

A black and white photograph showing the ornate dome of the Massachusetts State House on the left and a modern glass skyscraper on the right. The image is used as a background for a conference program cover.

CAA 94th

ANNUAL CONFERENCE

BOSTON

FEBRUARY 22–25, 2006

CONFERENCE PROGRAM

OS OPEN SESSION

Sessions identified with this symbol address broader areas and disciplines within studio art and art history.

Y OFFSITE SESSION

Sessions identified with this symbol are held outside of the Conference site.

P PRACTICUM

Sessions identified with this symbol offer practical applications or deal with pedagogical issues.

M MUSEUM SESSION

Sessions identified with this symbol focus on issues of interest to curators and other museum professionals.

AS AFFILIATED SOCIETY SESSION

Sessions identified with this symbol are sponsored by organizations affiliated with CAA.

C CAA COMMITTEE SESSION

Sessions identified with this symbol are sponsored by committees of CAA.

E E-SESSION

Sessions identified with this symbol address the use of digital technology and the Internet in studio art, art history, and art education.

♿ ACCESSIBILITY

PROGRAM

ARTspace is a conference within the Conference, tailored to the interests and needs of practicing artists, but open to all. It includes a large-audience session space and a section devoted to the video lounge.

UNLESS OTHERWISE NOTED, ALL ARTSPACE EVENTS ARE IN THE HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312.

WEDNESDAY, FEBRUARY 22

7:30 AM–9:00 AM

MORNING COFFEE, TEA, AND JUICE

9:30 AM–NOON

SLOPART.COM

BRIAN REEVES AND ADRIANE HERMAN

Slop Art corporate representatives will share popular new product-distribution and expression-formatting strategies they've developed to address mounting consumer expectation for increasing affordability, portability, familiar formatting, and validating brand recognition. New franchise opportunities, including the Slop Brand Shippable Showroom™, will be outlined. Certified Masterworks™ and product submission guidelines FREE to all attendees.

12:30 PM–2:00 PM

RECENT WORK FROM THE MIT MEDIA LAB

Christopher Csikszentmihalyi, a visual artist on the faculty at the MIT Media Lab, coordinates a presentation featuring recent faculty work from the MIT Media Lab; see <http://www.media.mit.edu/about/academics.html>.

2:30 PM–5:00 PM

STUDIO ART OPEN SESSION

PAINTING

Chairs: Alfredo Gisholt, Brandeis University;
John G. Walker, Boston University

Panelists to be announced.

THURSDAY, FEBRUARY 23

7:30 AM–9:00 AM

MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PM

VIDEO LOUNGE: EXPANDED CINEMA FOR THE DIGITAL AGE

A video screening curated by **Leslie Raymond** and **Antony Flackett**

Expanded Cinema emerged in the 1960s with aspirations to explore expanded consciousness through the technology of the moving image.

This thriving, contemporary manifestation of Expanded Cinema is many things: visual music, video improvisation, intermedia improvisation, video performance, a/v performance, improvised cinema, live-music video, live video collage. This screening surveys a selection of single-channel video works made by these artists who perform with the moving image.

9:30 AM–NOON

CAA SERVICES TO ARTISTS COMMITTEE

THE ARTIST AS CURATOR/ALTERNATIVE EXHIBITION STRATEGIES

Chairs: **Virginia Derryberry**, University of North Carolina, Asheville;
Reni Gower, Virginia Commonwealth University*Construction Ahead: Strategies for a Successful Road Show***Reni Gower**, Virginia Commonwealth University*Artist Power***Teresa Bramlette Reeves**, Georgia State University*The City Reliquary***George Ferrandi**, independent artist, New York*An Artist and Her Institute***Meg Rotzel**, Berwick Institute, Boston*Making Your Own Art World: Learning to Love You More**(A Participatory Website and Its Effects)***Harrell Fletcher**, independent artist, Portland

To find significant and meaningful opportunities to exhibit artwork is a challenge. This panel provides strategies and innovative approaches for getting the work out. Panelists will discuss independent exhibition initiatives and ways they have created opportunities as curators through alternative venues.

12:30 PM–2:00 PM

CAA SERVICES TO ARTISTS COMMITTEE

CURATORS AS ARTISTS

Chair: **Joe Seipel**, Virginia Commonwealth University**Gregory Volk****Sabine Russ****Robert R. Todd**

2:30 PM–5:00 PM

STUDIO ART OPEN SESSION

PRINTERLY PAINTERLY: THE INTERRELATIONSHIP OF PAINTING AND PRINTMAKING

Chair: **Nona Hershey**, Massachusetts College of Art**Clifford Ackley**, Museum of Fine Arts, Boston**Michael Mazur**, independent artist**James Stroud**, independent artist, Center Street Studio, Milton Village, Massachusetts

FRIDAY, FEBRUARY 24

7:30 AM–9:00 AM

MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PM

VIDEO LOUNGE: VIBE

Conrad Gleber, Florida State University

A survey of public video projects by Video in the Built Environment (www.v1b3.com). VIBE is an artist-led project begun in 2004 in the UK by the artists Mat Rappaport, Conrad Gleber, and John Marshall. Their efforts focus on the integration of new-media art with the built environment through curated site-specific interventions, screened presentations, and collaborations with architects and developers. It is a growing collaboration that involves over 100 international artists, architects, and designers interested in issues of public and urban interaction with new-media art.

9:30 AM–NOON

INTERROGATING BOSTON AS A SITE FOR CONTEMPORARY ART

Chairs: **Cynthia Fowler**, Wentworth Institute of Technology;
Dena Gilby, Endicott College*Points of Insertion: Legibility and Access in Boston's Contemporary Art Scene***Judith Leeman**, independent artist, Boston;**Jessica Marks**, independent artist, Boston*A Case for Boston as a Liquid Not a Solid***Catherine D'Ignazio**, Institute for Infinitely Small Things*Making Space for Art and Community: The Revolving Museum***Jerry Beck**, Revolving Museum*Public Art as a Catalyst for Community and Place Making in Boston: Recent Initiatives by Cultural Nonprofits and Grassroots Organizations***Christina Lanzl**, Urban Arts Institute, Massachusetts College of Art*Not Conservative: One Curator's Experience with Boston's Art Audience***Bill Arning**, Massachusetts Institute of Technology, List Gallery

12:30 PM–2:00 PM

SERVICES TO ARTISTS COMMITTEE

ARTIST RESIDENCY OPPORTUNITIES

Chair: **Elizabeth Conner**, independent artist, Seattle

Panelists to be announced.

2:30 PM–5:00 PM

TENTH ANNUAL ARTISTS' INTERVIEWS

George Nick, interviewed by **John Stomberg**, Williams College Museum of Art**Annette Lemieux**, interviewed by **Lelia Amalfitano****5:30 PM–6:30 PM**

ARTSTAR PRESENTATION AND DISCUSSION

Chris Sperandio, Carnegie Mellon University

Discussants to be announced.

International art competitions, like all juried exhibitions, are predicated on the belief in quality. The taste and expertise of jurors make this system work. With this in mind, what could be more appropriate than a reality television show set in New York City, where aspiring artists compete for fame and recognition? In 2005, working with Gallery HD and Deitch Projects, *ARTSTAR*, a groundbreaking new television documentary, was announced. *ARTSTAR* is the first-ever unscripted television series created and produced by an artist, and is set in the New York art world.

7:00 PM–9:00 PM

ARTS EXCHANGE

HYNES CONVENTION CENTER, PLAZA LEVEL, HALL B

Cash Bar

Artist members of the College Art Association participate in an open portfolio session. Six-foot tables have been reserved for artists to show drawings, prints, paintings, photographs, battery-powered laptops, or anything else that will fit on the table. This session is open to the public, free of charge. Sale of works is not permitted.

SATURDAY, FEBRUARY 25**7:30 AM–9:00 AM**

MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PMVIDEO LOUNGE PROGRAM: *MIT MEDIA LAB*

Christopher Csikszentmihalyi, a visual artist on the faculty at the MIT Media Lab, will coordinate a presentation featuring recent faculty work from the MIT Media Lab.

9:30 AM–NOON

CAN WE FALL IN LOVE WITH A MACHINE?

Chair: **Claudia Hart**, Sarah Lawrence College and Pratt Institute*Enchanted Voyageurs***Michael Century**, Rensselaer Polytechnic Institute*Mr. Softee Takes Command: Morphological Soft Machines***Beth Coleman**, Massachusetts Institute of Technology*Roberta, Ruby, DiNA and RoBoTA***Lynn Hershmann Leeson**, University of California, Davis*The Evolution of Art in the Age of Biotechnology: Cyborgs Meet Chimeras***Ellen Levy**, artist, Brooklyn College*Mechanical Pathos: The 21st-Century Condition?***Judith Rodenbeck**, Sarah Lawrence College*Interactivity and Substitution in Edouard Manet's Olympian Selves***James H. Rubin**, State University of New York, Stony Brook*Love and Authenticity: After We Love Our Machines, What Next?***Sherry Turkle**, Massachusetts Institute of Technology*Apples, Wheelchairs, and Unrequited Love***Mari Velonaki**, University of Sydney**12:30 PM–2:00 PM**FILM SCREENING: *M. C. RICHARDS: THE FIRE WITHIN*Presented by **Richard Kane**, Kane-Lewis Productions

M. C. Richards: The Fire Within was produced by the potter and arts educator Melody Lewis-Kane (a former art-education instructor at the University of Southern Indiana) and the filmmaker Richard Kane.

2:30 PM–5:00 PM

NEW MEDIA CAUCUS

ASIA EFFECTS IN NEW MEDIA

SPONSORED BY THE MARYLAND INSTITUTE COLLEGE OF ART (MICA) AND GWANGJU BIENNALE 2006

Chair: **Mina Cheon**, Maryland Institute College of Art**Kim Hong-hee**, artistic director, Gwangju Biennale 2006, and director, SSamzie Space, Seoul**Wu Hung**, University of Chicago, and chief curator, Gwangju Biennale 2006**Stephen Vitiello**, Virginia Commonwealth University, archivist for The Kitchen, New York**Sowon Kwon**, Vermont College

The panel looks at the trajectory of Asian influence on western art, especially in examining the effects of new-media art.

WEDNESDAY, FEBRUARY 22

7:30 AM–9:00 AM

AS

WOMEN'S CAUCUS FOR ART
BUSINESS MEETING

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

9:30 AM–NOON

ACADEMICS, POMPIERS, OFFICIAL ARTISTS, AND THE ARRIÈRE-
GARDE: TRADITIONAL ART IN FRANCE, 1900–1960

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Natalie Adamson**, University of St. Andrews; **Toby Norris**, Northwestern University*"La grande bataille": The "Official" Salons, the Salon d'Automne, and the Politicization of Cubism***Fae Brauer**, University of New South Wales*From Engagement to Estrangement: Mapping Artists from Germany in 1930s France***Keith Holz**, Western Illinois University*The Nightmare of Tradition: Boris Taslitzky's Petit Camp de Buchenwald en février 1945***Vivian Rehberg**, independent scholar, Paris*France at the 1960 Biennale: Internationalism and the End of the Arrière-Garde***Nancy Jachec**, Oxford Brookes University

C

CAA EDUCATION COMMITTEE

FORMAL ANALYSIS: PROGRAM ASSESSMENT AND THE ART/
HISTORY DEPARTMENT OR SCHOOL

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chairs: **Kevin Concannon**, University of Akron, Myers School of Art; **Martha Dunkelman**, Canisius College*Assessment as Critique***Jodi Cressman**, DePaul University*Learning-Centered Student Evaluation: Some Theoretical Implications and Practical Applications of a New Paradigm***Stephen Carroll**, Santa Clara University*Outcomes Assessment in the Media Arts:**A Multidimensional Model***Ferris Crane**, Robert Morris University*Assessment as Formal Evaluation in Introductory Art History***Laetitia La Follette**, University of Massachusetts, Amherst;**Alan Peterfreund**, Peterfreund Associates, Amherst

OS

STUDIO ART OPEN SESSION

THE ALTERED PAGE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: **Jessica Ferguson**, School of the Museum of Fine Arts, Boston, and Art Institute of Boston at Lesley University*Colossal Volumes: Cycloramas, Inhabitable Books, and Illuminated Rooms***Amy Broderick**, Florida Atlantic University*Contemporary Codex: Ceramics and the Book***Holly Hanessian**, Florida State University*Cut-Book Project***Leo Morissey**, Winston-Salem State University*Eating a Good Book***Rosamond Purcell**, photographer and author, Medford, Mass.*Yo! Look at the Book I Made: Urban Youth Make Artist Books***Janice Rogovin**, independent artist/educator, BostonDiscussants: **Deborah Davidson**, Art Institute of Boston / New Center for Arts; **Ellen Rothenberg**, School of the Art Institute of Chicago

RUINS AND AFTER: ART IN THE AGE OF GLOBAL VIOLENCE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Eugenio Filice**, Concordia University*Paris in Ruins***Marni Kessler**, University of Kansas*A Strange Absence***Armin Mühsam**, Northwest Missouri State University*For to End Yet Again: (Re)Enacting Tragedy in Public Memory***Gerard Brown**, Art Center College of Pasadena*Shock and Awe, Collateral Damage, and the Architecture of Contemporary War***Andrew Herscher**, University of Illinois, Urbana-Champaign*Romanticizing New Ruins in Bosnia***Damir Nikšić**, artist, Chicago

OS

ART HISTORY OPEN SESSION

ARCHITECTURE, URBANISM, LANDSCAPE, 1400–1700

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: **David Friedman**, Massachusetts Institute of Technology*An Alternative Elite World: The Site and View of the 1650s English Country House***Kimberly Skelton**, Yale University*Between Wilderness and Architecture: Landscapes of Piety in the Ottoman City***Heghnar Watenpaugh**, Massachusetts Institute of Technology*Naples 1600: Urban Renewal and Appropriation under the Spanish Habsburgs***Sabina de Cavi**, Columbia University

Reexamining Spanish Baroque Architecture

Jesús Escobar, Fairfield University

The Villa Barberini ai Bastioni: Papal Politics and Family Power in the Urban Landscape of Early Modern Rome

Katherine M. Bentz, Columbia University

THE DARKROOM: ONCE THE STANDARD, NOW THE EXCEPTION

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: Marita Gootee, Mississippi State University;

Wendy Roussin, Mississippi State University

Yearning to See

Marita Gootee, Mississippi State University

A Win-Win Scenario (for Now): Film Cameras and the Digital Darkroom

Wendy Roussin, Mississippi State University

The New Standard

Chad Smith, Texas A&M University

Chemical Student vs. Digital Student

Steffani Frideres, Tomball College

Chasing the Monkey: Digital Photography and the State Institution

Calla Thompson, University of Maryland, Baltimore County

A NOVEL APPROACH: THE FUSION OF ART HISTORY AND HISTORICAL FICTION

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: Cher Krause Knight, Emerson College

Adso, Ekphrasis, and Fictions of the "Period Eye"

Alexa Sand, Utah State University

Models, Muses, and Makers: Finding Feminism in Fiction

Kimberly Rhodes, Hollins University

To God Belongs the East and West: The Negotiation of Divergent Aesthetics in Orhan Pamuk's My Name Is Red

Claire L. Daigle, University of Massachusetts, Amherst

Vermeer and the Studio Romance

H. Perry Chapman, University of Delaware

Cracking The Da Vinci Code: Tales from the Front Line

Ellen McBreen, Institute of Fine Arts, New York University;

Pamela J. Warner, University of Massachusetts, Dartmouth

P

MORE MEANINGFUL LEARNING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: Sarah Lowe, University of Tennessee

OS OPEN SESSION

OFFSITE OFFSITE SESSION

P PRACTICUM

MUSEUM MUSEUM SESSION

AS AFFILIATED SOCIETY SESSION

C CAA COMMITTEE SESSION

E E-SESSION

ACCESSIBILITY ACCESSIBILITY

Using What We Make: The Graphic-Design Artifact as Teaching Tool

Tony Brock, North Carolina State University

Establishing a Standard Performance Notation System through Typographic Design

Barbara Sudick, California State University, Chico;

Joe Hilsee, California State University, Chico

Digital Learning Tools: Designing Educational Materials That Are Experiential and Multisensory

Stacie Rohrbach, Carnegie Mellon University

Entered Apprentice: A Case for Failure in Learning

Bill Hill, Jacksonville University

WORKS IN PROGRESS: CAA 2005 PROFESSIONAL DEVELOPMENT FELLOWS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: Stacy Miller, College Art Association

Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women's Tombs

Heather Lee McCarthy, Institute of Fine Arts, New York University

Everyday Practices: The Urban Interventions of 3Nós3 and São Paulo Street Culture, 1979–82

Erin Aldana, University of Texas, Austin

Regarding X

Tammy Renee Brackett, Alfred University School of Design

Outside of the...

