wednesday special events
12:00-7:30 pm

111 Queen's Park
George Gardiner Museum of Ceramic Art
Open House

Hart House, University of Toronto
1:30-3:00 pm and 3:30-5:00 pm
Architecture of the University of Toronto:
Douglas Richardson will lead a tour of five renowned 19th and 20th century campus buildings.

Art Centre, University College,
University of Toronto 1:30, 2:30 and 3:30 pm
Guided tours of the Malcove Collection of Medieval Art
by Sheila Campbell, curator.

Art Gallery, Hart House,
University of Toronto 5:30 pm
Guided tour of the Hart House permanent collection of Canadian art
by Hart House curator Judi Schwartz.
PRE-REGISTRATION REQUIRED

4:00-6:00pm

Kleinberg, Ontario
McMichael Gallery of Canadian Art
Open House and Reception
Buses will depart from the Royal York Hotel, 100 Front Street, at 3:00 pm for a reception and exhibition viewing. Buses depart McMichael Gallery at 6:00 pm for the Royal York Hotel.
PRE-REGISTRATION REQUIRED

5:00-7:30pm

Harbourfront Centre,
231 Queen's Quay West
Power Plant Contemporary Art Gallery
Open House and Reception:
"Evidence: Photography and Sight"; "Catherine Richards: Charged Hearts/Coeurs électrisés"
Harbourfront Centre, 235 Queens Quay West
Craft Studio Open House
Artist-in-Residency Programme: Hot Glass, Ceramics, Textiles, and Jewelry

55 Centre Avenue
Museum for Textiles Open House and Reception

6:00–7:30pm
100 Queen's Park
Royal Ontario Museum Reception and Viewing:
“Lost Sense: A Sculptural Cycle by Catherine Widgery”

**Wednesday Sessions & Meetings**

12:30–2:00pm
Nova Scotia Room, Royal York Hotel
Association of Research Institutes in Art History Business Meeting

8:00–10:30pm

**Room 701A**
**Renaissance Siena: Art in Context**
A. Lawrence Jenkens, University of New Orleans

*Reality and Ideality in Sienese Renaissance Cityscapes*
Judith Steinhoff, University of Houston

*Site and Setting in Renaissance Siena: The Strada Romana as Focus of Urban Change*
Fabrizio Nevola, Courtauld Institute

*A Fifteenth-Century Sienese Fabula: Dynastic and Patriotic Meaning in the Piccolimini Library*
Stratton Green, independent scholar

*The Palazzo Bichi: Tradition and Innovation in Early Sixteenth-Century Palace Facades in Siena*
Matthias Quast, Kunsthistorisches Institut der Universität Heidelberg

*St. Catherine’s Rise as Intercessor for the Sienese*
Susan E. Wegner, Bowdoin College

**Room 701B**
**Anarchism and Visual Culture**
Mark Antliff, Queen’s University
Patricia Leighten, Queen’s University

*Modernism and Anti-Bolshevik Communism: The Cologne Progressives*
Paul Mattick, Department of Philosophy, Adelphi University

*The Abstract Expressionists’ Critique of Unnatural Society; Or, the Intersection of Anarchism, and the Sublime in Colorfield Painting*
David Craven, University of New Mexico

*John Cage: The Possibility of an Anarchist Avant-Garde*
Branden W. Joseph, Harvard University

*Judd’s Skepticism: Pragmatic Art and Anarchist Politics*
David Raskin, University of Texas, Austin

*Everything Fluxes and Anything Goes: Anarchy, Feyerabend, and Fluxus*
Simon Anderson, School of the Art Institute of Chicago

Discussant
Richard D. Sonn, Department of History, University of Arkansas

**Room 705**
**The City as Producer**
Robert Kleyn, University of Detroit

*De-Collage* and/or *Drifting*
Jelena Stojanovic, University of Colorado

*Legends of Place*
Diane Lewis, Cooper Union

*Place and Motive*
Mark Pimlot, Architectural Association, London

**Room 707**
**Off Color**
Martha Keller, Hunter College, City University of New York and New School for Social Research, New York

*Color(s) Colored by Culture*
Ernestine Daubner, Concordia University

*Wandering Color: Arbitrariness, Disjunction, and Decoration in American Art of the Sixties*
Richard Kalina, Fordham University

*Abstraction in Excess: Extravagant Color in Pollock, Fontana, and Contemporary Art*
Mark Harris, University of Warwick, Coventry and University of Wales, Cardiff

*Liberated Pink: A Feminine Signifier Updated for the 90’s*
Lisa Wainwright, School of the Art Institute of Chicago

*A Distopia of Color Education in a Utopia of Color Education*
Christopher Willard, Hunter College, City University of New York
Color, Time, and Speciality: Some Relationships between Color, Film, and Architecture
Julie Rogers Varland, State University of New York, Buffalo
Discussant
Laura Lisbon, Ohio State University

Room 709

Art 101
Steven Bleicher, Art Institute of Fort Lauderdale
When We're Not 'Preaching to the Choir'
Joe Seipel, Virginia Commonwealth University

Translation, Transgression, and Transcendence
Debra Drexler, University of Hawaii

Wired: Introducing Technology
Steven Bleicher

Portfolio Not Required
Joanna Sganga, Wayne State University

Against Efficiency
Bill Hochhausen, Pratt Institute

Room 711

Framing the House: Domestic Architecture, Colonial Enterprise, and the Occupation of Indigenous Space
Barbara Ann Francis, Lesley College, Cambridge

Bridging Faultlines: The Search for a New Paradigm in South African Domestic Architecture
Sabine Marschall, University of Durban-Westville, South Africa

Mudbricks and Brickbats: Hassan Fathy's New Gourna Project Revisited—and its Lessons for the 21st Century
Yvonne Romney Dixon, Trinity College

A Tomb with a View: Dilkusha and the Appropriation of Mughal Monuments as Houses
Sylvia Shorto, Institute of Fine Arts, New York University

Worker Housing in Hawaii: A Catalyst for Change
Spencer Leineweber, Spencer Mason Architects

Discussant
Jean La Marche, State University of New York, Buffalo

Room 713

Historians of British Art
Tourist Spaces: Narratives of Travel and Encounter in British Art
Andrew Stephenson, University of East London

Pilgrims of the Picturesque: White Woman, the Environment, and the Racial 'Other' in Colonial Australia
Caroline Jordan, University of Melbourne, Australia

Encountering 'the Primitive' in Ceylon
Jeff Rosen, Columbia College, Chicago

The Intertextual Empire: India as Spectacle in Valentine Prinsep's Imperial India and The Imperial Assemblage
Julie F. Codell, Arizona State University

The Meaning of "Native" Landscape: British Artist-Travellers of the 1880's and 1890's and the Japanese Watercolor Movement
Toshio Watanabe, Chelsea College of Art and Design, London Institute

Good Campers Out: War Artists as Tourists and the First World War
Sue Malvern, University of Reading

Room 714A

Gay and Lesbian Caucus

Gay and Lesbian Family Values: Art as Process
Cassandra Langer, independent scholar, New York

How My Middle Class Values Color My Alternative Family: Or Who's Coming to the Seder This Year?
Beatrice Krol, Art Workshop International, Assisi, Italy

Entertaining Possibilities: From Jesus to Ellen Degeneres
T. Murray, University of London

Utopian Pro-Homo Sexual Society
Bryan A. M. Langlands, artist, New York

Room 714B

Art History Open Session: African American Art
Richard J. Powell, Duke University

The Development of Iconic Black Figures in the Work of Malvin Gray Johnson
Jacqueline Francis, Emory University

"Lord, I Fashion Dark Gods Too": Representing Black Christianity in African American Churches
Julie Levin, University of Texas, Austin

Recuperating Venus: The Image of Sarah Baartman in Contemporary Art
Debra S. Singer, independent scholar, New York

Room 715

Colonizing the Mind in a Post-Colonial (World) Environment
Margaret Archuleta, Heard Museum
Jennifer Vigil, University of Iowa

Definitions of Indian Identity and Evaluating the Past: Bonita WaWa Calachaw Nuñez
Kathleen Ash-Milby, National Museum of the American Indian

Listening to the Artist's Voice: Decolonizing the Academy
Melanie Herzog, Edgewood College, Madison, Wisconsin
Hands Off My Thoughts: Determining Intellectual Space in Institutions
Lee-Ann Martin, Canada Council for the Arts

The Politics of Survival: Contemporary Native American Artists in the Post-Colonial World
Phillip Minthorne, American University, Washington D.C.

Discussant
Jennifer Vigil

Room 716A
Immigrant Artists in America: Their Identity, Bicultural Contexts, and Art Making
Pok-Chi Lau, School of Fine Arts, University of Kansas

The New “Islanders”
Hung Liu, Mills College

Immigration Video-Canada
Gu Xiong, artist, Vancouver

Immigrant Soul in Search for a Sense of Place
Maria Velasco, University of Kansas

Art as an Instrument of Memory
Tanja Softic, Rollins College

Room 716B
Arbiters of Taste: Collectors in East Asia
Ankeney Weitz, Denison University

Social Networks in Art Transactions: The Collector Zhon Lianggong (1612-1672) and His Relationship to Contemporary Artists
Qianshen Bai, Boston University

Remains, Accumulations and Collections: Edo Period Collectors of Chinese Ceramics as Seen through the Archeological Record
Nicole Coolidge Rousmaniere, University of East Anglia

Otani Kozui: The Collection and Display of Buddhist Art from the Chinese Silk Road
J. Lee Spurgeon, Boston University

Where is the East? Asian Objects in American Museums, 1876-1926
Steven Conn, Department of History, Ohio State University

Collectors of Chinese Architecture? A Ming Dynasty Reception Hall from the Palace of Duke Zhao
Adrianna G. Proser, Philadelphia Museum of Art

Room 717
Art in Post-Colonial Periods in the Ancient Mediterranean World
Ann C. Gunter, Freer Gallery of Art and Arthur M. Sackler Museum, Smithsonian Institution

Ethnicity and Ceramics in Post-Colonial Sicily
Carla M. Antonaccio, Department of Classical Studies, Wesleyan University

Post-Colonial Barbarism? Art and Society in Achaemenid Sardis
Elspeth McIntosh Dusinberre, Program in Classical Archaeology, University of Michigan

Eastern Mediterranean Colonization and the Rise of an Aristocratic Architectural Iconography in Archaic Central Italy
Laura Flusche, University of Illinois, Champaign-Urbana

Discussant
Bonna D. Westcoat, Emory University

Discussant
T. Cuyler Young Jr., Department of Near and Middle Eastern Civilizations, University of Toronto

Room 718A
Apocalypse and Utopia in the Colonial Arts of the Americas
Jeanette Favrot Peterson, University of California, Santa Barbara

Thomas Cummins, University of Chicago

The Florentine Codex: Conquest and the Colonial New World Order
Michael Schreffler, University of Chicago

El nombre y su morada: The Name and Its Abode
Elena Estrada de Gerlero, Universidad Nacional Autónoma de México

Algunas representaciones del Apocalipsis’s
Elisa Vargaslugo, Universidad Nacional Autónoma de México

A Spanish Prophet of the Apocalypse: Representations of Sor María de Jesús de Agreda in New Spain
Elizabeth-Q. Perry, Brown University

Discussant
Sabine MacCormack, Institute for Advanced Studies, Princeton University

Room 718B
Temporary Public Art: Criticality and Homeopathy
Alice Aycock, School of Visual Arts, New York

Robert Hobbs, Virginia Commonwealth University

Panelists:
Tom Eccles, Public Art Fund, New York
Diller + Scofidio, architects
Jeffrey Deitch, Deitch Projects, New York
Vito Acconci, artist
Thursday

Special Events
12:30–2:00 pm

Professional Art Dealers Association of Canada (PADAC)
Open House and Reception

Toronto's commercial galleries will be hosting an open house for conference attendees. Please call PADAC at 416-703-0061 for further information and a list of participating galleries.

