

Sites and Territories of Art History

The Canadian Committee of the Comité international d'histoire de l'art (CIHA), along with the Montreal Organizing Committee and the members of the Universities Art Association of Canada (UAAC), are pleased to host the CIHA's XXXI International Congress from August 22nd to 27th, 2004. The Montreal Congress will be the first ever held in Canada and only the second in North America since the inauguration of the international congresses in 1873. The members of the Montreal Organizing Committee – representatives from the city's four universities offering undergraduate and graduate degrees in Art History – reflect the bilingual and multicultural character of one of North America's oldest and most welcoming metropolises. The entire Congress will take place in the city's Palais des Congrès in order to keep all the participants together and thus reinforce the scholarly and professional links that unite art historians around the world.

The theme of the XXXI International Congress (Sites and Territories of Art History) highlights the diversity of contemporary art-historical practice. The broad variety of individual sessions offers a general framework for the representation of scholarship from diverse parts of the world and from all areas of the discipline, covering a variety of periods and welcoming all methodological and theoretical approaches.

Inscription should be completed on the Congress' website: <http://ciha2004.uqam.ca>

Payment deadline for reduced registration fee February 15, 2004

Congress Fees

General Public: CND \$ 400 before February 15, 2004. □ CND \$ 500 after that date.

Presenters and students: CND \$ 200 before January 15, 2004. □ CND \$ 250 after that date.

SESSION 1
METROPOLIS

International Chair: Thomas Crow, Getty Research Institute, Los Angeles, US
Canadian Chair: Serge Guilbaut, University of British Columbia, Vancouver, CA

The city has been closely associated with art as a subject of representation, as the space of intervention, and as the centre of artistic life. The globalization of culture has further reinforced the importance of the metropolis as the space of art and as its agent of dissemination.

Maria Isabel Baldasarre, Universidad de Buenos Aires (CONICET), AR
La ciudad colosal. Nueva York en el imaginario artístico argentino del siglo XIX

Evdoxia Baniotopoulou, Central Saint Martin's School of Art and Design, London, GB
From Metropolis to Brandopolis

Sabine Eckmann, Washington University Gallery of Art, St. Louis, US
Redressing Post-Wall Berlin

Hollis Clayson, Northwestern University, Evanston, US
Panglossian Expats in La Ville Lumière

Hiroko Ikegami, Yale University, New Haven, US
Robert Rauschenberg in Tokyo, 1964

Randi Klebanoff, Carleton University, Ottawa, CA
The Renaissance Fountain as Articulation of Urban Experience

Gérard Monnier, Université Paris I Panthéon-Sorbonne, FR
Sous la Sainte-Victoire, la ville. Sites et itinéraires, réseaux et instruments urbains de la production/réception de l'art moderne en Provence

Kimberly Phillips, University of British Columbia, Vancouver, CA
Insurgent Exposures: Shimon Attie's The Writing on the Wall in Unified Berlin

Jennifer Purtle, University of Chicago, US
The City of Olives (Where There Are No Olives): Forms Between Cultures in the Global City of Quanzhou, Fujian, Under Mongol Rule

Alain Quemin, Université de Marne-la-Vallée, FR
Le rôle des grandes métropoles artistiques

Georges Roque, Centre National de la Recherche Scientifique (CNRS), Paris, FR
Rothko : le corps et la ville (1935-45)

Marie-Karine Schaub, Université Paris XII Val de Marne, FR
Les représentations de la ville entre Orient et Occident : Moscou et Saint-Pétersbourg

Wolfgang Sonne, University of Strathclyde, Glasgow, GB
Urban Design as an Art in the Discourse of Early Modern Urbanism 1890-1920

Rachel Teagle, Museum of Contemporary Art, San Diego, US
Strange New World: Perspectivas desde Tijuana

David Van Zanten, Northwestern University, Evanston, US
What Was at Stake in City Building, circa 1842-1853

Paulo Venancio Filho, Universidade Federal do Rio de Janeiro, BR

SESSION 2

ART HISTORY AND THE REPRODUCIBLE IMAGE

International Chair: Horst Bredekamp, Humboldt-Universität zu Berlin, DE

Canadian Chair: Bronwen Wilson, McGill University, Montreal, CA

Art history is strongly linked to image reproduction and projection techniques (serial fabrication, engraving, photography, skioptikon, slide projection). The increasing use of new techniques of communication (digital images, web sites, electronic publications) has a strong impact on research and teaching practices in the discipline. Malraux's Museum Without Walls is still our principal space of circulation, with image reproduction not only performing an ancillary function but also shaping the very foundations of art history.

