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<th>Day</th>
<th>Time</th>
<th>Event Description</th>
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<tr>
<td>TUESDAY, FEB 22</td>
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<tr>
<td>Tues evening</td>
<td>6:30–7:30 p.m.</td>
<td>Orientation for Interviewers and Candidates</td>
<td>East Ballroom, third floor</td>
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<tr>
<td>Wed evening</td>
<td>5:30–7:00 p.m.</td>
<td>Convocation</td>
<td>East Ballroom, third floor</td>
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<td>Wed evening</td>
<td>7:30–9:30 p.m.</td>
<td>Reception</td>
<td>The Museum of Modern Art</td>
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<td>WEDNESDAY, FEB 23</td>
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<tr>
<td>Wed afternoon</td>
<td>3:00–5:00 p.m.</td>
<td>CAA Annual Conference Committee Business Meeting</td>
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<tr>
<td>Wed evening</td>
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<td>THURSDAY,</td>
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<tr>
<td>Thurs morning</td>
<td>7:30–9:00 a.m.</td>
<td>CAA Committee in the Arts Business Meeting</td>
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Each regular or special session has been assigned a code. The letter refers to the day of the session and the number corresponds to the order of the session within the day. The session code is used to identify session participants in the Index to Participants on page 151.

<table>
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<th>Day</th>
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<td>Thursday</td>
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<td>Saturday</td>
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Admission by pre-purchased ticket only.

MEETINGS

CAA Committee in the Arts Business Meeting
Hudson Suite, fourth floor
Committee Members

CAA Education Business Meeting
Midtown Suite, fourth floor
Committee Members

CAA Museum Business Meeting
Harlem Suite, fourth floor
Committee Members

CAA Professors Practices Con Business Meeting
Lincoln Suite, fourth floor
Committee Members

National Committee for the History of Art Business Meeting
Holland Suite, fourth floor
Committee Members

Women's Caucus Visual Communications Business Meeting
Thursday morning
9:30 a.m.–noon

PROGRAM SESSIONS

4th Annual
Artist Interviews:
Kerry James Marshall and Alice Aycock
Gibson Room, second floor
Kerry James Marshall will be interviewed by Jonathan Fineberg, University of Illinois, Champagne-Urbana; Alice Aycock will be interviewed by Katy Siegel, Hunter College.

Thurs morning

Jewish Holocaust in Art
Trianon Ballroom, third floor
CHAIRS: Matthew Baigell, New York; Marty J. Kalb, Ohio Wesleyan University
STATEMENT: Marty J. Kalb

Ghosts: Strategies of Memory
Ziva Maisels, Jerusalem

Humor and the Holocaust:
An Italian Film Folly
Donald Kuspit, New York

Art after Maus
Norman Kleeblatt, The Jewish Museum

Emblems of Atrocity:
Holocaust Liberation Photographs by Margaret Bourke-White and Lee Miller
Carol Zemel, State University of New York, Buffalo

Video and the Afterlife?
Millennial Thinking about an Art Medium
Deirdre Boyle, The New School for Social Research

How Polluted Is the Ocean of Streams of Story?
A Nostalgia for Interactivity
Grahame Weinbren, New York

Cinephilia, Slow Motion, and the Death of Video Art
Chrissie Ilos, Whitney Museum of American Art

Artistic Devotion: Private Practice and Public Images

Mercury Ballroom, third floor

CHAIRS: Anne Bertrand, Bard College; Ann Sutherland Harris, University of Pittsburgh

Tintoretto’s Judgment
Frederick Ilichman, Columbia University

Giuseppe Valleri
Religious Architecture and Secular Inscriptions
Maria Ann Cone
National Design

Devoted Catholic Cavalleresco?
Religion in Anti-Oeuvre and Religion in Anti-Oeuvre
Emilie Gordon
University of Stellenbosch

The Issue of Secularism
Challenge to the Hebrew Bible
Barbara Haeger
Ohio State University

Bernini’s Church
Towards a Concept of Sacred Space
Damian Dombrowski
Institut für Kunstgeschichte der Universität München

Crossing Over Cyberspace?
of “Body” and after the End of Media
Murray Hill Suite, Student Union

CHAIRS: Ursula Froh
Christian Katti, B

The Difference in Contemporary Cultural Practices
Lydia Haustein, Staatliche Hochschule für Gestaltung Karlsruhe
“Oculus”: GPS, Ritual, Body, Time, Space, and Consciousness
Lynn Tjernan Lukkas, Oberlin College

Watch Me! Webcams and the Public Exposure of Private Lives
Brooke A. Knight, University of Maine

James Costanzo, Pratt Institute

DISCUSSANT: Catherine Bernard, Southampton College

The Historiographic Ups and Downs of My Special Monument
Sutton Parlor Center, second floor
CHAIR: Creighton E. Gilbert, Yale University

The Chapel at Versailles: God’s or the King’s?
Martha Mel Edmunds, independent scholar, Bryn Mawr

A 12th-Century Psalter as Post-Revolutionary France Saw It
Jean Brodahl, Portland State University

A Michelangelo Downgraded: The Minerva Christ
Laura Agoston, William Paterson University

Silos: Mirror for Meyer Schapiro and 20th-Century Art History
Elizabeth Valdez del Alamo, Montclair State University

The Banal and the Monumental: Reading Claes Oldenburg’s Colossal Monuments
Ellen Tepfer, School of Visual Arts

CAAM Museum C
A Team Approaches Study of Objects and Conservation within the Museum
Gramercy B, second floor
CHAIR: Marilyn S. K. Brooklyn Museum

Resurrecting a 1st Century Egyptian Collection
Thérèse O’Gorme, University; Peter L. Carlos Museum

Vuillard, Decor: Distemper Techniques
Gloria Groom and The Art Institute of Chicago

Exquisite Fakes: Treachery of the Document
William Robinson, Cleveland Museum

Conservation and Changes to David Drawing, Untitled Antoinette Owen, Museum of Art; Pt. Collection of Cara and Rebecca Smith

Picturing Sculpt
Beekman Parlor, second floor
CHAIR: Ralph Lieben, Williamstown, Massachusetts

Poetry or Prose?
How Photograph: Defining Renaissance Portrait Realism
Alison Luchs, National Gallery of Art
Photography of Sculpture and the Vision of Sigmund Freud
Mary Bergstein, Rhode Island School of Design

Representing 'Anti Form': Robert Morris and Photography
Richard J. Williams, Liverpool John Moores University

Edward Steichen's Rodin. The Thinker: The Rhetorical Genealogy of a Photograph
Claire C. Black, Longwood College

Patrons, Printmakers, and Paper Statues: Picturing Antiquities in Early Modern Europe
Katherine M. Bentz, Pennsylvania State University

Art and Science in the Digital Age: Hybrid Forms of Inquiry
Christiane Paul, editor, Intelligent Agent

You Could Be Me
Nell Tenhaaf, York University

Discussions: Ann Pasternak, Executive Director, Creative Time, New York; Shaun Lovejoy, McGill University

A Shaping the Tools: Emerging Genres of Art Historical Literature in the 19th Century
Gramercy A, second floor

Chair: Johannes Nathan, Universität Bern

Artists' Assistants and Color Manuals: A Hidden Genre of Art Historical Literature
Thomas Schmutz, Universität de Neuchâtel

Publish or Perish: The Role of the Market in the Creation of the First History of American Art
Maura Lyons, Rocky Hill, Conn.

Making Art History in General: Franz Kugler and the Universal Survey
Dan Karlholm, Rochester

The Development of the Artist Oeuvre Catalogue During the 19th Century
Alex Ross, Stanford University

The Historical Survey: Narratives and Picture Compendia
Hubert Locher, Akademie der Bildenden Künste, Stuttgart
Progress, Process, and the Problems of Temporality: Murals and National Narration in Mexico’s National History
Mary Coffey, University of Illinois, Urbana-Champaign

Museums and History, Avant-Garde or Fascist
T. J. Demos, Columbia University

The Time of Art and the Time of Life at the Musée Gustave Moreau
Philip Walsh, Northeastern University

Timing: Exhibiting Academic Art at the Dahesh Museum
Thomas O’Brien, Long Island University, C.W. Post

Consciousness: Connecting Neuroscience to the Art of Seeing Thought
East Ballroom, third floor
CHAIR: Barbara Stafford, University of Chicago

Experience and Experiment in Art
Alva Noë, University of California, Santa Cruz

An Ecological Approach to the Phenomena of Consciousness
LeGrice Benson, Ithaca

Rendering the Viewer Conscious: Interactivity and Dynamic "Seeing"
Tiffany Holmes, University of Michigan, Ann Arbor

Non-Objective Abstract Painting and Cognitive Metaphor
Power Boothe, Ohio University

Stone and Spirit in Inca Architecture
Carolyn Dean, University of California, Santa Cruz

Soul Loss of an 8th-Century Maya City: Retreiving the Spirit of Intentional Urban Design at Copan
Allan L. Maca, Harvard University

Shamanism and the Artistic Enterprise in the Ancient Americas: “Beyond” and “Between” as Primary Aesthetic Problems
Rebecca Stone-Miller, Emory University

Liminalities in Threshold Architecture at Tala, India
Deborah Stein, University of California, Berkeley

Gods? Cults? Deities? The Problematic of the Spiritual in Non-Western Art
Nassau Suite, second floor
CHAIR: Carolyn E. Tate, Texas Tech University

Aesthetic Experience as a Means to Discovering in Its Own Days
Matthi Forrer, Rijksmuseum

Reconstructing Typological and Boundaries of the Subject of Traditional Relationships
Jilly Traganou, Tokyo Keizai University

Beyond Mitate: and the Edo Hail
Candice F. Kand, Yale University

Currents in the Floating World Reconsidering Petit Trianon, third floor
CHAIRS: Juliann Wol, University of California Northridge; Julie Oberlin College
OFF-SITE SESSION

Th16
The Problem of Interdisciplinarity in Art History Today
CHAIR: Michael S. Roth, Getty Research Institute
Thomas Crow, Yale University
Thomas DaCosta Kaufmann, Princeton University
Lydia Goehr, Columbia University
Robert Nelson, University of Chicago
Catherine Soussloff, University of California, Santa Cruz

This session will be held at
The Roy and Niula Titus Theater 2
The Museum of Modern Art
11 West 53rd St.
(between 5th and 6th Aves.)
Conference badge or single time-slot ticket is required for admittance.

Thurs afternoon
12:30–2:00 p.m.

SPECIAL SESSIONS AND MEETINGS

AS Th17
American Society of Hispanic Art Historical Studies
Turning Points: Imagining the End of Time and the Visual Traditions of the Iberian Peninsula
Gibson Room, second floor
CHAIRS: Janice Mann, Bucknell University; Marie-Tere Alvarez, J. Paul Getty Museum
Codes of Conduct for the Modern Woman: Femininity and Its Representation in Turn-of-the-Century Spain
Carmen Lord, Pennsylvania State University
Ignore It and It Will Go Away: The Obliteration of the Self and the Cultural Deaths of al-Andalus
Cynthia Robinson, Institute for Advanced Study, Princeton University
The Beginning of the End: Creation and Representation of Time in Spanish Apocalypse Cycles around 1500
Barbara Anderson, J. Paul Getty Museum

AS Th18
Arts Council Studies Association
Iconoclasm in Gramercy B, sec 1
CHAIR: Z. S. Stroll
Columbia University
SPEAKERS: Eileebet Nelson-Atkins
Ikem Stanley Olukanni
Annie E. Cooml College, University
DISCUSSANT: David f
Columbia University

AS Th19
Association for Scholarship in the Lives of Autobiography and Historiography
Sutton Parlor South
CHAIR: Liana De G
University of Ma Lowell
Christine's Mtn
A Study in Auto and Self-Portra.
Mary Weitzel Gli independent sc
Leon Battista A
Painting" as Au
Gabor Hajnoczi
Catholic Univers
The Toad Spaw
Baglione's Ofis
Maryvelma Smit
Webster Univers
A roundtable discussion of art magazine editors to address the future of the art magazine as we enter the 21st century.