Lauren Woods, San Francisco Art Institute

Stone Trees Transplanted? Central Mexican Stelae of the Epiclassic and Early Postclassic and the Question of Maya Influence

Keith M. Jordon, Graduate Center, City University of New York

Hawai'ian Cover-Ups: Seduction and Repulsion in the Hawai'ian Islands

Adrienne Keahi Pao, San Jose State University

POLITICS AND DECORATION IN VICTORIAN AND EDWARDIAN BRITAIN

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

Chairs: Morna O'Neill, Yale Center for British Art; Michael Hatt,

Yale Center for British Art

Experience and Meaning in the Decorative

Caroline Arscott, Courtland Institute of Art, University of London

A Sphinx without a Secret? The "Open Secret" of Leighton House

Jason Edwards, University of York

The Language of Decoration: Image, Text, and History in William Morris's A Dream of John Ball

Jennifer Raab, Yale University

William Morris among the Maori

Stephen Eisenman, Northwestern University

INSTALLATION ART IN THE AGE OF GLOBALIZATION

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chairs: **Rosemary O'Neill**, Parsons/New School University;
Lewis Kachur, Kean University*Biennial Culture***Caroline A. Jones**, Massachusetts Institute of Technology*PR '00, PR '02, PR '04: A Case Study of Globalization's Flip Side***Laura Roulet**, independent curator*Installation in the Art and Technology Circuit: Space, Place,
and Identity in Locative Media***Teri Rueb**, Rhode Island School of Design*How Do You Measure the Responsibility of a Crowd?***Craig Smith**, Goldsmiths College, University of London*The Biennial as Perpetual Alternative Space***Yongwoo Lee**, independent curator

THE VISUAL CULTURE OF EMPIRE IN THE AGE OF ENLIGHTENMENT

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **Andrew Schulz**, University of Oregon*Writing the Imperial Body in Enlightenment Architecture: Fischer
von Erlach and the Legibility of Empire***Keith Bresnahan**, York University*Orienting Desire: Technologies of Illumination in Enlightenment
Visuality***Niharika Dinkar**, State University of New York, Stony Brook*Dangerous Beauty: Portraits of Lady Mary Wortley Montagu in
Turkish Dress***Amber Ludwig**, Boston University*Enlightenment Visions of the Andean Past in Martínez**Compañón's Trujillo del Perú***Lisa S. Trever**, Harvard University**AS**

ASSOCIATION OF HISTORIANS OF AMERICAN ART

PUTTING AMERICA INTO AMERICAN IMPRESSIONISM:

UNRAVELING THE TERMINOLOGY OF LIMITATION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Will South**, Weatherspoon Art Museum, University of North
Carolina at Greensboro*The Impressionist Impulse in the United States: Moving beyond
the Limitations of a Franco-Centric Discourse***Suzanne L'Heureux**, Academy of Art University, San Francisco*The Power of Nomenclature and the Contradiction of American
Impressionism***Julia Rosenbaum**, Bard College*Pink and Blue on the Prairie: Impressionist Hegemony in the
Midwest***Wendy Greenhouse**, independent scholar, Oak Park*California and the Canon: Reinterpreting the West***Deborah Solon**, independent scholarDiscussant: **Will South**, Weatherspoon Art Museum, University of
North Carolina at Greensboro

12:30 PM–2:00 PM

P

NATIONAL COMMITTEE FOR THE HISTORY OF ART

SHAPING AN AGENDA ON GRADUATE STUDENT CONCERNS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chairs: **Frederick M. Asher**, University of Minnesota; **Nancy J. Troy**,
University of Southern California**C**

CAA PROFESSIONAL PRACTICES COMMITTEE

REASSESSING PROFESSIONAL PRACTICES FOR VISUAL ARTISTS

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: **Patricia Flores**, California College of the Arts**AS**

AMERICAN INSTITUTE OF GRAPHIC ARTS

SHAKING OUR FOUNDATIONS: RECONSIDERING FOUNDATION
STUDIES IN COMMUNICATION DESIGN EDUCATION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chairs: **Brian Lucid**, Massachusetts College of Art,
Jennifer Schmidt, School of the Museum of Fine Arts**AS**

SOUTHERN GRAPHICS COUNCIL

OVER AND OVER: THE METHODOICAL IMPULSE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: **Phyllis McGibbon**, Wellesley College**Claudia Shriisa**, St. John's University**Mario La Plante**, San Francisco State University**AS**

WOMEN'S CAUCUS FOR ART

IMPACT OF NEW FEMINISMS

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

Chair: **Maria-Elena Buszek**, Kansas City Art Institute**AS**

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

AS

LEONARDO

MENTORING SESSION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

AS

MID-AMERICA COLLEGE ART ASSOCIATION

BUSINESS MEETING

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

2:30 PM–5:00 PM

REINVENTED MEMORY: CONTEMPORARY PRACTICES IN ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Gagik Aroutiunian**, DePaul University*Practicing Remembering: The Echo Project***Cindy Rehm**, Middle Tennessee State University*Reconstructing Memories: Traces and Fragments***Aaron Kerner**, San Francisco State University*Mediated Memories of the Holocaust in Arie Galles's Fourteen**Stations: Hey Yud Dalet***Nancy Nield Buchwald**, independent scholar, Columbus, Ohio*Place and Time: Reenactment Pageant Photographs***Edie Winograde**, artist, New York*Holocaust Memorial in Berlin: Living Memory or Aestheticization of History?***Curt Germundson**, Minnesota State University at Mankato

CAA ADVOCACY SESSION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: **Rebecca Cederholm**, College Art Association

ARTISTS' ROLES IN A TIME OF WAR: FEMINIST PERSPECTIVES

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chairs: **Deborah Frizzell**, William Paterson University; **Carolyn H. Manosevitz**, Colorado Mountain College*Marie-Guillemine Benoist: Quiet Revolution***Gylbert Garvin Coker**, independent scholar, Thomasville, Georgia*Monumental Visions: Women Sculptors and World War I***Jennifer Wingate**, independent scholar, New York*After the Shoah: Women's Voices***Carolyn H. Manosevitz**, Colorado Mountain College*Women Artists and Asian Wars: Imaging Collateral Damage***Ann W. Norton**, Providence College*Antiwar Artists in the US: Women in the Protest against the Iraq War***Violaine Roussel**, University of Paris VIII

CHALLENGES AND OPPORTUNITIES: TEACHING ART IN RURAL COLLEGE COMMUNITIES

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: **Scott Garrard**, Dodge City Community College*Art in the Hinterlands: Resource Management***Richard Weiss**, Green Mountain College*Sage and Sagebrush: Teaching in Wyoming***Valerie Eggemeyer**, Casper College*Teaching Graphic Design in Rural Areas***Sangeeta Parakala**, University of Central Arkansas*From Black Mountain College to Warren Wilson College:**Experimentation in the North Carolina Mountains***Louly Peacock Konz**, Warren Wilson College*Teaching Art History in Appalachia: Lessons in Respect,**Relevance, and Resistance***Joy L. Gritton**, Morehead State University*Teaching Tom Marioni in a Thomas Kinkade World: Challenges and Opportunities in Teaching Contemporary Art in Rural America***Larry Thompson**, Ouachita Baptist University

STUDIO ART OPEN SESSION

PAINTING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312

Chairs: **Alfredo Gisholt**, Brandeis University;**John G. Walker**, Boston University

CONVERGENT THEORIES: PRINTMAKING, PHOTOGRAPHY AND DIGITAL MEDIA

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **Kevin Haas**, Washington State University, Pullman*The Drag of Printmaking—Printmaking as Drag?***Ruth Peizer-Montada**, Edinburgh College of Art*Printmaking, Photography, and Digital Media***Donna Moran**, Pratt Institute*The Convergence of Printmaking, Photography, and Digital Media: An Artist's Perspective***Dorothy Simpson Krause**, artist*Trace Elements: Printmaking, Digital Media, and the Nature of the Unseen***Nancy Jo Haselbacher**, artist, Los Angeles

QUEER CAUCUS FOR ART

CLASSICAL ANTIQUITY AND THE EXPRESSION OF QUEER DESIRES

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **Peter Holliday**, California State University, Long Beach*Boys on the Box: Queer Desire in the Mythological Ivory Boxes from Byzantium***John Hanson**, Hope College*Géricault and the Color of Classicism***James Smalls**, University of Maryland, Baltimore County*The Queerness of George de Forest Brush's Orpheus***James Boyles**, North Carolina State University, Raleigh

OPEN SESSION



AFFILIATED SOCIETY SESSION



OFFSITE SESSION



CAA COMMITTEE SESSION



PRACTICUM



E-SESSION



MUSEUM SESSION



ACCESSIBILITY

Photographing Antiquity: Wilhelm von Gloeden and Nostalgia for the Gay Past

Jason Goldman, University of Southern California

Cretan Glances: The Minoan Origins of Greek Love

Bryan E. Burns, University of Southern California



RETHINKING THE PUBLIC PRESENTATION OF ISLAMIC ART: NEW INSTALLATIONS AND REINSTALLATIONS OF MUSEUM COLLECTIONS IN THE 21ST CENTURY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chairs: **Mary McWilliams**, Harvard University Art Museums;

Kimberly Masteller, Harvard University Art Museums

The Place of Indian Art

Frederick M. Asher, University of Minnesota

New Perspectives: The Reinstallation of the Islamic Galleries at the Brooklyn Museum of Art

Aimée Froom, Brooklyn Museum of Art

Exhibiting the Middle East in a Post-9/11 World: What Islamic Art Can and Cannot Do

Linda Komaroff, Los Angeles County Museum of Art

A Tale of Two Museums: Exhibiting Islamic Art in Qatar and Oxford

Oliver Watson, Ashmolean Museum

The Jameel Gallery of Islamic Art at the Victoria and Albert Museum

Timothy Stanley, Victoria and Albert Museum

PLACING SOCIALIST REALISM

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

Chairs: **Claudia Mesch**, Arizona State University; **Nora Taylor**, Arizona State University

Montage and Realism in 1936: Tret'iakov, Heartfield, Caricature

Devin A. Fore, Cornell University

Modern and Soviet: Deineka in America, 1935

Christina Kiaer, Columbia University

The Tractor Film: Socialist Realism and Soviet Cinema

Kevin Parker, University of North Carolina, Chapel Hill

Uprooting Socialist Realism? On the Work of Angela Hampel and Neo Rauch

Kerstin Mey, Interface, School of Art and Design, University of Ulster

Red Detachment: Chinese Socialist Realism's Gendered Remains

Sasha Su-Ling Welland, University of Washington

SACRED SIGHTS: VISION AND VISTA IN THE ANCIENT AMERICAS

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

Chairs: **Megan O'Neil**, University of Southern California;

Joanne Pillsbury, Dumbarton Oaks

Teotihuacan's Street of the Dead and the Creation of Time

Diana Magaloni-Kerpel, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México; **Marta Teresa Uriarte**, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Viewpoints and Vistas in Classic Veracruz Public Narrative

Rex Koontz, University of Houston

Vistas of Power and Authority in the Kingdoms of Piedras Negras and Yaxchilan

Charles Golden, Brandeis University

Yanatin and the Huacas of Machu Picchu: Choreography,

Communion, and Liminality in Inca Ritual

Lee Anne Hurt, Virginia Museum of Fine Arts;

James Farmer, Virginia Commonwealth University

GORDON MATTA-CLARK AND ARCHITECTURE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chairs: **Gwendolyn Owens**, Canadian Centre for Architecture;

Philip Ursprung, Universität Zürich

Architecture in Reverse: The Impact of Architectural Language

James Attlee, Tate Publishing

Locus Solus: The Legacy of Surrealist Attitudes toward

Architectural Space in the Work of Matta-Clark

Betti Sue Hertz, San Diego Museum of Art

Single Wide Space

Teresa Hubbard, University of Texas, Austin;

Alexander Birchler, University of Texas, Austin

Section Cuts: Deep Space/Flat Space in Gordon Matta-Clark's Practice

Anthony Vidler, Cooper Union

Gordon Matta-Clark in the Urban Wilderness

Mary N. Woods, Cornell University

ASPECTS OF THE ORGANIZATION OF 17TH-CENTURY ANTWERP LARGE PAINTING WORKSHOPS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: **Natasja Peeters**, Royal Museums of Fine Arts of Belgium, Brussels; **James J. Bloom**, Florida State University

The Antwerp-Mechelen Production Complex

Hans van Miegroet, Duke University,

Tine Meganck, Royal Museums of Fine Arts of Belgium, Brussels

Rubens as a Teacher: Il pourra enseigner à ses serviteurs et autres qui'il voudra sondict art

Anne-Marie Logan, Metropolitan Museum of Art

Reproducing Bruegel: Pieter Bruegel the Elder's Sermon of Saint

John the Baptist and the Copies by Pieter Bruegel the Younger

Christina Currie, Koninklijk Instituut voor het Kunstpatrimonium, Brussels

Discussant: **James J. Bloom**, Florida State University

THE REAL ART HISTORY: TALES FROM THE TRENCHES AND STORIES FROM THE (HONEST-TO-GOODNESS) CRYPTS: ART HISTORIANS DOING ART HISTORY

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Aimée Brown Price**, independent scholar, New York

WEDNESDAY

The Real Art History: True Tales of Tribulations; Risks and Romances; Strategies, Subterfuges, and Stealth—An Introduction to Art Historians Doing Art History

Aimée Brown Price, independent scholar, New York

Learning from Disaster, Florence, 1966

Alice H. R. H. Beckwith, Providence College

A Leap of Imagination: Monkey See, Monkey Do

Anita Moskowitz, State University of New York, Stony Brook

Indiana Jones I AM Not but These Temples May Truly Be Doomed! The Realities and Responsibilities of Researching Maya Architecture

Jennifer Ahlfeldt, University of New Mexico

Reflections from the Field Mines

Gabriel P. Weisberg, University of Minnesota

Life among the Moderns

Leslie Humm Cornier, Emerson College

THE PHOTOGRAPHIC SCENE IN BOSTON AROUND 1900

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chairs: **Pamela Sachant**, North Georgia College and State University, Dahlonega; **Anne Havinga**, Museum of Fine Arts, Boston

Sarah Choate Sears and the Road to Modernism

Katherine Hoffman, St. Anselm College

Neighbors and Friends: F. Holland Day and the Society of St. Margaret

Patricia Fanning, Bridgewater State College

Crooked and Narrow Streets: Pictorial Photography and Historic Preservation in Early 20th-Century Boston

Amy Johnson, Otterbein College

On Photographic Holiday in New England: F. Holland Day, Clarence H. White, and a School for Pictorialist Photography, 1910–16

Verna Curtis, Library of Congress

Why Not Boston? Friendship, Cultural Production, and Boston Moderns

Libby MacDonald Bischof, Boston College

THE MODERN FAMILY IN VISUAL CULTURE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Greg M. Thomas**, University of Hong Kong

Family Affair: Authority in William Powell Frith's The Railway Station

Nancy Rose Marshall, University of Wisconsin, Madison

Pictures of Julie: Morisot's Baby Biography and the Traditions of Modern Portraiture

Robert R. Hopson, West Virginia University

The Modern African American Family in African American Art

Jody B. Cutler, University of Central Florida

Redefining Family: Arp and Taeuber's Duo-Objects

Bibiana Obler, University of California, Berkeley

Power in the Playroom: Redesigning the House for the Postwar American Family

Amy F. Ogata, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture



JAPAN ART HISTORY FORUM

COLLECTIVISM AND ITS REPERCUSSIONS IN 20TH-CENTURY JAPAN

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chairs: **Reiko Tomii**, independent scholar, New York;

Midori Yoshimoto, New Jersey City University

The Kokuga Society and Tahish-Era Nihonga Reform

John Szostak, University of Washington

Art for the War, Art for the Workers

Maki Kaneko, University of East Anglia

Takiguchi Shūzō and Jikken Kōbō: The New Deal Collectivism of 1950s Japan

Miwako Tezuka, Columbia University

Gutai Chain: The Collective Spirit of Individualism in Gutai Art Exhibitions

Ming Tiampo, Carleton University

"Ritual" (Gishiki) Performances in 1960s Japan: Zero Dimension and Its Allies

Kuroda Raiji, Fukuoka Asian Art Museum

DEFINING THE ARTS: THE WORKS OF ALL NATIONS AND AN INTERNATIONAL TAXONOMY

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **Alice Y. Tseng**, Boston University;

Elizabeth A. Pergam, Metropolitan Museum of Art

Family Resemblances: Photography and British Painting at the 1855 Exposition Universelle

Margaret Fields Denton, University of Richmond

Model Diplomacy and the Language of Japanese Architecture at the 1873 Vienna Exhibition and 1910 Japan-British Exhibition

William H. Coaldrake, University of Melbourne

Japan at the World's Columbian Exposition: Opening Doors to Alternative Discourses on Fine Arts at the Expositions of the Works of All Nations

Lisa Langlois, State University of New York, Oswego

Modernism and Nationalism: The Exhibitionary Order of the World's Art Fair

Jane Chin Davidson, University of Manchester

Fashioning the Metropole: African Styles and the Expositions Coloniales

Victoria L. Rovine, University of Florida

OS OPEN SESSION

AS AFFILIATED SOCIETY SESSION

↳ OFFSITE SESSION

C CAA COMMITTEE SESSION

P PRACTICUM

E E-SESSION

M MUSEUM SESSION

♿ ACCESSIBILITY

WEDNESDAY

THURSDAY, FEBRUARY 23

9:30 AM–NOON



CONTEMPORARY NATIVE AMERICAN ART OF THE NORTHEAST

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Lynne Allen**, Rutgers University, Mason Gross School of the Arts; **Kathleen Ash-Milby**, National Museum of the American Indian*Oh So Iroquois: Art of the Haudenosaunee***Ryan Rice**, Carleton University*Celebrations of Community and Critiques of Colonial Discourse in the Works of Jolene Rickard and Shelley Niro***Gail Tremblay**, Evergreen State College*True History of the New World***Alan Michelson**, Rhode Island School of Design*The Infinite Anomaly***Jeffery Gibson**, independent artist, New YorkDiscussant: **Lynne Allen**, Rutgers University, Mason Gross School of the Arts

INTERNATIONAL CENTER OF MEDIEVAL ART

WHAT'S THE USE OF MEDIEVAL ART?

