?**

CHAIR

Ellen Schiferl, University of Southern Maine

SPEAKERS

A Case Study: An Electronic Resource for a History of Art for the Year 2000

Laetitia La Follette, University of Massachusetts, Amherst

The Digitized Pedagogue

Jane Andrews Aiken, Virginia Polytechnic Institute and State University

Leila Bailey Van Hook, Virginia Polytechnic Institute and State University

Technology and Collaborative Learning: Toward a New Pedagogical Frame for Art History

Andrea Pappas, University of Southern California

Mercury Ballroom, Third Floor

GENRE AND THE RETHINKING OF THE "TRADITIONAL ARTS"

CHAIR

Z. S. Strother, Columbia University

SPEAKERS

Genre Inside Out: Strategic Recognitions of the Power in Form

Patrick McNaughton, Indiana University

"I Respect Custom, but I am not a Tribalist": Refashioning Tradition in South Africa?

Sandra Klopper, University of Cape Town

Powers's Bible Quilt: Hybrid Genre

Anne Higonnet, Wellesley College

Ethnography, History, and Photographic Performance

Elizabeth Edwards, Pitt Rivers Museum, University of Oxford

DISCUSSANT

Mary Vidal, University of Pennsylvania

Rendezvous Trianon, Third Floor

AMERICAN COUNCIL FOR SOUTH ASIAN ART

THE PLACE OF SOUTH INDIA

CHAIRS

Mary Beth Heston, University of Charleston

Padma Kaimal, Colgate University

SPEAKERS

Identity Distinctions and Ganga Envy: The Case of the Early Western Chalukyas

Carol R. Bolon, George Washington University

Bahmanid Architecture: and The Formulation of Islamic Patronage in South India

Jeff McKibben, Ithaca College

Regional Artistic Sharing in South India: The Bhoganandisvara Complex Example

Andrew L. Cohen, University of Central Arkansas

The Imperial Style in South and Southeast Asia

James Heitzman, Cazenovia College

DISCUSSANTS

Joanna Williams, University of California, Berkeley

Eugene Irschick, History Department, University of California, Berkeley

Petit Trianon, Third Floor

CONTINUING EDUCATION: A RAPIDLY EXPANDING RESOURCE FOR ARTISTS AND ART INSTITUTIONS

CHAIR

Michael Cochran, Sculpture Center School

SPEAKERS

Ruth Iskin, Extension, University of California, Los Angeles

Frances Kelly, Craft Students League

John Perrault, UrbanGlass

Trianon Ballroom, Third Floor

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

♦ DECADENCE AS REGENERATION IN 19TH-CENTURY ART

CHAIR

Nina Athanassoglou-Kallmyer, University of Delaware

SPEAKERS

Decadence and Renewal: Le Figaro and the Death of Sardanapalus in 1828

Brian Grosskurth, York University

Reconsidering the Pre-Raphaelites and the Concept of Degeneration

Heather McPherson, University of Alabama at Birmingham

Painting Skin: Decay and Resistance in Sargent's Madame X
Susan Sidlauskas, University of Pennsylvania

Paul Cézanne, Claude Lantier, and Artistic Impotence

Aruna D'Souza, Institute of Fine Arts, New York University

Faustroll 1899: Alfred Jarry at a Crossroads of Aesthetics

Dario L. Gamboni, Université de Lyon II ; Institut Universitaire de France

DISCUSSANT

Charles C. Bernheimer, Department of Romance Languages,
University of Pennsylvania

East Ballroom, Third Floor

INTERNATIONAL ASSOCIATION
OF ART CRITICS / UNITED STATES SECTION

**ART CRITICISM: VALUATION AND
REEVALUATION**

CHAIR

Bruce Altshuler, Isamu Noguchi Garden Museum

SPEAKERS

Criticism and Advocacy

Arthur C. Danto, *Nation*

Art Criticism in the Changing Cultural Landscape

Peter Halley, artist, New York

Art Criticism: Pushing the Envelope

Barbara London, Museum of Modern Art

Mark Stevens, *New York Magazine*

DISCUSSANT

Caroline A. Jones, Boston University

West Ballroom, Third Floor

**BODY POLITICS: PERFORMATIVITY
AND POSTMODERNISM**

CHAIR

Amelia G. Jones, University of California, Riverside

SPEAKERS

Dismembership: Jasper Johns and the Body Politic

Jonathan Katz, Department of Gay, Lesbian, and Bisexual
Studies, City College of San Francisco