**Moderator:** Janet A. Kaplan, Executive Editor, Art Journal

**Participants:**
- Walter Robinson, ArtNet Magazine
- Olu Oguibe, NKA: Journal of Contemporary African Art
- Betsy Sussler, Bomb Magazine
- Deborah Johnson, The Museums at Stony Brook
- Annette Blaugrund, National Academy of Design
- Mary Sue Sweeney Price, The Newark Museum
- J. David Farmer, Dahesh Museum

**Speakers:**
- Nancy Mowll Mathews, Williams College Museum of Art
- Melvin Lader, George Washington University
- Michael Ann Holly, Sterling and Francine Clark Art Institute
- Stephen Eisenman, Northwestern University
- Francie V. O'Connor, independent scholar
- Anne Adriana Pannier, The Museum of Modern Art, Brussels
- Gary Tinterow, The Metropolitan Museum of Art

**Chairs:**
- Nancy Mowll Mathews, Williams College Museum of Art
- Mary Emma Harris, independent scholar, New York
Thursday afternoon

International Center for Medieval Art
Business Meeting
Petit Trianon, third floor

CAA Museum Committee
The Role of the Curator in the Art Museum 2000
Trianon Ballroom, third floor

CHAIR: Peter Kenny, The Metropolitan Museum of New York; Bruce Robertson, University of California, Santa Barbara

SPEAKERS: Keith Christensen, The Metropolitan Museum of Art, New York; Anne D’Harnoncourt, Philadelphia Museum of Art; Danielle Rico, Philadelphia Museum of Art; Alan Shestack, National Gallery of Art; Lowery Sims, Studio Museum in Harlem, New York

National Endowment for the Arts
Transparency and Candor at the NEA
Gramercy A, second floor

CHAIR: Saralyn Reece Hardy, Director of Museums and Visual Art, National Endowment for the Arts

Saralyn Reece Hardy will discuss the ways in which the Museum and Visual Arts staff is striving to create more direct interaction with artists, curators, and other arts professionals. She will answer questions about the panel process, decision-making criteria, political ramifications and financial issues.

PROGRAM

Emergent Mf Art, Technologies, and Conscience
Murray Hill Suite

CHAIR: Roy Ascot, University of W University of PI

To See Know
Dissociative C
Parapsychologis
Kristine Stiles,

Universal Paths
Use As Mind To
Tyler Volk, New
Art, Science, a
Embrace the
Piet Hut, Insti
Study, Princeto

Tracing Netw
Victoria Veena, California, Los

Toward a His
Teaching Art

Sutton Parlor Cer

CHAIR: Eli Bentor, Appalachian St

Illustrating Art
Carl Goldstein, North Carolina,

The Efficient E of Helen Gardn
Barbara Jaffee, University, Dek
Luisa Becherucci and the Teaching of Quattrocento Art
Deborah Strom Gibbons, Hopewell, NJ

Through a Glass Darkly: Visual Technologies and the History of Art Historical Pedagogy
Beth Rayfield, University of California, Irvine

Foundations of a Feminist Classroom: A History
Jean Robertson, Herron School of Art, Indiana University, Purdue University

AS Th28
Historians of German and Central European Art and Architecture
Modernism and Nationalism, Postmodernism and Postnationalism?
Gibson Room, second floor

CHAIRS: Peter Chametzky and Anya Brzyski-Long, Southern Illinois University

Modernist and Anti-Modernist Theories of National Art in Latvia During the 1920s and 1930s
Stella Pelse, Institute of Literature, Folklore, and Art, Riga, Latvia

The Dilemma of Hungarianness and Internationalism in Hungarian Modernism and Postmodernism
Eva Forgacs, Art Center College of Design

“Neue Slowenische Kunst” and the Semiotics of Suprematism
Myrosława M. Mudrak, Ohio State University

Zofia Kulik: From Warsaw to Cyberia
Sarah G. Wilson, Courtauld Institute of Art

AS Th29
Pre-Columbian and Colonial Latin American Art History
Nassau Suite, second floor

CHAIR: Tom B. F. Cummins, University of Chicago

Colonialism and Tiwanaku: Perceptions and Implications
Georgia de Havenon, independent scholar, New York

Setting the Stage, Staging the Set
Jaime Lara, Yale University

Romancing the Ruin: Modernity Meets Maya Architecture
Jennifer Ahfeldt, Columbia University

Race and Historiography of Colonial Art
Charlene Villaseñor-Black, University of New Mexico

Iconography, Ideology, and Propaganda: Mesoamerican Art History after Marx and Panofsky
Dana Leibsohn, Smith College

AS Thu 30
Renaissance Society of America
Recalibrating Fire Culture from Don Quixote
Trianon Ballroom, th

CHAIRS: Patricia Emig, University of New Mexico; Peter Parshall, National Gallery of Art

Classical Ruin in Landscapes of Di Leonard Barkan, New York University

Ecstatic Journeys: Subterranean World
Ingrid Rowland, University of Chicago

Leon Battista Alberti as Collaboration
Anthony Grafton, Princeton University

Michelangelo’s “I Half-Forgotten Eyes” Carlo Ginzburg, University of California, Los Angeles

S Thu 31
The Muse Is With Us
Psychoanalytic of the Mind
Sutton Parlor South

CHAIR: Lynn Gamwell, Binghamton University

Art Museum Psychoanalysis at
Ellen Handler Spivak, Stanford University
Thursday afternoon

(Mind)ing the Store: Claes Oldenburg and Freudian Dream Theory
Lisa D. Freiman, Emory University

Psychological Insight and Artistic Creativity
Lucy C. Daniels, Lucy Daniels Foundation

Louis Bourgeois's Poetics of Space: Intersubjective Psychoanalysis and Embodied Feminism
Lynn M. Somers, New York

The Curve of Sameness: Homogeneity in the Global Art World
Sutton Parlor North, second floor
CHAIR: John S. Gordon, Pratt Institute

Art In Parliament: The Failure of State Patronage in the Berlin Reichstag
Sebastian Preuss, Berlin

Heuristic Principles for Making Pictorial Images
Adele Lau Rossotti Morosini, New York

Toward a New Eleusis: Burning Man as Cathedral Vivant
Mark Van Proyen, Bolinas, Ca.

Toward a Moral Paradigm: The Vocation of the Artist in the 21st Century
Mara Adamitz Scrupé, Bremo Bluff, Va.

DISCUSSANT: Berta Sichel, New York

 Bodies/Machines
West Ballroom, third floor
CHAIR: Caroline A. Jones, Boston University;
Amelia Jones, University of California, Riverside

Disciplined Bodies: Medieval Automata between Literature and Art
Katharine Park, Harvard University

Raoul Hausmann's World Revolution: The Cyborg as Performance and Spectacle
Matthew Biro, University of Michigan

Delay in the Machine Age: On the Teleprompter
Laurence Rickels, University of California, Santa Barbara;
Nancy Barton, New York University

Extending Sight and Making Sense(s): Engineering the Gesture in Contemporary Art
Joanna Roche, University of Colorado, Colorado Springs

States of Confusion
Perry Hoberman, School of Visual Arts

African Art, Ph. and the Shape Modernist Arc:
African Art, Ph. and the Shape Modernist "Pri.
Wendy Grossman, University of M.

DISCUSSANT: Mona Hadler, Brooklyn College and CUNY Graduate Center

The Shadow of Sandy Skoglund
Rutgers University

Untitled
Gregory Greer

Nuclear Enchanted
Patrick Nagata
University of Ni

Face to Face with Bomb: Nuclear after the Cold
Paul Shambroom

The Curves of Sameness: Homogeneity in the Global Art World
Sutton Parlor North, second floor
CHAIR: Anne McC of Massachusetts

Photography a
Historiography
Renaissance &
Geraldine A. Jc
Villa I Tatti, Flor

Photography a
Meyer's Fagus and the Const
Modernist Arc:
Annemarie Jae
Institut für Kun:
Universität Karl

African Art, Ph. and the Shape Modernist "Pri.
Wendy Grossman, University of M.

The Art of Resi
Maira's Mus
Peter Geimer,
University of Kc
Making the Classic Comic: The Sages Comment on Caca
John R. Clarke,
University of Texas, Austin

Myth as Model: The Mythological Portrait and Social Identity of Non-Elites in Rome
Eve D’Ambra, Vassar College

"Soldatenkunst" Revisited: Art on the Roman Frontier
Natalie Boymel Kampen,
Barnard College

Measuring Athena: The Use of Pagan Symbolism on Late Roman Commercial Weights
A. L. McClanan,
Portland State University

Deep Breath
Deborah Gans,
Deborah Gans and Matthew Jelacic, Architecture

Architecture for the Living
Terry Brown, Cincinnati

The Human Landscape in Architecture
James Hubbell,
Santa Ysabel, Ca.

Elite to Non-Elite: The Success Story of Greek and Roman Art
Gramercy A, second floor
CHAIR: Guy P. R. Métraux,
York University, Toronto

Roman Salons of Literati: Social Pretense or Sage Commentary
Christine Kondoleon,
Worcester Art Museum

Sights of the Medieval Past: The Politics of Restoration at the Great Mosque of Damascus and the Krak des Chevaliers
Heqmar Watenpaugh,
Rice University

Colonial/Postcolonial Intersections: Lieux de Mémoire in Algiers
Zeynep Celik, New Jersey Institute of Technology

Germany's Holocaust Memorial Problem
James E. Young,
of Massachusetts

Not a Place of Honor: A Monument of Warning
Julia Bryan-Wilson
of California, Berkeley

The Art of Infill: The Visual Arts in Architecture
Rendezvous Trianon
CHAIR: Rosamond Prior
Medford, Mass.

Reflecting the Past in the Renaissance: The Museum Co

Bad Penny: For M. Purchase Only
Robert Thill, New York

Kiri Peltonäki,
University of Rochester

Charles Stainback,
Saratoga Springs
American Institute for Conservation of Historic and Artistic Works

In Retrospect: The History of Art Conservation

Gramercy B, second floor

CHAIR: Rebecca Anne Rushfield, Flushing, N.Y.; Susan Anne Mathiesen, Conservation Center, Institute of Fine Arts, New York University

Necessity Introduced These Arts: Pietro Edwards, Director of the Restoration of the Public Pictures of Venice (1778–1819)
Elizabeth Darrow, Montana State University

What Do Andrew W. Mellon, John D. Rockefeller, Samuel H. Kress, and J. Paul Getty Have to Do with the History of Art Conservation?
Jean D. Portell, independent scholar, New York

Museum, Classroom, Laboratory: The Early History of Conservation and Technical Studies at the Fogg Art Museum
Francesca G. Bower and Ron Spronk, Straus Center for Conservation, Harvard University Art Museums

Art under Fire: The Lessons of World War II
Krysia Spirydowicz, Queen’s University, Kingston, Ontario

Through a Glaze Darkly: The Idea of Patina and the Rhetoric of Controversy
Barbara Keyser, Queen’s University, Kingston, Ontario

The Physical and the Metaphysical: Controversies about the Cleaning of Paintings
Joyce Hill Stoner, Winterthur/University of Delaware

Chinese Painting in its Material Culture Context
Petit Trianon, third floor
CHAIR: Kathleen Ryor, Carleton College

Fan Paintings in Song Dynasty Material Culture
Ankeney Weliz, Colby College

When Stones Speak: Dialogue, Discourse, and Dialectic in the Response and Relationship of Chinese Painting to the Material Culture of Mongol Rule in Quannan, Fujian
Jennifer Purtle, University of Chicago

"Cutting Flowers and Planting Bamboo": Paintings of Penjing and Botanical Arrangements in the Late Ming
Kathleen Ryor, Carleton College

Recycling Cathay: Images of Tilling and Weaving in Chinese Painting, Prints, and Porcelain
Philip K. Hu, Institute of Fine Arts, New York University

DISCUSSANT: Craig Clunas, University of Sussex
AS Th43
Coalition of Women's Art Organizations
Books about or by Women Artists: An Important Contribution to Art History of the New Millennium
Sutton Parlor Center, second floor
CHAIR: Kyra Belan, Broward Community College
Women Artists: A Historical Perspective
Nancy G. Heller, The University of the Arts

From Coffee Rings to Coffee Table
Peggy Barlow, Woman's Art Journal, Hugh Lauter Levin Assoc.