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: **Peter Scott Brown**, University of North Florida; **Alison S. Locke**, Yale University*"Enthusiastic Panofskians" from Pierre Bourdieu to Daniel Buren: The Lessons of Gothic Architecture and Scholasticism for Today's Art Study and Practice***Helene Lipstadt**, Massachusetts Institute of Technology*What's the Use of Medieval Art?***Sarah Marshall**, University of Alabama*Medieval/Modern: Reading Ivan Albright's "Horrible" Bodies***Robert Cozzolino**, Pennsylvania Academy of the Fine Arts*Too Hot to Handle: Sexual Politics in Louise Bourgeois and Medieval Tapestry***Kate Dimitrova**, University of Pittsburgh*Location, Location, Location: A Medievalist's View of the Isabella Stewart Gardner Museum***Linda J. Docherty**, Bowdoin College

OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION



ACCESSIBILITY

THE CULTURAL AESTHETICS OF PORCELAIN IN THE 18TH CENTURY

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: **Alden Cavanaugh**, Indiana State University; **Michael Yonan**, Saint Louis University*The American Arcanum: Bonnin and Morris Porcelain and the Alchemical Tradition***Glenn Adamson**, Victoria and Albert Museum*Marketing Celebrity: Porcelain and Theatrical Display***Heather McPherson**, University of Alabama, Birmingham*The Porcelain Animal Kingdom of Augustus the Strong***Sarah R. Cohen**, State University of New York, Albany*Romancing the Teapot: Porcelain Fetishism and Fantasies of the Maternal***David L. Porter**, University of Michigan*The Nature of Artifice: French Porcelain Flowers and the Rhetoric of the Garnish***Mimi Hellman**, Skidmore College

IT'S ALL ABOUT THE PROCESS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chairs: **Kim Grant**, University of Southern Maine; **Charles Cramer**, Suffolk University*Andrea Castagno's Vision of St. Jerome as Process and Experience***Barnaby Nygren**, Loyola College, Maryland*Velázquez's Las Meninas and the Theorizing of Painterly Process***Giles Knox**, Indiana University*The Bauhaus Preliminary Course, Materiality, and the Artistic Process***Jeffrey Saletnik**, University of Chicago*Picturing Process***Peter Kalb**, Ursinus College*The Meaning of Making in Contemporary Crafts***Janet Koplos**, *Art in America* magazine

STUDIO ART OPEN SESSION

PHOTOGRAPHY AND THE HISTORICAL MOMENT

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

Chair: **Andy Grundberg**, Corcoran College of Art and Design**Robert Bean**, NSCAD University**Muriel Hasbun**, Corcoran College of Art and Design**Kate Palmer**, Boston UniversityDiscussant: **Charles Hagen**, University of Connecticut

RENAISSANCE HISTORIES IN THE PRESENT TENSE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: **Randi Klebanoff**, Carleton University*Pagan Mysteries in Chicago: Platonic Neoplatonism and American Education***Rebecca Zorach**, University of Chicago

Tutta Divisa: Multivalence and the Competition Reliefs by Brunelleschi and Ghiberti

Patricia Simons, University of Michigan

Repressing the Renaissance

Robert Williams, University of California, Santa Barbara

OS

ART HISTORY OPEN SESSION

NORTHERN EUROPEAN ART, 1600–1800

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: Jeffrey Muller, Brown University

Jesuits as Both Instigators and Iconoclasts of Antwerp Public Sculpture after the Spanish Reconquest

Nancy Kay, Brown University

A Northern European Classicism in the 18th Century

Kristoffer Neville, Princeton University

Old Plates in New Hands: The Republication of 16th-Century Prints in the Galle Workshop

Alexandra Onuf, Columbia University

Reflexive Representation: Mirrored Rooms of the Late 17th and Early 18th Centuries in Germany

Marie Theres Stauffer, Universität Zürich

RITUALS IN ROME

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chairs: Linda Pellecchia, University of Delaware;
Lauren Hackworth Petersen, University of Delaware

Viewing Roman Rituals on the Urban Stage

Diane Favro, University of California, Los Angeles

The Public Face of Private Ritual: Parish Architecture and Urban Space in Medieval Rome

Catherine McCurrach, independent scholar, Washington, DC

Defining Rome as Jerusalem: The Easter Ritual and Pilgrimage

Margaret Kuntz, Drew University

Without a Trace: The Giuochi Olimpici in 18th-Century Rome

Susan Dixon, University of Tulsa

Enacting Empire: Ancient Roman Rituals in Fascist Italy

Genevieve Gessert, Hood College

AS

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART

ART AND DEMOCRACY IN CENTRAL EUROPE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: Piotr Piotrowski, Adam Mickiewicz University

Imaging Universalism: Democracy and National Style in Central Europe, c. 1900

Andrzej Szczerski, Jagiellonian University

Designs for a Modern Republic: Art and Architecture in the Baltic

Steven Mansbach, University of Maryland, College Park

Expressionism as Democratic Art: Adolf Behne's Criticism of Art for and by the People

Kai K. Gutschow, Carnegie Mellon University

Does Democracy Grow under Pressure? A Case Study of the Hungarian Neo-Avant-Garde

Eva Forgacs, Art Center College of Design, Pasadena

A Sociocultural Impulse of "Neue Slowenische Kunst": Between Transgression and Candidness

Gediminas Gasparavičius, State University of New York, Stony Brook

Discussant: Thomas DaCosta Kaufmann, Princeton University

AS

HISTORIANS OF ISLAMIC ART

ISLAMIC ART AND THE MULTICULTURAL METHOD

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: Nasser Rabbat, Massachusetts Institute of Technology

Invisible Boundaries, Visible Traces: Persian Influence on Medieval Cairo

Howayda al-Harithy, American University of Beirut

Cultural Convergence in the Chinese Mosque

Nancy Shatzman Steinhardt, University of Pennsylvania

"Islam" and "India": Clash of the Titans?

Alka Patel, University of Manchester

The Revival of Islamic Architecture in Egypt: Some Notes on the Italian Contribution

Cristina Pallini, Politecnico di Milano

Model, Rival, or Aesthetic Paradigm? What Ottoman Panegyric Texts Reveal about the Perception of Hagia Sophia

Iffet Orbay, Université Laval

CURRENT ISSUES IN NEW-MEDIA ART AND DESIGN

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: Carlos Rosas, Pennsylvania State University

Becoming Transmedia—A Recent Paradigmatic Shift in Media Art at Syracuse University

Douglas Easterly, Syracuse University

In the Moment: Using Time-Based Practices to Integrate Digital Methodologies with Interdisciplinary Foundation Studios

Carol Elkovich, California College of the Arts

New-Media Art: Vocational versus Artistic, Embracing Cross-Disciplinary Technologies and Expression

Michael Salmond, Elon University

What Constitutes a Discipline?

Rachel Schreiber, Maryland Institute College of Art

Notions of the Hybrid: A Particular Hybrid Educational Methodology/RISD Digital+Media

Bill Seaman, Rhode Island School of Design

The Institutionalization of New Media

Gail Wight, Stanford University

ARCHITECTURE, PUBLIC ART, AND THE PUBLIC SPHERE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **Jessica Sewell**, Boston University; **Sibel Zandi-Sayek**, College of William and Mary*Architectural Paintings, the Monument of Orange, and the Forging of Consensus in the 17th-Century Dutch Republic***Angela Vanhaelen**, McGill University*Of Public Defiance and Coercive Heritage: Iran '79***Talinn Grigor**, Cornell University*Clones for a Queer Nation: George Segal's Gay Liberation on Christopher Street***Margo Hobbs Thompson**, University of Vermont*Collaboration in the Public Sphere: The Nature of an Emerging Public in Colonial India***Mary Beth Coffman Heston**, College of Charleston*Inventing the Modern Agora: Urban Design, Social Transparency, and Representations of Public Space in the Post-World War II City***Anthony Raynsford**, University of Chicago**WHAT DO WE SAY NOW ABOUT CÉZANNE?**

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Susan Sidlauskas**, Rutgers University*Cézanne and the Logic of the Senses***Lesley Stevenson**, Thames Valley University*Paul Cézanne: Provençal Peintre-Ouvrier***Benedict Leca**, National Gallery of Art, Washington, DC*The Tache as Catastrophe: Cézanne's Paintings of Bibémus Quarry***Anne Byrd**, University of California, Berkeley*Subjectivity in Still Life with Plaster Cupid***John McCoubrey**, University of Pennsylvania*From Materialism to Matière***Aruna D'Souza**, State University of New York, Binghamton**CONTEMPORARY ART: INSTITUTIONS AND EXCLUSIONS**

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C

Chair: **Terry Smith**, University of Pittsburgh*Specific, Regional, and Global Frictions in International Contemporary Art***Terry Smith**, University of Pittsburgh*Damien Hirst: Critique of Modern Medicine?***Sophie van der Meulen**, Columbia University*Landscapes of Exclusion: Contemporary Painting's Neglected Vistas***Monica Kjellman-Chapin**, Emporia State University*Rearticulating Art from (East of) Europe***Marina Gržinić**, Academy of Fine Arts, Vienna; Institute of Philosophy, Scientific Research Center, Slovenia Academy of Science and the Arts*Exilic Art***Kinga Araya**, independent artist and scholar, MontréalDiscussant: **Okwui Enwezor**, San Francisco Art Institute, University of Pittsburgh**"OLMEC" ART: CAN THERE BE AN ART HISTORY OF A PRELITERATE SOCIETY?**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: **Carolyn Tate**, Texas Tech University; **Maria Elena Bernal-García**, Universidad Autónoma del Estado de Morelos*Toward Breaking the Olmec Code: Establishing Prerequisites for Deciphering Visual Symbolism and Narrative***Cherra Wyllie**, University of Hartford*Las Limas Monument 50: A Link between La Venta and Teotihuacan***Maria Elena Bernal-García**, Universidad Autónoma del Estado de Morelos*Reconstructing La Venta's Creation Story***Carolyn Tate**, Texas Tech University*The "Cosmic Man": An Associative Method for Comparing Olmec and Asian Sculptures***He Zhang**, William Paterson University**THOMAS HART BENTON AND/OR AMERICA**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Justin Wolff**, Harvard University*Who's the Literary Gigolo? Benton, Stieglitz, and the Pursuit of an Anti-Intellectual Modernism***Kristina Wilson**, Clark University*Davis, Benton, and the Struggle to Define American Experience***John X. Christ**, independent scholar, Cambridge, Massachusetts*Anthology, Equivalence, and the Fate of Musical Modernism***Leo G. Mazow**, Palmer Museum of Art, Pennsylvania State University*Georgia O'Keeffe's Unabashedly Patriotic Picture***Randall C. Griffin**, Southern Methodist University*"American Art Is Like Measles": An Alternative Prescription from Oscar Bluemner***Roberta Smith Favis**, Stetson University**12:30–2:00 PM**

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

THE CONTINUING LEGACY OF PROFESSOR LIANA DE GIROLAMI CHENEY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Tina Waldeier Bizzarro**, Rosemont College

OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION



ACCESSIBILITY

Botticelli and the Wheel of Fortune: Dante's Role in Giorgio Vasari's "Life of Sandro Botticelli"

Barbara Watts, Florida International University

In the Public Eye: Celebrating St. Lucy at Santa Lucia Nuova, Rome

Barbara Wisch, State University of New York, Cortland

The Santo Sepolcro Lamentation (Milan): Stylistic and Iconographic Considerations

Ellen L. Longworth, Merrimack College

Liana Cheney and Burne-Jones: A Lifetime Passion

Alicia Craig Faxon, Simmons College

GETTY RESEARCH INSTITUTE

DURATION: THE PERSISTENCE OF ANTIQUITY

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Thomas Crow**, Getty Research Institute

ARTTABLE

ART PATHS: ALTERNATIVE CAREERS IN THE VISUAL ARTS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Katie Hollander**, ArtTable

Judy Fox, Harvard University Art Museums

Barbara O'Brien, Art New England

Rachel Lafo, DeCordova Museum and Sculpture Park

Diana Caston, Fidelity Investments

E P AS

VISUAL RESOURCES ASSOCIATION

GOING DIGITAL: TOOLS AND RESOURCES FOR TEACHING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Jeanne Keefe**, Rensselaer Polytechnic Institute

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Virginia Hall, Johns Hopkins University

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Allan Kohl, Minneapolis College of Art and Design

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Carmen Wiedenhoef, Saskia Ltd/Scholars Resource

U H

SESSION IN THE GREEK AND ROMAN GALLERIES OF THE MUSEUM OF FINE ARTS, BOSTON

MUSEUM OF FINE ARTS, BOSTON

Chair: **Christine Kondoleon**, George and Margo Behrakis Senior Curator of Greek and Roman Art, Museum of Fine Arts, Boston

P C

CAA PUBLICATIONS COMMITTEE

THE ART HISTORY SURVEY TEXT: THE NEXT BIG THING?

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **David A. Levine**, Southern Connecticut State University; **Larry Silver**, University of Pennsylvania

John Paoletti, Wesleyan University

Henry Luttikhuisen, Calvin College

Lee Ripley, Laurence King Publishing

AS

SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

CLEANING HOUSE: RETHINKING GENDER AND DOMESTIC SPACE IN EARLY MODERN EUROPE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: **Allison Levy**, Wheaton College

Moving About: Manipulating Gender Inside and Outside the Renaissance Palazzo

Katherine A. McIver, University of Alabama at Birmingham

Inside Out: Domesticity as Public Spectacle at the Burgundian Court

Andrea G. Pearson, Bloomberg University of Pennsylvania

Illicit Sexuality, Gendered Spatial Topography, and the Early Modern Bathhouse

Diane Wolfthal, Arizona State University

Discussant: Cristelle Baskins, Tufts University

C

CAA COMMITTEE ON WOMEN IN THE ARTS

BRINGING A FEMINIST PERSPECTIVE TO NON-WOMEN-CENTERED TOPICS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Janet Marquardt**, Eastern Illinois University

G. B. Tiepolo's Frescoes at Valmarana

Norma Broude, American University

American Trompe l'Oeil Painters: Charlotte Perkins Gilman's Women and Economics as a Theoretical Model for Rethinking "Masculinity" in the Gilded Age

Meredith Davis, Ramapo College

Degas, La Malade, and the Rest Cure

Susan Sidlauskas, Rutgers University

Pluralist/Feminist Perspectives on the Prambanan Temple Complex in Central Java

Robert Petersen, Eastern Illinois University

Nature, Art, and Gender in the Renaissance

Mary Garrard, American University

The Social Documentary Photographer Milton Rogovin

Melanie Herzog, Edgewood College

Feminism Liberating Other Oppressions

Joanna Gardner-Huggett, DePaul University

AS

HISTORIANS OF EIGHTEENTH CENTURY ART AND ARCHITECTURE

NEW SCHOLARS IN 18TH-CENTURY ART

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **Andrew McClellan**, Tufts University

Seducing Everyone: The Portraits of Marie Leszczinska and Madame de Pompadour

Jennifer G. Germann, independent scholar, Seattle

Urban Pastoral: Pleasure Diaries and the Passion for La vie champêtre in Late 18th-Century France

Meredith Martin, Harvard University

The "Afterlife" of George, Prince Regent's Gallery of Beauties of George III

Caroline Walker, University of Birmingham, UK



ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

NEW DIRECTIONS IN 19TH-CENTURY ART HISTORY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **David Ogawa**, Union College

Reproductive Rights: The Politics of Printmaking at the Royal Academy of Arts

Lars Kokkonen, Graduate Center, City University of New York

Housekeeper and Healthkeeper: Catharine Beecher and the American Woman's Home

Victoria Solan, Wheaton College

A Female Japonisme? Fine Art, Popular Culture, and the Women Impressionists

Jennifer Criss, University of Pennsylvania



NEW MEDIA CAUCUS

FROM DATABASE AND PLACE TO BIOTECH AND BOTS:

RELATIONALITY VERSUS AUTONOMY IN MEDIA ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: **Marisa S. Olsen**, University of California, Berkeley



CAA MUSEUM COMMITTEE

ART HISTORIAN-ART CONSERVATOR ALLIANCES

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: **Joyce Hill Stoner**, University of Delaware

Examining Works: Combining Proficiencies

Barbara Buhler Lynes, Georgia O'Keeffe Museum and Research Center;
Judy Walsh, Buffalo Art Conservation Program

Sargent Up Close: Adventures in Collaboration on the Scaffolding

Sally Promey, University of Maryland; **Gianfranco Pocobene**, Isabella Stewart Gardner Museum

POSTER SESSIONS

HYNES CONVENTION CENTER, PLAZA LEVEL, HALL A

Poster Sessions are informal discussions that use poster-board presentations and bring together a presenter and individuals or small groups. Focused on scholarly and pedagogical topics, each poster display usually includes a brief narrative paper illustrated with images, graphs, and other visual forms that concisely communicate the essence of the presenter's research. Presenters will be available at the Poster area at this time. The poster boards will be on display Thursday, 10:00 AM–Saturday, 2:00 PM.