Contests for Meaning in Body Politics and Feminist Art

*Discourses of the 1970s: The Work of Eleanor Antin and Judy
Chicago*

Lisa Bloom, Inter-Arts Center, San Francisco State University

Following Acconci or Beholding as Transgressive Performance

Christine Poggi, University of Pennsylvania

*What Sense Do the Senses Make? Aspects of Corpor(e)ality in
the Works of Miriam Cahn and Maureen Connor*

Barbara U. Schmidt, independent scholar, Munich

DISCUSSANT

Peggy Phelan, Department of Performance Studies, Tisch
School of the Arts, New York University

**FRIDAY
EVENING**

SPECIAL EVENTS

5:30-7:30 pm

East Ballroom, Third Floor

CONVOCATION

Welcome

Schuyler Chapin, New York City Department of Cultural Affairs

Remarks

Leslie King-Hammond, CAA President

Presentation of Awards

Keynote Address: "Musings on Museums"

Philippe de Montebello, Metropolitan Museum of Art

8:00-11:00 pm

New Museum for Contemporary Art

583 Broadway, between Houston and Prince Streets

**VALENTINE'S DAY PARTY AND SILENT
AUCTION**

Pre-purchased ticket required.



SATURDAY

MORNING

SESSIONS

8:00-9:00 am

Sutton Parlor Center, Second Floor

MEMBERS BUSINESS MEETING

President Leslie King-Hammond presiding

Room 520

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

BUSINESS MEETING AND RECEPTION

9:00-10:30 am

Beekman Parlor, Second Floor

EASTERN EUROPEAN EMIGRÉ ARTISTS IN NEW YORK CITY: FROM THE MARGINS TO THE CENTER

CHAIR

Krystyna Warchol, University of Pennsylvania

SPEAKERS

The New York "Art Party Pravda": The Reflection of Russian

Artist Experience Today

Margaret Dikovitsky, independent scholar, New York

A Critical Engagement with Soviet History: Komar and Melamid's Artistic Dialogue with Their Past

Valerie L. Hillings, Institute of Fine Arts, New York University

Eastern European Emigré Illustrators in America

Mark Strathy, Central Connecticut State University

DISCUSSANT

Alfa Efimova, University of California, Santa Cruz

Gramercy A, Second Floor

♦ ART AND ARTIST ON THE WORLD WIDE WEB

CHAIR

Margot Lovejoy, State University of New York at Purchase

SPEAKERS

In Search of the Telephone Opera: The Web as Communication Art

Peter Lunenfeld, Art Center College of Design

Access, Control, and Expression

Emily Harzell, Center for Advanced Technology, New York
University

Art and Virtuality: Virtual Art?

Benjamin Weil, äda'web

9:30 am-noon

Sutton Parlor North, Second Floor

ART AND MODERNISM IN CHINA, 1900-97

CHAIR

Peter C. Sturman, University of California, Santa Barbara

SPEAKERS

The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai

Julia F. Andrews, Ohio State University

Kuiyi Shen, University of Oregon

Modernism in Hong Kong Art

David Clarke, University of Hong Kong

From Shanghai to New York: The Life and Death of Billy Harlem

Ralph Croizier, Department of History, University of Victoria

High and Low: The Cultural Space of Contemporary Taiwanese Art

Alice Yang, Institute of Fine Arts, New York University

Review of the Field

John Clark, School of Asian Studies, University of Sydney

Sutton Parlor Center, Second Floor

MAPPING ART AND THE CONSTRUCTION OF POLITICAL IDENTITY

CHAIRS

Marian Feldman, Harvard University
Julie Rosenbaum, University of Pennsylvania

SPEAKERS

Carl Larsson, National Identity, and Social Democracy in Turn-of-the-Century Sweden

Michelle Facos, Indiana University

Kinship, Wombs, and War: Reconstructing the National Family
Christine Bell, Northwestern University

The Politics of Licentiousness: Gender and Political Identity in the Westminster Campaign of 1784

Amelia Rauser, Northwestern University

Civic Representation and Communal Surrogate: The Decoration of S. Maria Maggiore in Bergamo (1453–1630)

Giles Knox, University of Toronto

Display, Distinction, and Class Identity: Andrea Odoni as a Cittadino Collector in Early 16th-Century Venice