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

Woman Artists of Color: A Blo-Critical Sourcebook to the 20th Century Artists in the Americas
Phoebe Harris, Purdue University

AS
Renaissance Society of America
Business Meeting
Harlem Suite, fourth floor

Thurs evening
8:00–10:30 p.m.

PROGRAM SESSIONS

P Th44
The Group Critique: Authority, Ritual, Hegemony, Performance
Mercury Ballroom, third floor
CHAIR: Jeffrey Abt, Wayne State University

What We Talk about When We Talk about Art
David W. Penney, Detroit Institute of Arts

Aesthetic House Calls: Critique and the Visiting Artist
Buzz Spector, University of Illinois at Urbana-Champaign

AS Th45
Historians of British Art
John Ruskin at the Millennium: A Centennial Commemoration and Analysis of His Legacies
Regent Parlor, second floor
CHAIRS: Alice Beckwith, Providence College; Barbara Apelian Beall, Providence College

The Work of Art: Labor and Value Thought of John Ruskin
Timothy Barings Yale University

A Victorian Mavi Queens: John R Artistic Educator
Anthony Lacy Gu Arizona State Un

Ruskin: The Poli Rhetoric of Land and the Landscape
Rory Wallace, Emily Carr Institute and Design, Vanp

Perpendicular Li
Ruskin and BaC
Jonathan Ribner, Boston University

DISCUSSANT: Stephen Ruskin Library, L: University

Th46
The Harmony of Spheres: A Mo Interdisciplina
Murray Hill Suite, se

CHAIRS: Greta Berm Juilliard School; C Princeton Univers

Color Me Synestical
Jack Ox, New York

Manet's 1880 Pa: Cabinet as a Syn Therese Dolan, Temple University
"Ancient" Music and Modernist Art in Britain
Melinda B. Parsons,
University of Memphis

A Transcendental Language of Color: Synesthesia and the Astral World
Kevin Dann,
The University of Vermont

"Waves of Colorful Ether in Forms Moving":
Ruth Lynda Deyo and Her Grand Egyptian Opera
Ann H. Murray,
Wheaton College

Interpreting Wild America: Public Art as an Environmental Lens
Sutton Parlor North, second floor

Chairs: Cathey Billian,
Pratt Institute; Jack Becker,
publisher, Public Art Review

Stopping Time
Cathey Billian

Nature Trails
Jack Becker

Mapping Place
Patricia Seltz,
Massachusetts College of Art

Writing Place
Scott Slocic,
University of Nevada

A 7th
Reality, Mythology, and Agency:
The Historiography of African-American Art
Baskin Parlor, second floor

Chairs: Mary Ann Calo,
Colgate University

A Visual Paradox:
Art and Aesthetics in African-American Thought
Lisa Gail Collins, Vassar College

Folk or Fine? Life Magazine, African-American Art, and the Construction of Racial Identity
Joyce Henri Robinson,
Pennsylvania State University

Re-Examining Charles White's Five Great American Negroes
Andrea D. Barnwell,
Art Institute of Chicago

What Role to Take? Robert Blackburn as a Case Study
Deborah Cullen,
El Museo del Barrio

Writing African-American Art History, 1925-1998
Jacqueline Francis,
Kenyon College

A 7th
Same As It Never Was:
Issues in the Historiography of Ancient Art
Gramercy B, second floor

Chairs: A. A. Donahue,
Bryn Mawr College; Mark D. Fullerton,
Ohio State University

The Productive and Sexual Real
Historiography
Julia A. Assant
Columbia University

The Fate of Precious Metals
A Historiography
Kenneth D. S.
Boston University

Humanism:
Evaluation in Pliny's Histories
Jacob Pabst
Odense University

Inventing the
The Definition of Classical Past
Mary Beard
University of Cambridge

Cold War Illus
Classical Past
Elizabeth Mar
Columbia University

GS 7th
Studio Art and Design: Design for the 21st
Sutton Parlor S

Chairs: Cynthia L
College of New Jersey

The Role of the Arts in Design
Mary Donahue
Parsons School of Design
Design as Cultural Artifact: Teaching Design History
Ellen Lupton, Maryland Institute, College of Art

Seizing the Digital Future: Shaking the Foundations of Design Education
Candice Wolff Sanders, University of Rochester

Virtual Drama and the Cyber School
Rebekah Higgins, Moore College of Art and Design

DISCUSSANT: Paula Scher, Pentagram Design

A Th52
International Center for Medieval Art
The Late Medieval Artist in Theory and Practice
Sutton Parlor Center, second floor

CHAIR: Sherry C. M. Lindquist, Saint Louis University; Stephen Perkinson, University of Denver

Artistic Politics in the 14th Century: The Princely and Papal Courts of Naples and Avignon
Cathleen Fleck, Georgia College and State University

The Practice of Italian Stained Glass: Santa Croce in the Early 14th Century
Nancy Thompson, College of William and Mary

The Artist as Storyteller: The Case of the Châtelaine de Vergi Casket in the Louvre
Paula Mae Shoppe, University of Illinois at Urbana-Champaign

In Search of the Jewish Artist in Late Medieval Christian Spain
Michael Batterman, Northwestern University

DISCUSSANT: Jonathan Alexander, Institute of Arts, New York University

A Th53
The Pantheon
Reception in the Antique World
Gramercy A, second floor

CHAIR: Tad Marder, Rutgers University

The Pantheon as a Medieval Church: Sible de Blaauw, Dutch Institute in

The Asses' Ears: Deconstruction of Giovanni Paolo P of the Pantheon: A Document of 18th English and Italian
Giovanni Paolo P Kerin Murtagh, C Reserve University

Rationalism and of the Unseen: On Duc's Reconstruction

The Science of Wonder: Hand-Stones: Specimens of Art or Artefacts of Nature
Catherine Lavoix, The College of William and Mary

The Science of Wonder: The Musaeum Kircherianum in Rome
Angela Mayer-Deutsch, Johann Wolfgang Goethe University, Frankfurt/Main

"Still Lifes in a Bottle": Zoological Cabinets in Early Modern Holland
Julie V. Hansen, Durham, N.C.

Wondrous Science in Claude Perrault's "Memoires pour servir à l'histoire naturelle des animaux"
Masumi Iriye, University of Illinois at Urbana-Champaign

The Science of Wonder: The Case of the Châtelaine de Vergi Casket in the Louvre
Paula Mae Shoppe, University of Illinois at Urbana-Champaign

In Search of the Jewish Artist in Late Medieval Christian Spain
Michael Batterman, Northwestern University

DISCUSSANT: Jonathan Alexander, Institute of Arts, New York University

A Th64
Art History and History of Science
Trianon Ballroom, third floor

According to Maps: Art, Collecting, and Scientific Culture
Francesca Fiorani, University of Virginia

Hand-Stones: Specimens of Art or Artefacts of Nature
Catherine Lavoix, The College of William and Mary

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Masumi Iriye, University of Illinois at Urbana-Champaign

Rebekah Higgins, Moore College of Art and Design
Thursday evening

**CHAIR:** Douglas Nickel, San Francisco Museum of Modern Art; Leah Dickerme, Stanford University

**Riegel and the Visual Disclosure of the Past**
Erika Nachinski, Harvard Society of Fellows

**Embodied Vision: Empathy Theory and the Modernist Spectator**
Juliet Koss, Massachusetts Institute of Technology

**Purifying Vision:**
French Purist Esthetics and the Limits of a German Model of Collective Perception
Nina Rosenblatt, New York University

**The Casual Theory of Perception and the Optical Unconscious**
Malcolm Turvey, October

**Rauschenberg's Screens**
Branden W. Joseph, Harvard University

**The Art of Making Families: Power, Patronage, and Image in Renaissance Rome**
Petit Trianon, third floor

**CHAIR:** Marjorie Och, Mary Washington College; Ria O'Foghludha, Whittier College

**Household Gods and Venerable Houses: The Colonna Family and the Archaeology of Nobility in Renaissance Rome**
Brian A. Curran, Pennsylvania State University

**Building on Nero's Tomb:**
Sixtus IV della Rovere, Santa Maria del Popolo, and the Creation of a Family Pantheon
Anno Dunlop, Concordia University

**Paruzzi's Sala delle Prospettive: Staging the Banker's Dynasty in Renaissance Rome**
Stefanie Solum, University of California, Berkeley

**Orsini Patronage and the Construction of a Public Image at Monte Giordano**
Kristin A. Trif, Brown University

**What's the Artist's (Critic's, Historian's, Curator's, Dealer's) Job in the 21st Century?**
West Ballroom, third floor

**CHAIR:** Mel Pekarsky, State University of New York at Stony Brook

**From a Gallery Perspective**
George Adams, George Adams Gallery

**Running Free in the 21st Century: Art/Futurist Fantasies**
Leon Golub, New York

**Intervisuality: The Practice of Visual Culture in the Era of Global Capital**
Nicholas Mirzoeff, State University of New York at Stony Brook

**World on a String**
Dan Cameron, University of Contempora

**DISCUSSION:** Tina Te

**Landscape in Historical Rendevous**

**CHAIR:** Greg M. Ti

**Natural Laws:**
River School of Preservation o
Patricia Los R
Elizabethtown O

**Vignettes of Art Parks, Distant Environments**
Thomas Patin,
Mother Deares Pastoral Longi

**Interpretation**
Suzan Boettge
City College of

**Preserving the The Fountain in and the Schoo**
Veronique Chaf Graduate Cent City University

**The Mundane In Search of the "Ecological" O Monumental L.**
Heping Liu,
Wellesley Colle
FRIDAY, FEB 25

Fri morning
7:30-9:00 a.m.

SPECIAL EVENT
CAA Committee on
Women in the Arts
Annual Recognition Awards Breakfast
West Ballroom, third floor

GREETINGS
Ferris Olin, Chair, CAA Committee on Women in the Arts, Rutgers, The State University of New Jersey

PRESENTATION OF AWARDS

INTRODUCTORY COMMENTS: Flavia Rando, Rutgers, The State University of New Jersey

PRESENTER: Judith A. Barter, Field-McCormick Curator of American Arts at the Art Institute of Chicago

HONOREE: Norman Broude, The American University

PRESENTER: Yael Even, University of Missouri—St. Louis

HONOREE: Mary D. Garrard, The American University

INTRODUCTORY COMMENTS: Joanna Frueh, University of Nevada, Reno

PRESENTER: Kristine Stiles, Duke University

HONOREE: Carolee Schneeman

ADMISSION BY PREPURCHASED TICKET ONLY.