Lena Bader, Humboldt-Universität zu Berlin, DE

Double Slide Projection

Anthony Cutler, Pennsylvania State University, University Park, US

Representing the Face of God: Photography, Historiography and the Pantokrator Mosaic at Daphni

Nicolas Galley, Université de Fribourg, CH

En quête de l'original

Michael Gnehm, Institut für Geschichte und Theorie der Architektur, Eidgenössische Technische Hochschule (ETH), Zürich, CH

«Die Gravure triumphe»: Le De Scalptura, de Louis Doissin (1753)

Lena Johannesson, Göteborgs Universitet, SE

William M. Ivins, Jr. on the Ontology of Reproductive Media

Elisabeth Kieven, Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte, Rome, IT

„Vedutismo“ als bauliches Konzept. Zur Analyse bildorientierter Raumvorstellungen mit aktuellen Visualisierungstechniken

Juliet Koss, Scripps College, Claremont, US / Humboldt-Universität zu Berlin, DE

Reproduction and the Gesamtkunstwerk: From Wagner and Nietzsche through Brecht to Warhol

Ségolène Le Men, Université Paris X Nanterre / École normale supérieure, Paris, FR

Gravure d'artiste, reproductibilité, marché de l'art : Millet à Barbizon et le tournant de l'eau-forte (1849-1878)

Colin Lemoine, Institut National d'Histoire de l'Art, Paris, FR

Photographie et cinéma chez Henri Focillon : illustrer, sérier, diffuser et enseigner. Le renouvellement d'une discipline

Maria Loh, University College London, GB

The Erotics of Repetition: Homosociality and Titianesque Seriality

Kristine Patz, Freie Universität Berlin / Universität Trier, DE

Original-Cast-Copy. On the History of Nineteenth- and Twentieth-century Collections of Plaster Casts

Rose Marie San Juan, University of British Columbia, Vancouver, CA

Corruptible Bodies and Imperfect Replicas: Duplicating the Dying Body Across Europe and Asia

Claudia Swan, Northwestern University, Evanston, US

Authenticity and Reproduction in Early Modern Empiricism. The Limits of the Scientific Real

Angela Vanhaelen, McGill University, Montreal, CA

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The Reformation of the Holy Face in Emanuel de Witte's Old Church in Amsterdam

Jan von Bonsdorff, Universitetet Tromsø, NO

Visual Argumentation: How Can Digital Imagery Enhance Art-historical Discourse?

Lauren S. Weingarden, Florida State University, Tallahassee, US

The Photographic Subversion: Benjamin, Manet and Art(istic) Reproduction

Claire Zimmerman, City University of New York, US

The Two Surfaces of the Barcelona Pavilion

SESSION 3

U-TOPIA

International Chair: Jean-Louis Cohen, Institut français d'architecture, Paris, FR

Canadian Chair: Pierre du Prey, Queen's University, Kingston, CA

The imagining of space has long been associated with its unsited idealization. U-topia may be the neutralization of space but it has fostered new and stimulating conceptions of the social, religious and political orders as well as a wide range of dysfunctional modalities (dystopia). Through landscape traditions, depictions of ideal cities or imaginary architecture, utopias have long been an important theme for art practices; but alongside utopia in art the question of art as utopia also opens a significant field of investigation.

Delphine Aboulker, Institut National d'Histoire de l'Art, Paris, FR

Les communautés utopiques de la modernité

Oliver A. I. Botar, University of Manitoba, Winnipeg, CA

László Moholy-Nagy's Biocentric Utopia

Charles Burroughs, Binghamton University, Binghamton, US

Brunelleschi – Architectural Rationalism, Utopianism, and the Question of Origins

Renzo Dubbini, Dipartimento di Storia dell'Architettura, Università IUAV di Venezia, IT

Eterotopie e senso della storia: dai panorami alle esposizioni universali

Christopher Heuer, Getty Research Institute, Los Angeles / University of California, Berkeley, US

Mannerism's Dystopia

Peter Krieger, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, MX

Modern Traffic Dystopia: The Elevated Highway

Stanley Mathews, Hobart and William Smith Colleges, Geneva (NY), US

Cedric Price's Potteries Thinkbelt as Utopic Landscape

Indra McEwen, Concordia University, Montreal, CA

Places fortes and U-topia: The Birth of the Modern State

Jörg Merz, Universität Augsburg, DE

Visions of Peace – Projects for the Hillside of the Pincio at Piazza del Popolo in Rome 1809-1815

Carmen Popescu, Laboratoire de recherches sur l'histoire du patrimoine français, Paris, FR

Vivre dans l'Eu-topia

Marie Theres Stauffer, Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte, Rome, IT