111 Queen's Park
George R. Gardiner Museum of Ceramic Art Open House

Thursday Sessions & Meetings
7:30 am–9:00 am

Room 701A
Representations of Children and the Construction of Childhood in the Nineteenth-Century
Marilyn Brown, Tulane University

The Construction of Childhood in Nineteenth-Century Artists' Biographies
Petra ten-Doesschate Chu, Seton Hall University

Childhood and Aesthetic Education: The Role of Emile in the Formation of Gustave Courbet's The Artist's Studio
Daniel Guernsey, University of Wisconsin–Madison

Baudelaire's 'La Corde' as a Figuration of Manet's Art
Nancy Locke, Wayne State University

Impressionist Dolls: On the Commodification of Girls in Impressionist Painting
Greg Thomas, Perdue University

Discussant
Laurie Schnieder Adams, John Jay College

9:00 am–10:30 am

Room 701B
Europeans Encounter the Native Body: Gender and Ethnicity in Art of the Colonial Era
Suzanne Eberle, Kendall College of Art & Design
Robert Sheardy, Jr., Kendall College of Art & Design

French Encounters with the Others: Madame Benoit's Portrait of a Negress
Vivian Cameron, independent scholar

Disquieting Relations: Orders of Miscegenation in the Cuadros De Mestizaje
José F. Buscaglia, State University of New York, Buffalo

Consuming Women: Colonial Postcards and the Collectionnueses
Rebecca J. DeRoo, University of Chicago

Colonizing the Cannibal Body: Discourses of Gender and Conquest Propaganda in Dutch Brazilian Painting
Charlene Villasenhor Black, University of New Mexico

Savages Brought into Harmony and Peace by Justice and Benevolence: Benjamin West and the Legacy of Indian Relations in Colonial Pennsylvania
Jon W. Parmenter, University of Michigan
Room 705

Ways of Seeing South Asian Art after Independence
Janice Leoshko, University of Texas, Austin

Whose Valuables?: The Circulation of East Indian 'Tribal Arts' in Colonial and Postcolonial Worlds
Katherine Hacker, University of British Columbia

Indian Art Constructed in American Museum Exhibitions
Mary Linda, Pennsylvania State University

Displaying Rajasthan: Museum Design and the Exhibition of Art and Culture before and after 1947
Carrie Anne LaPorte, University of Pennsylvania

Mapping the Monuments: Tracing Post-Independence Attitudes to Colonial History
Rebecca M. Brown, University of Minnesota

Between Modernism and Modernization: Locating Modernity in Indian Art
Preminda Jacob, New York University

Room 707

The Expatriate American in Canada
Donald Kottmann, Alberta College of Art and Design
Sally Michener, Emily Carr Institute of Art, Vancouver
Russell T. Gordon, Concordia University
Suzanne Funnel, Nova Scotia College of Art and Design
Gary Olson, Alberta College of Art and Design

Room 709

* Board or Not? A Question of Design
Gary Keown, Southeastern Louisiana University

Design: Teaching Traditional Concepts in the Digital Age
Rick Barry, Pratt Institute

Should We Continue to Teach and Practice Traditional Approaches to Graphic Design
Diane Benoit, University of Denver

The Present Moment: Searching for the New Visual Language
Paul Dean, Louisiana State University

Cyberspace vs Typographic Space
Philip B. Meggs, Virginia Commonwealth University

It Is Time to Renew Our Graphic Design Classrooms, Faculty, and Programs
Richard S. Thornton, University of Connecticut

Room 711

The Frontiers Between the Wild and the Cultivated
Ben Mitchell, Sheehan Gallery, Whitman College

Frontiers and Gardens: The Archaeology of our Habitation
Ben Mitchell

A Gathering of Waters
Basia Irland, University of New Mexico

Finding Language: The Particulars of Place
Mary Ann Bonjorni, University of Montana

The History of the Ancient Lakes Is Written on the Land
Mark Ruwedel, Concordia University

Room 713

Lezzie Queries? Young(er) Feminists Look Back 25 Years
Erin Valentino, University of Connecticut

Who's Forty Now?
Erica Rand, Bates College

Born to (de)Construct: "Grasping the Myths, Queering the Organs"
Elizabeth Hynes, artist, Northampton, Massachusetts

Decoration and Handicraft: Re-Visioning 1970's Feminist Art
Fu-Chia-Wen Lien, Graduate Center, City University of New York

In and Out: Sliding Past Hegemony or What You See Isn't and All That
Jane Kim, critic, Hartford, Connecticut

Discussant
Harmony Hammond, University of Arizona

Room 714A

From Portrait to Icon: Images of "the Holier Souls" in Roman and Early Christian Art
Alice T. Christ, University of Kentucky

Poets and Philosophers, Priests and Saints: Public Images of Divine Inspiration
John Stephens Crawford, University of Delaware

From Fop to Philosopher: The Fortunes of Menander in the Portrait Tradition
Sarah Guberti Bassett, Wayne State University

Sidonius Apollinaris and the Portraits of Distinguished Philosophers in Athens
Eugene Dwyer, Kenyon College

The Holy Man Learns to Write: Author Portraits in Late Antiquity
Mark Vessey, Department of English, University of British Columbia
Portrait, Perception, and Place: Paulinus of Nola and the Early Christian Portrait
Eugene Vance, French and Italian Studies, University of Washington
Discussant: James A. Francis, Department of Classics, University of Kentucky

Room 715
International Center of Medieval Art
Conquest and Accommodation: The Transformation of Norman Art and Architecture
Lisa A. Reilly, University of Virginia
Subverting the Norman Narrative in the Borders of the Bayeaux Tapestry
Karen R. Mathews, University of Colorado, Denver
Regional Styles in the Ecclesiastical Architecture of Norman Sicily
Charles E. Nickles, Roger Williams University
Visuality and the Viewer at Monreale Cathedral
Fatima Mahdi, Institute of Fine Arts, New York University
The Conscious Search for Aesthetic Originality in Anglo-Norman Romanesque Architecture
Larry Hoey, University of Wisconsin, Milwaukee
English Romanesque Architecture and the Holy Roman Empire
Richard Plant, Courtauld Institute of Art

Room 716A
The Appeal of International Modernism
Kathleen James, University of California, Berkeley
Keith Eggener, University of Nevada, Las Vegas
ATBAT-Afrique and Ethnological Housing in French North Africa
Larry Busbea, Graduate Center, City University of New York
Janet Hess, Harvard University
The Reception and Perception in Post-War Japan of Le Corbusier's Museum of Infinite Growth
Ken Tadashi Oshima, Columbia University

Room 717
Art History Open Session: Fifteenth-Century Netherlandish Art
James Marrow, Princeton University
Questioning the Donor's Image: Gerard Loyet's Votive Portraits of Charles the Bold
Hugo van der Velden, Universiteit Utrecht
When Tradition Bests Innovation: Philip the Good, the Ghent War, and the Vienna Privileges
Gregory Clark, University of the South
The Image of Devotion in Early Flemish Painting
Bret Rothstein, University of California, Santa Barbara
Jan Van Eyck's Mappamundi—The Bigger Picture
Marina Belozerskaya, independent scholar
Panofsky's Preoccupation: Fifteenth-Century Netherlandish Annunciation Painting
Hanneke Grootenboer, University of Rochester
Julian the Apostate and the Apostolic Life: Monastic Identity in Geertgen tot Sint-Jans' Altarpiece for the Haarlem Jansheren
Henry Martin Luttikhuizen, Calvin College

Room 718A
Carnal Pleasures: The Public Spaces of Desire
Anna Novakov, San Francisco Art Institute
Apertura
Dennis Adams, Massachusetts Institute of Technology
Bodily Desire and Self-Renewal as Performance Art in Three Environmental Theatres
Audrey Colby, School of the Art Institute of Chicago
The Epistemology of Disco
John Di Stefano, School of the Art Institute of Chicago
The Ester Diaries
Tony Labat, San Francisco Art Institute
Room 718B
Art History Open Session: American Art
William Truettner, National Museum of American Art
Doreen Bolger, Museum of Art, Rhode Island School of Design
Sermon Pictures: Merchandising Morals in the American City
Paula Lupkin, Denison University
Andrew Walker, Art Institute of Chicago
Prelapsarian Dismemberment at Pocantico Hills: George Gray Barnard and the John D. Rockefellers
Frederick C. Moffatt, University of Tennessee
Mirrored Travels in the Yucatan: Robert Smithson, 1969 and John Lloyd Stevens, 1843
Jennifer L. Roberts, Yale University
The Refineries of Edwin Austin Abbey: Shakespeare, Pennsylvania Steel, and American Cultural Gains
Elisa Tamarkin, Department of English, Stanford University
Discussant
Kathleen Pyne, University of Notre Dame

11:00am–12:30pm
Room 714B
Discipline/Interdisciplinarity: Craft in the 1990s
Gisele Amantea, Concordia University, Montreal
Opportunities Lost: Feminism and Craft, Then and Now
Glenn Adamson, Yale University
Opposing Strategies: Bad Boy Makes Good
Eric Metcalfe, independent scholar, Vancouver
Nancy E. Polo, University of North Carolina, Chapel Hill
Material Transgressions: Fabric Work by Three Gay Men
Alan C. Elder, University of Victoria
Discussant
Mindy Yan Miller, artist, Montréal

Room 705
Historians of Islamic Art
The Discourse of the Gift in the Medieval Islamic World
Eva R. Hoffman, Tufts University
Reflecting Objects: The Rhetoric of the Gift at the Cliphal Court of al-Andalus
Francisco Prado-Villar, Harvard University
The Mantle and the Garden: Some Possibilities for Thinking About the Role of Gifts in Twelfth-Century
Cicily William Tronzo, Tulane University
Give and Take: Gift Giving Among the Timurids
Priscilla P. Soucek, Institute of Fine Arts, New York University
The Value of the Gift: Foreign and Domestic Gift Exchange at Jahagir’s Court
Sharon Littlefield, University of Minnesota

Room 707
Association of Independent Historians of Art
Publishing Issues for the Independent Scholar: Copyrights, Contracts, Royalties and Museums
Barbara J. Mitnick, independent scholar; Mary Emma Harris, independent scholar
Maxwell Anderson, Art Gallery of Ontario
Susan E. Renouf, Key Porter Books, Ltd., Toronto
Beatrice Rehl, Cambridge University Press, New York

12:30–2:00 pm
Room 701B
Association of Historians of Nineteenth-Century Art
New Directions for Nineteenth-Century Art History
Lucy Oakley, Grey Art Gallery, New York University
The Curse of Beauty: A Correlation of Themes in the Sculptures of Harriet Hosmer and Nineteenth-Century Women’s Literature
Julie A. Dunn-Morton, University of Delaware
Paul Richer’s Le Premier Artiste and the Origins of Art
Maria P. Gindhart, University of Pennsylvania
Nineteenth Century Irish Political Cartoons and the Heroic Construction
Joel A. Hollander, University of Minnesota
Jean-Jules Geoffrey: Educational Propaganda in the Third Republic
Jill Miller, University of Minnesota