SPECIAL SESSIONS AND MEETINGS

AS
Association of Historians of 19th-Century Art
Business Meeting
Gibson Room, second floor

CI
CAA Board of Directors
SPEAKOUT! What Do Art Historians Want from the CAA, Anyway?
Murray Hill Suite, second floor

CAA Museum Committee
Business Meeting
Midtown Suite, fourth floor
Committee Members Only

CAA Student Committee
Business Meeting
Gramercy B, second floor
Committee Members Only

AS
Community College Professors of Art and Art History
Business Meeting
Gibson Room, second floor

AS
Italian Art Society
Business Meeting
New York Suite, fourth floor

Fri morning
9:30 a.m.–noon

PROGRAM S

S F1
Material into N Picturing DNA
Regent Parlor, second floor

CHAIR: Suzanne Ank
School of Visual Arts, New York University

The Church of the Holy Ghost
Lynn A. Petrucco, College of New Rochelle

Neither Here Nor There: Non-Living DNA
Frances Yeatts Wi
School of the Art Institute of Chicago

Rhetorical Origin of the Genetic Code
Richard Doyle,
Pennsylvania State University

DNA, Art, and the Law
Robert Shapiro,
New York University

OS F2
Art History Open Forum
Session: Egypt and the Ancient World
Gibson Room, second floor

CHAIR: Jane B. Carte
Tulane University

Egyptian Imports
Minoan Textiles
Brendon Burke, U of California, Los Angeles

Commendations for Outstanding Contributions
All Sessions

Commendations for Outstanding Contributions
All Sessions

COMMENDATIONS FOR OUTSTANDING CONTRIBUTIONS
All Sessions
I Am a Lion, I Am Virile: Royal Identity and the Collecting of Exotic Animals in Neo-Assyrian Texts and Images
Allison Karmel Thomason, Southern Illinois University, Edwardsville

Greek Statuettes in Egyptian Dress in the Archaic Period
Carol A. Benson, The Walters Art Gallery

Augustus and the Obelisks of Egypt
Paul Rehak, Duke University

Divergent Views: J. B. Greene and Leavitt Hunt and Early Photography of the Near East
William F. Stapp, Washington, D.C.

The Impact of the Artistic Imagination of Science and Technology During the Second Half of the 20th Century
Sutton Parlor South, second floor
CHAIR: Anne F. Collins, University of Virginia; Cynthia Panucci, Art and Science Collaborations, Inc., Staten Island

Performing a Marriage of Science and Art
Aviva Rahmani, Vinalhaven, Me.

Art as Research
Stephen Wilson, San Francisco State University

In Surgical Sleep
Louise K. Wilson, Devon, United Kingdom

Merging the Performing Arts with the Science of Speech
Michael Edward Edgerton; Stephen M. Tasko, University of Wisconsin

Art History Open Session: Medieval Art
Sutton Parlor Center, second floor
CHAIR: Michael W. Cothren, Swarthmore College

Seeing Is Believing: Directing the Gaze in the Book of Kells
Heather Pulliam, University of St. Andrews

Disparate Piers in Notre-Dame de Donnemarie: An Irregularity Embraced or Necessary Evil?
Evelyn Staudinger Lane, Wheaton College

Cathedral and Cloister, Imagery and Audiences: The Case of Chartres
Laura H. Hollengreen, University of Arizona

Refounding the Holy City: The Labyrinth Pavement at Chartres
Daniel K. Connolly, Western Michigan University

The Look of It
Martha Buskirk Monserrat College

The Appropriating the Past in F:
Gramercy A, second floor
CHAIR: Claudia La Cornu, Cornell University

Old Masters, N
Exhibitions of Art Abroad under
Emily Braun, Hamilton CUNY Graduate
Let's Go Italy: A Tour of the Restored Middle Ages
D. Medina Lasansky, Cornell University

Shaping the Fascist "New Man": Donatello's St. George and Mussolini's Appropriated Renaissance of the Italian Nation
Roger Crum, University of Dayton

The Return of the Repressed: Tradition as Myth in Futurist Fascism
Christine Poggi, University of Pennsylvania

Mussolini as Pilot: Fascist Aeronautical Symbolism and Imperial Rome
Gerald Silk, Tyler School of Art, Temple University

Social Simulation in the Digital Domain
Murray Hill Suite, second floor

CHAIR: Barbara London, The Museum of Modern Art; Kathy Rae Huffman, Rensselaer Polytechnic Institute

Whoa! Frankensteins of (Virtual) Reality
Steve Dietz, Shorewood, Minn.

The Avant-Garde as Software
Lev Manovich, University of California, San Diego

Sayonara Diorama
Adrienne Wortzel, New York

Agents, Disembodiment, and Posthuman Transgressions in Simulated Worlds
Lynn Hershman, San Francisco

Marina Grzinic Mauhler, Institute of Philosophy ZRC SAZU, Ljubljana, Slovenia

Paul Miller aka DJ Spooky, Music Art, New York

Alchemy of Anatomy: Art, Science, and the Dissected Body
Nassau Suite, second floor

CHAIR: Lyle Massey, Northwestern University

Caravaggio's Coroner: Medicine and Art Criticism In Seicento Italy
Todd P. Olson, University of Southern California

Ostensible Bodies: Anatomy and Its Representations at Leiden University ca. 1600
Claudia Swan, Northwestern University

Anatomy, Cartography, and the New World Body
Valerie Traub, University of Michigan

Doctored Images: Physiognomy, Phrenology, and Non-Invasive Dissections of the Mind
Lisa J. Nicoletti, University of Wisconsin, Madison

Meat, Anatomy, and Selfhood: The Still Lifes of Raphaëlle Paejo
Alexander Nemerov, Stanford University

Art Writing of the 1950s and '60:
East Ballroom, third floor

CHAIR: Keith Moxey, College, Columbia

Ultramodern: or, How George K Stole the Time In
Pamela Lee, Stanford

Pragmatism Aest: Empirical Search
David Raskin, University of Akron

Forgetting Marcus: Lukács, Greenbe and Ideology
Tom Huhn, Wesley

Clement Greenbe Formalism
Mark Cheetham, University of West

New Research i Renaissance Art

Mercury Ballroom, th floor

CHAIR: John T. Paolletti Wesleyan Universi

The Material Renaissance Shopping and the of Consumption ir 1350–1550
Evelyn Welch, University of Sussex
The Widow as Maker of Memory in 16th-Century Italian Portraiture
Allison Levy, Bryn Mawr College

The Santa Trinita Magdalene by Desiderio da Settignano and Giovanni d'Andrea
Louis Alexander Waldman, University of Texas, Austin

Michelangelo's Florentine Pietà: A Digital Study
Jack Wasserman, Temple University, emeritus

Renaissance Atrocity: A Decorous Reception
Robert W. Gaston, Latrobe University

F11
New Directions in the Study of Devotional Art in Northern Europe, 1300-1600

Rendezvous Trianon, third floor

CHAIR: Andrea J. Pearson, Bloomsburg University of Pennsylvania; Bret Rothstein, Rhode Island College

Virtutis lacitae ut lumina non videant? Love, Judgement, and the Trop of Vision in Benedictus Arias Montanus's Divinarum nuptiarum conventa et acta and Christ Jesus vitae admirabiliumque actionum epoculum
Walter Mellon, Johns Hopkins University

The Invention of a Performative Image: Representations of Purgatory on the Eve of the Reformation
Christine Goellner, University of Washington

16th-Century Gothic and Problems of Authority
Ethan Matt Kavaler, University of Toronto

Looking Elsewhere: Early Netherlandish Painting and the Altarpieces of Luis Dalmau
Henry Luttkhuizen, Calvin College

Corporality and Correctness: Frans Floris's Celestial Seige
Anne Woollett, The J. Paul Getty Museum

Jacques Daret's Presentation in the Temple: From Theological Debate to the Churcning of Women
Penny Howell Jolly, Skidmore College

Art as History: Archaism and Renascence in Chinese Art

Petit Trianon, third floor

CHAIR: Robert Poor, University of Minnesota, Twin Cities

Archaism and Renascence in Chinese Art
Robert Poor, University of Minnesota, Twin Cities

Octagonal Ha.
Collings: Arch Renascence i. Architecture
Nancy S. Stein, University of P

"The Heavenly How a Gift from to be Portraye Horse at the Y Lauren Arnold, Ricci Institute I Western Cultu

Negotiating T. Archaeology: Vessels of the Susan N. Ericl of Michigan, D

Not Our Fathe Dong Qichang, Katherine P. B, University of C

A F13
Outsiders L Art Historio! by Non-Hist Sutton Parlor N

CHAIR: Gary Sch: Codari, Maars

Catharism ar David Carrier, Carnegie Meli

Who Gets to E Rembrandt C Catherine Sca Western Roes

A Poet Writing Otto Julius Bl on Franz von M Michael Fuhr, Gutenberg Un
Reiko Tomii, independent scholar, New York
The Man with the Blue Guitar: The Discrete Art-Historical Subversions of the Electronic Media
Peter Walsh, Davis Museum and Cultural Center, Wellesley College

Fri afternoon
12:30–2:00 p.m.

SPECIAL SESSIONS AND MEETINGS

American Council for Southern Asian Art
Business Meeting
New York Suite, fourth floor

F14
Studio Art Open Session: Painting, Repositioning the Nude

Trianon Ballroom

Chair: Joan Semmel, Rutgers University
Bailey Doogan, University of Arizona
Julie Heffernan, New York
Attila Richard Lukacs, New York
Hanneline Røgeberg, Rutgers University
Joan Semmel, Rutgers University

Chair: Helen Shannon, Sarah Lawrence College

Speakers: Amy Cappallazzo, President, Curator, Inc.; Nancy Harrison, Senior Vice President, Director of 19th-Century Paintings, Sotheby’s; Suzanne Lemakis, Curator, Vice President, Cilgroupl; Julie Saul, President, Julie Saul Gallery; Kimberly Camp, Executive Director, The Barnes Foundation; Kathy Walsh-Piper, Associate Director for Public Programs, Dallas Museum of Art

F15
ArtTable
If Not Teaching, Then What?
Rendezvous Trianon, third floor

Chair: Helen Shannon, Sarah Lawrence College

Speakers: Amy Cappallazzo, President, Curator, Inc.; Nancy Harrison, Senior Vice President, Director of 19th-Century Paintings, Sotheby’s; Suzanne Lemakis, Curator, Vice President, Cilgroupl; Julie Saul, President, Julie Saul Gallery; Kimberly Camp, Executive Director, The Barnes Foundation; Kathy Walsh-Piper, Associate Director for Public Programs, Dallas Museum of Art

F16
Association of Historians of American Art
The Commodity Politics of Academic Exchange: American Art History, American Studies, and Visual Culture
Gramercy A, second floor

Chair: Shirley Teresa Wajda, Kent State University

"Visual Literacy: the Politics of St American Art
Kirsten Swinth, Fordham University

Interdisciplinary, Interdepartmental, International Perspectives
Maren Stange, CAA

Discussant: Angela L Washington University

F17
Foundations in Theory and Education
Transfer Issue
Foundations and Ed Transfer Issue
Beekman Parlor, second floor

Chair: Barbara Nes, Range Communications

Speakers: Linda D. F Hardin-Simmons Dana Fritz, University of Nebraska, Lincoln: Savannah College of Design; Leigh Wo County Communications
Italian Art Society
Continuity and Change in Italian Art
Gramercy B, second floor
CHAIR: David G. Wilkins, University of Pittsburgh
SPEAKERS: Sharon Hecker, independent scholar; Iván Estéban Castañeda, Kunsthistorisches Institut, Florence; Fred Licht, Peggy Guggenheim Collection, Venice
DISCUSSION: Bernadine Barnes, Wake Forest University

CAA Museum Task Force
Roundtable Discussions
Midtown Room, fourth floor
CHAIR: Christine Kondoleon, Worcester Museum of Art
This year’s topics include:
Curatorial Departments: How Do We Divide the Spoils,

National Endowment for the Humanities
Taking New Art History Public
Sutton Parlor South, second floor
CHAIR: Sarah Ridley, Senior Program Officer, National Endowment for the Humanities

Society of Historians of East European and Russian Art and Architecture
Business Meeting
Hudson Suite, fourth floor

Women's Caucus for Art
Creative Relationships: Teachers and Students Constructing Women's Place in History
Sutton Parlor North, second floor
CHAIR: Cynthia Millis, Houston Community College
Rikki Asher, Queens College, City University of New York
M. G. Martin, Wastover Preparatory School for Girls
Fri afternoon
2:30–5:00 p.m.