Monika Schmitter, University of Michigan

Shedding Its Colonial Skin: Mexico on Display in 1892

Dana Leibsohn, Smith College

Barbara Mundy, Fordham University

Sutton Parlor South, Second Floor

MEDIEVAL ART'S INSTITUTIONS

CHAIRS

Brigitte Bueltner, Smith College
William J. Diebold, Reed College

SPEAKERS

Medieval Mania: Stained Glass, Tapestries, and the Commodification of Art in the Fin-de-Siècle

Laura Morowitz, Wagner College

Collage and the Taste for Medieval Manuscript Illumination in 19th-Century France and England

Sandra Hindman, Northwestern University

"Les Primitifs Français" (Paris, 1904) and the Louvre Jean le Bon as "First Modern Portrait"

Stephen G. Perkinson, Northwestern University

The Shaping of Medieval Art History in 1920s America: Texts and Contexts

Kathryn Brush, University of Western Ontario

Regent Parlor, Second Floor

LIGHT AS MEDIUM, LIGHT AS VEHICLE

CHAIR

Susan Chorpeneing, City College, City University of New York

SPEAKERS

Introduction

Susan Chorpeneing

Sun Drawing: Ancient and Modern

Janet Saad-Cook, artist, Arlington, Virginia

The Art of Light and Space

Jan Butterfield, critic, San Francisco

Light Dance

Seth Riskin, artist, Cambridge, Massachusetts

Site-specific Painting

Stefan Becker, artist, New York and Munich

Nassau Suite, Second Floor

JOINT VENTURES AND TAKEOVERS: COLLABORATION AND COPY IN THE PRODUCTION OF ART

CHAIR

Ellen Konowitz, Vanderbilt University

SPEAKERS

Labor Disputes: The Economics of Collaboration in

Netherlandish Still-Life Painting

Alan Chong, Art Gallery of Toronto

Phantom Copy in Early Modern Netherlandish Art Markets

Hans J. Van Miegroet, Duke University

Reframing Gerard David's Cervara Altarpiece: Copying and Italian Patronage

Leslie Ann Blacksberg, Elvehjem Museum of Art, University of Wisconsin-Madison

Gender, Identity, and Collaboration in the Art of Constance Mayer and Pierre-Paul Prud'hon

Elizabeth E. Guffey, State University of New York at Purchase

Painting Over: The Case of Berthe Morisot and Edouard Manet

Marni Kessler, Barnard College, Columbia University

DISCUSSANT

Larry Silver, Northwestern University

Murray Hill Suite, Second Floor

EMERGING FROM THE MILLENNIUM: GENDER AS A LOCUS OF DECADENCE AND RENEWAL IN EUROPE, 1900–1930

CHAIRS

K. Porter Aichele, University of North Carolina at Greensboro

Sara Lynn Henry, Drew University

SPEAKERS

*The Gendered Dystopian and Utopian Visions of
Frantisek Kupka*

Patricia Leighton, Queen's University, Canada

*Self Portraits and Demotelles: Picasso's Polymorphous
Challenge to Degeneration, 1905-07*

Sue Ann Prince, University of Pennsylvania

*Turn of the Century/Return of the Senses: Decadence,
Archaism, and Primitivism in Russia*

Alison Hilton, Georgetown University

*"A Vessel for His Accumulated, Burning Passion": Decadence
and Order in Weimar Society*

Stephanie D'Allesandro, University of Chicago

Mercury Ballroom, Third Floor

✦ NEW LIGHTS AND SHADOWS ON THE LAST AMERICAN FIN-DE-SIÈCLE

CHAIR

Sarah Burns, Indiana University

SPEAKERS

Degradation and Winslow Homer

Paul Staiti, Mount Holyoke College

*"Volcanoes and Earthquakes in the World of Matter": American
Resistance to Art Nouveau*

Elizabeth L. O'Leary, Virginia Museum of Fine Arts

*From Femme Fatale to Floradora: The Transformation of the
Decadent in American Art Nouveau Jewelry*

Suzanne Gandell, Hood Museum of Art, Dartmouth College

*Thomas Wilmer Dewing and the Mode of the "Genteel
Grotesque"*

Barbara Dayer Gallati, Brooklyn Museum; School of Visual Arts

DISCUSSANT

Alexander Nemerov, Stanford University

Rendezvous Trianon, Third Floor

✦ CHAOS, DAMN IT!