Topics include: Artful Teaching Technologies, Assessing and Responding to Student Expectations, Bauhaus Color Pedagogy: Exploring Influences and Relevance in Today's Design Programs, Expanding Possibilities: Using Online Technology in Studio-Art Classes, Ritual Spaces of the *Fatih al-haramayn*, Reflexive Imagery in 12th-Century Burgundy, The Dark Side of Photography: A History of Negative Imagery, The Inscriptions in Italian Portraits of Women: 1430–1500, Religion and Architectural Identity in Post-World War II Rome.



ASSOCIATION FOR LATIN AMERICAN ART

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302



ASSOCIATION OF HISTORIANS OF AMERICAN ART

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A



DESIGN STUDIES FORUM

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

2:30 PM–5:00 PM

TERRA FOUNDATION FOR THE ARTS

DISTINGUISHED CURATOR SESSION HONORING

JOHN SZARKOWSKI

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

Chair: **Joel Snyder**, University of Chicago

Michael Fried, Johns Hopkins University

Peter Galassi, Museum of Modern Art

André Gunthert, Laboratoire d'Histoire Visuelle Contemporaine,
Ecole des Hautes Etudes en Sciences Sociales

Discussant: **John Szarkowski**

Open to the public. A reception in honor of John Szarkowski will follow the session at 5:30 PM in the same location.



OPEN SESSION



AFFILIATED SOCIETY SESSION



OFFSITE SESSION



CAA COMMITTEE SESSION



PRACTICUM



E-SESSION



MUSEUM SESSION



ACCESSIBILITY

AS

ITALIAN ART SOCIETY

CELEBRATION IN THE ARTS OF ITALY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: **Diane Cole Ahl**, Lafayette College; **John E. Moore**, Smith College*The Chapel of the Holy Belt in Prato: Piety and Politics in 14th-Century Tuscany***Jean K. Cadogan**, Trinity College*A Celebration of Preservation: The Triumph of Charles V in 1536***David Karmon**, Pennsylvania State University*Married to the Medici: The Marriage of Francesco de' Medici to Giovanna of Austria in 1565***Maria Ruvoldt**, Cooper-Hewitt Museum*Faith, History, and One-Upmanship: The West Sicilian Festival of the Santissimo Crocifisso***Blaise Tobia**, Drexel University**OS**

ART HISTORY OPEN SESSION

THE AFRICAN CITY: PAST, PRESENT, FUTURE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **Suzanne Blier**, Harvard University*The Grid of Saint-Louis du Sénégal***Mark Hinchman**, University of Nebraska, Lincoln*Architecture, Medicine, and Hygiene in Colonial Antananarivo***Randall D. Bird**, Williams College*Toward an Interior of Colonial Asmara***Sean Anderson**, University of California, Los Angeles*Transforming Symbolic Identity: Art and the African City***Sabine Marschall**, University of KwaZulu-Natal, Durban*Fast-Forward-Rewind Ife: Ruins, Shards, Re-Membering, and Nostalgia***Moyo Okediji**, Denver Art Museum**A TASTE FOR VIOLENCE: IMAGES OF CRUELTY AND DEATH IN ETRUSCAN ART**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chair: **Alexandra A. Carpino**, Northern Arizona University*Acts of Vengeance on the Portonaccio Temple at Veii***Jenifer Neils**, Case Western Reserve University*Divine Souls and Bestial Conflicts: Predation and Transformation in Etruscan Art***P. Gregory Warden**, Southern Methodist University*The Tomb of the Shields Reconsidered***Rachael Goldman**, Graduate Center, City University of New York*The Lunging Aggressor: Language of Heroism, Conflict, and Aggression in Late Etruscan Funerary Art***Helen Nagy**, University of Puget SoundDiscussant: **Alexandra A. Carpino**, Northern Arizona University**ART, TRAVEL, AND THE TRANSFORMATION OF DESTINATIONS: PLACES TO GO, PART 1**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Annemarie Weyl Carr**, Southern Methodist University; **Lisa Pon**, Southern Methodist University*The Lure of the Phlegraean Fields***Kathleen Corrigan**, Dartmouth College*Before Colonial Williamsburg, Colonial Jerusalem: "The Only 'New' Jerusalem Is the Old One"***Annabel Wharton**, Duke University*Site Relic: The Abbey of Cluny as an Imaginary Destination***Janet Marquardt**, Eastern Illinois University*Art, Life, and Confusions of Categories in the Sculpture Studios of Rome, c. 1790–1830***Chloe Chard**, Newnham College, Cambridge University*The Aura of the Author: Sir Walter Scott's Abbotsford, 1811–93***Erin Hazard**, University of Chicago**STRATEGIES FOR DISPLAY: NEW INSTALLATIONS OF EUROPEAN, AMERICAN, AND CONTEMPORARY ART**

MUSEUM OF FINE ARTS, BOSTON

Chairs: **Elliot Bostwick Davis**, Museum of Fine Arts, Boston; **George T. M. Shackelford**, Museum of Fine Arts, Boston*Growing Pains (and Pleasures): Contemporary Revision at the High Museum***Jeffrey D. Grove**, High Museum of Art*Planning the Installation of the Smithsonian American Art Museum***Eleanor J. Harvey**, Smithsonian American Art Museum*Art, Audiences, and Access: Redisplaying the Medieval and Renaissance Collections at the Victoria and Albert Museum***Peta Motture**, Victoria and Albert Museum; **Stuart Frost**, Victoria and Albert MuseumDiscussants: **David Park Curry**, Baltimore Museum of Art; **Joseph J. Rishel**, Philadelphia Museum of Art; **Beth B. Schneider**, Museum of Fine Arts, Houston**CONSUMING THE EVERYDAY: MATERIAL CULTURE IN CONTEMPORARY ART AND DESIGN**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chairs: **Michael Duffy**, East Carolina University;**Nancy House**, East Carolina University*Target, K-Mart, Real Simple, and "Design for All"***Kristin Fedders**, St. Francis University*The Museum of Corn-temporary Art: A Repository of the Everyday***Victor Margolin**, University of Illinois, Chicago*Daniel Spoerri's Restaurant at the Gallery J***Meredith Malone**, University of Pennsylvania*Obsessive Consumption: Death of Market Research***Kate Bingaman**, Mississippi State UniversityDiscussant: **Lloyd Engelbrecht**, University of Cincinnati

P**AT THE INTERSECTION OF TOWN AND GOWN: COLLEGE/COMMUNITY PARTNERSHIPS IN THE VISUAL ARTS**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: **John Giordano**, Massachusetts College of Art*Trespassing: Community-Based Arts, Interdisciplinarity, and Criss-Crossing the University-Community Borderline***William Yalowitz**, Tyler School of Art, Temple University*Youth-Art-in-Action: Engaging Youth in Sustainable University-Community Partnerships***Shirley Tang**, University of Massachusetts, Boston;**Margaret Rack**, Middlesex Community College*Collaboration Is a Complex: An Artist Project/University Partnership***Jim Duignan**, DePaul University*The Founding and Refounding of Catalyst Arts at the Rhode Island School of Design***Seth Goldenberg**, Rhode Island School of Design*A Catalyst for New Beginnings: A College/Community Programming Partnership***Ken Kracchek**, Maryland Institute College of Art*Shelter Against Violence: College/Community Partnership***Muriel Magenta**, Arizona State University School of Art**OS**

STUDIO ART OPEN SESSION

PRINTERLY PAINTERLY: THE INTERRELATIONSHIP OF PAINTING AND PRINTMAKING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312

Chair: **Nona Hershey**, Massachusetts College of Art**Clifford Ackley**, Museum of Fine Arts, Boston**Michael Mazur**, independent artist**James Stroud**, independent artist, Center Street Studio, Milton Village, Massachusetts**AS**

ASSOCIATION FOR LATIN AMERICAN ART

REEXAMINING THE STATE AND PRACTICE OF "LATIN AMERICAN" ART HISTORY: LANGUAGE, STRUCTURE, AND CONTENT

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chairs: **Marguerite Mayhall**, Kean University; **Ray Hernández-Durán**, University of New Mexico*Teaching It to the Gringos: José Gómez Sicre's Definitions of Latin American Art***Alejandro Anreus**, William Paterson University*"Latin American" Art History and the "Discovery" of the New World: New Approaches to the Interaction of European and Amerindian Visual Cultures in the 16th Century***Mónica Domínguez Torres**, University of Delaware*Modernism in Advance of Modernization and the Reperiodizing of Modernity***David Craven**, University of New Mexico*Colonial Latin America and the Globalization of Taste***Sofía Sanabrais**, New York UniversityDiscussant: **Tom Cummins**, Harvard University**BEFORE AND AFTER INSTITUTIONAL CRITIQUE**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chairs: **Andrew Perchuk**, Getty Research Institute;**Matthew Jesse Jackson**, University of Chicago*Media Ecology as Institutional Critique: Radical Software, Dan Graham, and the Legacy of Gregory Bateson***William Kaizen**, Columbia University*Artists, Dealers, Pimps, and Whores***Julia Bryan-Wilson**, Rhode Island School of Design*Décor/Décors and the "Ends" of Institutional Critique***Rachel Haidu**, University of Rochester*Personnel***Maureen Connor**, Queens College, City University of New York*Untitled by Andrea Fraser: A Short Reception History, 2002–5***Rhea Anastas**, Bard College Center for Curatorial Studies**EP****ART-HISTORY RESEARCH USING DIGITAL IMAGING: WHAT'S NEW?**

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Charles Rhyne**, Reed College*Databasing the Romanesque Churches of the Bourbonnais: A Digital Enquiry***Stephen Murray**, Columbia University*Replicating Cultural Heritage: The Repatriation of All Known Fragments of the Eastern End of the Throne Room of Ashurnasirpal II in Facsimile Form***Adam Lowe**, Factum Arte, Madrid*Looking Closer: High-Resolution Digital Imaging for Technical Art History***Ron Spronk**, Harvard University Art Museums*3D Modeling of Cultural Heritage Sites: Technologies, Methods, and Applications***Bernard Frischer**, University of Virginia*Digital Imaging as a Research Tool: Other Examples***Charles Rhyne**, Reed College**JACKSON POLLOCK'S AFTERLIFE**

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

Chairs: **Michael Schreyach**, University of California, Berkeley;**Todd Cronan**, University of California, Berkeley

OPEN SESSION



AFFILIATED SOCIETY SESSION



OFFSITE SESSION



CAA COMMITTEE SESSION



PRACTICUM



E-SESSION



MUSEUM SESSION



ACCESSIBILITY

The Subversion of Gravity in Jackson Pollock's Abstraction

Claude Cernuschi, Boston College

Between the Easel and Mural: Jackson Pollock's Frieze Paintings

Lisa Frye Ashe, University of Virginia

Pollock Matters

Ellen Landau, Case Western Reserve University

Not Just Turkey Basters and Duco: Pollock's Paintings on Paper

Margaret Ellis, New York University

Jackson Pollock's Full Fathom Five

Peggy Phelan, Stanford University

SEEING AROUND THE WORLD: COMPARATIVE VISUALITIES IN ASIA, AFRICA, MESOAMERICA, AND ISLAMIC WORLDS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chairs: **Tamara I. Sears**, New York University;

Deborah Stein, Mills College

Image Iconopraxis and Iconoplasty in South Asia

Michael W. Meister, University of Pennsylvania

Crossing Boundaries at the Temple of the Hieroglyphic Stairway, Copan, Honduras

Elizabeth D. Olton, University of New Mexico, Albuquerque

Between Logos (Kalima) and Light (Nūr): Depicting the Prophet Muhammad in Islamic Painting

Christiane J. Gruber, University of Indiana, Bloomington

A Cross-Cultural Transformation of Western Vision in the Jesuit China Missions of the Early Modern Period

Hui-Hung Chen, National Taiwan University, Taiwan

Ways of Seeing: The Okpella Viewpoint

Jean M. Borgatti, Clark University

POST-STUDIO ART SCHOOL: THE IMPACT OF CONCEPTUAL ART AND CONCEPTUAL ARTISTS ON ART EDUCATION

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: **Lucy Soutter**, London College of Communication, University of the Arts, London

CalArts: The Post-Studio Art School

Stephan Pascher, Cooper Union

By the Seat of Your Pants

Eleanor Antin, University of California, San Diego

Learning from Post-Partum Document: Conceptualism's Legacy in Post-Studio Art School

Juli Carson, University of California, Irvine

Conceptual Art and Postmodernism: Absence and Presence in 1980s Britain

David Bate, University of Westminster

Can Post-Studio Art School Be a Potential Place of Resistance in a Dematerialized Economy?

Kirsten Forkert, independent artist

THE ECONOMIC LIVES OF 17TH-CENTURY PAINTERS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: **Richard Spear**, University of Maryland; **Philip Sohm**, University of Toronto

What Price Philosophy? Economic Necessity and Philosophical Poverty in the Art of Salvator Rosa

David L. Packwood, Barber Institute of Fine Arts, University of Birmingham

From Monastery to Marketplace: The Commercial Career of Bernardo Strozzi

Andaleeb Badiee Banta, Institute of Fine Arts, New York University

The Economics of Portraiture in 17th-Century Paris

Karen Serres, National Gallery of Art, Washington, DC

Notes on the Economic Status of Foreign Painters in 17th-Century Florence

Elena Fumagalli, University of Modena and Reggio Emilia

Painting Lists and Account Ledgers Compared: The Cases of Elisabetta Sirani and Guercino

Rafaella Morselli, University of Teramo

"SMALL PACKAGES"? THE ROLE OF LOCAL CULTURE IN NORTHERN EUROPEAN ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Jacob Wisse**, Stern College for Women, Yeshiva University

Local Color: The Examples of Prague and Cologne

Julien Chapuis, The Cloisters, Metropolitan Museum of Art

The Community as Patron in Provence: Josse Lieferinxe in Marseille, 1493–1505

Laura M. Hogan, University of Pennsylvania

Coxie's Copies: The Double in Early Netherlandish Painting

Hugo van der Velden, Harvard University

International versus the Local: Antwerp circa 1560

Ethan Mait Kavalier, University of Toronto

5:30 PM–7:00 PM



CAA COMMITTEE ON WOMEN IN THE ARTS

ANNUAL RECOGNITION AWARDS CEREMONY

Distinguished Honorees: **Moira Roth** and **Trinh T. Minh-ha**

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Admission by ticket only.

Onsite purchase in the registration area ticket sales booth.

Price \$25, cash or credit card

TERRA FOUNDATION FOR THE ARTS

RECEPTION IN HONOR OF JOHN SZARKOWSKI

HYNES CONVENTION CENTER, LEVEL THREE, BALLROOM B

Open to the public.