PROGRAM SESSIONS

**F23 Studio Art Open Session: Printmaking**
Reflections on the Past/Intimations of the Future: Printmaking at the Millennium
Trianon Ballroom, third floor
CHAIR: Judith K. Brodsky, Rutgers University

*The Matrix and Serial Monoprinting: Marking Time, Space, and Change*
Robert Glasgow, University of Iowa

*Multiples and the Museum*
Beauvais Lyons, University of Tennessee, Knoxville

*Los Angeles—Sarajevo Under Siege: Olympics, Politics, and Print Production at the End of the Millennium*
Endi Poskovic, Whittier College

*How and Why the Printmaking Esthetic Influences an Artist in Our Time*
Willie Cole, New Jersey

*The Black Diaspora and the Changing Patterns in the Victoria and Albert Collection*
Rosemary Miles, Victoria and Albert Museum

**F24 CAA Committee on Women in the Arts**
Learning in Mind and Body: Influential Teacher-Student Relationships
West Ballroom, third floor
CHAIR: Maria-Elena Buzek, University of Kansas; Johanna B. Burton, New York University

*The Amorous Stepmother*
Joanna Frueh, University of Nevada, Reno

*Out of Academia’s Closet: Emotion and Intellect as Knowledge*
Flavia Rando and Stacy Frymier, Purdue University

*Does This Head Go with This Body?*
Carolee Schneemann, New York

*The Snake-Haired Boy Meets the Black Tarantula*
Jillian St. Jacques, independent artist/scholar, Rochester

**F25 Notions of the North: Modeling and Remodeling the Self**
Sutton Parlor North, second floor
CHAIRS: Virginia Davi, independent artist; Berkeley; Anna Lisa La Honda, Ca.

*Computational M Technology and I Discontents: Working with My Digits*
Lynn Cazabon, Bucknell University
**Images in the Air: The Riverfront of Florence and Its Streets and Buildings**
Brenda Preyer, University of Texas, Austin; Caroline Elam, The Burlington Magazine

**The Sensual Image: Weaving in the Digital Age**
Lisa Cook, California College of Arts and Crafts

**The City as Artistic Form**

**Among the Columns: Producing an Experimental Understanding of the Roman City**
James F. D. Frakes, Columbia University

**Platea Vetis, Platea Nova: The Construction of Public Space in Parma’s Piazza del Duomo and Piazza Comunale in the 13th Century**
Areli Marina, New York University

**Constantinople/Istanbul: Cultural Encounters and Urban Vision**
Çiğdem Kafesiciolu, Boğaziçi University, Istanbul

**The Nude as Ordinary Truth: Henry Tonks and the Slade Tradition**
David Cast, Bryn Mawr College

**Reviving a Historical Corpse: How Historiography of the 19th Century Relates**
Sutton Parlor C1

**CHAIR:** Cordula A. German Historiography, Washington, D.C.
Art/History: Competing Narratives of Secularization and Re-Christianization
Cordula A. Grewe

The Resurrection of Religious Art: Death, Art Criticism, and the Salon of 1819
Brian Grosskurth, York University, Toronto

Eugène Delacroix, Religious Paintings: Revealed, Revived, Revised
Joyce C. Polistena, Pratt Institute

Writing Religion Out: On the Secular Revision of the Pre-Raphaelites
Alicia Craig Faxon, Simmons College

The "Crise Catholique": Avant-Garde Painting and Catholicism in Fin-de-Siècle France
Maria E. DiPasquale, University of Texas at Austin

The Origins of Public Collections in the Greater New York Area
Gramercy A, second floor
CHAIR: Barry R. Harwood, Brooklyn Museum of Art

Building the “Cloisters” in New York City: Patron John D. Rockefeller, Jr., and the Curator James Rorimer
Kyung-hee Choi, Institute of Fine Arts, New York University

Reconceiving the Museum: The Société Anonyme as the Model for the New Museum
John Angeline, The Museum of Modern Art

The Language of Things: Stewart Culin Collects for the Brooklyn Museum of Art
Deirdre E. Lawrence, Brooklyn Museum of Art

The Museum That Never Was: American Institute Fairs and the Grand Palace of Art and Industry
Ethan Robey, Columbia University

Wealth Judiciously Expended: Robert Leighton Stuart as Collector and Patron
Paul Stemberger, Rutgers University

F32 Reading and Writing Art History
East Balcony, third floor
CHAIR: Michael Ann Holly, Sterling and Francine Clark Art Institute

Focillon’s Bergsonian Rhetoric and the Possibility of Deconstruction
Andrei Molotiu, independent scholar, Rochester

Writing/Picturing Art History: Visual Difference from Winckelmann to Warburg
Ulrich Keller, University of California, Santa Barbara

Beyond Recover Art, Homosexual. Historical Past
Richard Meyer, U of Southern Calif

Reading and Writing “The Philosophic
Lisa Florman, Ohio State University

Why Warburg No
Michael Roth, Getty Research In

Central Asian E
Expanding a Mt Methodology
Petit Trianon, third f
CHAIR: Angela F. Herr, Rutgers University

China and Center the 3rd to 6th Cer
James C. Y. Watt, The Metropolitan

A Central Asian T
Cultural Identity

The Art of Western
and Its Chinese C.
Asian Connection
Deborah Klimburg-Institut fur Kunstgeschichte Universität Wien

DISCUSSANT: Lothar Lot
Kunsthistorisches Universität Heidelberg
Friday afternoon

Art Advances Science
Murray Hill Suite, second floor
CHAIR: Robert Root-Bernstein, Michigan State University
Presentation of Art Work with Hydroponics
Michele Brody, New York
MODELS
Ellen Levy, Cooper Union
Nature's Geometry: Claude Bragdon and Buckminster Fuller
Jonathan Massey, New York
Hyperspace, Hyperscapes, Hypersculptures
Nat Friedman, State University of New York, Albany
DISCUSSANT: Vicki Goldberg, New York Times

Art History Open Session: Native American Art
Gibson Room, second floor
CHAIR: W. Jackson Rushing III, University of Missouri, Saint Louis
Hopi Art/Consumer Art
Zena Pearlstone, California State University, Fullerton
The Trade in Navajo Textiles and Culture at the Hubbell Trading Post
Carolyn Kastner, Stanford University
Inventing "Indian" Art: New Deal Indian Policy and the Native Artist as "Natural" Resource
Jennifer McLellan, Ohio University
Bill Anthes, University of Minnesota
The Body in Place: Concepts of Space, Land, and Identity in Recent Native American Art
Lisa A. Roberts, University of Illinois
Primordial Perspective
Charlotte Townsend-Gault, University of British Columbia
DISCUSSANT: Sara Bates, Florida State University

Desedimenting Time: Pros and Cons of Stratigraphic Models in Art History
Robert Bork, University of Iowa
On Medieval Chinese Art and Other Hybrid Monsters
Jonathan Hay, Institute of Fine Arts, New York University
Sienese Paint and 15th Century Participation in
Benjamin David
Progress, Identity, Architecture as a Part of Historicizing
Alina Payne, University of Texas
In the Name of Nicholas Newn
University of Rhode Island

Early Modern as Art Critical Topoi, ca. 1500–18
Gramercy B, sec
CHAIR: Mariët Westermann, Rutgers University
H. Perry Chapman, University of Delaware
Nature and Art
Critical Topoi
Mark A. Meeder, University of California, Santa Barbara
Vasari's Victim: Marginalization of Francesco I
Robert G. La Flesche, Institute of Fine Arts, New York University
Finding Foucault: Fathers of Baroque
Larry Silver, University of Pennsylvania
Caravaggio's Fathers
Philip Sohm, University of Texas
Studio Art Open Session: Photography. Visualizing the Body
Beekman Parlor, second floor
CHAIR: Deborah Willis, Smithsonian Institution
Dana Self, Kemper Museum of Contemporary Art
The Odalisque Suite
Martin Gantman, Los Angeles
Casual Encounters with Strangers: Relational Aesthetics, Photographing the Body of the Other, and Using a Camera to Pick Up Men
Cinthea Fiss, University of Denver
The Site of Transformation: From Female to Male
Clarissa Slight, Washington, D.C.
Monica Bock, Willington, Conn. and Zofia Burr, Washington, D.C.

OFF-SITE SESSION
A F39
Methodologies of Communicating African Systems of Thought and Belief through Artifacts
CHAIR: Alisa LaGamma, The Metropolitan Museum of Art
Ultimate Mambo
Robert Farris Thompson, Yale University
Mary Nooter Roberts, Fowler Museum, University of California, Los Angeles
From Fragment to the Original Art Form
Frederick Lamp, Baltimore Museum of Art
Mary Jo Arnoldi, National Museum of Anthropology, Smithsonian Institution
Suzanne Blier, Harvard University

Fri evening 5:30–8:00 p.

PROGRAM 1
A F40
Art History On Greek and Roman Petit Trianon, third floor
CHAIR: Carla M. Ant Wesleyan University
Building (on) the Arch of Septimius Severus and Conceptual Penelope Davies
University of Texas
Ajax, Achilles, or On the Creation of Greek Visual Narrative
Guy Hedroon, Williams College
Attic Vase Painting the Athenian Coin: Perception of Value
Kathleen Lynch, American School Studies in Athens
The Minoan "Snail" Costume and Identity
Bernice R. Jones, Queens College, University of New York
Bangles, Bauble: The Trier Ceiling in Context
Marice Rose, New York

Fri evening 5:30–8:00 p.
Friday evening

F41
The Mediterranean as Place and Vision
Mercury Ballroom, third floor
CHAIR: Nina Athanassoglou-Kallmyer, University of Delaware

A Mediterranean of the Mind: Action Française, Classicism, and the Dilemmas of Traditionalism in France
Neil McWilliam, University of Warwick

Recentering the Axis: Configuring the Mediterranean in French Modern Architecture of Marseilles and Algiers, 1930–1960
Sheila Crane, Northwestern University

Fantasy Island(s): Dance, Sculpture, and the Classical Body in Early 20th-Century France
Sarah Kennel, University of California, Berkeley

Mediterranean Mythology and French Nationalism in the Art of Pablo Picasso
Victoria Beck-Newman, State University of New York, Buffalo

The Creation of a Mediterranean Identity in the Architecture of Tourism in the Italian Colonies in North Africa in the 1930s
Brian McLaren, Massachusetts Institute of Technology

F42
Women's Caucus for Art
Inventing A New Visual Language: Culture-Based and Site-Specific Environmental Art for the 21st Century
Regent Parlor, second floor
CHAIR: E. Margaret Curley-Clay, Northeastern University; Betsy Damon, Chengdu and Beijing, China, and St. Paul, Minn.