CHAIR

Matthew Rohn, St. Olaf College

SPEAKERS

Chaos Theory and the Creative Process

Tobi Zausner, New School for Social Research

Jackson Pollock's 1943 Pouring

Elizabeth L. Langhorne, Central Connecticut State University

*"...Real Pictures...": Allegories of Complexity in Robert
Rauschenberg's Combines*

Randal Davis, independent scholar, New York

*Space, the Final Frontier: Chaos, Meaning, and Grammatology
in Minoan Archi(text)ure*

Louise A. Hitchcock, University of California, Los Angeles

Constructivist Stage Design and Assertions of Order

Roann Barris, Civic Education Project, Art Academy of
Bucharest

Petit Trianon, Third Floor

✦ ARTISTS WHO ARE CRITICS/CRITICS WHO ARE ARTISTS

CHAIRS

Jonathan Weinberg, Yale University

Alejandro Anreus, Jersey City Museum

SPEAKERS

Giovanni Baglione's Cafeteria: Is He Still Trying to Poison Us?

Maryvelma Smith O'Neil, Webster University; Open University

Double or Nothing: The Artist, the Critic, and Baudelaire

Emily Godbey, University of Chicago

*Artists and Curators as Collaborators: Developing a New
Practice of Exhibition*

Patricia Briggs, University of Wisconsin-Stout

Laura E. Migliorino, Anoka Ramsey Community College

The Institute of Cultural Inquiry

Lise Patt, Graduate Center, City University of New York

Trianon Ballroom, Third Floor

POSTWAR IDENTITIES' REFLECTIVE/ PROJECTIVE DEFINITION: AMERICA AND GERMANY IN ARTISTIC INTERACTION, 1945-89

CHAIRS

Stefan Germer, Johann Wolfgang Goethe-Universität

Julia Bernard, independent scholar, Frankfurt

SPEAKERS

*Surveying an Occupied Art Scene: The Implications of William
Constable's OMGUS Report*

Marion Deshmukh, Department of History, George Mason
University

*Collecting and Collective Memory: Modern Jewish Identity and
German Expressionist Art*

Robin Reisenfeld, Massachusetts College of Art

*Paradigms of Continuity and Change: The Self-Definition of
Germany and America at Documenta I-III*

Peter J. Schneemann, Universität Bern

Painting Found Photographs: Andy Warhol and Gerhard Richter
Benjamin H. D. Buchloh, Barnard College, Columbia University

Re-Siting Minimalism: Americana Abroad

Julia Bernard

Postwar Prehistory

John Miller, School of Visual Arts

East Ballroom, Third Floor

THE POLITICS OF REDISCOVERY: THE MONOGRAPH IN FEMINIST ART HISTORY

CHAIR

Kristen Frederickson, Hunter College, City University of New York

SPEAKERS

Rediscovery or Obscurity? The Case of Lavinia Fontana

Katherine A. McIver, University of Alabama at Birmingham

Gwen John: Refocusing Our Gaze

Sarah E. Webb, independent scholar and artist, New Haven

Florentine Stetthimer: Feminizing Modernism

Barbara Bloemink, independent scholar, Fairway, Kansas

Feminist Monographs and the Rediscovery of Jo Hopper

Gail Levin, Baruch College and Graduate Center, City University of New York

Codex Spero: Rethinking the Monograph as a Feminist

Amy Schlegel, University of Vermont

West Ballroom, Third Floor

RETHINKING HUMAN DISPLAY: TABLEAUX VIVANTS, PERFORMANCE ART, AND LIVING EXHIBITIONS

CHAIR

Jennifer Fisher, Department of Performance Studies, Tisch School of the Arts, New York University

SPEAKERS

"Playing Indian": Native Americans on Display at the World's Columbian Exposition of 1893

Diane Dillon, Northwestern University

Living Displays and the Development of a Performative Aesthetic

Jim Drobnick, Concordia University

Kings and Saints as Living Images in Renaissance Italy

Philine Helas, Humboldt-Universität

The Invisible Woman and Her Secrets Unveiled: Spaces of Subjectivity and Public Spectacles in France, Year VIII

Jann Matlock, Department of Romance Languages and Literatures, Harvard University

Les Bals du Comte d'Orgel: Masquerades and Spectacle after the Great War

Melissa Ann McQuillan, Wimbledon School of Art

Emma Hamilton's "Attitudes," Classical Archaeology, and Goethean Stage Performance

Volker Schachenmayr, independent scholar, Lake Placid, New York

Piero Manzoni's "Living Sculptures"