THURSDAY

NATIONAL ENDOWMENT FOR THE HUMANITIES
**NEH FUNDING OPPORTUNITIES FOR ART HISTORIANS,
 EDUCATORS, AND MUSEUMS**
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
 Chair: **Barbara Bays**, National Endowment for the Humanities



FATE: FOUNDATIONS IN ART: THEORY AND EDUCATION
SPECIAL SESSION
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
 Chair: **Scott Betz**, Winston-Salem State University

Metafoundations: The Wave of the Future
Jim Touh, Appalachian State University

The Need for More Nonsense in Studio-Art Classes
Sean Miller, WARP University of Florida, Gainesville

Supporting the Pedagogy of Up-and-Coming Art Teachers
Alison Crocetta, Ohio State University

*Stopping to Smell the Roses: How the Process of Making Change
 Fosters Community*
Samantha Fields, California State University, Northridge



CAA INTERNATIONAL COMMITTEE
GLOBAL ARTISTIC PRACTICES AND INTERNET2 TECHNOLOGY
 HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
 Chairs: **Barbara Rose Haum**, New York University;
Fritzie Brown, CEC ArtsLink

Distributed Artworks and Issues of Participation
Trebor Scholz, State University of New York, Buffalo

*International Digital Collaborations between the Local
 and the Global*
Mary Flanagan, Hunter College

*A History of Net-Art and Globally Diverse Internet-Based Art
 Projects*
Mark Tribe, Brown University

*The Application of Internet2 in the Performing Arts and
 Humanities Education*
Ann Doyle, Internet2

Discussant: **Jeffrey Bary**, New York University



CAA STUDENT AND EMERGING PROFESSIONALS COMMITTEE
WHAT CAN CAA DO FOR YOU?
 HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
 Chair: **Beverly Joyce**, Mississippi University for Women

OS OPEN SESSION

L OFFSITE SESSION

P PRACTICUM

M MUSEUM SESSION

AS AFFILIATED SOCIETY SESSION

C CAA COMMITTEE SESSION

E E-SESSION

A ACCESSIBILITY

Dennis Ichiyama, Purdue University
Bertha Gutman, Delaware County Community College
Gabriel Harp, University of Michigan
Ben Schachter, St. Vincent College



CAA ANNUAL CONFERENCE COMMITTEE
HOW TO DEVELOP A SESSION FOR THE ANNUAL CONFERENCE
 HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302
 Chair: **Emmanuel Lemakis**, College Art Association



DESIGN STUDIES FORUM
DESIGN STUDIES AND DESIGN CULTURE
 HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
 Chair: **Miodrag Mitrasinovic**, University of Texas, Austin

From Singularization to Complexity
Guy Julier, Glasgow School of Art

Design Studies at Arizona State University
Jacques R. Giard, Arizona State University

Developing Design Culture within the University
Nick Laird, University of Otago

The Laboratory and Design Culture at Parsons
Gwynne Keathley, Parsons/New School University
Clive Dilnot, Parsons/New School University

ART SPACES ARCHIVES PROJECT
**ACTIVIST ARTS ORGANIZATIONS OF THE 1970S AND 1980S:
 RESEARCH OPPORTUNITIES FOR SCHOLARS**
 HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
 Chair: **David Platzker**, Art Spaces Archives Project

Godzilla: The Asian Arts Network
Margo Machida, University of Connecticut

High Performance Magazine
Linda Burnham, Community Arts Network, **Steven Eglander**, ABC No Rio



ART HISTORIANS OF SOUTHERN CALIFORNIA
BORDER PATROL: ART HISTORIANS OUT ON THE RANGE
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
 Chair: **Kerri Steinberg**, Otis College of Art and Design

Introduction to Art History: It's Not Your Mother's Course Anymore
Parme Giuntini, Otis College of Art and Design

*Killing the Creator: Destruction Images of Visual Artists in 20th-
 Century Mass Media*
Betty Brown, California State University, Northridge

*Remembrance of Things Past: Tourist Photography and the
 Memorial Archive*

Trudi Abram, Glendale Community College
 Discussant: **Frances K. Pohl**, Pomona College



SOCIETY OF ARCHITECTURAL HISTORIANS

MEET THE EDITORS OF THE *JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS*

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Nancy Stieber**, editor, *Journal of the Society of Architectural Historians*



AMERICAN INSTITUTE OF GRAPHIC ARTS

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207



ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200



NEW MEDIA CAUCUS

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304



QUEER CAUCUS FOR ART

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208



RADICAL ART CAUCUS

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

THURSDAY

FRIDAY, FEBRUARY 24

7:30 AM–9:00 AM

ARTSTOR

RESOURCES THAT ENHANCE TEACHING AND LEARNING: AN INTRODUCTION TO ARTSTOR

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chairs: **Max Marmor**, ARTstor; **Javanica Curry**, ARTstor

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309



ITALIAN ART SOCIETY

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

9:30 AM–NOON



TEMPLES OF ART? MUSEUMS AND RELIGION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Jeffery Abt**, Wayne State University*Truly a Worship Experience? Christian Art in the Secular Museum***James Clifton**, Sarah Campbell Blaffer Foundation and Museum of Fine Arts, Houston*Temple as Museum, Buddha as Art: Japanese National Treasures and the Displacement of the Sacred***Yui Suzuki**, independent scholar, Los Angeles*Comparative Idolatry: Stalin's Anti-Religious Museums***Adam Jolles**, Florida State University*From the Romanesque Church to the Modern Museum: Displaying the Sacred Structures of Pierre Soulages's Abstract Paintings***Marcia Brennan**, Rice UniversityDiscussant: **Ivan Gaskell**, Fogg Art Museum, Harvard University

BEING THERE: PLACE AND PERSONIFICATION IN THE EARLY MODERN WORLD

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chairs: **Cristelle Baskins**, Tufts University;**Lisa Rosenthal**, University of Illinois, Urbana-Champaign*She's No Lady: Jerusalem as Fallen Woman in Breydenbach's Peregrinatio in Terram Sanctam***Eric M. White**, Southern Methodist University*Savage or Savant? America's Image in Early Modern Italy***Christopher J. Pastore**, University of Pennsylvania*The Woman in the Garden***Jane Kromm**, State University of New York, Purchase*Romantic Medievalism, Romantic Feminism: Félicie de Fauveau's Tribute to Clémence Isaure***Erika Naginski**, Massachusetts Institute of Technology

PEDAGOGY FOR THE 21ST CENTURY: TRANSFORMING THE ART-HISTORY SURVEY AND ART-APPRECIATION COURSES

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C

Chairs: **Robert Bersson**, James Madison University;
Kathleen Desmond, Central Missouri State University*Problem-Based Learning in the Art-History Survey Course***Molly Lindner**, Kent State University, Stark*Bridging the Gap: Making Introductory and Survey Classes Relevant***John R. Decker**, University of Georgia*The Potential of Studio Practice in the Art-History Survey and Art-Appreciation Courses***Gil Martin**, Western Nevada Community College;
Sharon Tetly, Western Nevada Community College*The Day that Dada Day Became Real and Other Tales from the Art Auditorium***Debra Drexler**, University of Hawai'i, ManoaDiscussants: **Mary Lou Hightower**, University of South Carolina Upstate; **Wade Lough**, University of Tennessee

CONTEMPORARY ASIAN ART: STRATEGIES, NEGOTIATIONS, RENEGOTIATIONS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chairs: **Rebecca Brown**, independent scholar, Vancouver;
Sarita K. Heer, University of Illinois, Chicago*Back to the Future? Questioning the "Presentness" of Korean Art***Jieun Rhee**, Myongji University*The Spectacle of "Chineseness": Reading Cai Guo-Qiang's Practice and Its Art Criticism***Elsa Hsiang-chun Chen**, University of Leeds*Performing National Identity: Pushpamala N.'s The Phantom Lady or Kismet and Indian Popular Films***Murtaza Vali**, Institute of Fine Arts, New York UniversityDiscussant: **Ayelet Zohar**, Slade School of Art, University College, London

OPEN SESSION

AFFILIATED SOCIETY SESSION

OFFSITE SESSION

CAA COMMITTEE SESSION

PRACTICUM

E-SESSION

MUSEUM SESSION

ACCESSIBILITY

AS

VISUAL CULTURE CAUCUS

THE POLITICS OF VISUAL CULTURE

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Laurie Beth Clark**, University of Wisconsin, Madison*Public Art, Politics, and the Public Sphere***Jennifer Geigel**, University of Wisconsin*Disembodied and Outsourced: Reconfiguring Identity***Sonali Gulati**, Virginia Commonwealth University*Tikkun Olam: To Repair the World***Douglas Rosenberg**, University of Wisconsin*Looking Political: The Emergence of Babyship and the Parental Public Sphere***Joan Saab**, University of Rochester*The Black Factory Project***William Pope.L**, Bates CollegeDiscussants: **Nicholas Mirzoeff**, New York University;**Janet A. Kaplan**, Moore College of Art and Design

SCENES BEYOND THE PICTURE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: **Huey Copeland**, Northwestern University;**Eve Meltzer**, Stanford University*Walker Evans in Alabama: Family Portraits***Jessica May**, University of California, Berkeley*Robert Smithson's Sites/Nonsites: Seeing Outside the Frame***Robert Hobbs**, Virginia Commonwealth University*Angel Spittle and Ejected Vision of the Periphery: Latina/o Writers'**Photo Stories or Off-Frame[d] Photography***María DeGuzmán**, University of North Carolina, Chapel Hill*No Exit: Andy Warhol's Photographic Reassertions***William V. Ganis**, New York Institute of TechnologyDiscussant: **Richard Meyer**, University of Southern California

REGARDING POSTCOLONIALISM

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chairs: **Hannah Feldman**, Northwestern University;**Stephanie Schwartz**, Columbia University*Transcultural Genealogies***Jill Casid**, University of Wisconsin, Madison*Only Cannibalism United Us! Devouring Imperialism in**Postcolonial Brazilian Art***Edith Wolfe**, Tulane University*Locating Chinese Archaeology in Postcolonial Asia***Sarah Fraser**, Northwestern University*Historic Amnesia or Ideology: The Absence of Arab Art from the Global Context***Nada Shabout**, University of North Texas*What Happened to "The Natives" after Postcolonialism? France's New Postcolonial Museum***Herman Lebovics**, State University of New York, Stony Brook

ART AND THE TECHNOLOGIES OF SURVEILLANCE: CULTURAL PRODUCTION IN A CULTURE OF CONTROL

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **Jonathan Finn**, Wilfrid Laurier University;**Matthew Reynolds**, Getty Research Institute*The Glamour of Looking: Public Art and Surveillance in Hollywood***Matthew Reynolds**, Getty Research Institute*Surveillance and the Secrecy Series***Michael Aurbach**, Vanderbilt University*Try to Walk with the Sound of My Footsteps: The Surveillant Body in Contemporary Art***Kirsty Robertson**, Queen's University*Brazilian Art under Dictatorship: Resisting Surveillance***Claudia Calirman**, Parsons/New School University*Seeing You/Seeing Me: Art and the Disembodied Eye***Liam Kelly**, University of Ulster, Belfast

INTERROGATING BOSTON AS A SITE FOR CONTEMPORARY ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312

Chairs: **Cynthia Fowler**, Wentworth Institute of Technology;**Dena Gihy**, Endicott College*Points of Insertion: Legibility and Access in Boston's Contemporary Art Scene***Judith Leeman**, independent artist, Boston;**Jessica Marks**, independent artist, Boston*A Case for Boston as a Liquid Not a Solid***Catherine D'Ignazio**, Institute for Infinitely Small Things*Making Space for Art and Community: The Revolving Museum***Jerry Beck**, Revolving Museum*Public Art as a Catalyst for Community and Place Making in**Boston: Recent Initiatives by Cultural Nonprofits and Grassroots Organizations***Christina Lanzl**, Urban Arts Institute, Massachusetts College of Art*Not Conservative: One Curator's Experience with Boston's Art Audience***Bill Arning**, Massachusetts Institute of Technology, List Gallery

DESIGN(ING) CRITICISM

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Elizabeth Guffey**, State University of New York, Purchase;**Carma Gorman**, Southern Illinois University, Carbondale*Talking about Stuff: Materiality and Design Criticism***Dennis Doordan**, University of Notre Dame*A Discourse of Myth: The Rhetoric of Industrial Design, Universalism, and the Politics of Difference***Bruce King-Shey**, independent scholar, San Francisco*Discourse This: Options for Design Writing and Criticism***Denise Gonzales Crisp**, College of Design, North Carolina State University*Aesthetics and the Ideology of Design***Stuart Kendall**, Eastern Kentucky University*Designing a Critical History***Johanna Drucker**, University of Virginia



CAA MUSEUM COMMITTEE

EARLY ITALIAN PAINTING IN BOSTON

MUSEUM OF FINE ARTS, BOSTON

Chairs: **Frederick Ilchman**, Museum of Fine Arts, Boston;
Carl Brandon Strehlke, Philadelphia Museum of Art*Boston Collects Early Italian Painting***Frederick Ilchman**, Museum of Fine Arts, Boston*A Technical Approach to the Master of the Sienese Straus Madonna***Morwenna Blewett**, Worcester Art Museum*A New Role for the Riminese Crucifixion Fresco in the Museum of Fine Arts, Boston***Alison C. Fleming**, College of the Holy Cross*Silenus's Song: High and Low Poetics in Piero di Cosimo's Bacchanals***Dennis Geronimus**, New York University*Decapitation, Desire, and Devotion in Luini's Salome***Victoria S. Reed**, Museum of Fine Arts, Boston

HISTORIANS OF NETHERLANDISH ART

REVISITING JULIUS S. HELD

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Anne W. Lowenthal**, independent scholar, New York*Rembrandt, History, and Time***Ann Jensen Adams**, University of California, Santa Barbara*Julius Hero: Reframing Held's Masterpieces***Benjamin Binstock**, Queens College, City University of New York*Julius S. Held and the Object of Art History: Collecting, Connoisseurship, Conservation, and the History of Taste***Catherine B. Scallen**, Case Western Reserve University*Blind Spots: Held and Rembrandt Studies***Mariët Westermann**, Institute of Fine Arts, New York UniversityDiscussant: **Lisa Vergara**, Hunter College, City University of New York

ART HISTORY OPEN SESSION

PRINTS IN THE 19TH CENTURY, PART 1

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Patricia Mainardi**, Graduate Center, City University of New York*Gillray and the Effectiveness of Caricature***Todd Porterfield**, Université de Montréal*Mediterranean Encounters: Illustrated Travel Accounts and European Expansionism***Elisabeth Fraser**, University of South Florida*Making/Marketing Masculinity in the Era of High Romanticism: The Lithographic Portraits of Achille Devéria***Andrew Shelton**, Ohio State University*Timothy Cole and the Transformation of Wood Engraving in America***Stephen Rice**, Ramapo College*Posters, Printers, and Exhibitions***Ruth Iskin**, Ben Gurion University of the Negev

CIRCUM-ATLANTIC VISUAL PRODUCTION: PASSING THROUGH BOSTON AND NEW YORK

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Katherine Manthorne**, Graduate Center, City University of New York*Geography and Ethnography in Early American Decorative Arts: The Collections of the East India Marine Society***Patricia Johnston**, Salem State College*Robert Thornton's New Illustration: Imaging and Imagining the Nation***Meghan Doherty**, University of Wisconsin, Madison*Space, Spirituality, and Memory: The African Burial Ground in New York City***Andrea Frohne**, Cornell University*Academies of the Atlantic: Charting Influence in the Rise of 19th-Century Art Academies around the Atlantic Rim***Mark Mitchell**, National Academy of Design*Negotiating Memory, Transnational Identity, and Exile in the Installations of Maria Magdalena Campos-Pons***David C. Hart**, Cleveland Institute of Art

ART AS POLITICS IN LATE MEDIEVAL AND RENAISSANCE SIENA

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chairs: **Timothy B. Smith**, DePaul University;**Judith Steinhoff**, University of Houston*Images of the Virgin and Power in Late Duecento Siena***Rebecca W. Corrie**, Bates College*The Strange Lands of Ambrogio Lorenzetti: The Politics of the Foreign in Late Medieval Siena***Anne McClanan**, Portland State University*Vedete come è bella la cittade quando è ordinata: Politics and the Art of City Planning in Republican Siena***Berthold Hub**, University of Vienna*Santi Cittadini: Vecchietta and the Civic Pantheon in Mid-15th-Century Siena***Diana Norman**, Open University, Milton Keynes*Domenico Beccafumi and the Pavement of Siena Cathedral***Jennifer Sliwka**, Johns Hopkins University

OPEN SESSION



AFFILIATED SOCIETY SESSION



OFFSITE SESSION



CAA COMMITTEE SESSION



PRACTICUM



E-SESSION



MUSEUM SESSION



ACCESSIBILITY

GROWING THE MODERN: ORGANIC MODELS 1850–1914

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: **Annika Waenerberg**, University of Jyväskylä, Finland;
Stacy Nicole Hand, University of Chicago*Biocentrism as a Frame for Cultural History***Oliver Botar**, University of Manitoba*Ruskin Jevons Geddes: Fables of the Weather***Arindam Dutta**, Massachusetts Institute of Technology*Organic Motives: František Kupka's Anarchism from Caricature to Abstraction***Naomi Hume**, Chapman University*Eugène Carrière and the Unity of Life***Serena Keshavjee**, University of WinnipegDiscussants: **Sari Anneli Kuuva**, University of Jyväskylä, Finland;
Jennifer Ferng, Massachusetts Institute of Technology