Water Talks:
Our Bodies-Our Selves
Betsy Damon

The Intersection of Ecology, Municipal Parks, and Public Art
Galen Cranz, University of California, Berkeley

Practicing Nature:
Licking Our Tails
Jackie Brookner, New York

Recycle-Art-Sustain
Leila Iskantar, Community Institute for Development, Cairo

Integrating Water Management and Recreation
Sara Kontoff Baker, The Art Institute of Boston at Lesley College and Northeastern University

DISCUSSANTS: Yin Xiuzhen, Beijing; Rebecca Bellmore, Toronto, Canada

F43
International of Art Critics
They Were Ti Critics and A at the End of West Ballroom, th
CHAIR: Monroe D of Visual Arts; A Anderson-Spy
Peter Schjeldat
The New Yorker

Through the Lc Modernism fro.
European Pers,
Marek Bartolek
Cooper Union, I

Robert Bernat
University of Ne

Cal Guo-Qiang,

Robert Smith,
New York Times

C P F44
CAA Student
Entering the Tips for Visual History, and Students Nassau Suite, sec
CHAIR: Michele Gr Fine Arts, New Mr
Michael Aurbac Vanderbilt Univ
Melissa Kepke
MKG Art Mana

Ena Hollor, The American Bible
Matthew Lawrence, George Ross Elementary School
Diana Mille, Fairfield University

**F45**
Studio Art Open Session.
Public Art: When Is It Art?
Sutton Parlor South, second floor
CHAIR: Jim Hirshfield, University of North Carolina, Chapel Hill

**F46**
An Intimate Act: Swimming the River as Public Art
Billy X. Curmano

**F47**
Public Art and the Space of Imagination
Patricia Phillips, State University of New York, New Paltz

**F48**
Recently Public Art Projects
Carl Pope, independent artist, Chapel Hill

**A49**
Public Art: Time-Based Approaches
Terri Cohn, independent artist/writer/curator, San Francisco

**A50**
Alternatives to the Vasarian Tradition
Bookman Parlor, second floor
CHAIRS: Elizabeth Piliod, Oregon State University; Thomas DaCosta Kaufmann, Princeton University and Getty Research Institute

**A51**
Marcantonio Michiel: A Venetian Vasari?
Monika Schmitter, University of Massachusetts, Amherst

**A52**
Sacred Art Theory as an Alternative to Vasari:
Gabriele Paleotti and Giovanni Domenico Ottonelli
Pamela M. Jones, University of Massachusetts, Boston

**A53**
Michael Corris, Oxford Brookes University

**A54**
Primitivism, Modernism, and Communism
Stephen Eisenman, Northwestern University

**A55**
Art and Globalization from Below
Barbara McClosky, University of Pittsburgh

**A56**
DISCUSSANT: Andrew Hemingway, University College, London

**A57**
Marxism and Art History Today
Trianon Ballroom, third floor
CHAIRS: Paul Jaskot, DePaul University; Barbara McCloskey, University of Pittsburgh

**A58**
Marx, Engels, and Architectural History
Tom McDonough, Binghamton University

**A59**
Lucas d’Heere’s de tous les peuple
A Geographical Conceptualization
Tino L. Meganck, Princeton University

**A60**
Gem Connoisseur and Early Art History
Pierre-Jean Marie
Traité des pierres: Kristel Smentek, University of Delaware
National Gallery of Art

**A61**
Reframing the Pia of Old New England
Roger B. Stein, University of Virginia

**A62**
Religion and/as Art
Isabella Stewart G
Palace Chapels
Linda J. Docherty, Bowdoin College

**A63**
Religion as "Power:
Cultural Resistance
Harlem Renaissance
Caroline Goeser, University of Houston

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Linda J. Docherty, Bowdoin College

**A83**
Religion as "Power:
Cultural Resistance
Harlem Renaissance
Caroline Goeser, University of Houston
Witnessing the
Beloved Community:
Tim Rollins and K.O.S.
Erika Doss,
University of Colorado

Nature in the Microchip:
Art and Artificial Life
Sutton Parlor North, second floor
CHAIR: Kenneth E. Rinaldo,
Ohio State University

Our Works Are Making Us
Randall Davis, New Rochelle

Art Is Nature
George Gessert, Eugene, Ore.

The Fine Art of Creating Life
Amy M. Youngs,
Art Institute of Chicago

Lies That Tell the Truth:
A Thousand Turing Tests
Paul Badger, Brown University

DISCUSSANT: Carol Gigliotti,
Technical University of British Columbia

Five Millennia of the
Written Word and Image:
An Investigation of the Interface between Writing and Art
Gibson Room, second floor
CHAIRS: Denise Schmandt-Besserat, University of Texas, Austin; Megan O’Neil, Yale University

The Insular Decorated Letter:
An Anthropological Approach
William J. Diebold,
Reed College

Writing as Art:
Kana Calligraphy as a Visual Intermediary in Japanese Painting
John T. Carpenter,
University of London

The Thousand-and-One Words of Classic Maya Artifacts
Dorie Reents-Budet,
Smithsonian Institution

Chinese Writing in Chinese Contemporary Art
Patricia Karetzky, Bard College

The Meaning and Manipulation of Stoichedon: From the "Hekatompedon Inscription" at Athens to the Honorary Decree of Scipio Africanus at Delos
Patricia A. Butz, University of Southern California

Images within Images

Introduction
Annemarie Weyl Carr,
Southern Methodist University

"Something Old, Something New, Something Borrowed...": Venerable Images in the Decorative Programs at Santa Maria Antigua, Rome
Stephen J. Lucey,
Washington and Lee University

The Case of Anagni
Martina Bagnoli,
Peabody Conservatory of Music and Johns Hopkins University

Enshrining the
The Relation
Byzantine Images of Saint Greg Holger Klein, and University

The Santa Cruz Images of Saint Greg
Marilyn Heldenfand of Missouri, S

Art History
The Express Emotions in Baroque Art
Rendezvous Tri
CHAIR: Joaneath Spis
Walters Art Gr

Introduction
Anne Marie Roosen, Rutgers University

Baroque Art: Rubens, and Joaneath Spis

Anger in the I
Janet Kromm,
New York, Pu

Damsels in D and Emotion
Dutch Narrat.
Stephanie S. School of Art,

Recognizing or, How To Di
Master and H
Benjamin Bin
New York Uni,
Characterizing the Passions:
Michel Auguier's Challenge to
Le Brun's Theory of Expression
Julia K. Dabbs,
Hollins University

Emotional Display in
the Animal Subjects of
Jean-Baptiste Oudry
Masumi Irïye, University of
Illinois, Urbana-Champaign

Open Session: The
Archives of the Avant-
Garde (Archiving the Non-Archival), Part 1
Part 2 of this session will be held
Sat, 2:30–5:00 p.m.
Gramercy A, second floor
Chair: Martha Wilson, Franklin
Furnace Archive, Inc.

Overview of Archiving
the Non-Archival: Archivist,
Researcher, Librarian
Darlene Tong,
San Francisco State University

The Evolution from
Document to Work of Art
Catherine J. Morris, New York

The Jean Brown
Digitization Project:
Avant-Garde Surrogates
Lynda Bunting,
The Getty Research Institute

The Library as Activist:
Documenting Contemporary
Women Artists
Ferris Olin,
Mabel Smith Douglass Library,
Rutgers University

The Archive as Muse
Mary Ann Staniszewski,
Rensselaer Polytechnic Institute

Visual Display:
Science, Art, and Wonder
Murray Hill Suite, second floor
Chair: Carla Yanni,
Rutgers University

"Parts of the dress & c. of the
Natives of Columbia River, and
animals totally unknown":
Narratives of Nation in the
Display of Artifacts from the
Lewis and Clark Expedition,
1806–2000
Elizabeth Hutchinson,
University of New Mexico

Strange Impressions:
Animal Images from Buffon's
"Histoire naturelle"
Elizabeth A. Liebman,
University of Chicago

(New Volumes from) the
Alternate Encyclopedia
Sue Johnson, Saint Mary's
College of Maryland

Museum of Memory:
Photography as Taxidermy
Jesseca Ferguson,
The School of the Museum
of Fine Arts and the
Massachusetts College of Art

The 19th-Century Photograph
Album as Encyclopedia:
The Albums of the
Brassey Museum
Nancy Micklewright,
University of Victoria

OFF-SITE S

Historiograph
the Decoratively
From "Minor" to "Material C
Chair: Beth Holma
Bard Graduate C
Studies in the D

Introduction: Di
Decorative Arts
Have a Renaissance
Beth Holman

Roman Images:
"Ornament"
Ann Kuttner
University of Penn

Under Wraps: By
as a Major and A
Molly Fulghum,
Harvard Universi

Objects and Oth
Material Culture
Cross-Cultural C
Laurier Turgeon,
Laval University

Pedagogy In Am
Decorative Arts
Culture: Gender,
and Academia
Catherine Whal
Yale University

THIS SESSION WILL I
The Bard Graduate
Studies in the Dec
18 West 86th St.
A reception will follow
Conference badge or
ticket is required for a
Saturday, Feb 26

Sat morning
7:30-9:00 a.m.

MEETINGS

CAA Annual Business Meeting
Meet the Candidates for the 2000 Board of Directors
Madison Room, second floor

AS
Association for Textual Scholarship in Art History Business Meeting
Gibson Room, second floor

AS
Catalogue Raisonné Scholars Association Business Meeting
Holland Suite, fourth floor

Sat morning
9:30 a.m.-noon

PROGRAM SESSIONS

Sa1
Recent Research in Early Medieval Architecture in France
Clinton Room, second floor
CHAIRS: C. Edson Armi, University of California, Santa Barbara; James Morganstern, Ohio State University

Saint Georges-Do-Boscherville: From the Gallo-Roman Temple to the Collegiate Church (1st Century B.C.-12th Century A.D.)
Jacques Le Meho, CNRS Université de Caen

The Early Church of the Former Benedictine Abbey of Saints Peter and Paul at Psalmodi in Light of its Excavations
Whitney S. Stodder, Williams College and Brooks Stodder, University of Maine

Saint-Germain at Auxerre and the Carolingian Heritage in Burgundy
Christian Sapin, CNRS Université de Bourgogne

The Medieval Building: An Archive of Stone
Nicolas Reveyron, Université de Lyon-II

Mathematical Principles of Design in the French Romanesque
Marie-Thérèse Zenner, CNRS Université de Poitiers

A Sa2
Writing Town: Disappearance
Sutton Parlor
CHAIR: Jane Bloch
University of Michigan

Two Boys Mad
Carol Mavor, University of North Carolina

Happenings in Epistemology
Gavin Butt, University of Wisconsin

Not to Betray E
John Paul Rice
Texas Tech University

Repetition, Ritual and Remains
Rebecca Schneid
Cornell University

DISCUSSION: Jennifer Bahn
University of California

Sa3
Harold Rosenthal
Reconsidering
West Ballroom, first floor

CHAIRS: David Cat
of Kansas; Dan Sheldon Memo
and Sculpture

Revolution and
Harold Rosenthal
Opposition of
Glen R. Brown, Kansas State University

Harold Rosenthal:
Painting, and E
Robert Hobbs, Commonwealth
“Action Painting” and American Poetics
Matthew Rohn, St. Olaf College

Creative Misreadings:
The Allan Kaprow/Harold Rosenberg Correspondence
Elaine O’Brien, California State University, Sacramento

DISCUSSANT: Stephen C. Foster, University of Iowa

Art History Open Session: Oceanic Art
Gibson Room, second floor

CHAIR: George A. Corbin, Lehman College and The Graduate Center, City University of New York

Mingmarriya: The Life and Art of Queenie McKenzie
Eric Kjellgren, The Metropolitan Museum of Art

Lt. Boyd Somerville In the Solomon Islands
Deborah B. Waite, University of Hawai‘i, Manoa

Tattoo as Crime and Punishment in 19th-Century Tahiti
Anne D’Alleva, University of Connecticut, Storrs

Samoan Tattoo: Identity and History
Teri Sowell, San Diego State University

Hawaiian Petroglyphs as Historical Narratives
Jerome Feldman, Hawaii Pacific University

A Sa5
The Historiography of Film as a Visual Art
Sutton Parlor North, second floor

CHAIR: Susan Felleman, Southern Illinois University

“The Thumbprint of the Nation”: The Discourse of National Style in the Late Silent and Early Sound Periods
Ingrid Periz, University of Melbourne

From History Painting to History Film: Visual Constructions of History in Modern France
Kirsten Strom, Grand Valley State University

Roberto Longhi and the Development of an Italian Art Film
James S. Cheney, Columbia University