Room 711
Coalition of Women’s Art Organizations
College Art Education for the Future Millennium
Kyra Belán, Broward Community College
The Visual Arts Career Professional Practices Skills: Myth and Reality in Higher Education?
Linda Hightower, Rochester Institute of Technology

Earth, Spirit and Gender: Visual Language for the New Reality
Kyra Belan

Can Art be Taught?
Eleanor Dickinson, California College of Arts and Crafts

Reading Road Signs: A Personal View of Design Education in the Future
Ruth Lozner, University of Maryland

Room 713
Working with Electronic Images: Defining Roles for Faculty and Staff
David Reville, Brown University
Cynthia Rubin, Rhode Island School of Design
Ginette Daigneault, University of Quebec at Hull
Stuart Larson, University of Rochester
Thecla Schiphorst, Emily Carr Institute of Art and Design
Dena Slothower, Pratt Institute, New York

Room 714A
Canadian Women in Film
A.M. Weaver, The Painted Bride Art Gallery, Philadelphia
Shanti Thakur, filmmaker
Michele Mohabeer, filmmaker
Gabrielle Hezekiah, film critic
Janine Marchessault, York University
Moderator
Glance Lawrence, filmmaker

Room 715
Town Meeting on Fair Use of Digital Images—Part I

Copyright Initiatives in the Academic Sector
David Green, National Initiative for a Networked Cultural Heritage

The Coy Copy: New Technologies and the Mysteries of Representation
Peter Walsh, Davis Museum, Wellesley College

No Fair: Long-Term Prospects of Regaining Unencumbered Use
Gary Schwartz

PART II—WILL TAKE PLACE
THURSDAY, 5:30–7:00 PM.

Room 716A
Foundations in Art: Theory and Education
Interdisciplinary Foundations: Goals and Limits
David Holt, Marymount College, Tarrytown, NY

Interdisciplinary Link Between the Lecture Hall and the Studio: "Introduction to Visual Culture" and "Introduction to Studio Practice"
Barbara Lounder, Nova Scotia College of Art and Design

Theory and Practice: An Interdisciplinary Approach to the Construction of Meaning
Carla Tedeschi, Metropolitan State College

Who They Were: A Report on Team Teaching and Interdisciplinary Course in the Search for Self
P. Lynn Cox, Westminster College

Room 716B
Art Table If Not Teaching, Then What?
Career Advisory Panel
An advanced degree in art history or fine arts does not easily convert to a career in academe. So how else can art historians and artists make a living? What other avenues are open now, and what are emerging fields? What practical skills are valued in the non-academic workplace? Are there ways to balance your work life with your specialized areas of interest? Six women, all with advanced degrees, and each in a different arts-related profession, will talk about career options, job-finding strategies, and balancing priorities and values.
PANELISTS TO BE ANNOUNCED

Room 718B
Gay and Lesbian Caucus

Escape from the Bedroom: Gay and Lesbian Artists Exploring Public Space
Cyndra MacDowell, Sheridan College/University of Toronto

The Erotic Possibility of Melancholy
John McLachlin, independent artist, Toronto

Performing Lesbian Identity in Public Spaces
Laura Jeanne Lefave, Université de Québec à Montréal

Penetrating the City
Cyndra MacDowell

2:30–5:00pm

Room 701A
Medieval Architecture and Liturgy
Caroline Bruzelius, American Academy in Rome

Architecture and Liturgy in Medieval S. Maria Novella, Florence
Josef Schmid, Augsburg University
Franciscan Liturgy and Family Chapels at S. Croce in Florence
Jane C. Long, Roanoke College

The Use and Development of Aisles in English Parish Churches in the Twelfth and Thirteenth Centuries
Carol Davidson, Birbeck College

Liturgy and the Cult of Saints: Canterbury Cathedral as a Case Study
Frank Druffner, Kunstgeschichtliches Institut, Marburg
Discussant
Peter Fergusson, Wellesley College

Room 701B
Postmodernism and the Post-Colonial Debate in Contemporary Asian Art
Mary-Ann Milford-Lutzker, Mills College

Colonial Legacy and Postmodern Ethos Energize Late Twentieth-Century Calcutta Art
Marcella C. Sirhandi, Oklahoma State University

Culture and Representation: Taiwan's Début at the Venice Biennale
Shao-Chien Tseng, University of Iowa

Confronting Multiple Colonization in Contemporary Political Korean and Taiwanese Art
Joan Kee, Harvard University

Language and the Subconscious in Contemporary Japanese Art
Rae Toma, University of Tokyo

Postmodern Puzzles: Contemporary Art and Culture in China
Susan Noyes Platt, University of Washington

Room 707
Work in Progress: Presentations by CAA Professional Development Fellowship Recipients
Jennifer Kyvig, CAA Fellowship Coordinator
Lisa Gail Collins, University of Minnesota
Jeannie Carmen Crosby, University of Texas, Austin
Gabrielle Esperdy, Graduate Center, City University of New York
Samantha Fields, Cranbrook Academy of Art
Juan José Robles, Johnson State College, Vermont
Yumi Janairo Roth, State University of New York, New Paltz
Shirley Solomon, New York University

Room 709
Becoming a Subject: Colonial and Post-Colonial African Photography
Steven Nelson, Tufts University

Overexposed-Spectacular Identities: The Photography of Iké Udé
Lauri Firstenberg, Harvard University

'African Photography' and After
Gordon P. Bleach, University of Florida,

In the Frame: Photography and the Contest for the Body in Africa
Olu Oguibe, University of South Florida,

Ann M. Ciola, State University of New York, Binghamton

Room 705
American Society for Hispanic Art Historical Studies

Visual Cultures, Old and New: Iberia and the Americas, 1500-1800
Susan Verdi Webster, University of St. Thomas

Creating Space, Claiming Land: The Pictorial Landscape in Early Colonial Texcoco
Eduardo de Jesús Douglas, University of Texas, Austin

The 'Synthronos' Trinity: Visual Culture and Imperial Ritual in Spain and the Americas
Ann Storey, University of Washington

'Seducing the Ignorant Masses': The Printed Image, the Mexican People, and the Holy Office of the Inquisition
Kelly Donahue-Wallace, University of New Mexico, Albuquerque

Marian Metaphors or Mother Goddess? Cosmological Paradigms in Peruvian Painting
Susan Gandert, University of New Mexico, Albuquerque

Room 711
The Colonialized Construction of American Art/History

Barbara Groseclose, Ohio State University
Katherine Manthorne, National Museum of American Art

Imperial Narcissism, National Character, and the Ties that Bind
Christine Boyanoski, University of London

Negotiating Identity: A Historiography of Colonizer and Colonizee in Canadian Art History
Angela Carr, Carleton University

Arthur Dove and the Colonialization of Early Modernism in the United States
Arlette Klaric, State University of New York, Buffalo
Room 713

Facing the Surface I: The Situation of Form
Nina Eugenia Serebrennikov, Davidson College

On the Unity of Form and Context: Principles of an Inclusive Art History
David Summers, University of Virginia, Charlottesville

Form and Content in the Sixteenth Century: An Alternate Epistemology
Rebekah Smick, Centre for Reformation and Renaissance Studies, University of Toronto

Albert C. Barnes and the Instrumentality of Form
Megan Granda Bahr, University of Texas, Austin

Form: Reformation or Counterreformation?
Joachim Pissaro, Yale University Art Gallery

Respondent
Charles Altieri, Department of English, University of California, Berkeley

PART II—"WRITING A THEORY OF PRACTICES IN THE FRAME OF CULTURAL INTERACTION"—WILL TAKE PLACE THURSDAY, 8:00-10:30PM

Room 714A

"Canadada" or "Why Are We So Smart and So Alike?" Verbal Wit and Irony in Contemporary Canadian Art
Aurora Landin, University of Manitoba, Winnipeg

Medusa Gets a Laugh: Theorizing Feminist Humour in Canadian Contemporary Art
Amy Gogarty, Alberta College of Art and Design

The Montage is the Message: Humor, Language and Rhetoric in McLuhan
Steven H. Hunt, Ohio State University

A Wittgensteinian/Duchampian Examination of Humour in Canadian Art
Blair Marten, artist

Geezer Chic
John Will, artist

Discussant
Aurora Landin

Room 714B

Printmaking: Above and Below the Surface
Michael Krueger, University of Kansas

America Dreams in Colors
Steve Murakishi, Cranbrook Academy of Art

Global Collaborative Printmaking
Sue Golliter, University of Brighton

Site of Contestation: The State of the Contemporary Political Poster
Charles Cohan, University of Hawaii

Can Printmaking Survive Academia?
Mark Pascale, Art Institute of Chicago

L'Estampe Originale and the Contemporary Print Portfolio
Melissa Harshman, University of Georgia

Room 715

From Aesthetics to Politics, New York ca. 1975
Blake Stimson, University of Oregon
Greg Sholette, New Museum of Contemporary Art, New York

Art and the Pain of Living: New York Political Art and the Protests of 1970
John Hutton, Trinity University

...It's Still Privileged Art
Karl Beveridge, independent scholar

Rereading 'an Anti-Catalog': Radical Art History and the Decline of the Left
Alan Wallach, College of William and Mary

The Madame Binh Graphics Collective: Creative Collaborators or Ultra-Left Pamphleteers?
Mary Patten, School of the Art Institute of Chicago

Left on Both Coasts
Martha Rosler, Rutgers University

From Structuralism to Communicative Action in Mid-1970's Art
Alexander Alberro, University of Florida

Room 716A

Artistic Brotherhoods in the Nineteenth Century
William Vaughan, Birbeck College, London
Laura Morowitz, Wagner College, Staten Island, New York

The Nazarene Gemeinschaft: Overbeck and Cornelius
Mitchell Frank, University of Toronto

The Pre-Raphaelite "Otherhood" and Group Identity in Victorian Britain
Jason M. Rosenfeld, Institute of Fine Arts, New York University

The Morris and Company Design Firm: Brotherhood or Business?
Amy Bingaman, University of Chicago

Académie and Fraternité: Constructing Masculinities in the Education of French Artists
Susan Waller, Northwestern University

Examining the Visionists as an Artistic Brotherhood
Sarah Gillespie, George Washington University
Room 716B
The Visual Representation of Child Sexuality
George Dimock, University of North Carolina, Greensboro

Sex Education and the Child: Gendering Erotic Response in Eighteenth-Century France
Jennifer Milam, Department of Art, University of Sydney

Picturing the Child: Lewis Carroll, Photography, and (Liddell) Girls
Diane Waggner

The Role of Images in Establishing Sexual Stereotypes
Ellen Handler Spitz, Center for Advanced Study in the Behavioral Sciences

Discussant
Anne Higonnet, Wellesley College

Room 717
* (Post-)Colonialism in World Expositions: Framing the Subaltern in the Popular Consciousness
Jan Newstrom Thompson, San Jose State University
Marilyn Wyman, San Jose State University

Nostalgic Islam: Buda under the Turks and the 1896 Hungarian Millennial Exhibition
Samuel D. Albert, Yale University

Primitivism, Art Nouveau, and the 1897 Congo Exhibition at the Brussels World's Fair
Amy F. Ogata, Cleveland Institute of Art

World's Fair People: Jessie Tarbox Beals' Photographs from the St. Louis Exposition, 1904
Barbara Mather, Metropolitan Museum of Art, New York