Zur Funktion und Struktur des Utopischen in Superstudios „Monumento Continuo“ und Archizooms „No-Stop City“

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Leslie Topp, Oxford Brookes University, Headington, Oxford, GB
A Utopia of the Mad: Otto Wagner and the Steinhof Psychiatric Hospital in Vienna, 1903-07

Caroline van Eck, Vrije Universiteit Amsterdam, NL
Utopia and Meaning in English Imaginary Church Architecture of the Seventeenth Century

Jean-Louis Violeau, Laboratoire Architecture-Culture-Société, École d'architecture Paris-Malaquais / Centre National de la Recherche Scientifique (CNRS), Paris, FR
MVRDV ou l'utopie à l'heure du « développement durable »

Julie F. Codell, Arizona State University, Tempe, US
Empire as Gesamtkunstwerk: Delhi Coronation Durbars as Utopian/Atopian Spectacles of the Imagined Empire

Rhodri Windsor-Liscombe, University of British Columbia, Vancouver, CA
A Modernist Ultimate Thule

SESSION 4 SHARED SPACES

International Chair: Monika Wagner, Kunstgeschichtliches Seminar, Universität Hamburg, DE
Canadian Chair: Charlotte Townsend-Gault, University of British Columbia, Vancouver, CA

The art-historical notion of public space, civic and ritual, is changing, and what seemed concrete (based mainly on architecture and monuments) has now become fluid. As the dialogue between art history and anthropology has grown, so too has the emphasis on the role of shared social spaces in the creation of community and identity. Even “wasted” spaces might have a social role, setting off the limits of sanctioned public spaces.

Carolyn Butler Palmer, University of Pittsburg, US
A Shared World: David Neel's Humanitarian Aesthetic

Jennifer Carter and Jane L. Cook, McGill University, Montreal, CA
A “Place” in Time: Fabric(ation) and Liminality in Old Montreal

Janine Debanné, Carleton University School of Architecture, Ottawa, CA
Public Art and Urban Recovery in Detroit

Hans Dickel, Friedrich-Alexander-Universität-Erlangen-Nürnberg, DE
Berlin – Two-hearted City. Sculptures in the Public Field

Michael Diers, Humboldt-Universität zu Berlin, DE
Shared Spaces as Reflected in Photographs. The Visual Research Work of William Eggleston up to Andreas Gursky

Rosa Gräfin von der Schulenburg, McGill University, Montreal, CA / Johann Wolfgang Goethe-Universität, Frankfurt am Main, DE
Writing Takes Place. Words in Visual Arts and Public Space

Altti Kuusamo, Helsingin Yliopisto (University of Helsinki), FI
Between Durable and Rubbish, Architecture and Kitsch: The Path of Public Sculpture from Artism to Discoursivism

Mark Ledbury, University of Manchester, GB / Clark Art Institute, Williamstown, US
Artists in the Louvre: Community and Contest

Alexei Lidov, Research Centre for Eastern Christian Culture, Moscow, RU
Performances with Miraculous Icons. A Study of Comparative Hierotopy

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E. Lisa Panayotidis, University of Calgary, CA

“To Instruct the Newcomer and Amuse the Bored”: Producing Communities and Identities in the Mapping of a University Campus

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

A Community of Mourners: The Transformation of Public Space in NYC after 9/11

Charlotte Stanford, Brigham Young University, Provo, US

Town Space, Church Space: Inside and Outside Strasbourg Cathedral

Woodman Taylor, University of Illinois at Chicago, US

Scripting the Street: Generating South Asian Identities Along Chicago’s Devon Avenue

Erik Thunø, Det Danske Institut i Rom (The Danish Academy in Rome), IT

Transgressing the Sanctioned Space: the City Moves Closer to God

Gerhard Vinken, Gerda Henkel Stiftung, Düsseldorf, DE / Internationales Forschungszentrum Kulturwissenschaften (IFK), Vienna, AT

Der Kern und seine Grenzen. Die neuen Ränder der alten Stadt

Susan Webster, University of St. Thomas, St. Paul, US

Native Danzantes in Spanish Colonial Corpus Christi Processions: Contested Spaces and the Construction of Identities in the Audiencia of Quito

SESSION 5

NATIONAL NARRATIVES

International Chair: Adam Labuda, Humboldt-Universität zu Berlin, DE

Canadian Chair: Marilyn McKay, Nova Scotia College of Art and Design, Halifax, CA

Since Vasari the history of art has been formulated as a recounting of the artistic production of a nation. The myth of national superiority is combined in this way with the myth of artistic progress. What forms have the different national histories of art taken over the centuries? What were their aims? What is the current significance of these issues to the understanding of the evolution of art history as a discipline, and what is its relevance to contemporary artistic practice?