Film as a Visual Art? Historicizing the 1960s
Liz Kolz, Columbia University

Art Writes Film History: Theory/Praxis and Contemporary Women Artists as Bricoleurs
Anne Ciecko, University of Massachusetts

Mythology’s Hist Envisioning Jasc
In Early Renaissance
Caroline Camps, Museum, Oxford

Renaissance and Text-Illustrations
Metamorphoses
Gerlinde Huber-F, Universität Jena, Alteuropaswissens

“Rector Mariam” Patriae: The Portraiture
Andrea Doria as a
Friedrich Polleros of Vienna, Vienna

Edward Burne-Jo and Psyche: The Image of an Ancient Tahitian
Liana De Giardin, University of Massachusetts, Lowell

Paul Klee and the Emblem of Aphrodite
Pamela Kort, Bryn Mawr College

DISCUSSANT: Phyllis Pr"Bryn Mawr College:

AS Sa7
Historians of Netherlandish:
The Changing Eye of Netherlandish
Regent Parlor, second floor

CHAIR: Amy Golahny, Lycoming College

Not Giorgione, Necess but Drost: How a Young Pupil Became a 16th-Century Venetian Artist
Jonathan Bikker, Utrecht University

S “Rector Mariam” Patriae: The Portraiture
Andrea Doria as a
Friedrich Polleros of Vienna, Vienna

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Liana De Giardin, University of Massachusetts, Lowell

Paul Klee and the Emblem of Aphrodite
Pamela Kort, Bryn Mawr College

DISCUSSANT: Phyllis Pr"Bryn Mawr College:
"Purged of all Grosser Substance": Rembrandt's Jews 1800–1945
Shelley Perlove, University of Michigan, Dearborn

Eduard Kolloff and the Historiography of Rembrandt and the Jews
Michael Zell, Boston University

Reinventing the Biography, Creating the Myth: The Formation of Rembrandt's Artistic Persona in 19th-Century France
Alison McQueen, Mt. Allison University

Italian Art Society
Rome in the 18th Century: Continuity and Innovation
Nassau Suite, second floor

CHAIR: Christopher Johns, University of Virginia; Steven F. Ostrow, University of California, Riverside

Rome's Modern Art: Italian Caricature in the 18th Century
Amelia Rauser, Skidmore College

The Sociability of Virtue: The Painting and Rhetoric of British Virtue in Early 18th-Century Rome
Cinzia Sicca Bursi-Hall, Università degli Studi di Pisa

Papal Charity and Enlightenment Ideals: Art Instruction for Orphans in Rome, 1752–1797
Laura Foster, Duke University

Continuity and Innovation in Settecento Roman Patronage: The Zondadori Commission for a Family History in Ten Paintings
Melissa Bryan, Rochester Institute of Technology

Battling the Sacred Heart in Settecento Rome
Jon L. Seydl, University of Pennsylvania

DISCUSSANT: Edgar Peters Bowron, Museum of Fine Arts, Houston

Structural Intuitions in Art and Science
East Ballroom, third floor

CHAIR: Martin Kemp, Oxford University

The Soft Earth

Form and Chaos
Athena Techa, Oberlin College and University of Maryland

Art and Mathematics: Specifics of Four Dimensional Space
Tony Robbin, New York

Observing, Part I
Susan Gamble, Massachusetts Institute of Technology

Observing, Part II
Michael Wenyon, Massachusetts Institute of Technology

DISCUSSANT: Jon Ippolito, Solomon R. Guggenheim Museum

The 1897 New Library Compex

Le Corbusier & the Beaux-Arts
Ingrid Steffens, Brookdale Con

The Corporate
The Metropoli
Insurance Co.
Home Office
Roberta M. Mo
Cornell Univ

Modernism in
York City: The
Architect—Ma.
Their Co-Exis
Isabelle Hymar
New York Univ

Global and Approaches
Art Approaches
Merry Ballroo

CHAIR: Margaret I
University of St.
California; Dor
Divine Wood C
Teaching Art Appreciation Functionally
Selma Kraft, Siena College

A Paired Course Approach to the Survey of Art
Susan J. Baker and William Gilbert, University of Houston, Downtown

Art Appreciation: The Course Fosted upon the Young
Annabeth Headrick, Vanderbilt University

Queering Art Appreciation
Richard G. Mann, San Francisco State University

The Web of Art and Culture: A Digital Solution
Kathleen Rogers Cohen, San Jose State University

Art Appreciation in Teaching Art Technology Practice
Ron Saito, Pasadena

DISCUSSANT: Floyd Coleman, Howard University

AS 8A12
Society of Historians of Eastern European and Russian Art and Architecture
What Is Socialist Realism?
Rendezvous Trianon, third floor

CHAIR: Karen L Klein, Indiana University

New Painterly Realism and the Transition from Avant-Garde to Socialist Realism
Jennifer Cahn, University of Southern California

Susan Emily Reid, University of Northumbria

The Other “International Style”: Socialist Realism and the Design of Postwar Germany
Greg Castillo, University of California, Berkeley

How the West Corroborated Socialist Realism in the East
Katarzyna Murawska-Mathesius, independent scholar, Norwich

DISCUSSANT: Erika Wolf, University of Rochester

But Is It Authentic
The Collecting as Casts in the Studio
Medieval Sculpture
Lisa Reilly, University of Houston, Downtown

Garden Variety Art
The National Galleries of Scotland
Marla Prather, Whitworth Art Gallery

A Sa14
Fingerling Ingres
Beekman Parlor, second floor

CHAIRS: Susan Siegrist of Leeds; Adrian R. McWhirter, Middlesex University

Le Violon d’Ingres
Appropriation, an American Story
Kristen H. Powell, Middlebury College

Academic Gymnasium: Ingres and the Poetics of Print
Sarah Betzer, Northwestern University

Ingres Versus Delacroix
History Versus Le Scapin
Andrew Shelton, Massachusetts College of Art

What Do We Know about the Display of Renaissance Medals?
Arno R. Flaton, Indiana University

Displaying Sculpture at the Getty Museum: Opportunity and Compromise
Peter Fusco, J. Paul Getty Museum

Ingres as a Blasphemous Icon
Karen L. Klein Felt, California State University Chico
Art History Open Session: Islamic Art
Gramercy B, second floor

**Chair:** Priscilla P. Soucek, Institute of Fine Arts, New York University

*Christian Spolia and Muslim Propaganda: From Aural to Visual in the Counter-Crusade*
Finbarr Barry Flood, independent scholar, Edinburgh

*Eclecticism in an Umayyad Structure: Sasanian Hellenistic-Roman and Manichaean Paradigms at Quseir Amra*
Cynthia Finlayson, Brigham Young University

*New Thoughts on the First Illustrated Ottoman Manuscript*
Aysin Yoltan, Institute of Fine Arts, New York University

*Objects of Desire: Interpreting the Arab and Byzantine Gilt Lists*
Anthony Cutler, Pennsylvania State University

*The Aesthetics of Geometry in the Alhambra*
Valérie Gonzalez, School of Architecture, Marseilles-Luming

*Topos and Truth: Odilon Redon's Childhood Memory of Visual Imagination*
Dario Gamboni, Case Western Reserve University

*Roger Fry, Marlon Richardson, and the Missing Text*
Sue Malvern, University of Reading

*The A-Dimensional Space of the Childhood Ego*
Jonathan Fineberg, University of Illinois, Champaign

*Message's Cahiers: Reconsidering the Formation of Jeunes Filles*
Rebecca J. DeRoo, University of Chicago

*On the Child Self and Feminine Subjectivity in Stieglitz's Modernism*
Kathleen Pyne, University of Notre Dame

**OFF-SITE**

**C P Sa18**

**CAA Committee Intellectual Issues in the Workplace: Intellectual Education for Rights to Contemp Education**

**Chair:** Robert A. David Green, independent for Networked (NINCH)

*Participants to This session will be:* The Roy and Niul Museum of 11 West 63rd St. (between 5th and Conference ba time-slot ticket admittance.

*A follow-up sess...* Sutton Parlor South, second floor

*Seeing and Believing*
Nancy Burson, independent photographer, New York

*Art, the Spectator, and Interactivity in the Sixties: Groupe Recherche d'Art Visuel*
Valérie L. Hillings, Institute of Fine Arts, New York University
Modern Landscape: New Perspectives

Chair: Magdalena Dabrowski, The Museum of Modern Art

Jennifer Yum, CUNY Graduate Center

The Landscape as a Discerning Continuum in Wassily Kandinsky's Painting, 1901–1913
Patrick McGrady, Pennsylvania State University

The Architecture of Landscape: Rethinking Mondrian's Pier (and Ocean)
Marok Wieczorek, University of Washington

Alfred Stieglitz and the Musicality of Landscape
Katherine Hofman, Saint Anselm College

This session will be held at The Roy and Niuta Titus Theater 2 The Museum of Modern Art 11 West 53rd St. (between 5th and 6th Aves.)
Conference badge or single time slot ticket is required for admittance.

Sat afternoon, 12:30–2:00 p.m.

SPECIAL SESSIONS

SA 19
American Council for Southern Asian Art Roundtable Discussion: Using Religious Categories for Southern Asian Art
Clinton Room, second floor
Chair: Alka Patel, Harvard University; Sonya Rhie Quintanilla, Harvard University

SA 20
Association for Latin American Art Open Session: Latin American Art
Gibson Room, second floor
Chair: Patricia Joan Sarro, Youngstown State University

SA 21
Abstraction and Number in Middle Horizon Tapestry Tunics
Susan E. Bergh, Texas Christian University

SA 22
Problematizing Gender in Olmec Art and Archaeology
Billie J. A. Follensbee, University of Maryland, College Park

SA 23
Landscapes of Lineage: Nahua Pictorial Genealogies of Central Mexico
Della Annunziata Cosentino, University of California, Los Angeles

SA 24
CAA Committee on Women in the History Contextualizing Gramercy B, second floor
Chair: Susan Bakes Southern Methodist University

Speaker: Eve Eisman Hunter High School
Eric Frank, Occidental Frima Fox Hofrichter Institute; Yu Bong High School, Omar

C 20
CAA Committee on Women in the History Contextualizing Gramercy B, second floor
Chair: Hilary Robin University of Ulster
**Saturday afternoon**

**SPEAKERS:** Renee Baert, Concordia University; Whitney Chadwick, San Francisco State University; Deborah Cherry, University of Sussex; Katy Deepwell, *n.paradoxa*; Phoebe Farris, Purdue University; Dori Lemeh, Pennsylvania State University, Marsha Meskimmon, Loughborough University; Janet Wolff, University of Rochester, Cornell University.

**CAP**  
**CAA Committee on Intellectual Property Rights**  
**Intellectual Property Issues in the Academic Workplace: The Tug of War between Faculty, University, and Publisher for Rights to the Products of Contemporary Education**

**Sutton Parlor South, second floor**

**CHAIRS:** Robert A. Baron, independent scholar; David Green, National Initiative for Networked Cultural Heritage (NINCH)

**PARTICIPANTS TO BE ANNOUNCED**

This follow-up meeting continues the morning session held at The Museum of Modern Art and will open for questions and discussion.

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**AS**  
**Sat afternoon**  
**2:30–5:00 p.**

**PROGRAM**

**Sa26**  
Community College Professors of Art and Art History

The Associate Degree as the Student’s Final Goal: Is the Community College Offering a Terminal Degree or a Stepping Stone to Higher Education?

**Sutton Parlor North, second floor**

**CHAIR:** Thomas Morrissey, Community College of Rhode Island; Patricia Bailey, Sussex Community College

**SPEAKERS TO BE ANNOUNCED**

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**Sa27**  
What Time Is It Then? The Place of Chronology in Art Historical Writing

**Petit Trionon, third floor**

**CHAIRS:** Elizabeth Rodini, independent scholar, Chicago; Mary Weitzel Gibbons, independent scholar, New York

**SPEAKERS:**

What Time Is the Revolution?