(ANTI) Colonial Expositions 1931
Jody Blake, Bucknell University

Discussant
Erica Kubic, independent scholar

Room 718A
Forecasting Memory and Desire
Carol Laing, Ontario College of Art and Design

Materializing Memory: The Clothing Works of Fay HeavyShield
Renee Baert, University of Rochester

Gazes from the Past: Harnessing Lesbian Nostalgia
Nina Levitt, artist, Chicago

Please Kill Me: I'm a Faggot Nigger Jew
Rachel Schrieber, Indiana University

Memory, the Reconfiguration of (My) History
Buseje Bailey, Ontario College of Art and Design

Room 718B
Abstraction and Meaning: An Experiential Approach to Abstract Painting
Power Boothe, College of Art, Maryland Institute

OBSTRUCTION/ABSTRACTION: abstraction/obstruction
Clarence Morgan, University of Minnesota

AS IS: Abstraction as Resemblance
Rochelle Feinstein, Yale University

A View of Meaning
Martin W. Ball, Kent State University

Empowering the Sand-Blasted Image
Sam Gilliam, artist

5:30–7:00 pm

Room 705
Association for Latin American Art
Picturing the Local
Ilona Katzew, Institute of Fine Arts, New York University

Abstraction in the Indian's Self-Image in Sixteenth Century Monastic Decoration in New Spain
Elena Isabel Estrada de Gerlero, Universidad Autonoma de Mexico

The Indian Donor of Religious Works of Art in New Spain
Elisa Vargaslugo, Universidad Autonoma de Mexico

Local Devotions in New Spain: Textual Affirmations and Visual Associations
Luisa Elena Alcala, Institute of Fine Arts, New York University

Room 707
International Survey of Jewish Monuments
New Documentation of Historic Synagogues
Samuel Gruber, Jewish Heritage Research Center, Syracuse
Robert Lyons, Seattle

The Synagogues of Ottawa, Canada
Hagit Hadaya, Heritage Canada, Ottawa

"Famed for Fairness and Antiquity": the Synagogues of Syria
Samuel Gruber
Robert Lyons

Room 709
Student Committee Open Forum
Room 711

Art Safety Seminar
Ted Rickard, Manager of Health, Safety, and Security, Ontario College of Art and Design

Room 713

American Society for Hispanic Art Historical Studies Business Meeting

Room 714A

Educational Testing Service
Wider Horizons: New Strategies for Teaching a College-Level Survey of Art History in the High School
Susan Benforado Bakewell, Kennesaw State University
Joseph Lamb, Ohio University
Jacqueline Chanda, Ohio State University
Yu Bong Ko, Tappan Zee High School
Arthur Haberman, York University

Room 714B

Magic Classroom—Part I
Pioneering the Digital Future: Studio Art
Carol Flax, University of Arizona
Finding Meaning in a World Overpowered by Drop Shadows
Suzanne Bloom, University of Houston
Alan Dunning, Alberta College of Art and Design

PART II—SEE SATURDAY, 12:30–2:00PM

Room 715

Town Meeting on Fair Use of Digital Images—Part II
The Art Museum Image Consortium (AMICO)—A Debate
Leila W. Kinney, Massachusetts Institute of Technology
Maxwell L. Anderson, Director, Art Gallery of Ontario
Howard Besser, School of Information Management and Systems, University of California, Berkeley

Room 701B

How to Make Prints to Die for without Killing Yourself: A Demonstration and Hands-On Workshop of New Nontoxic Printmaking Techniques
Keith Howard, Canadian School for Non-Toxic Printmaking

Room 705

Artistic Agency in the Colonial/Post-Colonial Pacific
Anne E. Guernsey-Allen, Fine Arts Department, Indiana University
Carol S. Ivory, Fine Arts Center, Washington State University
The Writing of Hawaiian Art History: The Colonialization of Knowledge?
Christin J. Mamiya, University of Nebraska, Lincoln
Mutuaga and Charles Abel: New Guinea Master Carver and His Missionary Patron
Harry Beran, University of Wollongong, Australia
Killing Time: The Massacre Paintings of the Warmun School
Eric P. Kjellgren, Metropolitan Museum of Art
Demolishing Dots: Urban Aboriginal Art Bursts into the Global Art World
Susan Kennedy Zeller, Metropolitan Museum of Art

Room 707

Design and Social Change: Changing the Objectives of Design Education
Joan Dobkin, Carnegie Mellon University
Ludic Design Education—A Swedish Model
William Easton, Forsbergs Reklam Skola, Stockholm
On Making Meaning and Making Sense: A Case for Design Education That Is Responsive to Society
Maria Rogal, Department of Art, University of Florida
Arlyn Simon, Ohio University

8:00–10:30 pm

Room 701A

Conceptualism: International Style or Local Strategy?
Luis Camnitzer, State University of New York, Old Westbury
Pop Art in and around Conceptualism
Rhea Anastas, Graduate Center, City University of New York

Conceptualism in Japan: Theory and Practice of Bkyoto (Artists Joint-Struggle Council)
Reiko Tomii, independent scholar, New York
David Lavelas: Media Concepts
Eric de Bruyn, independent scholar, New York
Conceptual Art in the Former Yugoslavia
Vesela Sretenovic, independent scholar, New York

Discussant
Anne Rorimer, independent scholar

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Maria Rogal, Department of Art, University of Florida
Arlyn Simon, Ohio University

Discussant
Beth Tauke, State University of New York, Buffalo
Room 709

Urban Fictions: Artists Re-Presenting the City
Janet Jones, Department of Visual Arts, York University

REPOhistory: Site vs. History—New York, Atlanta, Houston
James Costanzo, Pratt Institute

Fortifications II
Blaise Tobia, Drexel University

Nowhere, Capital of the Twentieth Century
James Gillespie, University of Guelph

The Times Square Photography Project
Karen Furth, artist

Room 711

Exchanging Currency: Artists Cross the Canadian/U.S. Border
Lynn Hughes, Concordia University, Montreal
Barbara Layne, Concordia University, Montreal

The Virtually Itinerant Artist
Catherine Richards, University of Ottawa

Subverting Customs
Robert Repinski, University of Minnesota, Duluth

Même Me: Identity in the Replication Age
Louise McKissick, Robert Morris College
Andrea Polli, Robert Morris College

Bodies and Vessels: Fluid Exchange
Paul Mathieu, Emily Carr Institute of Art and Design

Webcasting through Digital Communities
Kathy Kennedy, Studio XX, Montreal

Room 713

Facing the Surface II: Writing a Theory of Practices in the Frame of Cultural Interaction
Claire Farago, University of Colorado, Boulder
Patrick Frank, University of Colorado, Boulder

‘Native’ and ‘Foreign’ in Armenian Architecture: The Case for a Cross-Cultural Study
Christina Maranci, Princeton University

Hybridity, Multiculturalism, and Traditional African Art
John Peiffer, Columbia University

Respondent
Tony Cutler, Pennsylvania State University

Room 714B

Association of Art Editors
Publishing in the Fine Arts: Untangling the Web
Craig Houser, Solomon R. Guggenheim Museum
Johanna Drucker, Yale University
Leila Kinney, Massachusetts Institute of Technology
Jon McKenzie, New York University
Beth Morris, independent consultant
Darren Wershler-Henry, Coach House

Room 715

Art and Alterity: The Pictorial Expression of Social Outcasts
Debra Hassig, Institute for Advanced Studies in the Humanities, University of Edinburgh

Pedagogy of Fear: Making Marginalization Visible in the Public Auto de Fe of the Royal Spanish Inquisition
Marvin Lunenfeld, State University of New York, Fredonia

Antichrist(s): A Special Problem in Picturing Otherness
Margaret A. Sullivan, independent scholar

Alterity and Expulsion: Santiago Matamoros in Post-Tridentine Valencia
Keli E. Rylance, Hamline University

Defining the Stranger from Within: Woman as Other in Seventeenth-Century Dutch Painting
Sanette Salomon, College of Staten Island

The Dwarf in Italian Renaissance Iconography
Robin O'Bryan, University of Virginia

Room 714A

Society of Historians of Eastern European and Russian Art and Architecture
Confronting the Past: Recent Research on Visual Culture of Russia, Eastern Europe, and the NIS
Pamela Kachurin, Indiana University

New Perspectives on the Figurative Sculpture of Magdalena Abakanowicz
Joanna Inglot, College of St. Catherine

Pressa: The Soviet Pavilion at the International Exhibition of the Press, Cologne
Erika Wolf, University of Michigan

From Sacre Coeur to Saratov: Aleksei Bogolyubov’s Patronage of European Painting and Its Significance for the Russian Emigre Community
Polly Gray, Queen’s College, Oxford University

Fossilized and Fetishized: Feminine Presence in Toyen’s Drawings and Paintings
Katja Zigerlig, American University

Room 716A

Representational Painting Today, Addressing Social, Political, Psychological, and Cultural Issues: Are These the Proper Concerns for Painting and Representation Today?
Leopoldo Fuentes, City College of New York, CUNY
Reconstructing a Feminist Figuration
Diane Sophrin, artist, Montpelier, Vermont

Painting after Modernism/Photography
Matthew Girson, School of the Art Institute of Chicago

Concerns in Perceptual Realism and Hybrid Realism
Peter Roos, Keene State College

Internal Dialogues: The Disturbing Hypnotic Figures in the Paintings of Paul Fennik
April Paul, City College of New York, Chaim Gross Studio Museum

Why Is Everybody Always Picking on Me? Mark Tansey’s Illustrated Style: Questions of Representation and Self-Criticism
James W. Rhodes, Virginia Commonwealth University

Room 716B

Rereading Chinese Art (History)
Katharine P. Burnett, University of Southern California
Charles Lachman, University of Oregon

Sanctifying Power: The Written Word and Ritual Art of Proto- and Early Historic China
Elizabeth Childs Johnson, New York University

The Value of Writing
Stanley K. Abe, Duke University

Explicit and Implicit Texts in Chinese Painting
Dora J. Levy, Brown University

We Said They Said
Katherine Burnett

Wu? and Wen?: Li Fang’s Record of Bannerman Painters
Nixi Cura, Institute of Fine Arts, New York University

Room 717

Ut architectura pictura: Architecture, Pictures, and the Significance of the Exchange
Christy Anderson, Yale University
Karen Koehler, University of Massachusetts, Amherst College

Andrea Pozzo’s Perspective Pictorum et Architectorum: Architecture as a System of Representation
John Pinto, Princeton University

Piranesi and the Image of Infinite Confinement
Erika Naginski, Harvard University

The Mythic Mediterranean in 1930’s Murals
Romy Golan, Yale University

Visions of Metropolis in Science Fiction Illustration
Haim Finkelstein, Ben-Gurion University, Israel

Architecture and Painting: The Neurobiological Connection
John Orians, University of East Anglia

Room 718A

Renaissance Society of America

Renaissance Masculinities
Rona Golfin, Rutgers University, New Brunswick

Disciplining the Male Gaze: Violence, Masculinities, and the Visible in Christine de Asan’s Epistre Othea
Pamela Shelsingorn, Baruch College, City University of New York
Marilyn Desmond, State University of New York, Binghamton

Hercules and Antaeus: Gendered Oppositions, Homosocial Encounters, and Unstable Masculinity in Italian Renaissance Art
Patricia Simons, University of Michigan

Mary Quite Contrary: The Doni Tondo and the Shaping of Masculinity
Charlotte Houghton, Duke University

Gendering Canons: The Representation of Effeminacy
Peter Lynch, Randolph-Mason Women’s College

The Burden of the Father: Michelangelo, Bernini, and Aeneas and Anchises
Laura Camille Agoston, State University of New York at Geneseo

Room 718B

Dandies: Sartorial Finesse and Cultural Identity
Susan Fillin-Yeh, Reed College

“The Dandy in Me”: Romaine Brooks’ 1923 Portraits and the Performance of Lesbian Identity
Joe Lucchesi, University of North Carolina

“Multiculturalism” and the Semiotics of Sartorial Finesse on the Frontier: Incipient Dandyism on the Columbia River, 1790-1855
Robert E. Moore, Department of Anthropology, New York University

Twiggy & Trotsky: Or, What the Soviet Dandy will be Wearing This Five-Year Plan
Mark Svede, Ohio State University

Hasiography
Michael Lobel, Yale University

Runway Rag: Becoming the Object of One’s Own Desire
Duston Spear, artist

Discussant
Richard Martin, Costume Institute, Metropolitan Museum of Art
friday

special events

7:30–9:00am

Imperial Room, Royal York Hotel
Committee on Women in the Arts Recognition Award Breakfast

Art historian Linda Nochlin will be presented the annual Committee on Women in the Arts Recognition Award by Elizabeth Baker.