Gerald Douglas Silk, Tyler School of Art, Temple University

Tableaux Vivants: Art Reproductions in the Flesh

Robin Veder, American Studies Program, College of William and Mary

11:00 am–12:30 pm

Beekman Parlor, Second Floor

ART IN FLUX: DIASPORA AND CULTURAL PRODUCTION

CHAIR

Yau Ching, University of Michigan

SPEAKERS

You.Fog.Me.Weave

Siu Yi Ky, Indiana University

Rumba: Autoethnography and Skins in Exile

Berta Jottar, New York University

The Flight off/from the Authentic Primitive

Allan de Souza, University of California, Los Angeles

DISCUSSANT

Catherine Bernard, School of Visual Arts

Gramercy A, Second Floor

♦ * CONTENT AND CONTEXT: ART ON THE NET

CHAIR

Philip Sanders, College of New Jersey; New York University

SPEAKERS

Interaction as Experience: Exploring New Media

Bonnie Mitchell, Syracuse University

Webonomics: A Perspective from the Thing

Wolfgang Staehle, Thing International, New York

The Theater of Virtual Intimacy: Visual Narrative on the Web

Annette Weintraub, City College, City University of New York

SATURDAY AFTERNOON

SPECIAL EVENTS

12:30–2:00 pm

40 W. 53rd Street
AMERICAN CRAFT MUSEUM
 Curator-led tours: "Michael Lucero—Sculpture 1976–95"

New School for Social Research
 66 W. 12th Street
BRIDGE GALLERY
 Reception: "Afro-Homo" (a Gay and Lesbian Caucus celebration of African American History Month)

965 Longwood Avenue, Bronx
LONGWOOD ARTS PROJECT/BRONX COUNCIL ON THE ARTS
 Open house and reception: "Epidemics—Approaching the Millennium"; "Omar Medrano—Allars"

OPPORTUNITY

Rooms 537 and 540

VISUAL ARTS COMMITTEE

ARTIST PORTFOLIO REVIEW

Participation by pre-scheduled appointment only.

12:30–2:00 pm

Sutton Parlor North

**MUSEUM EDUCATIONAL SITE LICENSING PROJECT,
 GETTY INFORMATION INSTITUTE**

**TEACHING WITH DIGITAL IMAGES:
 THE MESL PROJECT'S IMPACT**

CHAIRS
 Patricia McClung, Museum Educational Site Licensing Project,
 Getty Information Institute
 Sally Promey, University of Maryland at College Park

SPEAKERS

Sally Promey
 Catherine Hays, Electronic Media Center, University of
 Maryland at College Park
 Katherine Manthorne, University of Illinois
 Miriam Stewart, Harvard University Art Museums

Sutton Parlor Center, Second Floor

EDUCATION COMMITTEE

**ALTERNATIVE MODES OF PEDAGOGY:
 THEORY AND PRACTICE IN TEACHING
 ART HISTORY**

CHAIRS

Steve Darnell, University of South Carolina
 Kathleen K. Desmond, Central Missouri State University

SPEAKERS

Alternative Modes of Pedagogy
 Steve Darnell

Theory and Practice in Teaching Art History
 Kathleen K. Desmond

Art 100: Concepts and Creation in the Visual Arts
 Charles Garoian, Pennsylvania State University

*Using Gardner's Multiple Intelligences as a Framework for
 Teaching*
 Jo Carol Mitchell, Anderson College

Honing Our Craft: An Ongoing Reflection on What We're Doing
 Duane Preble, Artforms; emeritus, University of Hawaii

One Pragmatic Aesthetic
 Steve Shipps, Emerson College

Sutton Parlor South, Second Floor

CULTURAL DIVERSITY COMMITTEE

**AFTER 209, WHAT? A DISCUSSION OF
 TACTICS**

CHAIR

Michi Itami, City College, City University of New York

SPEAKERS

Whitney Chadwick, San Francisco State University
 Claudia Bernardi, San Francisco Art Institute

Regent Parlor, Second Floor

COMMITTEE ON WOMEN IN THE ARTS

WOMEN AND MUSEUMS

CHAIR

Paula Birnbaum, National Museum of Women in the Arts,
 Northern California Council

SPEAKERS

Kinshasha Conwill, Studio Museum in Harlem
Veronique Le Melle, Jamaica Arts Center
Marcia Tucker, New Museum of Contemporary Art

Room 548

HISTORIANS OF GERMAN AND
CENTRAL EUROPEAN ART AND ARCHITECTURE

ORGANIZATIONAL MEETING

2:30–5:00 pm

Beekman Parlor, Second Floor

**THE AMERICAN ARTWORLD AND
MASS ART MAGAZINES FROM 1945**

CHAIR

Jennifer Way, University of Texas at Austin

SPEAKERS

*Material Matters: Technical Information on New Painting Media
and Mass Art Magazines, 1945–65*