Vivian Rehberg, Northwestern University

Time and Eternity in Fifteenth-Century Flemish Painting

Lisa Deam, University of Chicago

Art Historical Time and the Time of the Artist

David O’Brien, University of Illinois at Urbana-Champaign

In Praise of Chronology

Lori Andrews, University of Hawai’i at Manoa

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**Sa28**  
Building the Bo “La Culture Phy” New Artistic An French Radical Fay Braver, The of New South W

Abstraction and the Empirical Is Charles A. Cran Suffolk Universi

Bodies of Art: J Italian Female l 19th-Century P Marie Lathers, Iowa State Universi

The Anxious Id: Zeuxis Paints f Elizabeth Mansl University of the

Ideal Beauty or Imagination Darrell Moore, DePaul Universi

**Sa29**  
Whatever Ha the Social Ar East Ballroom, th

**CHAIR:** Marc Gottl University of To
How Close Can We Come to Admitting We're Really Writing Mostly about Ourselves?  
James Elkins, School of the Art Institute of Chicago

Social History and Social Art History: What Kind of Relationship?  
Phillip Nord, Princeton University

Family Feuds  
Anne Higonnet, Wellesley College

How Thinking Matters  
Stephen Melville, Ohio State University

DISCUSSANT: Thomas Crow, Yale University

CAA Professional Practices Committee  
Everything You Want to Know about Tenure but Were Afraid to Ask  
Chair: Vanalyne Green, School of the Art Institute of Chicago

The Art Historian's March to Tenure  
Charles Mayer, Indiana State University

Tenure and Promotion: Educating Faculty Outside the Department  
Bruce Bobick, State University of West Georgia

Tricks of the Trade: Decoding the Faculty Evaluation System  
Edward Forde, California State University, Los Angeles

The Buddy System and Other Survival Tips  
Paul Pak-Hing Lee, Washington State University

DISCUSSANT: Michael Aurbach, Vanderbilt University

Ornament and Its Discontents: Embellishment, Visual Culture, and Histories of Art  
Sutton Parlor North, second floor

CHAIRS: Mimi Hellman, Princeton University and Center for Advanced Study in the Visual Arts, National Gallery of Art; Barbara Kellum, Smith College

Gender, Ornament, and the Rococo in France  
Rochelle Ziskin, University of Missouri, Kansas City

Loos and the Fashioning of the Surface  
Helene Furjan, Princeton University

Ornament as Crime: Adolf Loos, Karl Kraus, Oskar Kokoschka, and the Antisemitic Politics of Ornament in Vienna 1900  
Claude Cernuschi, Boston College

Exile as Ornament: Gropius House and Historical Montage  
Karon Koehler, Yale University

Reframing the Pattern and Decoration Movement  
Glenn Adamson, Yale University

Work In Progress Presentations  
Professional Development Recipients  
Rendezvous Trianon

CHAIR: Katie Holland, CAA Director of Education and Special Projects

PARTICIPANTS: Becca Jakobson, Sharon Corwin, John Pearson, Jeanine Sonya Shah

Association of 19th-Century Out of the Academy into the Arcade  
Murray Hill Suite, 8

CHAIRS: Sura Levine College; Susan M College of New Rochelle Year 1805 Worthy of British Artists"; Gillray, Drawing and Engraving of the Timothy Hyman, painter and scholar

An Arcadian Visi Panorama of Cliche the Consumption Colonial Landscapes Century France  
John Zarnobell, University of California, Berkeley

Craft, Commerce Consumption: The Object and Orn in Paul Signac's "  
Robyn Borkh, University
Saturday afternoon

The Wanamaker Arcade: Exemplary Models and Success Stories of the Goals 2000: Educate America Act into Today's Public School Art Curricula
Louisa Iarocci, Boston University Shelli Goodwin, Putnam City North High School, Oklahoma City
Publicity, Identity, and the Culture of Consumption: Modern Women's Icons in Fin-de-Siècle Posters Ruth E. Iskin, University of British Columbia

OS Sa37
Ancients and Italian Art, 1
Nassau Suite, ee
CHAIR: Catherine Rutgers Univer
Mappings the T Architects and Study at the 18th Century
Activists Ann C. Hupper University of Vi
Reconciling P. Patronage and Veneto in the Mary L. Pixley, Philadelphia M
(Self-)Preserve Accademia di Ruling on the / Moderns in Ear Peter M. Lukeh Trout Gallery, C
Apaless, Pouss the Significance Venus Anadyo the Opus Ultim Victoria C. Gari Philadelphia

OS Sa34
Studio Art Open
Session: Studio Glass
Sutton Parlor Center, second floor
CHAIR: Ellen Driscoll
PARTICIPANTS: Kiki Smith, Andy Keating, Lillian Ball, Jocelyn Prince, Walter Zimmerman

P Sa35
Has American Public School Art Education Met Its “Goals 2000”? Mercury Ballroom, third floor
CHAIR: Mark Moilanen, University of Tennessee-Knoxville
The Role of Higher Education in the Implementation of the Goals 2000 into Public School Art Classrooms Christine Thompson, University of Illinois, Urbana-Champaign
Did the Goals 2000 Plan for Today's Instructional Technologies? Dustin Schuhmacher, University of Wisconsin, Stevens Point

EXEMPLARY MODELS AND SUCCESS STORIES OF THE GOALS 2000: EDUCATE AMERICA ACT INTO TODAY'S PUBLIC SCHOOL ART CURRICULA

Lee-Ling Ee, Lamar High School, Arlington, Tex.

CHAIR: Robert S. Nelson, University of Chicago; Margaret Olin, School of the Art Institute of Chicago

Local Memory and National Aesthetics: Amiens Cathedral in the Early Eighteenth Century Richard Wittman, Columbia University
The “Looshaus” (Vienna, 1909–1912) as a Place of Memory and Forgetting Leslie Topp, Oxford Brookes University, Oxford

Mutation of Empire at the Musée des Arts d'Afrique et d'Océanie
Chloë S. Georas, State University of New York, Binghamton

Landscape and Incident: Eye Witness to a Ritual Whale Hunt, Baffin Island, July 1998 Jonathan M. Bordo, Trent University, Peterborough, Ontario

OS Sa36
Art History 0
Globalizing / Sutton Parlor So1
CHAIR: Allen F. Ro of California, Lc
Moving through Clothing: African Textile and Global Fashion  
Victoria Rovine, The University of Iowa Museum of Art

Nsibidi and Contemporary Art: A Global Perspective  
Amanda Carlson, The University of Southern Florida

Drumming and Dancing in the Danish Forest: An Unexpected African Diaspora  
Aïmée Bessire, Harvard University

Beyond the Globe: Time, Space, and the "idea" of India in West African Vodun Art and Thought  
Dana Rush, University of Michigan

B S594
Imaging Human Sanctity  
Gramercy B, second floor

Chair: Walter Smith, Mississippi State University

A "Florentine Ambrose": The St. Zenobius Chapel in Florence Cathedral  
Sally J. Cornelison, Savannah College of Art and Design

The Countess Matilda and the Revival of Popular Female Cults in Seicento Rome  
Scott A. Schweigert, Pennsylvania State University

Worshipping the Universe Within: Nath Painting at the Court of Maharaja Man Singh of Jodhpur  
Debra Diamond

Suli Dargahs in Pandua and Gaur in India: The Cult of Saints, Tombs, and Tomb Veneration  
Nasreen A. Banerji, Weber State University

Visions of the Virgin: At Home with the Virgin of Guadalupe  
J. Michael Walker, independent artist, Los Angeles

Open Session: The Archives of the Avant-Garde (Archiving the Non-Archival): Part 2  
Gibson Room, second floor

Chair: Martha Wilson, Franklin Furnace Archive, Inc.

I'll Be Your Mirror, Reflect What You Are: Postmodern Documentation and the Downtown New York Scene from 1975 to Present  
Marvin J. Taylor, Fales Library & Special Collection, New York University

Accounting for New York City Artists' Organizations  
Alan Moore, New York

Alternative Traditions in the Contemporary Arts: Subjugated Knowledges and the Balance of Power  
Estera Milman, University of Iowa

Collecting the Uncollectable: A Unique, Yet Commonizing Approach  
Jack Waters, ABC NO RIO, New York

Conceptual and Intermedia Art  
Richard Rinehart, Museum/Pacific

Art History Open Session: Northern Renaissance  
Petit Trianon, third floor

Chair: Christopher I. Aimee Bessire, Yale University

Tapestries of Color and the Texturing of Northern Paint  
Jeanne Nuechterlin

Hans Holbein and the Fatherhood of Sir David Smith, University of New Haven

The Image versus the Emblem ca. 1  
David Klipper, Pennsylvania State University

National Coalition Against Censorship  
Looking Forward, Looking Backward: Funding Cultures from Finley to the Bookman Parlor, see

See a new film, The Countess Matilda and the Revival of Popular Female Cults in Seicento Rome...
Saturday afternoon

ON: Sa43
Studio Art Open Session: Sculpture
Regent Parlor, second floor

CHAIR: Ursula von Rydingsvard, New York; Sylvia Netzer, City College of New York

Participants to be announced

OFF-SITE SESSIONS

A Sa44
Duccio's "The Temptation of Christ on the Mountain" in the Frick Collection

CHAIR: Andrew Ladis, University of Georgia; Susan Grace Galassi, The Frick Collection

The Painter and the Devil: Conjuring Temptation
Hayden B. J. Maginnis, McMaster University

The Voyage to the Frick Collections
Jane Immler Satkowski, The Minneapolis Institute of Arts

The Construction of Visual Ideology: The Temptation of Christ on the Mountain in Duccio's Maestà (1308–1311) and in the Church of Christ at Chora (1321)
Bissera V. Pentcheva, Harvard University

The Technique of Duccio's Temptation of Christ in Context
Norman Muller, The Art Museum, Princeton University

Considerations of the Treatment of Space in Duccio's Maestà
Luciano Bellosi, University of Siena

This session will be held at:
The Frick Collection
1 East 70th St. (at 5th Ave.)
and will be followed by a reception open only to session attendees.

Conference badge or single time-slot ticket is required for admittance.

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ON: Sa45
Re-Viewing "Washington Crossing the Delaware" and Other Icons of National Identity

CHAIR: Barbara J. Milnick, independent scholar, Morristown, N.J.; Mark Thistlethwaite, Texas Christian University

Auctoritas and the Athenaeum Washington
Dorinda Evans, Decatur

Crossing the Racial Divide in Emanuel Leutze's Washington Crossing the Delaware
Dan Lewis, University of Iowa

The "Veil of Race" in Thomas Crawford's Statue of Freedom
Vivian Green Fryd, Vanderbilt University

Custer's Last Stand: The Last Stand for History Painting?
Patricia M. Burnham, University of Texas, Austin

"A Genuinely American Painting": Grant Wood's American Gothic and Regionalist Ideology
Nancy Rose Marshall, Yale University

This session will be held at:
The Metropolltar 1000 Fifth Ave. Enter at street entrance.

Conference badge or single time-slot ticket is required for admittance.

ON: Sa46
"The Role of in the Study Illumination

CHAIR: Roger S. \ The Morgan Lib

On the Margin Renaissance: Manuscript Pa the Time of Ph Gregory Clark, University of th

The Blossomir Flowering: Ex: French Late M Renaissance t 1982–1993
Myra D. Orth, i scholar, Boston

The Status of t Attitudes Iowa in the 19th Ce Sandra Hindm; Northwestern l

Princely Pleas: Patrons: Three Exhibiting the the Book Marianna Shro Walters Art Gal

DISCUSSANT: Anne Little Deer Isle, This session will The Morgan Libri; 29 East 36th St.
Conference badge