ADMISSION BY PRE-PURCHASED TICKET ONLY

12:30–2:00pm

111 Queen's Park
George R. Gardiner Museum of Ceramic Art Open House

PADAC Member Galleries Open House
SEE THURSDAY, 12:30–2:00 PM

5:30–7:00pm

Room 718, Metro Toronto Convention Centre Convocation

Welcome
Maxwell Anderson, Director, Art Gallery of Ontario

Remarks
Leslie King-Hammond, CAA President

Presentation of Awards

Introduction of Keynote Speaker
John R. Clarke, CAA President Elect

Keynote Address: “Dispatches from Turtle Island and the Dogs of Free Speech”
Tom Hill, Woodland Cultural Centre

7:30–9:00pm

317 Dundas Street West
Art Gallery of Ontario Post-convocation Reception

Shuttle bus service will be available from the Metro Toronto Convention Centre beginning at 7:00 pm. Last bus will return to the Royal York Hotel at 9:00 pm.

friday

sessions & meetings

7:30–9:00am

Room 705
Veterans in the Visual Arts Business Meeting

Room 707
Association for Latin American Art Business Meeting

Room 713
Art Museum Image Consortium

Participants:
Susan Chun, Asia Society Galleries
Stephanie Stebich, The Cleveland Museum of Art
Peter Walsh, Davis Art Museum, Wellesley College

9:00–10:30am

Algonquin Room
Royal York Hotel
Museum Task Force
Roundtable Discussions

“Marketing, Development, Education: Where Does the Curator Fit in Now?”

“How Can University Museums Collaborate More Effectively with Their Academic Communities?”

The third table will be left open for participants to discuss issues they found most pressing.
9:30am—noon

Room 701A
° I Am You? Colonial Encounters and the European Subject, 1700-1850
Mary S. Sheriff, University of North Carolina, Chapel Hill

Inhabiting Hybridity: Colonial Architecture in Nineteenth-Century Calcutta
Swati Chattopadhyay, University of California, Berkeley

Mixed Bloods, Mixed Colors: Fecundity and Degeneration in Delacroix's Massacre at Chios
Darcy Grimaldo Grigsby, University of California, Berkeley

The Diasporic Mirror: African/Jewish Cross-Cultural Imaging and the Fashioning of Camille Pissarro
Nicholas Mirzoeff, University of Wisconsin, Madison

Imperial Picturesque: Transplantation, Transculturation and Jean-Joseph Laborde's Landscape Garden at Mereville
Jill H. Casid, Harvard University

African Rococo: House and Portrait on Gorée and Saint-Louis
Mark Hinchman, University of Chicago

Room 701B

Italian Art Society

Italian Art of the Nineteenth and Twentieth Centuries: A Legacy of Continuity and Dissonance
Irina D. Costache, Loyola University

Regionalism, Cultural Nationalism and the Risorgimento: Antonio Canova and Italian Unification
Christopher M. S. Johns, University of Virginia

Medardo Rosso and the Subversion of the Nineteenth-Century Italian Funerary Monument
Sharon Hecker, University of California, Berkeley

Symbols of Justice in Early Modern Italian Art: An Assessment of the Classical Tradition in the Making of National Institutions
Terry Rossi Kirk, American University of Rome

Mussofoni and Maiolica: The Revival of Renaissance Childbirth Wares in Fascist Italy
Jacqueline Marie Musacchio, Walters Art Gallery

"La Real Casa dei Matti": Bruno Caruso's Studies of the Insane
Vivien Greene, Solomon R. Guggenheim Museum

Room 705

Modernism, Aboriginality, and the Northwest Coast
Charlotte Townsend-Gault, University of British Columbia

The Academics of Art
Debbie Sparrow, Museum of the Coast Salish

Art and Part
Ki-Ke-In, Ron Hamilton, Nuu-Cha-Nulth Creator

Amateurs Copy, Professionals Steal: Contemporary Northwest Coast Art and the Modernist Value Continuum
Judith Ostrowitz, Getty Post-Doctoral Fellow

"Or Shall We Search as the Indian Did?": Dilemmas of a Colonial Woman Artist in British Columbia
Gerta Moray, University of Guelph

Discussant
Charlotte Townsend-Gault

Room 707

Time as Place
Thomas Rose, University of Minnesota

Post-Modern Primitive or Cultural Broker
Robin Franklin Nigh, Florida State Museum of Art

Cape Town to Cairo: My Colonial Father(s)
Leon Johnson, University of Oregon

Time and Seriality in Barnett Newman’s Stations of the Cross
Sarah K. Rich, Yale University

Accessing Time through Space in the Indic Tradition: Does the “Chronotope” Apply to Ajanta’s Cave 17?
Leela Aditi Wood, University of Michigan

Discussant
Emilio Cruz, artist, New York

Room 709

Archaism and the Politics of Cultural Memory
Alexander Nagel, University of Toronto

The “Archaism” of Classicism in Greco-Roman Sculpture
Mark Fullerton, Ohio State University

The Unorthodoxy of the Orthodox: Archaism and Strangeness In Li Gonglin
Elizabeth Brotherton, State University of New York, New Paltz

Renaissance Archaism? The Example of the Capuchins
Stuart Lingo, Duke University

Lives Reconstructed: The Nazarene Brotherhood and Some Origins of Art Historiography
Johannes Nathan, University of Bern

Archaism, Benjamin, and the Resistance to Narrativizing Art History in Selected Works by Jackson Pollock and Jasper Johns
Daniel A. Adler, City University of New York
Room 711
Women's Caucus for Art
Crossing Borders, Mapping Boundaries: Exploring Issues of Culture and Context in Women's Art
Gail Tremblay, Evergreen State College
A Jewish American Woman Artist's Perspectives on Egypt
Mira Cantor, Northeastern University
Cross Cultural Currents
Sheri Fafunwa, Central Connecticut State University
Baya Mahieddene: An Arab Woman Artist
Sana Makhoul, San Jose State University
Investigations of Identity: A Third Generation Finnish-American Artist
Joyce Koskenmaki, University of Wisconsin-La Crosse
Art that Leaves the Reserve/Reservation: Culture, Continuity, and Vision in Contemporary First Nation Women's Art
Gail Trembly

Room 713
The Artistic Response to the Dutch Revolt (1589–1648)
Alan Chong, Art Gallery of Ontario
The Death of William the Silent and the Birth of the National Movement
Ethan Matt Kavaler, Department of Fine Art, University of Toronto
The Discourse of Women at War
Martha Moffitt Peacock, Brigham Young University
Prints and the Changing Face of the Dutch Revolt
Nadine Orenstein, Metropolitan Museum of Art
Rembrandt, Lievens, and the Cultural Politics of the Divine Body
Glenn Harcourt, University of Southern California
Things Dutch: Still Life and Post-Colonial Identity in the United Republic
Julie Berger Hochstrasser, Sonoma State University

Room 714A
The Transfer to America: The Contribution of Mexican Art to International Modernism, 1820–1950
Flora Clancy, University of New Mexico
Amy Winter, independent scholar, New York
Anita Brenner: An Art Critic with an Agenda
Susannah Glusker
José Vasconcelos's "Rasa Cosmica" and the Building for the Secretaria de Educación Pública
Luis Carranza, Harvard University

Modernism and Resistance in Late Nineteenth-Century Oaxacan Painting: Urban Olivera's 1890 Painted History of a Zapotec Rebellion
Kellen McIntyre, University of Texas, San Antonio
New Images, New Ways of Seeing: Mexican Photojournalism, A Contribution to Modernism
Rebeca Monroy Nasr, Universidad Nacional Autónoma de México
Marius De Zayas (1880-1961): The Geography of his Art
Antonio Saborit Garcia-Peña, Universidad Nacional Autónoma de México

Room 714B
Critical Taste: Rethinking Aesthetics and Cultural Studies
Susan E. McKenna, University of Massachusetts, Amherst
Disappeared Aesthetics: AIDS, Historicity, and Representation
John Paul Ricco, University of Chicago
The Performative Moment: Theatricality, Mimesis and Photographic Subversion
Dore Bowen, University of Rochester
What Are We Queering For?
Strategies of Self-in-Evidence
Maria DeGuzman, Harvard University
Untitled: Disjuncture and Difference
Todd Ayoung, Yale University
Lesbian Representation: Reframing the Aesthetics of Transgression
Jennie Klein, Berea College
Danielle Abrams, University of California, Irvine

Room 715A
Visual Expressions and Aspects of Identity in the Middle Ages
Lynn Jones, independent scholar
Ida Sinkevic, Lafayette College
Piety and Politics: Multivalency of a Constantine Statue at the Convent of Notre-Dame, Saintes
Virginia Stotz, Kean College of New Jersey
Urban Cowboys: Romanesque Artists in Feudal Aquitaine
Robert Maxwell, Yale University
Royal Penitence: Images of Intercession in the Winchester Psalter
Dorothy Shepard, Pratt Institute
Firing the Vanities: Ceramic Caricature and Byzantine Tradition
Eunice Daughterman Maguire, Krannert Museum, University of Illinois, Urbana-Champaign

Annemarie W. Carr, Southern Methodist University
Room 716A

Gender and Architecture: Institutionalized Bodies
Helen Hills, University of North Carolina, Chapel Hill

The Architecture of Institutionalization
Eunice Howe, University of Southern California

Form Misrepresents Function: Enclosure at the Florentine Convent of Le Murate During the Renaissance
Saundra Weddle, independent scholar

Claustration and Innovation in the Nuns' Church of San Maurizio in Milan
Mary-Ann Winkelmes, Harvard University

Women in the Charterhouse: The Legibility and Liminality of Cloistered Spaces
Sherry Lindquist, Saint Louis University

Marginal Resistance: Gender and Architecture Pedagogy
Sharon Haar, University of Illinois, Chicago

Room 716B

* Advancing Neo-Colonialism: Emerging Theory and the Changing Work of Art in the Age of Information Technology
Mary Leigh Morbey, Brock University

Moore's Law, Systems Theory, and the Aesthetics of Interactive Art
Simon Penny, Carnegie Mellon University

Techno@fetish.tribe/Techno-gardism—A Time Released Diaspora
Gregory Patrick Garvey, Concordia University

New Canons, Old Histories, Neo-Colonial Strategies, and Electronic Art
Maria Fernandez, University of Connecticut

Cyberfeminism: Cultural Theory, and the Convergence of Feminism, Technology, and Art
Nancy Paterson, Ontario College of Art and Design

Discussant
Carol Gigliotti, Ohio State University

Room 717

Common Culture/Elite Culture: Chinese Practices in the Song through Qing Dynasties
Kathlyn Liscomb, University of Victoria, British Columbia

The Heroic and Religious Dimensions of Li Bai for Different Segments of Chinese Society
Kathlyn Liscomb

Looking/Reading/Writing: Using Letter Papers in Late Ming China
Suzanne E. Wright, Stanford University

Some Meanings of Multiples
Julia K. Murray, University of Wisconsin, Madison

Duosi Duosun: The Wish for Sons in the Art of the Folk, the Court, and the Literati
Ann Barrott Wicks, Miami University

Appreciating the Antique: The Flower Vase Motif and the Embroideries of Rural Sichuan
Catherine Pagani, Department of Art, University of Alabama

Room 718A

Annual Artists Interviews: Vera Frenkel and Michael Snow
Vera Frenkel, Toronto-based film and video artist, will be interviewed by Clive Robertson, independent curator and critic, Montreal, and Dot Tuer, independent writer and artist, Toronto.

