AN ANNUAL CONFERENCE REGISTRATION BADGE OR SINGLE-TIME EVENT 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**

**WEDNESDAY AFTERNOON OPPORTUNITIES**

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
Marybeth 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

GROUNDED 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
Penne 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


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

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 in Revolutionary Legacy in Third Republic France
Neil McWilliam, University of East Anglia

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 Wetenthal, 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 Ottoheinrich v. d. Plaaz: 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
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 Dayton, 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

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

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

WALT DISNEY AND AMERICAN VISUAL CULTURE

CHAIR
Robert Neuman, Florida State University

SPEAKERS
The Meaning of Mickey Mouse
Gary Apgar, 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
DISCUSSION
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 Campodi 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 Salutatory
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-Environment”
Michael Zakian, Frederick R. Weisman Museum of Art, Pepperdine University

A Pathological Unfolding: Clarérambault’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 Marquez, artist, San Antonio

Janet Henry, artist, New York

THURSDAY

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.**

**SECTIONS**

**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. Milnick, independent scholar, New York

Mary Emma Harris, independent scholar, New York

**SPEAKERS**

*Working with Your Publisher: Copyrights and Photographic Rights*

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 Francs 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 Gentyl 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. Wilcombe, 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 Sollie, Rollins College

SPEAKERS
Hybrid
Beatriz Arnillas, Seton Hill College

Janet S. Echelman, Harvard University

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

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

Palagonia: 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
Renaissance 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

Redan: 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 Culler, 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  
Barbara Rogers, University of Arizona  
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 Puerest 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 Gengarelly, North Adams State College

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**East Ballroom, Third Floor**

**HISTORIANS OF NETHERLANDISH ART**

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

**CHAIR**
Ethan Malt 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, Rijksdinsl 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

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**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  
Robert A. 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?  
Hillard G. 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

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**Great Hall, Cooper Union**

**THE ARTIFICIAL LIFE CLASS**

**CHAIR**
Roy Aschott, University of Wales College, Newport

**SPEAKERS**
Creativity, Evolution, and Ethics: Concerning Artificial Life  
Carol Gigiotti, Ohio State University

Apparatus for Self-Organization  
Nell Tenhaaf, Carnegie Mellon University

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

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**THURSDAY 35**
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
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
ARTIST PORTFOLIO REVIEW
Participation by pre-scheduled appointment only.

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.

DEPOSIT OF WORK
ROOM 529
DESIGN AND SOCIAL RESPONSIBILITY
CHAIR
Joseph Ansell, School of the Museum of Fine Arts, Boston

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.
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 Garsh-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 Allen, emerita, City University of New York; Woolson 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 Supersession 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

SECTIONS

2:30-5:00 pm

Bookman Parlor, Second Floor

FOUNDATIONS IN ART THEORY AND EDUCATION

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

CHAIR
Robertly 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 Amston, University of Wisconsin-Whitewater
Jody Burstein, artist, New York

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 Maxey, 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
  Janet 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, San 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 Volcanic 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**

**Chairs**
- Christina Houssian, 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

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
Saundra 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 Keltering, 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

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 Sensenmann, 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
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
Lila Albuquerque, artist, Los Angeles

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

Apisculpture
Garnett Puett, artist, Holualoa, 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

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

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

THURSDAY EVENING

SPECIAL EVENTS

THURSDAY 5:00–7:00 pm
1285 Sixth Avenue at 51st Street
ARCHIVES OF AMERICAN ART
Reception

THURSDAY 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

ELLIE 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)

6:15–7:30 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
16 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

FOUNDBATIONS IN ART, THEORY AND EDUCATION (FAET)
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 Stillman, Bard College
Bernard Greenwald, Bard College
Michael Frauenglass, Fashion Institute of Technology
Mark Karlen, 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 Propersi, 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

SPEAKERS

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

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 Schlill, Dickinson College

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
Elram Laurent Burk, Pennsylvania State University

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 Slaniszewski, Rhode Island School of Design; City College, City University of New York

Valerie J. Mercer, Studio Museum in Harlem
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 Nocturnes
Hilarie Faberman, Stanford University Museum of Art

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 Gothenburg

Elizabeth Salzhauser 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
Dennis Sparacino, poet and musician, New York

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

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 Colfin, 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 Jannay, 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

Constructing 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-Sluyvesant

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 Ferriots, 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
Kaly 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. Brellell, 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

Somakatoligion (Degrees of Embodiment): Art and Mind-Physics
Paul Lalloley, 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 Cottingham, 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

Bookman 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 Soetsu 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

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: Erasing 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: Rani 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
Lenny 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 Collello: 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
Tallana 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-Kamonen, 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 Markelou, Cooper Union
Virtual Identity and Behavior Design in Cyber Communities
Ioannis Pantaras, University of Art and Design Helsinki
Inhabiting the Cyberspace
Kari A. Hinlikka, 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 Gürlü, 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 Naff, 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

DISCUSSIONS
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(IETY)
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

DISCUSSIONS
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

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

F R I D A Y
A F T E R N O O N

SPECIAL EVENTS

12:30–2:00 pm

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

MARLBOROUGH GALLERY
Open house: “Neil Welliver”
40 W. 57th Street, 2nd Floor

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.
Supa 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

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 Gaither, 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 Moskowitz, University at Stony Brook, State University of New York
SPEAKERS
From Regionalism to Nationalism: The Development of the Italian Gothic Cathedral Façade
David Gilleran, independent scholar, New Haven
Toward a Definition of Style in Italian Art ca. 1250–1400
Holmut 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 18TH-CENTURY ART