SECULAR AND SACRED IN MEDIEVAL ART: BRIDGING THE DIVIDE, PART 1

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: **Alicia Walker**, Columbia University;
Amanda Luyster, College of the Holy Cross*Sacred Study of the Constellations in Carolingian Encyclopedias***Eric M. Ramírez-Weaver**, Institute of Fine Arts, New York University*Understanding Secular Politics in Chora's Religious Imagery***Galina Tirnanic**, University of Chicago*The Confluence of the Sacred and the Secular in Venice's Trecento Sala del Maggior Consiglio***Caroline A. Wamsler**, Columbia University*Chivalric Narratives and Devotional Experience in the Teymouth Hours***Kathryn A. Smith**, New York University

THE INTERSECTION OF CHICAGO ARCHITECTURE AND CONTINENTAL MODERNISM, 1910–40

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

Chair: **David Van Zanten**, Northwestern University*Architectural Dialogues: F. L. Wright and Antonin Raymond/Chicago and Japan***Ken Oshima**, University of Washington*Neue amerikanische Architektur, 1926***Claire Zimmerman**, Yale University/Syracuse University*Chronicle of an Encounter: R. M. Schindler in Chicago, 1914–18***Eric Lutz**, St. Louis Museum of Art*Searching for a New Tradition: Chicago and the Work of Sigfried Giedion***Reto Geiser**, Eidgenössische Technische Hochschule, ZürichDiscussants: **Anthony Alofsin**, University of Texas, Austin;
Nancy Stieber, University of Massachusetts, Boston;**Neil Levine**, Harvard University; **Dietrich Neumann**, Boston University

12:30 PM–2:00 PM

AS

COALITION OF WOMEN IN THE ARTS ORGANIZATION

THE VIRGINS, MADONNAS, AND GODDESSES IN AMERICA

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Kyra Belan**, Broward Community College*Transformations of the Image of Tonantzin Guadalupe in Californian Women's Art***Jennifer Colby**, California State University*Earth, Spirit, and Gender: Visual Language for the New Reality***Kyra Belan**, Broward Community College*There's Something about Mary Magdalene: Some Questions Concerning Her Cult***Susan G. Jackson**, Marshall University

AS

ASSOCIATION OF HISTORIANS OF AMERICAN ART

WHEN MICE ROAR: THE RELEVANCE OF SMALL MUSEUMS

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Sarah Cash**, Corcoran Gallery of Art**W. Douglass Paschall**, Woodmere Art Museum, Philadelphia**Michelle Robinson**, Figge Art Museum**Lise Dubé**, Allentown Art Museum**Brian T. Allen**, Addison Gallery of American Art, Phillips Academy

AS

VISUAL CULTURE CAUCUS

SPECIAL SESSION

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: **Laurie Beth Clark**

E P AS

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY

TEACHING ART HISTORY ONLINE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Kelly Donahue-Wallace**, School of Visual Arts, University of North Texas*Tradition and Innovation: Using New Technology in Art-History Surveys, a Case Study***Eva Allen**, University of Maryland*An Orchid in the Land of Art History***Robert Sweeney**, Indiana University of Pennsylvania*The Digital Image Library as Social Learning Environment***Beth Harris**, Fashion Institute of Technology;**Steven Zucker**, Fashion Institute of Technology*If You Build It, They Might Not Come: Remarks on Motivating Participation in Online Art-History Courses***Geoffrey Simmins**, University of Calgary



ASSOCIATION OF ART MUSEUM CURATORS
THE ROLE OF THE CURATOR IN THE 21ST CENTURY
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
 Chair: **Elizabeth Easton**, Brooklyn Museum



CAA COMMITTEE ON DIVERSITY PRACTICES
**IMPLEMENTING DIVERSITY IN ART-HISTORY PEDAGOGY:
 OBJECTIVES, OBSTACLES, OBSERVATIONS**
 HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
 Chair: **Coco Fusco**, Columbia University

Left Unsaid: On Censorship and Self-Censorship in the Classroom
Richard Meyer, University of Southern California

Teaching Diversity without Multicultural Textbooks
Susan Cahán, University of Missouri, St. Louis

*Addressing Sexuality, Race, and Gender to College Students from
 Conservative, Religious, and Rural Backgrounds*
Melanie Herzog, Edgewood College; **Paul Printle**, Edgewood College

*The Growth of Multiculturalism in Art History versus Its Decline in
 Studio Art Training*
Jennifer Gonzalez, University of California, Santa Cruz

Discussant: **Christine Sleeter**, College of Education and Professional
 Studies, California State University, Monterey



ITALIAN ART SOCIETY
ALTERATIONS OF ITALIAN ART
 HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
 Chairs: **Diana Gisolfi**, Pratt Institute; **Rebecca W. Corrie**, Bates College

*Altered States, the Evolution of a Medieval Monument: Santa
 Maria Antiqua, Rome*
Stephen Lucey, College of Wooster

Dislocation/Relocation at the Isabella Stewart Gardner Museum
Alan Chong, Isabella Stewart Gardner Museum

*"Will You Pay \$100 for 15 Wrecks?" Collecting Restored and
 Ruined Italian Paintings at Harvard in the Early 20th Century*
Stephan Wolohojian, Harvard University Art Museums;
Teri Hensick, Harvard University Art Museums;
Kate Olivier, Harvard University Art Museums



CAA EDUCATION COMMITTEE
**THE MUSEUM CONNECTION: BRIDGING THE DIVIDE BETWEEN THE
 CLASSROOM AND THE GALLERY**
 HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
 Chair: **Anne Collins Goodyear**, National Portrait Gallery

Aspects of the National Gallery of Art's Relationship to Academe
Lynn Pearson Russell, National Gallery of Art

*Hacking MoMA; or, The Conversational Object-Analysis Paper:
 The Art Mobs Podcasting Project*
Jason Rosenfeld, Marymount Manhattan College

College/Museum Collaborations for Visual Literacy
Renee Sandell, George Mason University

Art Object or Illustration? The Gap between Looking and Reading
David Raskin, School of the Art Institute of Chicago

Discussant: **David Cole**, Harvard University Graduate School of
 Education



INTERNATIONAL COUNCIL OF MUSEUMS
CODE OF ETHICS FOR MUSEUMS
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
 Chair: **Barbara Hoffman**, Esq.

Atissandra Cummins, International Council of Museums
Rick West, Museum of the American Indian



CAA COMMITTEE ON INTELLECTUAL PROPERTY
**COPYRIGHT: CUTTING EDGE OR BLEEDING EDGE—
 WHERE DO WE STAND?**
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
 Chair: **Benjamin Kessler**, independent scholar, Chicago

Copyright, Scholarship, and Art Images Online
Christine Kuan, Grove Art Online, Oxford University Press

Orphan Works
Jeffrey P. Cunard, Esq., Debevoise & Plimpton, CAA counsel

Using Public Domain Works
Ken Hamma, J. Paul Getty Trust



AMERICAN INSTITUTE FOR CONSERVATION
LOOKING AT CUBISM: A GALLERY-BASED WORKSHOP
 MUSEUM OF FINE ARTS, BOSTON
 Chair: **Andrea Kirsh**, independent scholar, Philadelphia



OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION



ACCESSIBILITY

AS

INTERNATIONAL SCULPTURE CENTER

2006 IS THE YEAR

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chairs: **Michael Klein**, International Sculpture Center;
Glenn Harper, *Sculpture* magazine*International Sculpture Center Today***Michael Klein**, International Sculpture Center*Sculpture Magazine***Glenn Harper**, *Sculpture* magazine*Membership***Johanna Hutchinson**, International Sculpture Center**AS**

SOUTHEASTERN COLLEGE ART CONFERENCE

**OFF THE PEDESTAL: PRESENTING CONTEMPORARY
INSTALLATIONS AND NEW MEDIA**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: **Debra Murphy**, University of North Florida**George Kinghorn**, Jacksonville Museum of Modern Art**Russell Panczenko**, Chazen Museum of Art**Jonathan Walsh**, South Carolina State University**Maria Velasco**, University of Kansas**AS**

RADICAL ART CAUCUS

**TEACHING ART WITH A SOCIALLY ENGAGED PERSPECTIVE: A
ROUNDTABLE DISCUSSION**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Beverly Naidus**, University of Washington**Suzanne Scott**, George Mason University**Lynne Constantine**, George Mason University**Marla Jaksch**, Penn State University**Sharon Siskin**, University of San Francisco**AS**

AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES

RUINS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **Jon L. Seydl**, J. Paul Getty Museum*The Experience of Ruins and the Sense of Self in 18th-Century
Thought***Christopher Drew Armstrong**, University of Pittsburgh*Entrepreneurial Aesthetics and Urban Disasters in Pre-
Revolutionary Paris***Nina Dubin**, University of California, Berkeley/Getty Research Institute*Piranesi's "Displeasure of Ruins"***Lola Kantor-Kazovsky**, Hebrew University of Jerusalem**POSTER SESSIONS**

HYNES CONVENTION CENTER, PLAZA LEVEL, HALL A

Poster Sessions are informal discussions that use poster-board presentations and bring together a presenter and individuals or small groups. Focused on scholarly and pedagogical topics, each poster display usually includes a brief narrative paper illustrated with images, graphs, and other visual forms that concisely communicate the essence of the presenter's research. Presenters will be available at the Poster area at this time. The poster boards will be on display Thursday, 10:00 AM–Saturday, 2:00 PM.

Topics include: Artful Teaching Technologies, Assessing and Responding to Student Expectations, Bauhaus Color Pedagogy: Exploring Influences and Relevance in Today's Design Programs, Expanding Possibilities: Using Online Technology in Studio-Art Classes, Ritual Spaces of the *Fatuh al-haramayn*, Reflexive Imagery in 12th-Century Burgundy, The Dark Side of Photography: A History of Negative Imagery, The Inscriptions in Italian Portraits of Women: 1430–1500, Religion and Architectural Identity in Post-World War II Rome.

2:30 PM–5:00 PM**TENTH ANNUAL ARTISTS' INTERVIEWS**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312

George Nick, interviewed by **John Stomberg**, Williams College Museum of Art**Annette Lemieux**, interviewed by **Lelia Amalfitano****AS**

DESIGN STUDIES FORUM

AMATEUR: THE CHALLENGE TO PROFESSIONAL DESIGN

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: **Gerry Beegan**, Rutgers University*An "Other" History: Folk Art and Architecture's Contribution to
Modernism***Michelangelo Sabatino**, University of Houston*Shifting Typographic Conventions: Technology, Perception, and
Originality***Laurie Churchman**, University of Pennsylvania*Quiet Revolutionaries: The "Mir Iskusstva" Movement and
Russian Design***Anna Winestein**, University of Oxford*The Bauhaus in Chicago: In Search of Resistance to
Professionalism in Design***Lara Allison**, Columbia University*Artists and the Designed Space***Debra Parr**, Columbia College, Chicago

FEMINIST ART AND POSTNATIONALIST JEWISH AND ARAB IDENTITIES

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Lisa Bloom**, University of California, San Diego*In Tents: Israeli and Palestinian Artists Confront the Deterritorialized Home***Daniel Belasco**, Institute of Fine Arts, New York University*Who I Am Is Palestinian: Emily Jacir's Documentation of Everyday Life***Jennifer Gheith**, School of the Art Institute of Chicago*Imaging Placescape in Palestinian Art***Judy Bullington**, University of Sharjah*Trespassing Boundaries: An Internet2 Performance Collaboration with New York University and the University of Tel Aviv***Barbara Rose Haum**, New York UniversityDiscussant: **Ruth Wallen**, Goddard College**IDEALS OF BEAUTY IN ANCIENT GREECE AND ROME**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: **Ada Cohen**, Dartmouth College; **Eve D'Ambra**, Vassar College*Faces of Beauty/Beauty as Defacement: The Female Portrait in Greek Art***Sheila Dillon**, Duke University*Dangerous Beauty: Variations on the Gorgon in Hellenistic Art***Jean Sorabella**, Adelphi University*Kalos Kosmos: (Ad)dressing the Gendered Body in Ancient Greece***Mireille M. Lee**, Harvard University*A Most Exquisite Corpse: The Erotic Beauty of a Warrior's Death***Mary Stieber**, Cooper Union*Child's Play: Beauty for Roman Girls***Eve D'Ambra**, Vassar College**EMBODYING IDEAS: THE PERSON AS POLITICAL INSTRUMENT**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chairs: **Laura Coyle**, Corcoran Gallery of Art;**Nora M. Heimann**, Catholic University of America*Cuauhtémoc between Reform and Revolution***Christopher Fulton**, University of Louisville*Re-presentations of Sally Hemings and Thomas Jefferson:**Declarations of Independence or Dependents***Audrey Colby**, School of the Art Institute of Chicago*"Not a Man but a God": The Apotheosis of Gilbert Stuart's**Athenaeum Portrait of George Washington***Adam Greenhalgh**, University of Maryland*Jean-Jacques Dessalines: Demon, Demigod, and Everything in Between***Lindsay Twa**, University of North Carolina, Chapel Hill*Emiliano Zapata: Figure, Image, and Symbol***Teresa Avila**, University of New Mexico**ART AND POLITICS IN AFRICA: AFRICANS AND THE AVANT GARDE**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Nnamdi Elleh**, University of Cincinnati*Comrade at Arms: The African Avant Garde at the First World Festival of Negro Arts, Dakar 1966***Sylvester Okwunodu Ogbechie**, University of California, Santa Barbara*Kwame Nkrumah and the Ghanaian Avant Garde***Janet Hess**, Sonoma State University*Decolonization Politics and the Art of Uche Okeke and Demas Nwoko, 1960–68***Chika Okeke**, Pennsylvania State University*The Intersection of Modern Art, Anthropology, and Imperial Anglo-German Rivalry in Nigeria***Olubukola Gbadegesin**, Emory UniversityDiscussants: **Sidney Littlefield Kasfir**, Emory University; **Ikem Okoye**,University of Delaware; **Olu Ogu**, University of Connecticut, Storrs;**Salah Hassan**, Cornell University**E****THE POTENTIAL OF THE PRINT: PUBLIC ART AND THE ROLE OF DIGITAL TECHNOLOGIES**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **Christine Filippone**, Rutgers University; **Jacqueline van Rhyne**, Print Center*A la recherche du temps perdu: Reflections on Technology, Multiplicity, and Meaning in Contemporary Art***Sabrina DeTurk**, Salem College*Digital Multiples: The Billboard from Laptop to Public***Barbara Madsen**, Mason Gross School of the Arts, Rutgers University*Projects with Groups***Peggy Diggs**, Williams College*A Multiplicity of Meanings: Reading Gender into Public Art***Christine Filippone**, Rutgers University*The Printed Image at Large***Jacqueline van Rhyne**, Print Center**GAMES, PLAY, AND 20TH-CENTURY ART, PART 1**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **David Getsy**, School of the Art Institute of Chicago*The Duchamp Code***Gavin Parkinson**, University of Oxford*My Utopia: Play in Bauhaus Photography***Kevin Moore**, independent scholar, New York*This Is Not a Drawing***Susan Laxton**, Barnard College

OPEN SESSION



AFFILIATED SOCIETY SESSION



OFFSITE SESSION



CAA COMMITTEE SESSION



PRACTICUM



E-SESSION



MUSEUM SESSION



ACCESSIBILITY

Playing or Being Played? Joseph Cornell's Not-So-Innocent Game Assemblages

Stephanie L. Taylor, New Mexico State University

Surrealist Gaming

Mary Ann Caws, Graduate Center, City University of New York

OS

ART HISTORY OPEN SESSION

NORTHERN RENAISSANCE ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Craig Harbison**, University of Massachusetts, Amherst

Iconography and Authorship in the Eyckian Miniatures of the Turin-Milan Hours

Carol Herselle Krinsky, New York University

Engendering Contrition, Wounding the Soul: Geertgen tot Sint Jans's Man of Sorrows

John R. Decker, University of Georgia

Reading the Reformation in Hieronymus Bosch's Prado Epiphany

Debra Higgs Strickland, University of Glasgow

The Function of Inter-Pictorial Dialogue in the Art of Pieter Bruegel the Elder

Todd Richardson, Universiteit Leiden

"Science" and "Fantasy" in Pieter Bruegel's Magpie on the Gallows

Catherine Levesque, College of William and Mary

FROM THE PAGE TO THE WALL: FROM GRAPHIC NOVELS TO GALLERY COMICS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Christian P.J.-C. Hill**, California State University, Fullerton