Michael Snow, Toronto-based multimedia artist, will be interviewed by Dennis Reid, Senior Curator of Canadian Art, Art Gallery of Ontario.

Room 718B

Who Writes the 60s?
David McCarthy, Rhodes College

Who Stole the Orgone from the Orgone-Box? Carolee Schneemann, Sexual Liberation, and the Avant-Garde of the 1960's
Anette Kubitza, University of Hamburg

Pop Art at the 1964/65 New York World's Fair
Kristin Fedders, University of Pennsylvania

Greenberg in the '60's
James Meyer, Emory University

Liberation/Decoration: Robert Mapplethorpe and the Aesthetics of Gay Power
Richard Meyer, University of Southern California

Discussant
Michael Plante, Tulane University

12:30-2:00pm

Room 705

Community College Professors of Art and Art History
Issues in the Community College: Working With a Select Student Body in a Unique Situation
Thomas F. Morrissey, Community College of Rhode Island

Distance Learning Environments: Some Observations and Critical Issues
Alan Petersen, Coconino Community College
Beyond the Studio: Community Involvement, Distance Education, and Service Learning
Thomas F. Morrissey

Room 709
Arts Council of the African Studies Association
Categories in Flux: The Arts of Africa and the Diaspora
Robert Soppelsa, Mulvane Art Museum, Washburn University

Old Africa/New Africa/Africa Observed
Robert Soppelsa

Home is Where the Art Is: Venda Sculptors and the Urban Art Market
Anitra Nettleton, University of Witwatersrand

Ouattara: Bearing Across
Dana Self, Kemper Museum of Contemporary Art and Design

Room 711
Historians of German and Central European Art
Shifting Borders: Defining the Parameters of the Visual Art and Culture in Northern and Central Europe
Steven Mansbach, Center for Advanced Studies in the Visual Arts, Washington D.C.
Rose-Carol Washton Long, Graduate Center, City University of New York

The Making of Central Europe
Thomas DaCosta Kaufmann, Princeton University

From "Kulturnation" to "Nationalstaat:" Germany's Shift to the Center
Francoise Foster-Hahn, University of California, Riverside

Politics and Enmity in Austro-Hungarian Architecture
Samuel Albert, Yale University

Post-War Central Europe: Towards a New Geography of Art
Piotr Piotrowski, Adam Mickiewicz University, Poland

Room 713
Gay and Lesbian Caucus
Business Meeting

Room 714A
Visual Resources Association
Re-training our Sights: Art Historians, Visual Resources Curators, and their Collections
Susan Shifrin, Curator, Visual Resources, Swarthmore College

Teaching Slides With Art History
T. Kaori Kitao, Swarthmore College

Amorphous Orders: The Arrangement of Ideas and Images in the Practice of Art History
Debra Schafter, Trinity University

Economical Finding, Filing, and Classification of Images
Luraine Tansey, University of California

Discussant
Jenni Rodda, Institute of Fine Arts, New York University

Room 714B
Association for Textual Scholarship in Art History
Artist's Poems and Poems About Art
Thomas Frangenberg, University of Leister
Robert J. Williams, University of California, Santa Barbara

ADDITIONAL SPEAKERS TO BE ANNOUNCED

Room 715
Association of Historians of American Art
What's for Sale? American Art History and the Market for American Art
Michele Bogart, State University of New York, Stony Brook
Ann Gibson, State University of New York, Stony Brook
Sarah Burns, Indiana University
Dewey Mosby, Picker Art Gallery, Colgate University
Grey Sweeney, Arizona State University
Eric Rosenberg, Tufts University

Room 716A
National Support Structures for the Arts: How Best to Administer Public Funding for the Arts and Humanities
Panelists will address themes relevant to the future of national funding for the arts and humanities in the United States and Canada. Topics to be addressed include: National Endowment for the Arts funding categories; block grant funding to states; the proposed merger of the NEA and the NEH; the future of individual fellowships for artists and scholars; and how public funding can be used to influence the content of art.

Attendees will gain insight about how systems of national funding affect them and the organizations with which they are affiliated, and will learn what role they might play in influencing future decisions.

Moderators
Jeffrey P. Cunard, Debevoise & Plimpton
Katie Hollander, CAA Manager of Governance and Advocacy
Speakers
Roberto Bedoya, National Association of Artists' Organizations
Room 716B
Diversity Issues in Canada/U.S.: Advances/Problems/Possible Solutions
Michi Itami, City College of New York
Leopoldo Fuentes, City College of New York
Millie Chen, artist, Toronto

Room 717
Italian Art Society
Continuity and Change in Italian Art
Jeryldene M. Wood, University of Illinois, Urbana-Champaign
The Florentine Cathedral Facade: An Aborted Project of 1476
Shelley E. Zuraw, University of Georgia
The Florentine Academy and the Early Modern State
Karen Edis Barzman, Cornell University
The Music of Devotion
Andrew Ladis, University of Georgia

Art Gallery of Ontario 317 Dundas Street West
Julia Margaret Cameron: The Strategies of a Victorian Woman Artist
Maia-Mani Sutnick, moderator
Renata Wickens, Faculty of Fine Arts, York University
Ron Silvers, Faculty of Education, University of Toronto
Carol Mavor, Art Department, University of North Carolina, Chapel Hill

2:30–5:00 pm
Room 701A
* International New Media and Installation
Barbara London, Museum of Modern Art
Peggy Gale, writer and curator, Toronto
The Praxis of Internet Installations
Kathy Huffman, writer and freelance media art curator
Database Politics and Social Stimulation
Natalie Jaramejeinko, Stanford University
Cyborg Gender-Based Art: The Same Old Sex Kittens and Esquire Dons?
Jennifer Gonzalez, Rhode Island School of Design
Respondent
Sara Diamond, Director, Electronic Imaging, Banff Center for the Arts

Room 701B
Fleshing It Out: The Body as Metropolis
Barbara Bernstein, California State University, Fresno
Carolyn Angleton, Fresno City College
At the Outer Limits of the City Limits: The Voluptuous African American Woman: A City Unto Herself
Jontyle Theresa Robinson, Spelman College
The Baroness’ Flesh: Traversing/Transgressing New York
Amelia Jones, University of California, Riverside
Mean Streets, Mean Space: What Bodies Lurk Beyond Neighborhood Watch?
Leslie Sharpe, Pratt Institute
Vertical Schism and She Looked Back
Suzanne Kosmalski, Intermedia Arts, Minneapolis
Transgressing Dualities
Maureen Wong, artist, New York

Room 705
The Making of the Discourse on Islamic Architecture
Nasser O. Rabbat, Massachusetts Institute of Technology
The Asiatic Mode of Architectural Production
Zainab Bahrani, State University of New York, Stony Brook
Defining the Islamic Discourse: The Perspective Offered by Christian Ada
Mickey Able-Turby, University of Texas, Austin
Racial Theories and the Historiography of Islamic Architecture
Mehrangiz Nikou, Columbia University
Historicizing Pedagogy: A Critique of Spiro Kostof’s Architectural History Textbook
Pani Pyla, Massachusetts Institute of Technology
Discussant
Annabel Wharton, Duke University

Room 707
Printed Matter: Rethinking “the Exactly Repeatable Pictorial Statement”
Claudia Swan, Pennsylvania State University
Elizabeth Wyckoff, New York Public Library
Everyman and Everywoman: Use and Re-Use of Woodcuts in Sixteenth-Century England
Martha W. Driver, Pace University
Replication Technology and the Forms of the Gods
Christopher S. Wood, Yale University
“Teaching Eyes to See”: Replication and Representation in Dutch Anatomical Illustrations
Julie V. Hansen, independent scholar
The Authority of Prints: An Early Modern Perspective
William B. MacGregor, University of British Columbia
Room 709

In the Realm of the Ephemeral: Festivals in Early Modern Europe
Alice Jarrard, Harvard University
John E. Moore, Smith College

Fishmongers Address Duke Charles: Message and Memory in Bruges, 1515
Anne Simonson, San Jose State University

The “Triumphal Funeral” of Antonio Ne Vunda: The Congolese Ambassador and the Versatility of Ephemera in the Rome of Pope Paul V
James G. Harper, University of Pennsylvania

The European Dimension of Early Modern Festivals: The Birth of the Prince of Wales in 1688
Christoph Frank, Forschungszentrum Europäische Aufklärung

The Edible Monument: Architecture to Taste
Marcia Reed, Getty Research Institute for the History of Art and the Humanities

Constructing the Arabesque: Cochin, Watteau, and French Festival Design in 1735
Carter Foster, Cleveland Museum of Art

Room 711

êt The City Mouse Revisits the Country Mouse: Artists in the City and the Country
Paul Lee, Washington State University

Growing Up Montanan: Making Art from a Western Perspective
Mary Frisbee Johnson, Indiana State University

Out of City, Out of Mind
Creighton Michael, artist

Living Work, Working Life
Mara Adamitz Scrupe, artist, Virginia

Unplugged: Creating High Culture in Low Tech Settings
Paul Walde, artist, Ontario

Room 713

Historians of Netherlandish Art
The Experience of Place: Landscape in Northern Europe 1540-1650
Catherine Levesque, College of William and Mary

Nature’s Wealth in Met de Bles and Bruegel: Humanism, Renaissance, Landscape, and the Naturalization of Money
Robert Baldwin, Connecticut College

New Conventions of Naturalistic Landscape and Modifications of Painting Technique
Melanie Gifford, National Gallery of Art, Washington, D.C.