Eugenia Afinoguénova, Marquette University, Milwaukee, US

Public Art Museums, History, and Identity in Spain, 1809-1872

Alexander Alberro, University of Florida, Gainesville, US

Nationalism and Cannibalism in Late Twentieth-century Brazilian Art

Laurence Bertrand Dorléac, Institut Universitaire de France, Paris / Institut d’Études Politiques de Paris / Université de Picardie Jules Verne, FR

L’imaginaire de l’art français

Olivier Bonfait, Académie de France à Rome, IT

Peindre en grand et écriture de l’histoire de l’art : Rome-Paris, 1640-1690

Gabi Dolff-Bonekämper, Landesdenkmalamt / Technische Universität Berlin, DE

Les territoires du patrimoine

Ivan Gérard, Slovenská Akadémia Vied (Slovak Academy of Sciences), Bratislava, SK

Redefining the “National” – Medieval Pictorial Cycles of Saint Ladislaus and their Modern Interpretations

Dominique Jarrassé, Université Michel de Montaigne Bordeaux 3, FR

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Le mythe de la « cabane aryane ». Du gobinisme en histoire de l'art

Nina Lübbren, Anglia Polytechnic University, Cambridge, GB
Anecdotes of Nationhood in Nineteenth-century European Genre Painting

Steven Mansbach, University of Maryland, College Park, US
Modernism and Nationalist Architecture in the Baltic

Greg Morrow, Massachusetts Institute of Technology, Cambridge, US
Nation Through Abjection: Lawren Harris and the Formation of Canadian Identity

Sylvester Okwunodu Ogbechie, University of California, Santa Barbara, US
Locating National Narratives of Modern African Art in Art History: Problems and Prospects

Cindy Persinger, University of Pittsburgh, US
Meyer Schapiro and the Possibility of an Anti-national Narrative of Style

Kavita Singh, Jawaharlal Nehru University, New Delhi, IN
Museums and the Making of the Indian Art Historical Canon

Hidemichi Tanaka, Tohoku University, Sendai, JP
Le David de Michel-Ange et les Guerriers (Shi-tenno) de Kimimaro – Une comparaison de l'expression nationale entre l'Italie et le Japon à l'époque classique

Annika Waenerberg, Jyväskylä Yliopisto (University of Jyväskylä), FI
Wie deutsche ist die finnische Kunst? Die Definition des Nationalen und Lücken der Kunstgeschichte

Isabella Woldt, Instytut Historii Sztuki, Uniwersytet im. Adama Mickiewicza (Institute of Art History, Adam Mickiewicz University), Poznań, PL
Die königliche Residenz in Wilanow. Europäischer Monarchismus und nationales Selbstbewusstsein

SESSION 6

SITE SPECIFICITY

International Chair: Oskar Bätschmann, Universität Bern, CH
Assistant: Tristan Weddigen, Universität Bern, CH
Canadian Chair: Reesa Greenberg, Concordia University, Montreal, CA

In recent years attention has shifted from the object to the context of its presentation. The sites of production and exhibition (such as the workshop or diverse official, public, artistic, civic, religious or commercial spaces) are considered as an active part of the process of signification of historical works at a time when a large component of contemporary art explores the same issues by adopting the genre of installation. The very conception of the identity and the role of the artist is influenced by the nature of the site of production and exhibition.

Vangelis Athanassopoulos, Université Paris X Nanterre, FR
Intra/Extra Muros – Beyond Site Specificity

Michael Belshaw, Loughborough University, Leicestershire, GB
The Studio in the Museum: Meta-sites and the Embodied Spectator

Nan Curtis, Neville Public Museum, Green Bay, US
The Relationship Between Performance Art and Photography

Wouter Davidts, Universiteit Gent, BE
Daniel Buren et l'in situ comme producteur de différence

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Elitza Dulguerova, Université de Montréal, CA / École des Hautes Études en Sciences Sociales (EHESS), Paris, FR
Du nom au chiffre : pensée de l'exposition dans la pratique de Mikhaïl Larionov

Dario Gamboni, Universiteit van Amsterdam, NL
The Museum as a Work of Art: Virtues and Vices of Extended Agency

Maria Hirvi, Helsingin Yliopisto (University of Helsinki), FI
Resisting Site-specificity – On the Rhizome Character of Thomas Hirschhorn's Bataille Monument

Stéphane Huchet, Escola de Arquitetura, Universidade Federal de Minas Gerais, BR
L'installation : une pratique générique du « lieu » singulier

Julie Johnson, Utah State University, Logan, US
Medium as Muse: The Site Specificity of Media Space