Art Space for Comics: Managing and Curating the Cartoon Art Museum

Andrew Farago, Cartoon Art Museum

Eternal Ink: Comic Book and Comic Strip Original Art as Aesthetic Object

Andrei Molotiu, University of Louisville

Panels, Covers, and Viewers: My Mongrels of Painting, Installation, and Comics

Mark Staff Brandl, Universität Zürich

Art Histories of Gallery Comics: What Rake Told Maus

Joanna Roche, California State University, Fullerton

AI AS

AMERICAN INSTITUTE FOR CONSERVATION

CUBISM APPROACHING 100: MATERIAL QUESTIONS

MUSEUM OF FINE ARTS, BOSTON

Chairs: **Andrea Kirsh**, independent scholar, Philadelphia;

Rebecca Anne Rushfield, conservator, New York

Transformation and Conservation in Cubist Painting

Pepe Carmel, New York University

Picasso's Collages and Constructions

Christine Poggi, University of Pennsylvania

That Season in Sorgues

Albert A. Albano, Intermuseum Conservation Association

Les Demoiselles d'Avignon—Picasso's Cubist Laboratory

Michael Duffy, Museum of Modern Art

Discussant: **Harry Cooper**, Harvard University Art Museums

DEATH AND TRANSFIGURATION IN CHINESE ART

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chair: **Sonya S. Lee**, University of Southern California

The Figuration of a Postmortem Existence: Representing the Dead in Early China

Joy Beckman, University of Chicago

Altered States: Housing the Dead in 6th-Century China

Bonnie Cheng, Oberlin College

Speaking Corpse: The Political Appropriation of the Deceased Body in Republican China

Delin Lai, University of Chicago

Sites of Death: 6 Xingwei Pieces

Meiling Cheng, University of Southern California

Discussant: **Eugene Wang**, Harvard University

TRANSATLANTIC PERSPECTIVES ON AMERICAN VISUAL CULTURES, 1500–1800

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: **Jennifer L. Roberts**, Harvard University;

Michael Gaudio, University of Minnesota

European Prints in the New World: Difference, Repetition, and Utopia

Christopher Heuer, Columbia University

Making Sense of Smoke: Engraving and Ornament in de Bry's America

Michael Gaudio, University of Minnesota

Atlantic and Pacific; or, The Other End of the Telescope

JoAnne Mancini, National University of Ireland, Maynooth

A Rebus Dialogue between Britain and America: The Problematics of Representation in the Colonial World

Karen Sherry, Brooklyn Museum

Patience Wright's Transatlantic Bodies

Wendy Bellion, University of Delaware

OS

ART HISTORY OPEN SESSION

WESTERN ASIAN ART

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C

Chair: **John Russell**, Massachusetts College of Art

Susa Pottery: A Structural Analysis

Frank Hole, Yale University; **Cherra Wyllie**, University of Hartford

Early Dynastic Sculpture Styles and the Tell Asmar Hoard

Jean M. Evans, Metropolitan Museum of Art

"Technologies" of Jewelry: Methods and Metaphysics in Mesopotamia

Kim Benzel, Metropolitan Museum of Art

54 Sessions

Spatial Narratives: Social Memory and Architectural Practice in Early Iron-Age Karkamis

Ömür Harmansah, Reed College

Ideals of Feminine Beauty Embodied in Levantine Ivory Sculptures of the 1st Millennium BCE Portraying Women

Amy Gansell, Harvard University



ART HISTORY OPEN SESSION

BYZANTINE ART

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Nancy P. Ševčenko**, independent scholar, South Woodstock, Vermont

Contesting the Logic of Painting in 11th-Century Byzantium

Charles Barber, University of Notre Dame

Style and Meaning in the Imperial Panels at San Vitale, Ravenna

Sarah Bassett, Wayne State University

Reinventing the Hippodrome: Rus' Rulers and Byzantine Politics in the Frescoes of St. Sofia in Kiev

Elena N. Boeck, DePaul University

The City Vanishes: On the Selective Depiction of Heaven in Byzantine Art

Warren T. Woodfin, University of Pennsylvania

Refiguring the Face of God: The Daphni Pantokrator in the 19th and 20th Centuries

Anthony Cutler, Pennsylvania State University

RITUAL PERFORMANCE, PAGEANTRY, AND CEREMONY IN ANCIENT MESOAMERICA

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chairs: **Rhonda Taube**, University of California, San Diego;
John M. D. Pohl, Princeton University Art Museum

Fortunes of Femininity: Maya Women and Ritual Performance

Jillian Mollenhauer, University of California, San Diego

Mountains of Abundance: Early Colonial Accounts of Aztec Tlaloc Veneration

Rhonda Taube, University of California, San Diego

Dressing Cortés: Gifts Fit for a God (or an Ixiptla)

Molly Bassett, University of California, Santa Barbara

Dancing on Water: Creation Rituals among the Highland Maya of Guatemala

Allen Christenson, Brigham Young University

Discussant: **John M. D. Pohl**, Princeton University Art Museum

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

ACCESSIBILITY

2:30 PM–5:00 PM, 5:00 PM–6:00 PM, 5:30 PM–7:00 PM

VISUAL GOSSIP

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chairs: **Deborah Willis**, New York University;
Reva Wolf, State University of New York, New Paltz

Gossip on/as Witchcraft in Parmigianino's Witch Riding a Phallus

Guy Tal, Indiana University, Bloomington

"All the World Knows Her Storie . . .": 17th-Century Portrait Images as Counter-Narrative; or, Seeing as Believing in the Cases of Venetia Stanley and the Duchess Mazarin

Susan Shifrin, Ursinus College

Cocaine Addicts and Bolsheviks: Topicality and Gossip in British Narrative Painting

Pamela M. Fletcher, Bowdoin College

"They Be That Way": Sam Doyle's Unconventional Pantheon of Portraits and the Stories that Inspired Them

Lynne Spriggs, Paris Gibson Square Museum of Art

Too Much Free Time: The Case Study of Lynda and David T. as Told via the Internet

Marni Shindelman, University of Rochester

Discussant: **Shelley Rice**, New York University

5:00 PM–6:00 PM

CAA ANNUAL MEMBERS BUSINESS MEETING
AND ELECTION OF BOARD OF DIRECTORS

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

5:30 PM–7:00 PM



SOCIETY OF ARCHITECTURAL HISTORIANS

CREATIVITY AND COLLABORATION IN ARCHITECTURE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Michael J. Lewis**, Williams College

Eight Architects and "The Building Paris Doesn't Want": UNESCO Headquarters, 1952–58

Isabelle Hyman, New York University

Creative Tension and the Work of Stirling & Gowan

Mark Crinson, University of Manchester

A Sort of Art Telephone: John Dando Sedding and the Challenge of Collaborative Architecture

Paul Snell, University of Manchester

Unavoidable Nuisances: August Komendant, Louis I. Kahn, and Architecture's Two Cultures

Tom Leslie, Iowa State University



CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

THE LIVING ARTIST AND THE CATALOGUE RAISONNÉ

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Steven Manford**, independent scholar

P AS

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

BEST PRACTICES: AN INTERACTIVE FORUM

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chairs: **Thomas Morrissey**, Community College of Rhode Island;
Peter Beal, Frontrange Community College**P AS**

NATIONAL ART EDUCATION ASSOCIATION

**PEDAGOGICAL ISSUES FORUM: LEARNING IN STUDIO, CRITICISM,
AND DESIGN**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: **Mary Ann Stankiewicz**, Pennsylvania State University*Making the Artist***Sydney Walker**, Ohio State University*Improving Studio Critiques***Terry Barrett**, Ohio State University*Preparing for Collegiate Teaching: A Case Study***Paul A. Sproll**, Rhode Island School of Design*The Studio Thinking Framework: A "Good Enough" Description of
Artistic Mind?***Lois Hetland**, Massachusetts College of Art, Project Zero, Harvard
University Graduate School of Education**AS**

LEONARDO

**NEW MEDIA FUTURES: THE ARTIST AS RESEARCHER AND
RESEARCH AS ART IN THE 21ST CENTURY**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Ioannis C. Yessios**; **Timothy Allen Jackson**, Savannah College of
Art and Design**AS**

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

AS

FOUNDATIONS IN ART: THEORY AND EDUCATION

BUSINESS MEETING

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

AS

HISTORIANS OF NETHERLANDISH ART

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

AS

VISUAL CULTURE CAUCUS

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

SATURDAY, FEBRUARY 25

7:30 AM–9:00 AM



AMERICAN SOCIETY OF HISPANIC ART SCHOLARS

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203



ART HISTORIANS OF SOUTHERN CALIFORNIA

BUSINESS MEETING

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100



PACIFIC ARTS ASSOCIATION

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

9:30 AM–NOON



ART HISTORY OPEN SESSION

ITALIAN RENAISSANCE ART, 1400–1580

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Kathleen Weil-Garris Brandt**, New York University*The Cristo Passo, Franciscan Devotions and Fiscal Politics in Quattrocento Venice and the Veneto***William Barcham**, Fashion Institute of Technology*Toward a Program for Raphael's Transfiguration and Sebastiano del Piombo's Raising of Lazarus***Victoria C. Gardner Coates**, University of Pennsylvania*The Appeal of Grottesques***Maria Fabricius Hansen**, Aarhus University*The Primacy of Subject in Pollaiuolo's Ten Battling Nude Men***Edward J. Olszewski**, Case Western Reserve University*Pride and Prejudice: The Renaissance Flap about Interactive Engravings***Suzanne Karr Schmidt**

OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION



ACCESSIBILITY

MINIMAL ART AND THE COMMON CULTURE: ART AND POLITICS IN THE 1960S

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **John Curley**, Yale University; **Robert Sliifkin**, Yale University*Minimalism, Patronage, Aura***Anna Chave**, Graduate Center, City University of New York/Queens College, City University of New York*Systems Alert: The Politics of Systemic Practices in Minimalist Art***Mette Gieskes**, University of Texas at Austin*Donald Judd and the Do-It-Yourself Credo in the 1960s***Nina Murayama**, Graduate Center, City University of New York*Action in American Minimal Art***Dominic Rahtz**, Oxford Brookes UniversityDiscussant: **Patricia Kelly**, DePaul University

CONSUMPTION PRACTICES IN EARLY MODERN EUROPE: CLASS, GENDER, AND MATERIAL CULTURE

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Joyce de Vries**, Auburn University*Early Modern Displays of Plate***Beth Holman**, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture*Making Ends Meet: Gender and the Politics of Domestic Material Culture in Antwerp***Claudia Goldstein**, William Paterson University*The Lady in Red: Veronese's Cuccina Family before the Madonna and Child***Blake de Maria**, Santa Clara University*Vermeer's Robe: Status and Myth in Images of 17th-Century Dutch Learned Men***Martha Hollander**, Hofstra University*Consuming Midwifery in Early Modern France***Lianne McTavish**, University of New Brunswick

DEFINING THE DIGITAL CANON, PART 1

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Kelly Dennis**, University of Connecticut*Life and Art in the Moment: Why Defining the Digital Canon Takes Too Long***Kate Schaffer**, School of Visual Arts*Studio Values: The Critical Language of Practice***Deborah Bright**, Rhode Island School of Design*The Digital Muse: Authoring the Museum in the Age of Digital Reproduction***Brett M. van Hoesen**, University of Iowa*Historicizing Digital Art: Forging a Method, Firing a Canon***Edward A. Shanken**, Savannah College of Art and DesignDiscussant: **Randall Packer**, American University

**THE CLASSICAL INHERITANCE IN 19TH-CENTURY ART:
CONTINUITY AND TRANSFORMATION**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: **Roger Diederer**, Dahesh Museum of Art; **Jamie W. Johnson**, independent scholar, Stratford, Connecticut

The Complexity of a "Simple Greek Statue": Classicism in the Age of Evolution

Martha Lucy, Barnes Foundation

Leo von Klenze's Walhalla and the Cooption of Classicism in 19th-Century Bavaria

David Christie, Graduate Center, City University of New York

Pompeii and Herculaneum in 19th-Century Philadelphia

Jon L. Seydl, J. Paul Getty Museum

Recreating the Past: Prehispanic Heroes and the Classical Tradition

Fabiola Martínez Rodríguez, independent scholar, Barcelona

Europa, Persephone, and the Embodiment of Distance

Alison Hilton, Georgetown University

**THE PRINCIPLE OF DRESS: THEORIES OF THE TEXTILE IN
ART HISTORY**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

Chair: **Rebecca Houze**, Northern Illinois University

Theory, Textiles, and Abstraction: Avant-Garde Experiments in Fabric Design in the 1920s

Julia Tulovsky, independent scholar, New York

The Curtain Wall Metaphor in the Work of Ralph Walker

Kate Holliday, University of Texas, Austin

Bamana Textiles as Medicines

Sarah C. Brett-Smith, Rutgers University

Constructed Canvases—Embedded Images

Virginia Davis, independent artist and scholar, Berkeley

ART AND ACCIDENT, PART 1

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chairs: **Robin Kelsey**, Harvard University; **Yukio Lippit**, Harvard University

Malevich's Accident

Graham Bader, Columbia University

Leonardo da Vinci, Michelangelo, Drawing, and Accident

Cammy Brothers, University of Virginia

By Accident or Design: Turner and the Burning of the Two Houses of Parliament

Edward Eigen, Princeton University

Photography as Chance: P. H. Emerson on Ways of Spilling Ink

Charles Palermo, College of William and Mary

Perfecting Accidents: The Ceramic Kiln as an Artistic Medium in 12th-Century China

Hao Sheng, Museum of Fine Arts, Boston

OS

ART HISTORY OPEN SESSION

REVISITING HISTORIC NATIVE AMERICAN ART FROM NEW ENGLAND

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Joan Lester**, Tufts University

Wampum

Darrius Coombs, Mashpee Wampanoag

Reclaiming 17th-Century Work

Linda Coombs, Aquinnah Wampanoag

Root Clubs: More than Tourist Art

Stan Neptune, Penobscot

Pottery

Ramona Peters, Mashpee Wampanoag

E

THE VISUAL NARRATIVE OF THE COMPUTER DESKTOP

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Alec MacLeod**, California Institute of Integral Studies

Fractured Cybertales: Interface Mythologies of Feminine Choice and Control

Juliet Davis, University of Tampa

What We Want May Not Be What We Need—An Interface Should Face the Inner Need

Craig L. Warner, Northwest Missouri State University

Interface as/on Art: folkvine.org

Craig Saper, University of Central Florida

The Social Implications of New Media: An Overview of Trends

Sylvia Grace Borda, University of British Columbia and Emily Carr Institute of Art

Investigating Imaginary Evidence

Mary Agnes Krell, Sussex University; **Petra Gemeinboeck**, University of Sydney

AS

HISTORIANS OF BRITISH ART

THE TROUBLE WITH GENRE, 1603–2004

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: **Melinda McCurdy**, Huntington Library; **Anne Nellis**, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, DC

Henry Peach Robinson and Victorian Genre Photography

David Coleman, University of Texas, Austin

Saturday Night and Sunday Morning: Class, Gender, and the Kitchen-Sink Dramas of the 1950s

Catherine Jolivet, Missouri State University

An Intimate History of the Nation: Wright of Derby's Dead Soldier

David Ehrenpreis, James Madison University

CLAY/KITSCH

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: **Mary Drach McInnes**, New York State College of Ceramics, Alfred University

From Kitsch to Space: Lucio Fontana's Ceramics and the Spatial Environment

Anthony White, University of Melbourne

Ken Price's Happy's Curios: Situating Ceramics in Postwar America

Mary Drach McInnes, New York State University College of Ceramics, Alfred University

Fired at Davis: "High" and "Low" in the Work of Robert Arneson and His Students

Hilarie Faberman, Stanford University

Complex Inferiority

Tim Berg, independent artist, Oakland

Kitsch, Taste, and Ceramics

Leopold Foulem, Cégep de Saint-Laurent

C

CAA PROFESSIONAL PRACTICES COMMITTEE

THE MFA AND PHD: TORQUE IN THE WORKPLACE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chairs: **Kristi Nelson**, University of Cincinnati; **Johanna Branson**, Massachusetts College of Art

The PhD in Media, Art, and Text

Susan King Roth, Virginia Commonwealth University

UK Torque: Problems and Pleasures

Hilary Robinson, Carnegie Mellon University

Studio Practice as Research

Graeme Sullivan, Columbia University

Riding the Wave of Practice-Based Research: Hanging Ten or Heading for a Wipe-Out

Cameron Cartiere, Dartington College of the Arts

Discussant: **Timothy Emlyn Jones**, Burren College of Art

BETWEEN FEMINISMS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **Elaine O'Brien**, California State University, Sacramento

Transcultural Interpretations: Translating Feminisms within a Globalized Art World

Celia Stahr, San Francisco State University

Between Women, Cultures, and Borders: The Women beyond Borders Project and Its Implications for Multicultural and International Feminism