Landscape as History: News, Historical Representation, and Local Identity in the Early Dutch Republic
Lisa De Boer, Valparaiso University

Viewing a Landscape-Painting-in-a-Painting: William Buytewech’s Merry Company in Berlin
H. Rodney Nevitt, Jr., University of Houston

Rembrandt’s Metaphysical Wit: The Three Trees and The Omval
David R. Smith, University of New Hampshire

Room 714A

Modernity and Tradition in Spain, 1898-1945
Jordana Mendelson, Yale University
Miriam Basilio, Institute of Fine Arts, New York University

José Gutiérrez-Solana (1886-1945) and the Embodiment of La España Negra
Deborah L. Roldan, Institute of Fine Arts, New York University

Tradition, Modernity, and Catalan Nationalism in Gaudinista Theory and Practice
Judith C. Rohrer, Emory University

Challenging Painting: Joan Miró and Collage in France and Catalonia, 1929-30
Anne Umland, Museum of Modern Art

Make them Laugh: Spanish Comedy of the 1940’s and the Hollywood Model
Gerard Rapona, Graduate Center, City University of New York

Room 714B

êt The Global Metropolis: Re(De-)Signing the Non-Site
Douglas Chismar, Ashland University

Give and Take in Waikiki
Andrea Feeser, University of Hawaii, Manoa
Gaye Chan, University of Hawaii, Manoa

Andrea Frohne, State University of New York, Binghamton

Olympic Dash: A Non-Happening in a Non-Place
Ruth Dusseault, independent scholar

Room 715

Arctic Boundaries: Rethinking the North
Peter White, Concordia University

Severyn Polius: Picturing the Soviet Arctic in the 1930s
Karen L. Kettering, University of Dayton
Room 716A

Hybridity and Other Tropes of Change: Reconceptualizing Mixing for a Post-Colonial Art History
Ruth B. Phillips, University of British Columbia

Hybrid Histories: Locating Assyria in the Nineteenth-Century
Frederick Bohrer, Hood College

Why Warburg? Why Now? Troping Hybridity in/as Cultural Studies
Mario Caro, University of Rochester

Goldwater’s Primitivism Redux: Or Finally, an Examination of the Ur-Form
W. Jackson Rushing III, University of Missouri, St. Louis

Thinking the Body-Nation Hybrid: Translations of Nationness and Performative Corporealities in Recent Media Arts
Christine Ross, McGill University

Discussant
Dana Leibsohn, Smith College

Room 716B

Nation and Other in European Art and Visual Culture, 1900–1945
Matthew Biro, University of Michigan

Jennifer Jenkins, Washington University

A ‘National’ Style for a Dependent State: The Case of Balkan Modernism in Slovenia
Steven Mansbach, Center for Advanced Study in the Visual Arts, National Gallery of Art

Abstraction as Other
Jenny Anger, Center for Advanced Study in the Visual Arts, National Gallery of Art

Photomontage Between East and West, National and International
Myroslava M. Mudrak, Ohio State University

A Multicultural Nation’s Search for Identity: Swiss Art from 1935-1945
Matthias Vogel, independent scholar

Room 717

Censorship: For Shame
Bailey Doogan, University of Arizona

Giving a Fuck
Joanna Frueh, University of Nevada, Reno

I Have No Shame (Because I Am a Goddamn Fucking Saint)
Anthony Peter Gorny, University of Arizona

Censorship and the Arts: Reasons for It and Strategies to Combat It
Mary Dorman, Esq., New York

Balancing Interests: Speech, Equality and Harm
Kathleen Elizabeth Mahoney

Censorship: Confusing Representations and Acts
Andy Fabo, independent artist, Toronto

Room 718A

Association of Historians of Nineteenth-Century Art

New Narratives, New Readings: Reclaiming the Nineteenth-Century
Sally Webster, Lehman College and Graduate Center, City University of New York

George Frederic Watts: A Victorian Feminist in the Royal Academy
David Stewart, University of Alabama, Huntsville

The Pursuit of the Past: Photography and Archeology in Nineteenth-Century France
Kathleen Howe, University Art Museum, University of New Mexico

Antoine Vollon and His Smashing Pumpkin: On Media-Hype and the Meanings of Still-Life
Carol Forman Tabler, Long Island University, C. W. Post Campus

The Carmon Atelier and Emerging Symbolism
Barbara Larson, Syracuse University

The Adams Monument and the Incompetent Spectator
Cynthia Mills, University of Maryland, College Park

Room 718B

Open Session—Trecento/Quattrocento/Cinquecento Italian Art

Andrew Ladas, University of Georgia

Duccio’s Madonna of the Franciscans: New Proposals for Its Iconography and Function
Victor M. Schmidt, Nederlands Interuniversitair Kunsthistorisch Institut, Florence

A French King and a Magic Ring: The Girolami and a Relic of St. Zenobius in Renaissance Florence
Sally J. Cornellison, Courtauld Institute
Michelangelo’s Florentine Pieta in Rome and Its Impact on Counter Reformation Imagery and Garden Ideology
Franca Trinchieri Camiz, Temple University

Ambrogio Lorenzetti, Science, and Connoisseurship
Hayden B. J. Maginnis, McMaster University

Franciscan Ideology and Civic Imagery in the Cloister of Santa Croce, Florence
Philip Jacks, George Washington University

Sarah Kellner, Hallwalls Contemporary Arts Center, Buffalo
Craig Centrè, State University of New York, Buffalo

Constructions of Cultural Space in Los Angeles: A Comparison of MOCA and Watts Towers Arts Center
Kathryn E. Tubbs, independent scholar

Up against the Wall: Opposition and Reception in Contemporary Canadian Art
Melissa K. Rambout, National Archives, Ottawa

Towards a Social Discourse Analysis: Formations of Depiction and Delegation within the Canada-Quebec Artist-Run Centre Movement
Clive Robertson

Room 701B
International Association of Art Critics, United States Section
The Critic as Curator, the Curator as Critic
Klaus Ottmann, American Federation of the Arts
David Pagel, independent curator and critic
Karen Wilkin, independent curator and critic

Room 705
* Imag(in)ing Race and Place in Colonialist Photography and Film
Eleanor M. Hight, University of New Hampshire
Gary D. Sampson, independent scholar

Imperial Rhetoric in Felice Beato’s 1860 Photographs of the Second Opium War in China
David Harris, independent scholar

Race and Representation in the Age of Positivism: Photographs of Ottoman Types in English Markets
Ayshe Erdogdu, independent scholar

Germaine Krull and L’Amitié noire: World War II and French Colonialist Film
Kim Sichel, Boston University

Advertising Paradise: Picturing Hawaii before Pearl Harbor
Patricia Johnston, Salem State College

Capturing Race: Anthropology and Photography in German Prisoner of War Camps During World War I
Andrew Evans, Indiana University

Room 701A
Still Practicing Difference? Artist Spaces, Museums, and Contemporary Art
Clive Robertson, media artist and independent curator-critic, Montreal

As Alternative as You Want Me to Be: Dysfunctionalities in the Canadian Artist-Run System
Susan Kealy, artist and independent curator, Toronto

Sylvie Fortin, Ottawa Art Gallery

Free Spaces and Alternative Culture: Hallwalls Contemporary Arts Center and MollyOlga Neighborhood Art Classes

Room 707
Beyond Vision: Art, Aesthetics, and the “Other” Senses
Jim Drobnick, Concordia University, Montreal

Brewing Up a Feminist Aesthetic: Leonora Carrington’s Myths of Sensory Power
Constance Classen, independent scholar, Montreal
Haptic Resonances in Aesthetic Experience
Jennifer Fisher, Cornell University

Sensuous Rites: Aesthetics, Performance, and Healing
David Howes, Concordia University, Montreal

Scent of a Sculpture: Body Memory in the Work of Joseph Beuys and Laurie Palmer
Claudia Mesch, University of Chicago

“Le Plaisir Stereoscopique”: Matiérisme’s Evocation of the Senses
Rachel Perry, Harvard University

Room 709

Q Cultural Identity in a Global Village
Garrison Roots, University of Colorado

The Politics of Métissage in Art of the New World
Barbara Nesin, Front Range Community College

Our Creative Diversity
Annelise V. Hansen, independent scholar

Community and Belonging
Tonia Yowson, University of Hawaii, Manoa

Room 713

Art, Technology, and Collaboration: A Conversation
Carol Flax, University of Arizona

Annals of Late 20th-Century Cultural Production
Adriene Jenik, University of California, San Diego

Ed Hill, University of Houston
Jon Tupper, Banff Center for the Arts

Room 714A

Art History Open Session: Medieval Mediterranean and European Art and Architecture
D. Fairchild Ruggles, independent scholar

Discordant Tables of Concordance: Problems of Transmission?
Barbara Apelian Beall, Brown University

Coptic vs. Hellenizing-Roman: The Kells Virgin and Child
Douglas Mac Lean, independent scholar

Venus and the Christians at Carthage
Guy Metraux, York University

The Reception of the Crown of Thorns at the Sainte-Chapelle in Paris
Elizabeth Carson Pastan, Emory University

Architecture and the Liturgies: Chancel Arrangements in Early Medieval Spain
Elena Quevedo-Chigas, independent scholar

Room 714B

Japan and Cultural Imperialism: Colonized and Colonizer
Christine Guth, University of Pennsylvania
Gennifer S. Weisenfeld, Reischauer Institute of Japanese Studies, Harvard University

The Sole Guardians of the Art Inheritance of Asia: Japan at the 1904 St. Louis World’s Fair
Carol Ann Christ, Washington University, St. Louis

Was Meiji Taste in Interiors “Orientalist”? Jordan Sand, Georgetown University

Pan-Asianism and the Pure Japanese Thing
Cherie Wendelken, Harvard University

Japan’s Willing Accomplice: Chinese Participation in “Orientalist” Exhibitions
Aida Yuen Wong, Columbia University

Room 715

The Art of Healing: Cults, Hospitals, and Their Images
Julia L. Miller, California State University, Long Beach
Anne Derbes, Hood College

Merovingian Crystal Shells: Amulets for Healing
Genevra Kornbluth, Youngstown State University

An Image of Charity and Twelfth-Century Hospital Decoration in Le Puy
Laura Good Morelli, Yale University

Loggias of Charity in Early-Modern Tuscany
William R. Levin, Centre College

Hans Memling’s Altarpiece of the Two Saint Johns in its Hospital Context
Barbara G. Lane, Queens College

Take Me to the Waters: Hydrotherapy, Decoration, and Nymph Mania in Fin-de-Siecle France
Joyce Henri Robinson, Pennsylvania State University

Room 716A

Beyond Genre
Michael Koortbojian, University of Toronto

The Limits of Culture: Portraits of Barbarians in Roman Art
Elizabeth Bartman, independent scholar

Mrs. Whatsit and Mrs. Witch: Sorting out Lo Stregezzo
Patricia Emsion, University of New Hampshire

Bernini’s “Portrait” of Medusa: Seeing is Believing
Steven Ostrow, University of California, Riverside

Genre and the Function of Dialogue
Raquel DaRosa, independent scholar, New York

The Body of Eros and the Paradoxes of a Victorian Public Monument
Alex Potts, University of Reading, England
Room 716B
Over the River and Through the Woods: Pilgrimage, Contemplative Object, and Transcendence in the Visual Arts
Hilary Braysmith, University of Southern Indiana

The Healing Light of Darkness: Ritual Devotion to the Black Madonna
Diane Apostolos-Cappadona, Center for Muslim-Christian Understanding, Liberal Studies Program, Georgetown University

Into the Bowels of the Earth: Architecture, Art, and Pilgrimage in Royal Ethiopia
Tania C. Tribe, School of Oriental and African Studies, University of London

Pilgrimage and Transcendence at the Eighteenth-Century Garden Hermitage
Edward Harwood, Department of Fine Arts, Bates College

Nineteenth-Century Virginia’s Shrines, Relics, and Pilgrimages: Whose Transcendence Is It?
Belle Lawson Pendleton, Art Department, Christopher Newport University

Structuring Transcendence: The Retrospective Exhibition as Contemporary Pilgrimage
Donna Gustasson, American Federation of the Arts