FUTURE DIRECTIONS FOR 18TH-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 Rosselli 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
Soul, Death, and the Other-World in Contemporary Central European Art
Katalin Keserü, Eötvös Lorand University

Old Gods, New Worship: A Decade of Artists’ Changing Visions of Sacred Space
Stewart Buechner, Lewis and Clark College

Discussant
Diane Apostolos-Cappadona, Georgetown University

**Sutton Parlor South, Second Floor**

**ART HISTORY OPEN SESSION — 18TH-CENTURY ART**

**Chair**
Wendy Wassyng Roworth, University of Rhode Island

**Speakers**
Looking Like a Woman: Women, the Gaze, and French Rococo Painting
Melissa Hyde, Whittier College

Canalito’s Rio dei Medicanti Looking South: Poverty and Charity in Early 18th-Century Venice
Pamela J. Warner, University of Delaware

Birth of a (Miscegenated) 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**
Varieties Populorum Nostro Regno Subiectorum: 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

**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. Maciuka, University of California, Berkeley

“Heroes” and “Whores”: The Politics of Gender in Weimar Antilav Imagery
Dora Apel, Wayne State University

German Communism and the Visual Arts (1918–33)
Vernon L. Lidike, 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
Xiaowan 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 Schilerl, 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

THE PLACE OF SOUTH INDIA
CHAIR
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. Bolton, 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 Heitman, 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 Perraull, UrbanGlass

Trianon Ballroom, Third Floor

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

DECADENCE AS REGENERATION IN 19TH-CENTURY ART
CHAIR
Nina Alhanassoglou-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
Aurora 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 Allshuler, 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

Dismemberment: 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 Acco(n)ci or Beholding as Transgressive Performance
Christine Poggi, University of Pennsylvania

What Sense Do the Senses Make? Aspects of Corporate Identity 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.
S T U D Y
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

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 Crozier, 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

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 Emigre Illustrators in America
Mark Strathy, Central Connecticut State University

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 Hartzell, Center for Advanced Technology, New York University

Art and Virtuality: Virtual Art?
Benjamin Weil, ada'web
**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, Women, 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 Loibsohn, Smith College

Barbara Mundy, Fordham University

**Sutton Parlor South, Second Floor**

MEDIEVAL ART'S INSTITUTIONS

CHAIRS
- Brigitte Buettner, 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

- College 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 Chorpenning, City College, City University of New York

SPEAKERS
Introduction
Susan Chorpenning

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 Blaksberg, 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. Gulley, 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 Demoiselles: 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'Alessandro, University of Chicago

Mercury Ballroom, Third Floor
NEW LIGHTS AND SHADOWS ON THE LAST AMERICAN FIN-DE-SIECLE
CHAIR
Sarah Burns, Indiana University

SPEAKERS
Degradation and Winslow Homer
Paul Slabi, 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

DISCUSSION
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 Architexture

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/CритICS
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 Godfrey, 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-Siling 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 Stettheimer: 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
Philippe 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

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 of/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
Phillip 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
S A T U R D A Y
A F T E R N O O N
S P E C I A L  E V E N T S

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"

O P P O R T U N I T Y

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 MESS PROJECT'S IMPACT
CHAIRS
Patricia McClung, Museum Educational Site Licensing Project,
Getty Information Institute
Sally Prome, University of Maryland at College Park

S A T U R D A Y
A F T E R N O O N
S P E C I A L  E V E N T S

12:30–2:00 pm

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

Honoring 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
Kinshasa 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
Jan Marontale, 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
Lisa Kirwin, Department of American Studies, University of Maryland at College Park
Art Writing and Art School
Jeremy Gilbert-Rolfe, Art Center College of Design

DISCUSSION
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 Karetsky, 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 Fugقياس: New and Never Evidence of Tang Architecture
Nancy Shatzman Steinhardt, Department of Asian and Middle Eastern Studies, University of Pennsylvania

Woman in the Tang Court
Patricia Eichenbaum Karetsky

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

DISCUSSION
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
CHAIR
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

SATURDAY
Historical Lessons: Art, Activism, and Cultural Politics
Grant Kesler, Cranbrook Academy of Art
Detroit's Heidelberg Project: Turning the City Downside Up
Marion Jackson, Wayne State University

De/ro's Heidelberg Project: Turning the City Downside Up
Marion Jackson, Wayne State University

MODERNISM IN ITALY
CHAIRS
William Valorio, 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 Velrocq, 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 Boscaglia, Department of English, University of California, Santa Barbara

DISCUSSANT
Jeffrey Schnapp, Department of Comparative Literature, Stanford University

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 Cult as Corruption and Disease: The Iconoclasm of 1566 and Its Interpretation in Calvinist Satirical Imagery
Christine Goettler, independent scholar, London

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 Houstian, 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

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

Victrian Water: Representations of Purity and Filth from the Age of the Great Stink
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. Mancoff, 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 College 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 Vittl, University of Iowa

Phil Young's Genealogies: Visualizing the Contemporary in Native North American Art History
Erin Valentino, University of Connecticut

Petit Trianon, Second Floor

† CURRICULAR DEVELOPMENT AND ITS RELATIONSHIP TO COMMUNITY SERVICE

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 Heinlen, University of North Texas

Bodily Infirmity 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

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
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 Tarquinius 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 Golfin, Rutgers, State University of New Jersey, New Brunswick

Discussant:
- Mary Bittner Wiseman

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

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