Anette Kubitza, California State University, Channel Islands

Geobodies: Feminist Activists Crossing Borders

Pamela Allara, Brandeis University

Undoing Monoculture: Women Artists from the Blind Spot of Europe—the Former Yugoslavia

Jovana Stokic, Institute of Fine Arts, New York University

The Forgotten Women: Taiwanese Women's Arts since 1996

Ming-Hui Chen, Loughborough University

THE NEED FOR CONNOISSEURSHIP IN AMERICAN ART

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: **Theodore E. Stebbins, Jr.**, Fogg Museum of Art, Harvard University

The Increasing Need for Connoisseurship: Some Case Studies

Theodore E. Stebbins, Jr., Fogg Museum of Art, Harvard University

The Benton Fake Game

Henry Adams, Case Western Reserve University

The Afterlife of Mondrian's Victory Boogie Woogie

Nancy J. Troy, University of Southern California

Discussant: **Eric Rosenberg**, Tufts University

AS

RADICAL ART CAUCUS

ART HISTORY AS A CLASS ACT

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: **Blake Stimson**, University of California, Davis

IS THIS ASIAN ART? MARGINALIZED ASIAN ART AND ASIAN ART BEYOND THE USUAL FARE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

Chair: **Mary-Louise Totton**, Western Michigan University

Reinterpreting Ukiyo-e, Opening up the Field

Sandy Kita, Chatham College

Food for Art: Kae-Sa-Luk: Royal Thai Fruit and Vegetable Sculpting

Maki Takahashi, University of Kentucky

Digital Deities and Online Puja: Popular Hindu Imagery and Practice

Natalie Marsh, Ohio State University

Colchas Textiles of the 16th and 17th Centuries from Bengal and Gujarat as Commissions of the Portuguese

Barbara Karl, University of Vienna

Alternate Modes of Positionality in the Works of Pan Yuliang and Fiona Tan

Anik Fournier, Montréal Museum of Contemporary Art

OS OPEN SESSION

AS AFFILIATED SOCIETY SESSION

O OFFSITE SESSION

C CAA COMMITTEE SESSION

P PRACTICUM

E E-SESSION

M MUSEUM SESSION

A ACCESSIBILITY

12:30 PM–2:00 PM



INTERNATIONAL ASSOCIATION OF ART CRITICS

CURATORS AS CRITICS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: **Debra Bricker Balken**, independent scholar, Somerville, Massachusetts**Harry Cooper**, Harvard University Art Museums**Bennett Simpson**, Institute of Contemporary Art, Boston**Bill Arning**, List Center, Massachusetts Institute of Technology**Helen Molesworth**, Wexner Center for the Arts, Ohio State UniversityASSOCIATION OF COLLEGE AND UNIVERSITY MUSEUMS AND GALLERIES
COLLEGES AND THEIR COLLECTIONS, GALLERIES, AND MUSEUMS:
A WORKSHOP FOR FACULTY, ADMINISTRATION, AND UNIVERSITY
MUSEUM STAFF

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

Chairs: **Katherine Crumb**, consultant, New York; **Lisa Tremper Hanover**, Philip and Muriel Berman Museum of Art, Ursinus College**Jill Hartz**, University of Virginia Art Museum**Howard Collingson**, University of Iowa Museum of Art

AMERICAN SOCIETY OF HISPANIC ART SCHOLARS

BARCELONA AND MODERNITY, 1868–1939

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Jordi Falgas**, Cleveland Museum of Art; **William H. Robinson**, Cleveland Museum of Art*Isidre Nonell's Imagery and Style as a Reflection of Modernist Theories in Barcelona***Phyllis Braff**, independent scholar, New York*Caricature and Modernity in Barcelona***Brian D. Bunk**, University of Massachusetts, Amherst*Catalans: Catalunya! Posters and Propaganda in Catalonia during the Spanish Civil War (1936–39)***Miriam M. Basilio**, New York UniversityDiscussant: **Lynette M. F. Bosch**, State University of New York, Geneseo

PACIFIC ARTS ASSOCIATION

NEW CULTURAL DIALOGUES CONCERNING OCEANIC ART:
COLLECTIONS, MUSEUMS EXHIBITIONS, AND THE COLLECTING OF
CONTEMPORARY ART FROM THE PACIFIC ISLANDS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: **Christina Hellmich**, DeYoung Museum; **Ping-Ann Addo**

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

BRUEGEL'S WORLD IN SIGHT AND SOUND

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: **Naomi Kline**, Plymouth State University*Bruegel and the Theme of the Turnip Wagon*
Walter Gibson, Case Western Reserve University*Music in the Era of Bruegel***Frédéric Billiet**, Sorbonne*Bruegel and the World of Misericords***Elaine C. Block**, Misericordia International

ASSOCIATION FOR LATIN AMERICAN ART

SPECIAL SESSION FOR EMERGING SCHOLARS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **James Oles**, Wellesley College*Moteuczoma's Name and Moteuczoma's Fame: Rituals and Renown in and outside Tenochtitlán***Patrick Thomas Hajovsky**, University of Chicago*Whispering the Secrets of the State: The Story of an Adulterous Ear*
Angélica J. Afanador Pujol, University of California, Los Angeles*The Material of Mimicry: Statue Paintings of the Virgin of Pomata and Christ of the Earthquakes***Maya Stanfield-Mazzi**, University of California, Los Angeles*The Body of Christ in New Spain: The Wound on Christ's Back and the Inquisition***Alena Robin**, Universidad Nacional Autónoma de México

ART LIBRARIES SOCIETY OF NORTH AMERICA

HOW WOULD YOU LIKE TO BE REVIEWED? REVIEWING VEHICLES
FOR ART HISTORY: A DISCUSSION

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chair: **Barbara Reed**, Metropolitan Museum of Art

QUEER CAUCUS FOR ART

ANOTHER NAMES PROJECT: NAMING HOMOPHOBIA

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chairs: **Christopher G. Reed**, Lake Forest College; **Paul Jaskot**, DePaul University**Jonathan David Katz**, Yale University**Tee Corinne**, independent photographer and author**Richard Meyer**, University of Southern California**Jason Goldman**, University of Southern California

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

BUSINESS MEETING

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102



HISTORIANS OF BRITISH ART

BUSINESS MEETING

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306



LEONARDO

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200



NATIONAL ART EDUCATION ASSOCIATION

BUSINESS MEETING

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

2:30 PM–5:00 PM**ART, TRAVEL, AND THE TRANSFORMATION OF DESTINATIONS:
FRAMING PLACES, PART 2**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: **Annemarie Weyl Carr**, Southern Methodist University;
Lisa Pon, Southern Methodist University*Hala Sultan Tekke, Cyprus: An Elusive Landscape of Sacredness
in a Liminal Context***Nassos Papalexandrou**, University of Texas, Austin*Standardizing the Site/Subjectivizing the Trip: Individualization
and Standardization in Tourist Photography, 1900–1940***Rachel Snow**, Graduate Center, City University of New York*Perfect View and the C5 Landscape Initiative***Jack Toolin**, independent artist, San Jose*The Concept of Pilgrimage in the Nile Mosaic of Palestrina and
Roman Landscape Painting***J. Keith Doherty**, Boston University*Auratic Objects; or, Close Encounters of a Disappointing Kind***Paul Duro**, University of Rochester**LOS ANGELES ART OF THE 1960S: A CRITICAL REEVALUATION**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: **Christopher DeFay**, Otis College of Art and Design;
Alexandra Schwartz, Museum of Modern Art*Local Avant Gardes: Assemblage, Race, and Jazz in Los Angeles***Kenneth D. Allan**, Scripps College*Kabbalah Surrealism: Wallace Berman's Seminal Sixties***Louis Kaplan**, University of Toronto*Ed Kienholz: Conceptual Artist***Damon Willick**, Loyola Marymount University*Judy Chicago's Art and Politics before Feminism***Gail Levin**, City University of New York*Gallery 32: Risk, Innovation, Survival—Ending the Sixties***Suzanne Jackson**, Savannah College of Art and Design

OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION



ACCESSIBILITY

**DEFINING THE DIGITAL CANON, PART 2**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Kelly Dennis**, University of Connecticut*Oh Say Can You See: Historiographical Reflections on the Audio-
Vision-Ary Pragmatics of Stan Venderbeek's Cultural-Intercom***Mark Bartlett**, independent scholar, Berkeley*Can We Construct a Canon for Art in A Postindustrial Age?***Martin Lister**, University of the West of England*InfoZones: Mapping the Borders of Art and Information***Meredith Hoy**, University of California, Berkeley*Immanent Images—Photography after Digitality***Damian Peter Sutton**, Glasgow School of ArtDiscussant: **David Bate**, University of Westminster

AMERICAN COUNCIL OF SOUTHERN ASIAN ART

PHOTOGRAPHY AND VISUALITY IN THE 19TH CENTURY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: **Deepali Dewan**, Royal Ontario Museum, University of Toronto*Julia Margaret Cameron's Ceylonese Photographs: A 19th-Century
Innovator***Mary Ebos**, York University*Photographing Women in the Zenana: The Photographs of
Maharaja Sawai Ram Singh II***Laura Weinstein**, Columbia University*Modern State, Princely State: Photographing Hyderabad's Famine-
Relief Efforts***Deborah Hutton**, College of New Jersey*"Image" of Empire: Lord Curzon's Tour of India as Photographed
by Raja Deen Dayal***Gianna M. Carotenuto**, University of California, Los Angeles*Photography in India: Mirror or Artifact of Colonialism?***Maria Antonella Pelizzari**, Hunter College**GAMES, PLAY, AND 20TH-CENTURY ART, PART 2**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

Chair: **David Getsy**, School of the Art Institute of Chicago*Play as Worldview: Amodernism and a Tradition of Exemplativism
in the Arts from Marcel Duchamp to Dick Higgins***Owen Smith**, University of Maine*The Aesthetics of Uncommitment: Jean Dubuffet and Jean
Fautrier's Play with Painting***Karen K. Butler**, Barnes Foundation*Playing with Dada: Hannah Wilke's Irreverent Artistic Discourse
with Duchamp***Debra Wacks**, independent scholar, Hong Kong*Subversive Toys: The Art of Liliana Porter***Florencia Bazzano-Nelson**, Georgia State University*Zig-Zagging with Full Stops from Play to Art***Ellen Handler Spitz**, University of Maryland

AS

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
 EXPATRIATE GAMES: THE 19TH-CENTURY ARTIST ABROAD
 HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
 Chair: **Erica E. Hirshler**, Museum of Fine Arts, Boston

Defining American, Defining Expatriate: The Puzzling National Identities of Sargent, Mora, and Henri

M. Elizabeth Boone, Humboldt State University

The Filipino as Avant-Garde Artist

Deborah A. Deacon, Arizona State University

Home Is Where the Heart Is: The Paintings of Henry Ossawa Tanner, an African American Expatriate

Sharon Pruitt, East Carolina University

Away from Home/at Home in Paris: Americans Reckon with la ville lumière

Hollis Clayson, Northwestern University

Edvard Munch's "Germanness"

Jay A. Clarke, Art Institute of Chicago

TENSIONS BETWEEN TEXT AND IMAGE IN MEDIEVAL ART

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
 Chair: **Kerr Houston**, Maryland Institute College of Art

The Word Made Flesh: Text as Image in Early Christian Rome

Erik Thunø, Rutgers University

Judging a Cover by Its Book: Rhetorical Exchange in and on the Dagulf Psalter

Melanie Holcomb, Metropolitan Museum of Art

Hermeneutic Delights: Reading the Hortus Deliciarum

Elizabeth Monroe, Fordham University

Text, Image, and Inscriptions in an Illustrated Manuscript of the Meditationes Vitae Christi

Holly Flora, Museum of Biblical Art

When Text and Image Don't Correlate: The Hours of Isabella Stuart and the Pilgrimage of the Life of Man

Laura Gelfand, University of Akron

THE ROMAN CHAPEL, 1550–1750: IMAGES, FUNCTIONS, RHETORIC

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
 Chairs: **Pamela M. Jones**, University of Massachusetts, Boston;
Carolyn Valone, Trinity University

The Theodoli Chapel in Santa Maria del Popolo: Saints Catherine of Alexandria and Jerome in the Service of a Family Dynasty

Cynthia Stollhans, Saint Louis University

San Bernardo alle Terme: Artistic Problem-Solving and the Rhetoric of Stucco

C. D. Dickerson, Institute of Fine Arts, New York University

Censorship or Reform? Clement VIII and Federico Barocci in the Aldobrandini Chapel in Santa Maria sopra Minerva

Opher Mansour, Courtauld Institute of Art, University of London

Overlapping Agendas: Filippo Neri and Carlo Borromeo in the Spada Chapel, Santa Maria in Vallicella

David Butler, Ulrich Museum of Art, Wichita State University

Reconceptualizing Storia Sacra in 18th-Century Rome: The Corsini Chapel in St. John Lateran

Heather Hyde Minor, University of Illinois, Urbana-Champaign

ART AND ACCIDENT, PART 2

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chairs: **Robin Kelsey**, Harvard University; **Yukio Lippit**, Harvard University

Accident in Carolee Schneemann's Early Performance Works

S. Elise Archias, University of California, Berkeley

Happy Accidents of the Brush: Art, Chance, and the Neo-Impressionist Reaction to Impressionism

Michelle A. Foa, Princeton University

Warhol and Klüver's Uncertainty Principle: Silver Clouds, 1966

Michelle Y. Kuo, Harvard University

Chaos and Clarity in the Automatic Drawings of Victorian Spiritualists

Rachel Oberter, Yale University

Unexpected Inventions: The Spontaneous Mark as Muse in Italian Baroque Drawings

Veronica White, Columbia University

OS

ART HISTORY OPEN SESSION

PRINTS IN THE 19TH CENTURY, PART 2

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: **Patricia Mainardi**, Graduate Center, City University of New York

The Rise of Reproductive Lithography: Les Artistes contemporains and Mid-19th-Century Print Albums

Simon Kelly, Nelson-Atkins Museum of Art

Shaming an Empire: Caricatures of Empress Eugénie

Alison McQueen, McMaster University

Who Needs the Author Function? Anonymity, Collaboration, and the Recognition of Artistic Value

Tom Gretton, University College, London

The Image on the Wall: Prints as Decoration in 19th-Century Interiors

Pierre-Lin Renié, Musée Goupil

The Influence of Paul Gauguin's Volpini Suite on the Prints of Ernst Ludwig Kirchner

Heather Lemonedes, Cleveland Museum of Art

AS

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES

MERLEAU-PONTY AND THE VISUAL ARTS

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chair: **Carrie Noland**, University of California, Irvine

Art and the Substance of Things in Merleau-Ponty and Sartre

Alex Potts, University of Michigan

Condemned to Meaning

Carrie Noland, University of California, Irvine

Act and Object: Baroque Realism and the Visible Invisible

Brendan Prendeville, Goldsmiths College, University of London

An Answer Concerning Technology: Lautner, Merleau-Ponty, and the Cineramic Subject

Jon Yoder, University of California, Los Angeles

GIMME SHELTER: THE 1920S MACHINE À HABITER, THE 1930S GALLOPING BUNGALOW, AND 21ST-CENTURY SHELTER ART

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **Anna Novakov**, St. Mary's College of California

The Rationalist Home: Corbusier's machine à habiter, the Italian Way

Flavia Marcello, American University of Rome

Revenge of the Repressed: The Atelier von Lieshout's Anti-Utopian Architecture

Kirsten Strom, Grand Valley State University

No Place Like Home: The Homeless Body as Machine for Living

Holly Markovitz, Boston University

A Home Is Not a House

Hadas Steiner, State University of New York, Buffalo

Portable Homes: The Reality of an Inflatable Utopia

Ana Rewakowicz, independent artist, Montréal

Moveable Immovables: The Interplay between Architecture and Automotive Design

Elisabeth Schmidle, Universität Karlsruhe

SECULAR AND SACRED IN MEDIEVAL ART: BRIDGING THE DIVIDE, PART 2

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

Chairs: **Alicia Walker**, Columbia University;

Amanda Luyster, College of the Holy Cross

Sacred and Secular at Silos

Elizabeth Valdez Del Álamo, Montclair State University

Pilgrimage for Pleasure









Samuel Crowell Morse, Amherst College

Christian Monasteries in the Early Medieval Islamic Context

Lara Tohme, Wellesley College

Challenging the Sacred Landscape of Byzantine Cappadocia

Veronica Kalas, Middle East Technical University

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|  OS OPEN SESSION |  AS AFFILIATED SOCIETY SESSION |
|  O OFFSITE SESSION |  C CAA COMMITTEE SESSION |
|  P PRACTICUM |  E E-SESSION |
|  M MUSEUM SESSION |  A ACCESSIBILITY |