Patrick Le Chanu, Centre de recherche et de restauration des musées de France, Paris, FR
Le génie du lieu ou le parallèle des anciens et des modernes

Patricia Mainardi, The Graduate Center, City University of New York, US
Pay-per-view: Art and Entertainment in the Nineteenth Century

Jean-Marc Poinot, Institut National d'Histoire de l'Art, Paris, FR
Politiques du lieu

Véronique Rodriguez, Collège Ahunatic, Montreal, CA
L'atelier obsolète ou la délivrance de l'artiste

Marja Sakari, Helsingin Yliopisto / Suomen Akatemia (University of Helsinki / Academy of Finland), FI
"Time Specificity" – Act of Resistance within the Art Institution

Peter Johannes Schneemann, Institut für Kunstgeschichte, Universität Bern, CH
Mapping the Site – New Parameters of Description and Documentation

Peter Stohler and Daniel Walser, Museum Bellerive, Zürich / Hochschule für Technik und Wirtschaft (HTW), Chur, CH
The "Un-private Home" as a Site of Art Display

SESSION 7

MAPPING THE BODY

International Chair: Barbara Stafford, University of Chicago, US

Canadian Chair: Bridget Elliott, University of Western Ontario, London, CA

The development of contemporary science has been motivated by an ambition to perfect the mapping of the body. How does this project allow for a reconsideration of the representation of the body from antiquity to contemporary art? Intersections between technologies, the body, image-making, and informatics implicate the body in the work, the body in front of the work, as well as the work as body. Areas of inquiry include issues of identity, sexual difference, and sexual orientation incarnated in the attributes, attitudes and roles assigned to the body in representation in ways that inflect spatial relations with erotic connotations.

Gail Chin, University of Regina, CA
The Japanese Buddhist Body as Seen in the Japanese Handscroll Paintings of Illness

Sylvie Coëllier, Université Aix-Marseille I, FR
Le corps comme devenir-animal chez Annette Messenger

Marco Costantini, Université de Lausanne, CH

Le système de cartographie du corps dans l'art et la danse contemporains

Virginie Defente, Université Rennes II / Centre National de la Recherche Scientifique (CNRS) / École Normale Supérieure, Paris, FR

La représentation du corps par les Celtes au V^e siècle avant Jésus-Christ

Alejandra Gimenez-Berger, Temple University, Philadelphia, US

The Disordered Body: Illness and Royal Portraiture in the Court of Philip II of Spain

Joachim Homann, Hochschule für Gestaltung (HFG), Karlsruhe, DE / Harvard University Art Museums, Cambridge, US

The Body – Site Specific? The Anatomy of Public Space in Napoleonic Milan

Dorothy Johnson, University of Iowa, Iowa City, US

Fabulation: The Mythological Mapping of the Body in French Art Circa 1800

Lyle Massey, Northwestern University, Evanston, US

"...almost as infallible as the object itself": Picturing the Female Body in the Eighteenth-century Obstetrical Atlas

Guy Métraux, York University, Toronto, CA

The Graeco-Roman and Early Christian Body: Modelling and Mapping

Joseph Monteyne, State University of New York, Stony Brook, US

Enveloping Objects: Mapping Urban Spaces of Desire and the Erotics of the Commodity in Hollar's Seasonal Allegories and Fashion Prints

Camille Morando, Institut National d'Histoire de l'Art, Paris, FR

Le corps sans limites ou l'acéphalité: le personnage Acéphale secret et équivoque dans les oeuvres des artistes autour du Collège de Sociologie

Allister Neher, Dawson College, Montreal, CA

Albrecht Dürer: The Real, the Ideal, and the Ecstasy of Quantification

Catherine Richards, University of Ottawa, CA

I Was Scared to Death, I Could Have Died of Joy: Databodies

Jean Sorabella, Adelphi University, Garden City, US

Dissecting Statues: Artists, Antiquarians, and the Anatomy of Two Ancient Gladiators

Charlotte Thoraval, Université Paris I Panthéon-Sorbonne, FR

L'Œil du sexe

John Welchman, University of California, San Diego, US

Faces and Powers

SESSION 8
REVISITING THE NORTH

International Chair: Thorsten Gunnarsson, Nationalmuseum, Stockholm, SE
Canadian Chair: Roald Nasgaard, Florida State University, Tallahassee, US

An important and traditional category in the making of art history, the North has served to challenge the classical tradition, frame artistic personae, move the discipline into transnational avenues or, as happened in Scandinavian countries and Canada, anchor the idea of national art in geography. From the romantic sublime of nineteenth-century ice deserts to the recent policies of development that have attempted to define Native cultures of the North, how have projections and experiences of the Arctic been shaped into cultural artefacts? How are these artefacts translating the North?