Jan Maronlate, Department of Sociology and Anthropology,
Acadia University

Reading in Black-and-White/Misreading Abstract

Expressionism: Art News in Paris

Michael Plante, Tulane University

*Intellectual Issues: Art and Philosophy in the Mass Art
Magazines after 1960*

Ann Gibson, University at Stony Brook, State
University of New York

*Advertisements and the Construction of the East Village Art
Scene in Mass Art Magazines, 1982–87*

Liza Kirwin, Department of American Studies, University of
Maryland at College Park

Art Writing and Art School

Jeremy Gilbert-Rolfe, Art Center College of Design

DISCUSSANT

David Carrier, Carnegie Mellon University

Sutton Parlor North, Second Floor

**NEW ARCHAEOLOGICAL EVIDENCE
OF THE SECULAR AND RELIGIOUS ART
OF THE TANG DYNASTY**

CHAIR

Patricia Eichenbaum Karetzky, Bard College

SPEAKERS

King Udayana Sculpture at Longmen: New Finds and Theories

Amy McNair, University of Kansas

The Palace Lady and the Bodhisattva in Tang Dynasty Art
Audrey Spiro, independent scholar, La Jolla, California

*Tang Bronze Mirrors: Authentic Reflections of the Dynasty's
Artistic Achievements*

Mary H. Fong, University of California, Davis

*Beyond Foguansi: New and Newer Evidence of Tang
Architecture*

Nancy Shatzman Steinhardt, Department of Asian and Middle
Eastern Studies, University of Pennsylvania

Women in the Tang Court

Patricia Eichenbaum Karetzky

Sutton Parlor Center, Second Floor

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

**SPAIN BEFORE "SPAIN": CULTURAL
DIVERSITY AND THE NATURE OF
"SPANISH" ART BEFORE 1492**

CHAIR

Pamela A. Patton, Southern Methodist University

SPEAKERS

Five Plus One: Spanish Art Around the Year 1200

James D'Emilio, University of South Florida

*Judaism between Islam and Christianity: Jewish Self-
Identification in Sephardic Art*

Katrin Kogman-Appel, Ben-Gurion University of the Negev

*What God Has Joined Together Let no Man Put Asunder:
The Forging of a Spanish Nation through the Art Collection of
Isabel of Castile*

Mari-Tere Alvarez, J. Paul Getty Museum; University of
Southern California

DISCUSSANT

Elizabeth Valdez del Alamo, Montclair State University

Sutton Parlor South, Second Floor

**✦ "THE GOLDEN AGE IS NOT IN THE
PAST, IT IS IN THE FUTURE":
DECADENCE, RENEWAL, AND SOCIAL
ACTIVISM IN ART AT THE
MILLENNIUM**

CHAIRS

Susan M. Canning, College of New Rochelle

Sura Levine, Hampshire College

SPEAKERS

*In Praise of Motherhood: The Promise and Failure of Painting
for Social Reform in Late 19th-Century Italy*

Judith E. Meighan, Syracuse University

*Clothed in Decadence: Fashionable Reform Dress in
Fin-de-Siècle Vienna*

Rebecca Houze, University of Chicago

History Lessons: Art, Activism, and Cultural Politics

Grant Kester, Cranbrook Academy of Art

Detroit's Heidelberg Project: Turning the City Downside Up

Marion Jackson, Wayne State University

DISCUSSANT

John Hutton, Trinity University

Regent Parlor, Second Floor

MODERNISM IN ITALY

CHAIRS

William Valerio, Yale University

Robert Williams, University of California, Santa Barbara

SPEAKERS

Belatedness and Utopia: Italian Divisionism and the Media System of Naturalism

Michael Zimmerman, Zentralinstitut für Kunstgeschichte

Designing European Modernism: Enrico Prampolini and the International Avant-Garde

Marcia Vetrocq, University of New Orleans

The Diva of Italian Silent Film and Female Spectatorship

Angela delle Vacche, Yale University

Fascismo-Stile

Claudio Fogu, Department of History, Ohio State University

The Naked Tennis Player: Pastiche-Masculinity in Fascist Italy

Maurizia Boscagli, Department of English, University of California, Santa Barbara