Room 717
Modernist Architecture and the Discourse on Ornament
Alina Payne, Department of Fine Art, University of Toronto

Structure/Ornament and the Figuration of Historical Architecture: The Case of Saint-Eustache in Paris
Anne-Marie Sankovitch, architectural historian, Paris

Vitalism and Wagnerism in Louis Sullivan’s Ornament
Richard Etlin, University of Maryland, College Park

Doctors, Bankers and Simple Buildings in Turn-of-the-Century Vienna
Leslie Topp, Bryn Mawr College

Architecture’s Abject: The Rejection of Ornament in Le Corbusier’s The Decorative Art of Today
Patricia Morton, University of California, Riverside

Fetish or Function: Bernard Rudofsky at the Museum of Modern Art
Felicity Scott, Princeton University

Room 718A
Narrative Aspects of Abstract Art
Sylvia Netzer, City College of New York

Ursula Von Rydingsvard, artist, New York

Judy Pfaff, Bard College

Dissociation and Discontinuity as a Philosophy of Narrative Abstraction
Ronald Morosan, independent artist

Resurrecting Content: Biblical Themes in Abstract Expressionism
Kirsten H. Powell, Middlebury College

Room 718B
War and Cultural Representations
Elizabeth Louise Kahn, St. Lawrence University
Melissa Hall, independent scholar

Representing the Poilu: Experience, Memory, and the Visual Culture of World War I in France
Daniel J. Sherman, Rice University

Ocular Rape: American Photography, World War II, and the Ritual Inscription of Gender
Patricia Vettese Tom, Washington University, St. Louis

The Awakening Flame: Thich Quang Duc’s Self-Immolation and His Impact on the Vietnam War
Trian Nguyen, University of California, Berkeley, and Center for Advanced Study in the Visual Arts, National Gallery of Art

"War Is Over! If You Want It": John and Yoko’s Media War
Louis Kaplan, Tufts University

Being British: Art and the Documentation of National Character
Brian Foss, Concordia University, Montreal

12:30–2:00pm

Room 705
Japanese Art History Forum Business Meeting

Room 709
Open Forum: A New Intellectual Space
John Onians, Clark Art Institute, Williamstown

A discussion of the launching of a new visiting scholars program by the Clark Art Institute in Williamstown, Massachusetts intended to create an exciting new resource and intellectual space in the field of research in the visual arts. Suggestions are welcome on how such a program might respond to the needs of the new millennium

Room 714B
The Magic Classroom—Part II: Art History
Ellen Schifferl, University of Southern Maine

Distorting Pictures in Order to Clarify Them
William Allen, Arkansas State University

Websites for Student Research Projects: Is it Worth It?
Jacqueline Spafford, Royal Ontario Museum
The Web of Art and Culture
Kathy Cohen, San Jose State University

Room 715
Fashion History Association
Extreme Measures: Fashion in Excess and Expression
Richard Martin, Costume Institute, Metropolitan Museum of Art

SPEAKERS TO BE ANNOUNCED

2:30-5:00 pm

Room 701A
Horror Beheld
Ruth Liberman, New York University
Connie Jill O’Bryan, New York University

Soy Sombra: The Corrida and the Erotics of the Wounded Male
Jose Gabriel Fernández, independent scholar

Horror and Corporeality Before the Camera: Dead Bodies in American Photography from the Civil War to the Present
Ellen Handy, International Center of Photography, New York

The Double Vision of Horror
Kyo Maclear, independent scholar, Toronto

Trans-Fixed
Frazer Ward, independent scholar

A Delicate Balance: The Postmodern Modernism of Contemporary Holocaust Art
Andrew Weinstein, New York University

Room 705
Art History Open Session:
Pre-Columbian Art
Elizabeth Boone, Tulane University

Palaces of the Lords of Chimor
Joanne Pillsbury, Center for Advanced Study in the Visual Arts, National Gallery of Art

Ancient West Mexico: Shaping an Exhibition
Richard F. Townsend, Art Institute of Chicago

Type: Variety Analysis and the Role of Stylistic Investigations in the Study of Classic Maya Painted Pottery
Dorie Reents-Budet, Duke University

Understanding the North Wall of the Bonampak Paintings
Mary E. Miller, Yale University

New Blood from an Old Stone: The Tizoc Stone and the Aztec Temple Rebuilding of 1487
Emily Umberger, Arizona State University

Room 709
Portraits in the Global Metropolis:
Who’s Who and Whose Who?
Michael L. Aurbach, Vanderbilt University
Lisa Farrington, Parsons School of Design, New School for Social Research

“We and ‘the Others’: A Case Study of American Political Cartoons of the Bosnian Conflict
Ljubica Popovitch, Vanderbilt University

Betty Bivins Edwards: The Old ‘New South’
Dorothy Joiner, State University of West Georgia

Identity, Power, Photography, and Native Americans: A Means of Surveillance
Holly Elizabeth Anderson, independent scholar

Discussant
Amy Helen Kirschke, Department of Fine Arts, Vanderbilt University

Room 711
Art Libraries Society of North America
The History of the Book and the Visual Arts: Contributions to “The History of the Book” Projects in Canada and the United States
Mary F. Williamson, York University

American Emblem Books
Sarah Scott Gibson, Clark Art Institute

Envisioning a Nation: William Notman’s Portraits of British Americans (1865)
Gillian Poulter, Department of History, York University

Irena S. Murray, McGill University

3-D and 4-D Investigations into the Physical and Conceptual Nature of the Book
Iain Machell, West Virginia University College of Creative Arts

Room 713
* The Future Past: Visualizing History with New Technologies
Rene Paul Barileaux, Mississippi Museum of Art
Judith Yourman, St. Olaf College

From “Eventless” to “Uneventful”: A Curatorial Perspective on New Media Investigations of History and Memory
Brian Wallace, independent curator

Collected Visions: http://cvisions.cat.nyu.edu
Lorie Novak, New York University

Space/Ra c e: An Interactive Superimposition of the Civil Rights Movement and Space Program from 1961-1969
Colette Gaiter, Minneapolis College of Art and Design
Room 714A
Arts Council of the African Studies Association
Africa and the Diaspora: Shaping Discourse about Art in a Post-Colonial World
Kathleen E. Bickford, Art Institute of Chicago
Defining the Black Artist: Visual Culture and Africanism in Black Art
Dele Jegede, Indiana State University
Charting the Course for a New Internationalism: Africa's Global Artists
Elizabeth Ann Harney, New York University
Straddling the Divide: Multiple Frames in Contemporary Bushman Art and Craft
Jessica Taplin, Emory University
Everything is Separated by Water Including My Brain, My Heart, My Sex, My House...or Maria Magdalena Campos-Pons and the Representation of Afro-Cuban, Female Diasporic Identity
Lisa Freeman, Emory University
Beta Foly: A Collaborative Group Environment with African and "Western" Musicians
Lukas Ligeti, independent scholar

Room 714B
◆ The Self and the Other: The History of Art in a Post-Colonial Environment
Judith A. Stubbs, University of Utah
Thomas Kass, University of Utah
Japan's Cultural Colonization in the Early Twentieth Century
Ikumi Kaminishi, Tufts University
Colonized and Colonizer: Erasing the Past
Thomas Kass
Overthrowing a Colonial Mentality
Kyerang Ko, University of Iowa

Room 715
◆ Making Art Electronically: Problems, Progress, Practice
Kevin McCoy, The City College of New York
Andrew Deutsch, New York State College of Ceramics, Alfred University
Computing as Craft
Joan Truckenbrod, School of the Art Institute of Chicago
Designing and Using Wonk, a Real-Time, Performance Oriented, Computer Language for Artists
Jamy Sheridan, University of Michigan
Reality Virtually Perceived: Hapticism, a Dyslexic's Approach to Technology in the Arts
Tammy Knipp, Florida Atlantic University

Room 716A
New Approaches to Eighteenth-Century Portraiture
Mark A. Cheetham, University of Western Ontario
Alison Conway, University of Western Ontario
Costume, Politics, and Identity in John Singleton Copley’s Mrs. Thomas Gale
Isabel Breskin, University of California, Berkeley
Criminal Likenesses: The Art of Portraiture and the Laws of Copyright in France in the Early Modern Period
Katie Scott, Courtauld Institute of Art
The Portrait as Gift
Marcia Pointon, University of Manchester
Angelica Kaufman and the Reframing of Portraiture
Alison Conway
The Life and Death of a Royal Portrait: Bouchardon’s Louis XV
Andrew McClellan, Tufts University

Room 716B
Deaccessioning: Who Makes the Rules?
Gwendolyn Owens, Canadian Centre for Architecture
Deaccessioning as a Collections Strategy: Glenbow Case Study
Patricia Ainslie, Glenbow Museum, Alberta
Deaccessioning: A Guide and Caution
Thomas W. Bower, National Museum of American History
Voices from Beyond the Budget: Curatorial Views on Deaccessioning from American and Canadian Museums
Marianne Richter, Union League Club of Chicago
Safeguarding the Future of the Shelburne Museum
Richard Saunders, Middlebury College Museum of Art

Discussant
Annette Blaugrund, National Academy of Design

Room 717
Constructions of Public versus Private Space
Lucy L. Bowditch, College of St. Rose
Pieter De Hooch and the Invention of Private Space in Seventeenth-Century Dutch Interiors
Martha Hollander, Hofstra University
Neutral Ground in Ideological Territory: The Front Porch of the Family Photograph Album
Kathleen MacQueen, New York University
Men without Women and Women without Men: Georgia O'Keeffe and Stuart Davis' Mural Projects for the Lounges of the Radio City Music Hall
Jonathan Weinberg, Department of the History of Art, Yale University

Skateboarders, Public Art, and Post-Modern Space: Access or Defacement of Ribbon Promenade, San Francisco
M. Joel N. Varland, State University of New York, Buffalo

Discussant
Martha Ward, University of Chicago

Room 718A
Trauma and Representation
Lisa Saltzman, Bryn Mawr College

The Question of Measure: Gillian Rose and André Breton on the Movement of the City
Michael Stone-Richards, Northwestern University

Walker Evans' Depression Era Photographs: The Economy of Trauma
Eric Rosenberg, Tufts University

Curing Trauma through the Invention of Memory: Femininity and the Death Drive in the Work of Charlotte Solomon, 1940–42
Griselda Pollock, University of Leeds

Car Crash: Imagining Disaster
Judith Rodenbeck, Columbia University

The Strangeness of the Cadaver, the Strangeness of the Image
Isabelle Wallace, Bryn Mawr College

Sunday
special events
9:30am–5:30pm

Woodland Cultural Centre, Brantford, Ontario
Aboriginal Art Awareness Tour

Sponsored by Woodland Cultural Centre, a First Nations art center, and V-tape, this trip includes a full day of activities including the Snow Snake Tournament (weather permitting), demonstrations, exhibitions, and performances.

Buses depart Royal York Hotel at 9:30 am; at 3:00 pm buses depart Woodland Cultural Centre and will make a stop at Pearson International Airport at approximately 5:00 pm before returning to the Royal York Hotel at 6:00 pm.

PRE-REGISTRATION REQUIRED

12:30–2:30pm

470 Keele Street, North York
Art Gallery of York University
Tour and Reception:
Sculpture by British artist Alison Wilding

Buses depart from the Royal York Hotel at 12:30 pm; buses return to the Royal York Hotel from York University at 2:30 pm.

PRE-REGISTRATION REQUIRED