Mikael Ahlund, Nationalmuseum, Stockholm, SE
The Nationalization of Nordic Nature. Art, Nature and National Identity in Eighteenth-century Sweden

Hans-Olof Boström, Karlstads Universitet, SE
The Swedish Landscape Painter Gustaf Fjaestad and Theosophy

Joan Coutu, University of Waterloo, CA
Reshaping the Land and its History

Yvonne Eriksson, Göteborgs Universitet, SE
Vera Nilsson and the Nordic Landscape

Michelle Facos, Indiana University, Bloomington, US
The Right of Public Access and the Image of National Identity in Sweden

Martha Langford, McCord Museum of Canadian History, Montreal, CA
Tournage: Turning (Returning) to Michael Snow's La Région Centrale

Sten Åke Nilsson, Lunds Universitet, SE
Classical Architecture and the North

Martin Olin, Nationalmuseum, Stockholm, SE
Astronomy, Observation and National Identity in Eighteenth-century Sweden

Randal Rogers, Concordia University, Montreal, CA
Multimedia Multiculturalism: Technological Sublime and the Impossible Centre: Expo 2000 and the Nation in Canada

Karin Sidén, Nationalmuseum, Stockholm, SE
Aspects of Nordic Nature in Seventeenth-century Art

Janne G-K Sirén, Hebrew University of Jerusalem, IL
Flora in Focus: The Botanical Close-up as an Icon of Nordic Nationalism

**SESSION 9
INVADING TERRITORIES**

International Chair: Oleg Grabar, Institute of Advanced Studies, Princeton, US

Canadian Chair: Ruth B. Phillips, Carleton University, Ottawa, CA

Art has a political role in relation to its site of production or dissemination even though such contingent functions are frequently denied when art is imagined to be a symbol of universality. As an instrument of power, art is variously used to justify invasion or colonization, to denounce the oppression of one people by another, or to recover and to disguise such situations of crisis. Occupation creates a traffic of works of art through spoliation, confiscation, and acquisition, as well as a circulation of artists through exile and emigration. These movements are registered within the discipline of art history as a pervasive activity of displacement.

Monia Abdallah, École des Hautes Études en Sciences Sociales (EHESS), Paris, FR

Situer « l'art contemporain islamique » – Enquête sur les usages possibles de certaines créations artistiques

Gregory Clark, University of the South, Sewanee, US

Art and Occupation: The Cases of Paris and Rouen Under English Rule (1419-1449)

Karen Duffek, Museum of Anthropology at the University of British Columbia, Vancouver, CA

Local Practice as Global Critique

Kaari Frilander, Jyväskylän Yliopisto (University of Jyväskylä), FI

Representation of a Conquered Country: Finland in Russian Imagery 1809-1917

Judith Green, King's College, Cambridge, GB

Between the Wars: Networks and Systems of British Collecting in China, 1860-1900

Kajri Jain, Deakin University, Melbourne, AU

Naturalism in Indian Bazaar Art: Fallacies of Hybridity and Subalternity

Caroline Jones, Massachusetts Institute of Technology, Cambridge, US

Fear

Saloni Mathur, University of California, Los Angeles, US

The Politics of Oil: History, Medium, & the Post-Colonial Imagination

Alison McQueen, Assistant Professor, McMaster University, Hamilton, CA

Empress Eugénie's Musée Chinois at Fontainebleau

Angela Miller, Washington University in St. Louis, US

"The World Turned Upside Down": De Bry's Great Voyages and the "Black Legend" of the Spanish Conquest

Peter Benson Miller, Institut du monde arabe, Paris, FR

Local Color: French Art and Anthropology in Colonial Algeria 1830-1870

Ikem Stanley Okoye, University of Delaware, Newark, US

Greater Benin? A Non-Invasive Art Far from Home

Rangihiroa Panoho, University of Auckland, NZ

Letting the Trojan Horse In: The Courting of Post-modernism in Maori Art

Todd Porterfield, Université de Montréal, CA

Art in Paris Under the Occupation, 1815-1818

Moain Sadeq, The Oriental Institute, University of Chicago, US

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Inter-regional Influences in Mamluk Architecture and Art

Leoni Schmidt, Otago Polytechnic School of Art, Dunedin, NZ
Migrant Drawing: Disrupted Spaces and Dispersive Notations

SESSION 10 (TIME IS MAN) SPACE IS WOMAN

International Chair: Deborah Cherry, University of Sussex, Falmer, Brighton, GB

Canadian Chair: Janice Helland, Queen's University, Kingston, CA

"Time is man. Space is woman." Blake's verse offers an interesting angle for the investigation of the constructed realm of space and womanhood as their shifting borders interrelate or conflate (expansion vs containment, public vs private...). It also provides a context to discuss space as it is constructed through gendered metaphors (matrix, flux...), and gender as it runs through all aspects of this Conference.