DISCUSSANT

Jeffrey Schnapp, Department of Comparative Literature, Stanford University

Venice and Mars: Figuring the Battle of Lepanto

Bronwen Wilson, Northwestern University

DISCUSSANT

Maria Fabricius Hansen, University of Copenhagen

Murray Hill Suite, Second Floor

✦ CROSSING BORDERS: IDENTITY AND EXILIC REGENERATION II

CHAIRS

Christina Houston, Museum of Modern Art

Naomi Sawelson-Gorse, Pomona College

SPEAKERS

Lyonel Feininger: The Question of Citizenship vs. the Cultural Inheritance

Vivian Endicott Barnett, independent scholar, New York

Mondrian in New York

Harry A. Cooper, Harvard University

The Art of Exile: Arshile Gorky, Displacement, and Identity

Kim Servart Theriault, University of Virginia

Estrangements/Alliances

Patricia Villalobos-Echeverria, Indiana University of Pennsylvania

From Exile to Liberation: South African Art before, during, and beyond the "New" South Africa

Ruth H. Kerkham, independent scholar, Toronto

Nostalgia as Contestation in the Work of Four Asian American Artists

Elaine H. Kim, Department of Ethnic Studies/Asian American Studies, University of California, Berkeley

DISCUSSANT

Claire Farago, University of Colorado, Boulder

Nassau Suite, Second Floor

✦ DECADENCE AND DYSTOPIA, 1300-1600: HISTORIC TYPOLOGIES AND THE IMAGING OF EXPERIENCE

CHAIR

Stephen J. Campbell, University of Michigan

SPEAKERS

The "Babylonian Captivity" in Avignon: Apocalyptic Imagery in the Italian "Bible of Anti-Pope Clement VII"

Cathleen A. Fleck, Johns Hopkins University

Political Memory and the "Commemoration" of Dystopia in Medici Florence

Roger J. Crum, University of Dayton

The Violence and Poetics of Christian Conversion: Pellegrino Tibaldi in Mid 16th-Century Bologna

Morten Steen Hansen, Johns Hopkins University

Catholic Cull as Corruption and Disease: The Iconoclasm of 1566 and Its Interpretation in Calvinist Satirical Imagery

Christine Goettler, independent scholar, London

Gramercy A, Second Floor

✦ REMOVING THE WALLS, EXPANDING THE ARTS: THE FUTURE ROLE OF THE ARTIST

CHAIRS

Maureen Wong, artist, New York

Danny Tisdale, New Museum of Contemporary Art

SPEAKERS

Artist for a Change

Danny Tisdale

Dialectical Spiritualism: A Language of Critique and Belief

Olivia Gude, University of Illinois, Chicago; Chicago Public Art Group

Art: Communication and Education vs. Alienation

Tammy Ashworth-Guerrero, independent scholar and artist, Artesia, California

Is Your Art "off the Wall"? Maybe It Should Be
Sara Kontoff Baker, Northeastern University; Art Institute of Boston

REPOhistory: Critical Geographies of the Street
Gregory Sholette, REPOhistory, New York

Mercury Ballroom, Third Floor

✦ THE ROOTS OF DECADENCE: MORTALITY AND MORBIDITY IN PRE-RAPHAELITE ART

CHAIR

Alicia Craig Faxon, emerita, Simmons College

SPEAKERS

Degenerate Detail: John Everett Millais and Ophelia's "Muddy Death"

Kimberly Rhodes, Parrish Art Museum

Frederick Sandys's Enchantresses: Morbidity and Clairvoyance as Sources of Fin-de-Siècle Decadence

Liana De Girolami Cheney, University of Massachusetts Lowell

Victorian Water: Representations of Purity and Filth from the Age of the Great Slink

Jonathan P. Ribner, Boston University

"All Passion Spent": The Image of Botticelli's Women in Late Victorian England

Gail S. Weinberg, independent scholar, Cambridge, Massachusetts

Infinite Rest: Sleep, Death, and Awakening in the Late Works of Edward Burne-Jones

Debra N. Mancoll, independent scholar, Chicago

Rendezvous Trianon, Third Floor

VISUALIZING HISTORY IN CONTEMPORARY NATIVE NORTH AMERICAN ART

CHAIRS

Michelle Meyers, independent scholar, Santa Cruz

Jo Ann Woodsum, American Studies Program, University of California, Santa Cruz

SPEAKERS

Lakota History and Social Criticism in Arthur Amiotte's Collage Series, 1988-96

Janet Catherine Berlo, University of Missouri-St. Louis

The Singer and the Song: Narrative and Counter-History in the Photography of Shelly Niro

Jennifer Vigil, University of Iowa

Phil Young's Genealogies: Visualizing the Contemporary in Native North American Art History