Susan Best, University of New South Wales, Paddington, AU
The Serial Spaces of Ana Mendieta

Jim Bugslag, University of Manitoba, Winnipeg, CA
Notre-Dame de la Terre: Chthonic Aspects of the Cult of the Virgin Mary and Her Images

Anthea Callen, University of Nottingham, GB
Time Management: Medical Photographs of Male Labouring Body

Meaghan Clarke, University of Sussex, Falmer, Brighton, GB
(Re)viewers: Women Journalists and the Spaces of Modernity

Kristina Huneault, Concordia University, Montreal, CA
Limned: The Gendered Spaces of Miniature Painting in Colonial Canada

Dianne Macleod, University of California, Davis, US
"The Struggle for Space": Art and Activism in the Progressive Era

Susan Siegfried, University of Michigan, Ann Arbor, US
Classicism as Bourgeois Psychodrama: Ingres' Anthiocus and Stratonice

SESSION 11 NEIGHBOURS: ART HISTORY AND INTERDISCIPLINARITY

International Chair: Rita Eder, Universidad Nacional Autónoma de México, MX / University of British Columbia, Vancouver, CA

Canadian Chair: Mark Cheetham, University of Toronto, CA

The history of art has, by definition, always borrowed from other disciplines. Scholarship in recent decades seems to have transformed the configuration, the importance, and the nature of these borrowings to the point of imposing unequal power relations and questioning the criteria of professional qualification. How does the discipline of art history situate itself in the new critical mapping of the humanities? Is there an academic history of art that is distinct from a museological art history?

Sally Bonn, École supérieure des Beaux-Arts de Marseille, FR
Entre esthétique et histoire de l'art: une pensée à inventer

Irmgard Emmelhainz, University of Toronto, CA
The Michelson/Gidal Debate: Methodological Issues in Analyzing Michael Snow's Wavelength

Nicos Hadjinicolaou, University of Crete, GR
Interdisciplinarity Without Disciplines

Leslie Korrick, York University, Toronto, CA
Alternate Neighbourhoods: Art History as a Site of Adisciplinary Practice

Marie-Pauline Martin, Université Paris I Panthéon-Sorbonne, FR
Les enjeux esthétiques d'une collaboration entre « Histoire de l'art » et « Musicologie ». Réévaluer l'évolution de la théorie de l'art des Lumières par la confrontation des littératures artistique et musicologique

Maureen Murphy, Université Paris I Panthéon-Sorbonne, FR
Paris – New York dans les années 1930 : l'art africain en question

Diane O'Donoghue, Tufts University / Boston Psychoanalytic Society and Institute, US
Sites of Displacement: Visualities of the Freudian Unconscious

Catherine M. Soussloff, University of California, Santa Cruz, US
Performance Studies and Art History: From Early Modern Contexts to Late Modern Theories

Jun Tanaka, University of Tokyo, JP
Historical Analysis of Images, or Image Analysis of History: From Mnemosyne and Passagen-Werk to Morphology of Image

Katalin Timar, Ludwig Museum Budapest - Museum of Contemporary Art, HU
Patterns of Grids: October and Interdisciplinarity

Jean-Philippe Uzel, Université du Québec à Montréal, CA
L'Anthropologie comme critique de l'histoire de l'art

Hans J. Van Miegroet, Duke University, Durham, US
Assessing Cross-Disciplinarity Between Art History and Economics

Monica Zielinsky, Universidade Federal do Rio Grande do Sul, Porto Alegre, BR
L'histoire de l'art, sa crise et l'avenir d'un musée au Brésil

SESSION 12 VIRTUAL SITES

International Chair: Edmond Couchot, Université Paris VIII Vincennes - Saint-Denis, FR

Canadian Chair: Christine Ross, McGill University, Montreal, CA

Whether as a space, an object, or an image that has only a potential existence, virtuality appears to make McLuhan's fantasy of the world as a global village a reality. The emerging space of virtuality defines new and contemporary intermedia, informational, and cybernetic networks. Virtuality also blurs the frontiers between idea, project, and realisation, and between physical, representational, and imagined spaces, leading to a general crisis of reference and a reformulation of aesthetic experience.

Olivier Asselin, Université de Montréal, CA
La star et le prisonnier. Les dispositifs d'auto-surveillance et de spectacularisation de soi sur Internet

Francine Dagenais, McGill University, Montreal, CA
Le virtuel a-t-il un site?

Jean-Paul Fourmentraux, Institut national de la recherche scientifique (INRS), Montréal, CA / Centre d'Étude des Rationalités et des Savoirs (CERS), Toulouse / Centre National de la Recherche Scientifique (CNRS), Paris, FR

CIHA 2004

Archéologie de l'œuvre Net art – Une esthétique du fragment

Annie Gérin, University of Regina, CA
The Four-dimensional Monument

Rudi Meyer, Nova Scotia College of Art and Design, Halifax, CA
Passing Through Without Noticing: Quotidian Virtual Spaces

Cécile Pelaudeix, Université Grenoble 2 Pierre Mendes, FR / Université Laval, Québec, CA
La spatialité dans une œuvre-projet et dans un projet d'œuvre : quels territoires pour le virtuel?

Louise Poissant, Université du Québec à Montréal, CA
Habiter le cyberspace : un défi à la gravitation

Yvonne Spielmann, Hochschule für Bildende Künste Braunschweig, DE
Aesthetics of Hybridity in Visual Culture

Nancy Townshend, Art Gallery of Greater Victoria, CA
The Virtual Museum of Canada Site – Maxwell Bates: Artist, Architect, Writer

Philip Ursprung, Institut für Geschichte und Theorie der Architektur, Eidgenössische Technische Hochschule (ETH), Zürich, CH
Virtually Real: Pipilotti Rist's Masterplan for the Swiss National Exhibition 2002

SESSION 13 REPRESENTING SPACE

International Chair: Victor Stoichita, Université de Fribourg, CH
Canadian Chair: Alain Laframboise, Université de Montréal, CA

Works of art may be the representations of socially sanctioned habits of seeing and understanding the world. The history of art can thus be cast as a history of competing scopic regimes that create, deny, or fetishize fictive space through the use of such tools, media, and conventions as single-point perspective, vedute, trompe-l'œil, panoramas, maquettes, etc. Art history has dealt with these ideologically-inflected but perceptually essential tools from a variety of technical, historical and theoretical stances.

Vera Beyer, Universität Hamburg / Europa-Universität Viadrina, Frankfurt (Oder), DE
Law or Independence – What Does the Frame Stand For?

Isabelle Bouvrande, Centre d'Études Supérieures de la Renaissance, Tours, FR
Représenter l' « espace » à la Renaissance, une question d'atopie. Lecture picturale de portraits vénitiens du XVI^e siècle

Sybille Ebert-Schifferer, Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte, Rome, IT
Alberti's Window Space and its Inherent Antagonist: Trompe-l'oeil as a Catalyst Towards its Negation

Pablo Escalante, Universidad Nacional Autónoma de México, MX
Clouds and Us: From Vision to Transit. A Visual Configuration and its Pervasive Influence on Mexican Popular Culture

Julia Gelshorn, Universität Bern, CH
From Flatness to Space and Back Again: Concepts of Representation in the Work of Gerhard Richter and Sigmar Polke

Olga Hazan, Université du Québec à Montréal / Université Laval, Québec, CA
La mutabilité dans la figuration de l'espace, du temps et du corps sacré

Philippe Kaenel, Fonds national suisse de la recherche scientifique, Lausanne, CH

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La nature morte photographique en question : les origines d'une « nouvelle vision »

Stuart Lingo, Michigan State University, East Lansing, US
Putting Death in Perspective

Luke Morgan, University of Melbourne, AU
The Early Modern Trompe-l'oeil Garden

Stanley Murashige, School of the Art Institute of Chicago, US
Space as Uniqueness of Event in Chinese Landscape Painting

Didier Prioul, Université Laval, Québec, CA
Limites et modalités du visible □représenter l'espace canadien au XIX^e siècle

Giuseppina Raggi, Università di Bologna, IT / Universidade de Lisboa, PT
Dipingere l'architettura: lo "spazio ricreato" di Agostino Mitelli

Sebastian Schütze, Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte,
Rome, IT / Department of Art, Queen's University, Kingston, CA
The Poetics of the Fictive and the Real in Seventeenth-century Art

Yvonne Scott, Irish Art Research Centre, Trinity College, Dublin, IE
Picturing Clouds, Clouding the Picture

Johannes Stüchelberger, Universität Basel / Université de Fribourg, CH
Spiegelreflexionen. Robert Smithsons dialektische Raumauffassung

Cristian-Robert Velescu, Universitatea de Vest din Timisoara, RO
Marcel Duchamp et Victor Brauner – Autour de la quatrième dimension et la « rechute » dans le tridimensionnel