Erin Valentino, University of Connecticut

1,000 Years of Fusion in Indigenous "Art": Oral, Visual, and Contact Histories

Jolene Rickard, University of Buffalo

Visualizing History in Contemporary Native American Art: A Historian's Perspective

Jo Ann Woodsum

Petit Trianon, Second Floor

✦ CURRICULAR DEVELOPMENT AND ITS RELATIONSHIP TO COMMUNITY SERVICE T22

CHAIR

Larry Thomas, San Francisco Art Institute

SPEAKERS

Sharon Siskin, Contra Costa College; John F. Kennedy University; Chabot College

Community Service as a Means to Understanding Ethnic Stereotyping and Alternative World Views

Amelia M. Trevelyan, Gettysburg College

Developing Awareness: Service through Art and Art through Service

Ann W. Norton, Providence College

Sing to the Four Winds: Cultural Diversity in American Art

Gaye L. Green, Western Washington University

Gail Kallins, University of Georgia

Engaging Undergraduate Art Majors with a Commitment of Involvement with Incarcerated Adolescents

Mark Moilanen, Moorhead State University

DISCUSSANT

Larry Thomas

Trianon Ballroom, Third Floor

✦ REPRESENTATIONS OF DISEASE AND DECADENCE

CHAIR

Laurinda S. Dixon, Syracuse University

SPEAKERS

Disease and Decadence in the Moralized Bible

Michael Heintzen, University of North Texas

Bodily Infirmary as Social Disease in the Works of Adriaen Van de Venne

Mariët Westermann, Rutgers, State University of New Jersey

Decadent Addictions: Representations of the Highs and Lows of Smoking, Drink, and Drugs in Fin-de-Siècle France

Elizabeth K. Menon, Mankato State University

Cholera as Plague and Pestilence in 19th-Century Art

Gabriel P. Weisberg, University of Minnesota

Codes of Consumption: Tuberculosis and Nationalistic Identity at the Fin de Siècle

Sharon L. Hirsh, Dickinson College

Thomas Eakins's Portrait of Amelia Van Buren: "New Woman" or Neurasthenic?

Annette Stott, University of Denver

From Sadism to AIDS: Confronting Dracula's Diseases and Popularity

John J. Ciofalo, Hope School of Fine Arts, Indiana University

West Ballroom, Third Floor

INTERPRETING TITIAN: FEMINIST ART HISTORY AND PHILOSOPHIES OF ART

CHAIR

Mary Bittner Wiseman, Department of Philosophy, Brooklyn College and Graduate Center, City University of New York

SPEAKERS

"Lucrece with Tarquine or Any Other Naked Woman Forced by a Soldier"

Cathy Santore, Pratt Institute

Adonis's Metamorphoses: Gender Identity in Titian's Venus and Adonis

Maria Ruvoldt, Columbia University

Anonymity and Possession: Titian's Flora as "Agent Pornocratique"

Rona Goffen, Rutgers, State University of New Jersey, New Brunswick

DISCUSSANT

Mary Bittner Wiseman

5:30-7:30 pm

79 Walker Street

ART IN GENERAL

Reception: "Abstracted Matter"; "Kitchen" (a residency project by artists Tomie Arai and Millie Chen)

6:00-8:00 pm

16 Mercer Street

VOID VIDEO BAR

Party and viewing of experimental queer videos, co-sponsored by Gay and Lesbian Caucus and Center for Lesbian and Gay Studies (CLAGS)

SUNDAY

SPECIAL EVENTS

10:00 am-5:00 pm

NEW BRUNSWICK, NEW JERSEY, ART TOUR AND LUNCH

Meet at 54th Street entrance of New York Hilton and Towers. Depart: 10:00 am; return to Hilton: 5:00 pm (bus will make a stop at Newark International Airport at 4:00 pm)

PRE-REGISTRATION TICKET REQUIRED.

3:00-5:30 pm

214 E. 2nd Street

KENKELEBA GALLERY

Open house: Group Exhibition of African American Art

3 S. Mountain Avenue, Montclair, New Jersey
(phone 201/746-5555 for directions)

MONTCLAIR ART MUSEUM

Gallery lecture by artist Janet Taylor Pickett

SATURDAY EVENING

SPECIAL EVENTS

5:00-7:00 pm

46-01 21st Street, Long Island City
(E or F train to 23rd St./Ely Ave.)

INSTITUTE FOR CONTEMPORARY ART, P. S. 1 MUSEUM

Open house: Sunset viewing of the James Turrell Room